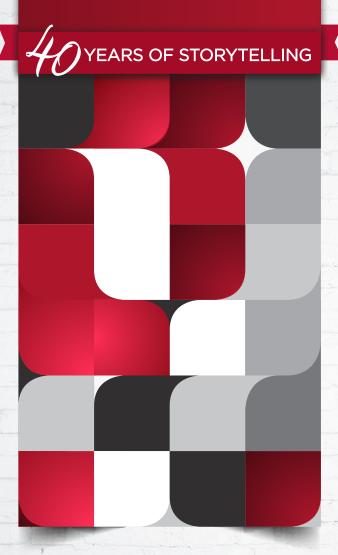


AN AGENCY OF THE DEPARTMENT OF ARTS AND CULTURE



ANNUAL REPORT

2015/16

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Foundation Council

and Patrons

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Structure

THE MARKET THEATRE FOUNDATION

Declared Cultural Institution
In terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)

ANNUAL REPORT

31 March 2016

Designed by Design Divas | www.designdivas.co.za Edited by Sue-Ann Struwe | www.satellitesue.co.za



Act1 {HIGHLIGHTS}

PRODUCTIONS

2015 calendar year saw the re-opening of the Laager Theatre in July following its extensive renovation.

The highlights for the year include:

- Re-imaginings of two plays:
 - O Cincinatti: Scenes from City Life by Barney Simon and the original cast. The play was directed by Clive Mathibe, mentored by Vanessa Cooke. Clive had just returned from a month-long residency in Canada hosted by Canadian Stage partnered by the Market Theatre and the National Arts Council. The play was staged in commemoration of Barney's contribution to the Theatre 20 years following his passing
 - O Crepuscule: Written and directed by Dom Khayelihle Gumede, based on Can Themba's short story, mentored by Kgafela oa Magogodi. Khayelihle was the Sophie Mcgina Best Emerging Voice winner for the year. The production was both a critical and box office success and went on to receive Naledi Awards nominations
- People Are Living There, directed by Andre Odendaal and starring Anna-Mart van der Merwe was another great highlight for the Theatre
- In keeping to its commitment to staging works in other languages, the following plays were staged:
 - O As Die Broek Pas: Afrikaans
 - Lepatata: seTswana
 - O Undone/Ont-: English and Afrikaans versions in rotation
- The following productions toured:
- O The Mother of All Eating: State Theatre, Pretoria and Pacofs for the VryFees
- O People Are Living There: Aardklop Festival
- O The Suitcase: Canada
- The Market Theatre entered into a new partnership with Wits School of the Arts (WSOA) to co-produce and present a production each year. The first one was Vumani Oedipus by Samuel Ravengani and has students from both WSOA and the Market Laboratory as cast members.

MARKET LABORATORY

- The Market Theatre Lab's production, Noord! wins the Adelaide Tambo Award in the student category at the National Arts Festival for celebrating human rights through the arts
- Mahlatsi Mokgonyana wins the Theatre Arts Admin Collective Emerging Theatre Director's Bursary.
- Barileng Malebye performs in two Naledi Award-winning productions, Making Mandela and Lepatata.
- Paul Noko publishes his play, Fruit, which won the Zabalaza Festival.

THE MARKET PHOTO WORKSHOP

- Launch of the Gisèle Wulfsohn Mentorship in Photography 2014 recipient Siphosihle Mkhwanazi's exhibition, The Usual Suspect
- Celebrated Market Photo Workshop's 25th anniversary by hosting a Public Talk on the 25 years of training in photography at the Photo Workshop
- Public Talk on South African photographer Omar Badsha's photography presented by Senior Editor and Contributor to the online magazine Africa is a Country, Neelika Jayawardane
- Launched the 1st cycle of the Photography Incubator programme
- Hosted a Public Talk in conversation between Dr Peter Magubane and Omar Badsha
- Launch of Against Time Exhibition at the Bamako Encounters in Mali
- Launched the Continental Photography Mentorship Award in partnership with Tierney Family Foundation at the Bamako Encounters
- Launched the Photo Incubator: Edition One exhibition

FINANCIAL

- Cash on hand at year end amounted to R33 million on 31 March 2016 (2015: R71,3 million) of which R30 mil (2015: R63,1 million) is conditional grant to be spent on Capital Works only.
- The Foundation maintained its going concern status and ended the year with an accumulated surplus of R10 million (2015: R12,3 million).

SUBMISSION OF THE ANNUAL REPORT TO THE EXECUTIVE AUTHORITY

In accordance with the provisions of the Public Finance and Management Act, 1999 (Act 1 of 1999), we have pleasure in submitting for presentation to Parliament this report of the activities of The Market Theatre Foundation for the financial year ended 31 March 2016.

APPLICABLE ACTS

This report is submitted in compliance with the Constitution of the Republic of South Africa, 1996 (Act 108 of 1996), the Public Finance and Management Act, 1999 (Act 1 of 1999 as amended by Act 29 of 1999), Treasury Regulations, 2001, amongst other applicable acts and regulations.



VISION

The vision of The Market Theatre Foundation (MTF) is to create an authentic South African arts and culture experience which is committed to providing the highest level of artistic excellence.

MISSION

In order to realise our vision, our mission is to ensure the long term future of the MTF by:

- producing and providing a platform for a professional performing and visual arts repertoire that is authentic and artistically excellent;
- developing the next generation of South African performing and visual arts talent;
- engaging, educating and developing a diverse community through the performing and visual arts to become enthusiastic audience members and supporters.

VALUES

- We are proudly South African and deeply conscious of our history and current social context.
- We value and protect our artistic independence and right of free expression.
- We produce and present authentic South African and international art that is innovative and of the highest auality.
- We value our clients and aim to delight them with our offerings and service.
- We are conscious of and accept our social responsibility to train quality performing and visual artists and to use our art forms to improve people's lives.
- We are custodians of the Foundation and always act in its best interest within the parameters of the Constitution, Bill of Rights, legislation and the principles of good governance.
- We respect all our stakeholders and their requirements.
- We treat all people with respect and act with honesty and integrity in all we do.
- We acknowledge the commitment of our staff and recognise them as our most valuable asset.

rom Top: eople Are Living There Sincinatti



BACKGROUND

The MTF subscribes to the sound principles of good corporate governance.

The MTF is a Schedule 3A entity, set up by an Act of Parliament in 1998 - the Cultural Institutions Act (119 of 1998, as amended). The corporate governance principles of the MTF are governed by the Cultural Institutions Act, as amended by the Cultural Laws Amendment Act (No 36 of 2001), the Public Finance Management Act (No 1 of 1999, as amended).

The Council Charter was approved by Council with a clear definition of the roles and responsibilities of the constituent elements of the MTF's management structure. This enables Council to plan, execute, control and monitor the Foundations activities in accordance with the strategic objectives. The Delegated Authorities policy determines levels of authority for Council and Management in respect of financial and operational decision-making, including major investments, capital expenditure and contractual engagements. The internal audit function monitors compliance with these assigned levels.

In terms of Section 5 of the Act, the MTF functions under the authority of a Council appointed by the Minister of Arts and Culture. The Council consists of at least 8 members.

GOVERNANCE

In terms of the PFMA (Public Finance Management Act) we had a functional Finance and Audit Committee and internal audit function (outsourced to KPMG) for the year under review. ARMS (Audit and Risk Management Solutions) has been appointed as internal auditors for the new year.

Committees of Council

Council has delegated specific responsibilities to a number of committees which operate within terms of reference approved by the Council. The following Committees were operational for the financial year under review:

- 1. Finance and Audit Committee
- 2. Risk Committee
- 3. Human Resources Committee
- 4. Fundraising and Marketing Committee
- 5. Building Project Committee

MEETINGS

Council:

Council meetings are held at least 4 times a year. During the period under review, Council held 4 meetings.

Finance and Audit Committee:

The Finance and Audit Committee is chaired by an external member and comprised 4 members, 2 from Council and 2 external members. The Committee convened 4 times.

The Finance and Audit Committee was fully functional as is evident from its report on page 21.

RISK POLICY FRAMEWORK

A policy was adopted and updated to manage all categories of risk associated with the Foundation's business operations through the development and maintenance of a formal risk policy framework.

A risk profile was developed and updated from which a risk assessment report was prepared detailing the management actions taken and to be taken in relation to each risk identified.

FRAUD PREVENTION STRATEGY

An anti-fraud policy statement was adopted and an anti-fraud strategy was developed. No fraudulent activities were identified. An independent Fraud Reporting System was implemented and employees and clients are made aware of its existence on an ongoing basis.

INTERNAL AUDIT

KPMG was appointed as internal auditors for 3 years. This agreement was extended for a 4th year. ARMS was appointed as internal auditors in June 2016. A Strategic Three-year Rolling and Annual Internal Audit Plan was prepared to provide efficient and effective assurance service to:

- Council
- Chief Executive Officer
- The Finance and Audit Committee and
- Management.

Internal Audit Reports functionally to the Finance and Audit Committee and administratively to the CEO.



Page 27
Egoli
Crepuscule

The internal audit approach is a risk-based plan to align the priorities of the internal audit function with the objectives and goals of the Foundation and the related strategic risks as identified for the Foundation.

Internal audit evaluates and contributes to the improvement of risk management, control and governance systems. Internal audit is authorised to:

- have unrestricted access to all functions, records, property and personnel of The Market Theatre Foundation:
- have full and uninhibited access to the Finance and Audit Committee;
- allocate its own resources: determine frequencies, subjects, scope of work to be performed, and apply the techniques required to accomplish its audit objectives;
- obtain the necessary assistance of personnel in departments and functions of The Market Theatre Foundation where they perform audits, as well as other specialised services from within or outside the organisation.

Internal audit reports bi-annually to the Finance and Audit Committee and Senior Management. The report to the Finance and Audit Committee includes:

- results of the internal audit reviews undertaken and finalised during the preceding 6 months; and
- progress against the approved Annual Internal Audit
 Plan including any deviations from the approved plan.

INVESTMENT POLICY

Council has adopted the following investment policy which has been complied with during the year:

The Management of the Foundation only has the authority to invest the funds of the MTF in a bank account at an investment graded bank and in the name of The Market Theatre Foundation and should not be fixed for a period exceeding 12 months.



ACt4 {CHAIRMAN'S REPORT}



"Life begins at 40" - as the saying goes. Our Market Theatre's life began in 1976, under difficult conditions, in the midst of an unjust regime. Despite this, art became our instrument to liberate the people. Now, 2016, marks 40 years since we acquired and have been effectively using our artistic talents, our freedom of expression and, most of all, the knowledge that we have been on the right side of history since we first opened our doors.

Throughout its existence, the Market Theatre has been known as the home of protest or struggle theatre. We now call it the place from where we fight injustice via artistic excellence. Our founders - the legendary Barney Simon and Mannie Manim - knew the Market Theatre would be a special space, but at the beginning, did anyone really believe, at least at first, that we would live this long, let alone influence our entire society and thereby help shape the future of our nation. It did, thanks to two generations of artists, actors, directors, musicians and staff members.

It is surely no coincidence that we share our 40-year anniversary with the Soweto students uprising that began on 16 June 1976. Both of our origins - although not by design - have been united in the liberation of people; people who pursued the core value of Ubuntu - the recognition that all human life is precious and of equal worth. Through the contemplation of this history and the recognition of our chosen journey, we realise, now, more than ever before that injustice through society continues and that the struggle continues - as must our work.

Now our efforts are focused on the next 40 years. We will continue to reflect our society through artistic excellence, to provoke, to debate and to offer solutions. We have virtually completed the first leg of our 50-year plan through our building (and rebuilding) programme. Our brick and mortar requirements are taking us into a secure space that will enable us to have the base and the footprint to impact our region and the world even more effectively than before.

Beyond the building programme at our original site, the Market Theatre Foundation campus continues to grow. The latest edition is the Windybrow Theatre Complex in Hillbrow, which recently became a part of the Market Theatre on 01 April 2016.

We are now moving forward to turning this crucial asset into a place where new work that will connect with the surrounding community and beyond will take place.

Of course we are equally preoccupied with the soul and the future of The Market Theatre Foundation. Through our artistic excellence, we look forward to giving birth to another 40 years of serving our society locally, nationally and internationally. Our strategic plans will provide insights and encouragement for the creation of a more just society for the future. Old and new collaborative efforts are being actively pursued and a constant evolution of our creative work is ongoing.

I would like to acknowledge the following organisations for their support to the MTF, which makes it possible for us to do the work we do:

- Barney Simon Trust
- Bloomberg Philanthropies
- Department of Arts and Culture
- D G Murray Trust
- Embassy of the United States of America
- Fassi Gru
- Getty Images
- Megan Hart
- National Lottery Distribution Trust Fund
- Open Society Foundation for South Africa
- Standard Bank
- Tierney Family Foundation

I wish to extend my sincere thanks to DLA Cliffe Dekker Hofmeyr Inc for providing legal advice to the Foundation on a pro bono basis.

We are creating The Market Theatre Foundation as a platform for artistic excellence, a university of the arts, and an artistic leader of and pacesetter for society and as an intersection where art and commerce meet. Our stages are the opportunity that every talented artist - the best in their chosen fields - use to propel themselves forward, as they help us expand our artistic body of work.

All of these efforts need the full participation of our staff, and for this we strive to retain and recruit the best for this vision. We continue to be extraordinarily grateful for the work that each member of staff continues to perform each day to make us an iconic Arts organisation in the world. In the year under review, our Council extends its thanks and appreciation to Ms Annabell Lebethe for her service. Equally, we are delighted with the appointment of Mr Ismail Mahomed as the next Market Theatre Foundation CEO and we believe this appointment will be an important addition and a positive shift towards our strategic vision.

We would not be able to achieve what we do without the support of the Department of Arts and Culture (DAC). Their annual grant and special capital works financial support continues to assist us during these tough fundraising times to perform at our best. I would further like to single out the Minister of Arts and Culture for his continued support and interest. Siyabonga Nyambose - ukwanda kwaliwa umthakathi. The Portfolio committee has similarly been sterling in its support, particularly on the integration of Windybrow Theatre. We also thank our patrons and donors who make it all possible through their time and resources.

To our Council, you are a crucial sounding board. Your interest, counsel and courage makes The Market Theatre Foundation a great platform for the present as well as the future. You are worth your weight in gold. To our next 40 years, we shall continue with our unique Cultural Revolution.

Kwanele Gumbi Chairman of Council 28 July 2016



Act5 {CHIEF EXECUTIVE OFFICER'S REPORT}



Introduction

The MTF achieved many milestones not only in its artistic offering, but also in supporting the transformation of the sector through skills development and training. In the year under review we successfully provided work opportunities to over 308 practitioners and arts enterprises, presented 48 productions, 5 exhibitions with an estimated spend of R4,9 million. 161 students registered in the programmes offered by the Market Photo Workshop and Market Laboratory.

DAC RELATIONSHIPS

The support the MTF receives from the DAC extends beyond the annual allocation we receive from the Department. DAC was visionary in adopting the Mzansi Golden Economy in 2011 as this enabled the MTF to tour plays for two consecutive years.

For the period under review, the MTF benefitted from the touring venture fund by creating a new work, *Jazztown*, which toured 3 cities in the Eastern Cape. A fund of this nature is important as it supports the development of new work, creates work opportunities for artists and allows an institution like the Market Theatre to present professional theatre productions in community spaces. The touring venture fund extends our work beyond our traditional spaces and allows us to engage with non-theatre audiences in a meaningful way by presenting professionally curated plays.

Through the SA-UK Season, the Market Photo Workshop presented the **Joburg Photo Umbrella**, the first public photography-specific programme in the City of Johannesburg. The project presented a wide range of photography content, exhibitions, activities and dialogue with 31 photography projects and more than 150 photographers and photopractitioners.

We are grateful for the DAC's continued support of the work of the Foundation.

ARTS, CULTURE AND HERITAGE POLICY REVIEW

The cultural policy review process initiated by the Department is a welcome step towards updating the policy developed in 1998, following the Actag process. This review is significant for the MTF, other cultural institutions and the arts, culture and heritage sector as it will hopefully lay a new foundation for institutional architecture, sector support and development and the role of funding organisations.

We look forward to the finalization of this process as nearly 20 years of a democratic dispensation require a refreshed and contemporary approach to arts, culture and heritage support.

WINDYBROW THEATRE

At the end of the 2013/14 financial year, the Council of the MTF was appointed Accounting Authority of the Windybrow Theatre (WT). Council in turn delegated the responsibility of managing this entity to the Executive Management team of the MTF.

The most immediate action was the temporary closure of the site for renovation and the relocation of staff to the MTF. Management's first priority was to ensure the seamless integration of staff of WT into the operations of the MTF - this we achieved. We have also systematically managed issues raised by the Auditor-General and other operational matters with the support of the Department.

In the 2016/17 financial year, the focus will be on the process to consolidate the two entities, as approved by Minister Mthethwa, with guidance from the National Treasury.

FUNDING CHALLENGES

Funding for the MTF's artistic and training programmes remains our greatest risk. The past decade has seen a change in arts funding sources and budgets. The MTF is grateful for the continued support of all its funders and notes that the Foundation's business model has to change for the organisation's sustainability.

Management has and will continue to refresh its business model to move away from a dependency on donors to a model which supports self-sufficiency. This has many connotations for the audience development and marketing strategies, ticket-pricing, venue rental and commercialising those elements of the work we produce and present beyond the life of the production or exhibition.

ANNUAL PERFORMANCE

A detailed outline of the MTF's performance against objectives is listed in the Annual Performance report set out on pages 14 to 18.

HUMAN RESOURCES

Staff retention during the year under review.

There were no dismissals during the period under review. Further information is provided in the HR Report.

FINANCIAL HIGHLIGHTS

The financial position of the Foundation remains healthy. Cash flows are positive. The Foundation raised R10 million to support our artistic programmes. The bank and cash balance at the end of the financial year of R33 million includes unspent DAC capital works grants of R30 million that has been allocated to the two building projects currently in progress.

FRAUD

During the period under review, there were no cases of fraud reported.

I am grateful for the support from Council and Management. My management team and I wish to express our warm appreciation to the Council of The Market Theatre Foundation, the Department of Arts and Culture, our dedicated staff, our strategic sponsors and partners in helping MTF to achieve its strategic vision.

Dr Sebiletso Mokone-Matabane

Makane- Natabane

Interim Chief Executive Officer 28 July 2016



Undone/Ont-Cincinatti Songs From Jazztown Crepescule



SIVA The Something Prince As Die Broek Pas

Act6 HUMAN RESOURCE REPORT

				31/03/	2016					31/0	3/201
	Male	Female	Vacancy	Total	%		Male	Female	Vacancy	Total	Ç,
Managers	2	8	2	12		Managers	2	8	2	12	
African	2	5		7	58%	African	1	5		6	509
Indian				0	0%	Indian				0	09
White		3		3	25%	White	1	3		4	339
Vacancies			2	2	17%	Vacancies			2	2	179
Administration	15	15	4	34		Administration	14	17	4	35	
African	13	14		27	79%	African	13	16		29	839
Indian	1			1	3%	Indian	1			1	39
White	1	1		2	6%	White		1		1	39
Vacancies			4	4	12%	Vacancies			4	4	119
Other	2			2		Other	2		1	3	
African	2			2	100%	African	2			2	679
Vacancies				0	0%	Vacancies			1	1	339

positions

	2016		2015	
Number of staff at beginning of year	43		45	
Retirement	0	0%		2%
Resignations	5	12%	5	11%
Dismissed	0	0%	0	0%
New appointments	4	9%	4	9%
Number of staff at end of year	42		43	=

positions

Misconduct and disciplinary hearings: Type of misconduct: Verbal warnings 3 Failure to follow procedures

12% 100%

SHORT COURSES	MALE AFRICAN	MALE INDIAN	MALE WHITE			
Management				3		1
Technical				1		1
Accounting	1			1		
PR and communications			1	1		
SCM			1			
Administration	3			3		
ABET	1					
Total no of courses	5	0	2	9	0	2

The majority of the staff of the Market Theatre Foundation are members of UASA.

14% 100%

50%

Act7 {ARTISTIC DIRECTOR'S REPORT}



2015 was the year where we exhibited the eclectic taste and curiosities that we are about as a theatre. We wanted to clearly articulate it to our patrons that we aim to program a very exciting mix of genres and say it with clarity that there is something for everybody at the Market Theatre. We mentioned the fact that we want to be seen as the home of Afrikaans narrative in Joburg and I knew that we had to bring in the best from that community. Marthinus Basson has been making prolific theatre for years now and his production of As Die Broek Pas was the perfect way to chart these new waters for the Market Theatre.

The response to this work was overwhelming and audiences came in droves to watch one of the finest actresses this country has ever produced, Antoinette Kellerman.

2015 also was the year of *Lepatata*, the very first piece produced by the Market Theatre that was entirely in Setswana. There was an excitement from the Setsawna community about this work, a piece that was not only a story told by actors on stage. This piece transcended that as it was a historical document about the Batlaping, the people who occupied the land around Kimberley and Kuruman in the late 1800's.

I firmly believe that the thing we need to do to walk away from nostalgia of the years gone by, is to look for new content and be driven by the need to be brave and chart new waters to place the Market Theatre firmly in the now. We need to be very clear that we are operating in a new country and our audiences have huge palates. It is up to us to curate for this new reality.

We sent a young director to Toronto to work with the artistic director of a space called "The Canadian Stage". This was part of what we keep talking about: to find opportunities for the emerging voices to go somewhere in the world to work with great directors. To learn other forms of storytelling in distant land. To give them an understanding that will make them appreciate how we are telling stories in a universal space. This is very beneficial for us as it opens a window for those lovely moments of incubating the next generation of theatre makers for our future works.

When this young director, Clive Mathibe, came back and we asked him to direct Barney Simon's *Cincinatti* which was the piece we chose to celebrate Barney's life, 20 years after his passing.

Lulu Mlangeni, the 2nd recipient of the Sophie Mgcina Award, created a delightful dance piece called **Page 27**. After its run at the John Kani, this piece travelled to the Netherlands and played to beautiful houses and audiences who marvelled at the work choreographed by a young person who is part of the contemporary South Africa. The piece was seen through the eyes of the young.

Dom Gumede is another young director that we mentored last year. He directed an insightful piece called *Crepuscule* about Can Temba's life. This work won him a Best Director Award at the Naledis.

Dom is proof that the mentorship programme at the Market Theatre is not about ticking boxes, but a commitment that is focused on passing the baton to the young. We are already looking at other young people for our 2017 installation.

Andre Odendaal directed an amazing production of Athol Furgard's **People are Living There** with the dynamic Anna Mart van der Merwe, playing the role of Millie. People said that not since Yvonne Bryceland's portrayal of this role has there been an actress who has presented this character to audiences in such a moving way. We took it to the Innibos in Nelspruit and it became the first English production in the history of that festival

The visibility of dance at the Market Theatre was escalated even more in 2015. The production of **Siva** was so well received and we are talking to more dance companies to see how we find a way to have them showcasing their works in 2017. We have a dance piece from Italy towards the end of 2016.

Dorothy Ann Gould directed a piece called **Noise** for the Barney Simon. We roped in Mark Graham, one of the country's finest theatre directors, to work on this adaptation. This was a work about young people, what happens in their world and the challenges they face daily. This important piece unpacked the lives of the young people and their landscape. We are adamant that bringing the young to the theatre has a lot to do with how we look for content that appeals to them.

A production of *Egoli* directed by a young director Phaala Phaala was another great joy at the beginning of the year. This piece was originally written as a two hander. As part of our Incubator Programme we challenged him to re-imagine this work. We gave him 7 actors which gave a moving shift to the piece. I chose Makgaola Ndebele to work as a mentor. He guided our young director to a production that had dignity and oozed with a focused journey for the story.

In My End, is My Beginning is a piece that we commissioned. This piece told the story of the influx of people who are begging at traffic lights. Wherever you go in South Africa, there are these souls waiting for something to happen in their lives. We toss a coin and drive on but these people have stories to tell. I again commissioned a young theatre maker, Sonnyboy Motau, to tackle this thorny topic. Mark Hawkins was the mentor to Sonnyboy and they created a stylised, quirky piece of theatre to the delight of our patrons.

Taking further our commitment to link our spaces with narratives from the African Diaspora, we staged a production of **A Raisin in the Sun**, a work written by Lorraine Hainsbury in the 50's. This work still has a strong pertinence to black life in the present moment.

We have created a couple of works for DIRCO (Department of International Relations and Cooperation). We have become a theatre company that works very closely with that department and we curate anything that has to do with the different relationships that our country has with international missions. This has been another great joy for us to have these works produced by the Market Theatre but performed in other venues around the city and country. This is crucial for our efforts to reposition our brand and be the most visible theatre in the land. We created the AU piece and the South Africa/Cuba piece, to mention but a few.

James Ngcobo Artistic Director 28 July 2016



ACt8 {ANNUAL PERFORMANCE REPORT}

ON PREDETERMINED OBJECTIVES FOR THE YEAR ENDED 31 MARCH 2016

STRATEGIC OUTCOME-ORIENTED GOALS

During the year under review, the MTF focused on the following strategic goals:

- 1. Provide strategic direction and leadership Artistic Skills Development
- 2. Development, Preservation and Promotion of Arts, Culture and Heritage within South Africa
- 3. Artistic skills development
- 4. Stakeholder awareness

STRATEGIC OBJECTIVE 1											
	Administration										
Objective Statement 1.1 Provide strategic direction and leadership to the MTF											
Performance Indicators	Actual Achieved 2014/15	Planned Target 2015/16	Actual Achievement 2015/16	Variance between Target & Actual 2015/16	Comment on variances						
Compliance with regulatory reporting requirements (New indicator)		Reports submitted	Reports submitted		Achieved						
Percentage of total positions filled (New indicator)		90%	80%	10%	Partially achieved Cost containment						
Number of skills programmes undertaken (New indicator)		10	18	8	Achieved						
Objective Statement 1.2	Provide co	rporate servi	ces								
Performance Indicators	Actual Achieved 2014/15	Planned Target 2015/16	Actual Achievement 2015/16	Variance between Target & Actual 2015/16	Comment on variances						
Unqualified audit (New indicator)		Unqualified audit	Unqualified audit		Achieved						
Annual review of Risk Management Strategy conducted and implemented (New indicator)		Review and implement	Review and implement		Achieved						
Internal control environment maintained (New indicator)		Maintain	Maintain		Achieved						

STRATEGIC OBJECTIVE 2											
Development, Presentation and Promotion of Arts, Culture and Heritage within South Africa											
Objective Statement 2.1			st and produce f all South Africo		arts productions to progressively advance						
Performance Indicators	Actual Achieved 2014/15	Planned Target 2015/16	Actual Achievement 2015/16	Variance between Target & Actual 2015/16	Comment on variances						
Number of productions staged	48	16	48	32	Achieved Positive variance caused by additional productions being presented and additional funding received						
Number of audiences attending shows	47 978 55 000 49 255 5 745 Partially achieved The negative variance is a renovation of the Laager two theatres were operation of the year.										
Objective Statement 2.2			d produce new f all South Africa		y programmes to progressively advance						
Performance Indicators	Actual Achieved 2014/15	Planned Target 2015/16	Actual Achievement 2015/16	Variance between Target & Actual	Comment on variances						
				2015/16							
Number of exhibitions held	17	6	5	2015/16	Partially achieved Negative variance caused by insufficient funding						
Number of exhibitions held Number of public programmes (other than exhibitions) convened	9	6	5		Negative variance caused by						
Number of public programmes (other than exhibitions)				1	Negative variance caused by insufficient funding Achieved Positive variance caused by replacing unaffordable exhibitions with less costly						
Number of public programmes (other than exhibitions) convened Number of photographers and	9	4	6	2	Negative variance caused by insufficient funding Achieved Positive variance caused by replacing unaffordable exhibitions with less costly public programmes Achieved Positive variance attributed to curating exhibitions from MPW photography						

exhibitions presented

ANNUAL PERFORMANCE REPORT (CONTINUED)

STRATEGIC OBJECTIVE 3										
	Artistic skills Development									
Objective Statement 3.1	so as to inc	To identify, develop and contract individuals (with particular focus on youth and women) so as to increase the number of professionals (theatre directors, actors, designers, technical personnel, etc.) within South Africa								
Performance Indicators	Actual Achieved 2014/15	Planned Target 2015/16	Actual Achievement 2015/16	Variance between Target & Actual 2015/16	Comment on variances					
Number of directors, writers, actors, designers and technical personnel employed, with particular focus on youth (under 35) and women (Outcome indicator but not controllable by the MTF due to the dependency on donor funding)	213	4	308	304	Achieved Positive variance attributed to additional productions being added on the programmes and funding from Incubator Programme and the Lottery					
Number of directors, writers, designers and technical personnel identified for development and/or empowerment	0	4	3	1	Partially achieved Variance due to lack of funding for in-house productions					
Objective Statement 3.2	To train and	d develop int	erns, students c	and commur	ity theatre practitioners					
Performance Indicators	Actual Achieved 2014/15	Planned Target 2015/16	Actual Achievement 2015/16	Variance between Target & Actual 2015/16	Comment on variances					
Number of students enrolled in the first year Drama Course	19 enrolled	20 enrolled	18 enrolled	2	Partially achieved 21 Students were accepted, but 3 students did not take up their positions					
Number of students that have completed the first year Drama Course	18 completed	20 completed	15 completed	5	Partially achieved 19 students were enrolled, 2 students dropped out and 2 students did not fulfill the course requirements					
Number of students selected to participate in the second year intern programme (8 months)	12 selected	12 selected	9 selected	3	Partially achieved Under the guidance of the artistic director a smaller and stronger group of students was selected consisting of actors only					
Number of students that have completed the second year intern programme (8 months)	14 completed	12 completed	10 completed	2	Partially achieved 2 Students did not fulfill the academic and attendance requirements					

2	2	1	1	Partially achieved The unfavourable variance is due to a lack of funding
339	225	67	158	Not achieved The unfavourable variance is due to scaling down from 2 festivals to one as a result of insufficient funding
3 918	2 000	1 527	473	Not achieved The unfavourable variance is due to scaling down from 2 festivals to one as a result of insufficient funding
To empowe	er students, in	ndividual partici	pants in pho	tography
Actual Achieved 2014/15	Planned Target 2015/16	Actual Achievement 2015/16	Variance between Target & Actual 2015/16	Comment on variances
6	6 3	6	- -	Achieved Achieved
1	1	1	-	Achieved Achieved
130	120	134	14	Achieved Additional funds available to register additional learners, resulted in the positive variance
85%	65%	87%	22%	Achieved Improved recruitment techniques and improvements to the curriculum lead to a positive variance.
4	2	1	1	Not achieved The unfavourable variance is due to mentorship missing ending deadline in this financial year because of contract signing delays in the beginning
	339 3 918 To empower Actual Achieved 2014/15 6 3 1 1 130	339 225 3 918 2 000 To empower students, in Actual Achieved 2014/15 Planned Target 2015/16 6 3 3 3 1 1 1 1 1 1 1 130 120	339 225 67 3 918 2 000 1 527 To empower students, individual partici Actual Achieved 2014/15 2015/16 Achievement 2015/16 6 3 3 3 3 1 1 1 1 1 1 1 130 120 134 85% 65% 87%	339 225 67 158 3 918 2 000 1 527 473 To empower students, individual participants in photograph Actual Achieved 2014/15 2015/16 2015/16 2015/16 6 3 3 3 3 - 1 1 1 1 1 - 1 1 1 1 1 1 1 1 1 1 1 1

Market Theatre Foundation Annual Report 2015 | 2016

ANNUAL PERFORMANCE REPORT (CONTINUED)

		STRATE	GIC OBJECT	IVE 4					
	Stal	keholder Mo	anagement an	d Awarenes	s				
Objective Statement 4.1 To promote the activities of the MTF in order to promote and enhance the brand of the MTF within South Africa									
Performance Indicators	Actual Achieved 2014/15	Planned Target 2015/16	Actual Achievement 2015/16	Variance between Target & Actual 2015/16	Comment on variances				
Number of stakeholder newsletters distributed annually	11	11	11	-	Achieved				
Number of newspaper advertisements placed daily (Wednesday to Saturday) when programme is running	186	200	230	30	Achieved The positive variance was due to increasing the scope of the papers that we advertise in				
Number of internal newsletters distributed to staff annually	11	11	11	-	Achieved				
Publicity value achieved annually	R6 million	R3,5 million	R4,5 million	R1 million	Achieved The positive variance is due to the increase in the number of productions and some productions attracted a lot of media attention				
Number of new stakeholders registered on the database (total emails and cellphones) (Outcome indicator but not controllable by the MTF)	11 118	6 000	8 237	2 237	Achieved The positive variance was due to campaigns to attract patrons to register on the database				
Objective Statement 4.2	To obtain s	ufficient fund	ding from donor	s to support	the projects and operations of the MTF				
Performance Indicators	Actual Achieved 2014/15	Planned Target 2015/16	Actual Achievement 2015/16	Variance between Target & Actual 2015/16	Comment on variances				
Number of funding proposals submitted to donors (Input indicator)	45	20	40	20	Achieved Increased fundraising proposals were generated due to increased funding requirements for productions and educational programmes				
Amount of actual funding secured, excluding DAC (Outcome indicator but not controllable by the MTF)	R10 million	R12,5 million	R12,5 million	-	Achieved				







From Top: Siva (Seven) The Something Prince A Raisin in the Sun





From Top: Egoli In My End is My Beginning Page 27



From Top:
Songs From Jazztown
Hamlet
Animal Farm

ACT9 {REPORT OF THE FINANCE AND AUDIT COMMITTEE}

We are pleased to present our report for the financial year ended 31 March 2016.

FINANCE AND AUDIT COMMITTEE MEMBERS AND ATTENDANCE

The Finance and Audit Committee consists of the members listed hereunder and meets not less than twice per annum as per its approved terms of reference. During the current year four meetings were held on the following dates:

19 May 2015, 21 July 2015, 24 November 2015 and 06 February 2016.

	Name of member	Number of meetings attended	Gender	Race	Date resigned or appointed
	T F Mosololi (Chairman)	3	Male	African	Appointed 01 March 2005 (reappointed October 2011) Resigned 31 July 2016
	Dr S Mokone-Matabane	2	Female	African	Appointed 01 September 2004
-	M Maponya	4	Male	African	Appointed 24 February 2011
	K Xaba	2	Male	African	Appointed 01 April 2015

In addition to the above members, persons attending the committee meetings by standing invitation include:

- Chief Executive Officer
- Chief Financial Officer
- Representatives from the Auditor-General of South Africa (AGSA) and
- Representatives from the internal auditors, KPMG. (ARMS was appointed internal auditors from June 2016)

FINANCE AND AUDIT COMMITTEE RESPONSIBILITY

The Finance and Audit Committee Reports that it has adopted appropriate formal terms of reference as its audit committee charter, has regulated its affairs in compliance with this charter and has discharged all its responsibilities as contained therein.

THE EFFECTIVENESS OF INTERNAL CONTROL

The system of internal control is designed to provide cost effective assurance that assets are safeguarded and that liabilities and working capital are effectively managed. In line with the PFMA and the King III Report on Corporate Governance requirements, internal audit provides the Finance and Audit Committee and Management with assurance that the internal controls are appropriate and effective. This is achieved through a risk management process, as well as the identification of corrective actions and suggested enhancements to the controls and processes. From the various reports of the internal auditors, the Audit Report on the Annual Financial Statements, and the Management Report of

the AGSA, it was noted that no significant or material noncompliance with prescribed policies and procedures have been reported. Accordingly, we can report that the system of internal control over financial reporting for the period under review was efficient and effective.

EVALUATION OF ANNUAL FINANCIAL STATEMENTS

The Finance and Audit Committee has:

- Reviewed and discussed the audited Annual Financial Statements to be included in the Annual Report, with the AGSA and the Accounting Authority;
- Reviewed the AGSA's Management Report and management's response thereto;
- Reviewed changes in accounting policies and practices;
- Reviewed the entity's compliance with legal and regulatory provisions;
- Reviewed significant adjustments resulting from the audit.

The Finance and Audit Committee concurs with and accepts the AGSA Report on the Annual Financial Statements, and are of the opinion that the audited Annual Financial Statements should be accepted and read together with the report of the AGSA.

T F Mosololi

Chairman of the Finance and Audit Committee Johannesburg, 21 July 2016



ACT O {REPORT OF THE AUDITORGENERAL} TO PARLIAMENT ON THE MARKET THEATRE FOUNDATION

REPORT ON FINANCIAL STATEMENTS

Introduction

1. I have audited the financial statements of The Market Theatre Foundation set out on pages 27 to 51, which comprise the statement of financial position as at 31 March 2016, the statement of financial performance, statement of changes in net assets and cash flow statement for the year then ended, as well as the notes, comprising a summary of significant accounting policies and other explanatory information.

Accounting authority's responsibility for the financial statements

2. The council which constitutes the accounting authority is responsible for the preparation and fair presentation of these financial statements in accordance with South African Standards of Generally Recognised Accounting Practice (SA Standards of GRAP) and the requirements of the Public Finance Management Act of South Africa, 1999 (Act No.1 of 1999) (PFMA) and for such internal control as the accounting authority determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor-general's responsibility

- 3. My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with International Standards on Auditing. Those standards require that I comply with ethical requirements, and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.
- 4. An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

 I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion

6. In my opinion, the financial statements present fairly, in all material respects, the financial position of the Market Theatre Foundation as at 31 March 2016 and its financial performance and cash flows for the year then ended, in accordance with SA Standards of GRAP and the requirements of the Public Finance Management Act of South Africa.

Report on other legal and regulatory requirements

7. In accordance with the Public Audit Act of South Africa, 2004 (Act No. 25 of 2004) and the general notice issued in terms thereof, I have a responsibility to report findings on the reported performance information against predetermined objectives of selected objectives presented in the Annual Performance Report, compliance with legislation and internal control. The objective of my tests was to identify reportable findings as described under each subheading but not to gather evidence to express assurance on these matters. Accordingly, I do not express an opinion or conclusion on these matters.

<u>Predetermined objectives</u>

- 8. I performed procedures to obtain evidence about the usefulness and reliability of the reported performance information of the following selected objectives presented in the Annual Performance Report of the public entity for the year ended 31 March 2016.
 - Strategic Objective 2: Development, Preservation and Promotion of Arts, Culture and Heritage within South Africa
 - Strategic Objective 3: Artistic skills development
- 9. I evaluated the usefulness of the reported performance information to determine whether it was presented in accordance with the National Treasury's Annual Reporting principles and whether the reported performance was consistent with the planned objectives. I further performed tests to determine whether indicators and targets were well defined, verifiable, specific, measurable, time bound and relevant, as required by the National Treasury's Framework for managing programme performance information (FMPPI).

- I assessed the reliability of the reported performance information to determine whether it was valid, accurate and complete.
- 11. I did not identify any material findings on the usefulness and reliability of the reported performance information for the following objectives:
 - Strategic Objective 2: Development, Preservation and Promotion of Arts, Culture and Heritage within South Africa
 - Strategic Objective 3: Artistic skills development

Additional Matters

12. Although I identified no material findings on the usefulness and reliability of the reported performance information for the selected objectives, I draw attention to the following matters:

Achievement of planned targets

13. Refer to the Annual Performance Report on pages 14 to 18 for information on the achievement of the planned targets for the year.

Adjustment of material misstatements

14. I identified material misstatements in the Annual Performance Report submitted for auditing. These material misstatements were on the reported performance information of Strategic Objective 2 and 3. As management subsequently corrected the misstatements, I did not identify any material findings on the usefulness and reliability of the reported performance information.

Compliance with legislation

15. I performed procedures to obtain evidence that the public entity had complied with applicable legislation regarding financial matters, financial management and other related matters. My material findings on compliance with specific matters in key legislation, as set out in the general notice issued in terms of the PAA, are as follows:

Expenditure Management

16. The accounting authority did not take effective steps to prevent irregular expenditure, as required by section 51(1) (b) (ii) of the Public Finance Management Act.

Internal control

17. I considered internal control relevant to my audit of the financial statements, Annual Performance Report and compliance with legislation. The matters reported below are limited to the significant internal control deficiencies that resulted in findings on the Annual Performance Report and findings on compliance with legislation included in this report.

Financial and performance management

- 18. The entity did not take effective steps to review and monitor compliance with applicable legislation resulting in irregular expenditure being incurred.
- 19. The entity did not prepare regular, accurate and complete performance reports that are supported and evidenced by reliable information.

Auditor General

Pretoria 31 July 2016



Auditing to build public confidence



Act11 {REPORT OF COUNCIL}

FOR THE YEAR ENDED 31 MARCH 2016

Council has pleasure in presenting its report on the activities of the Foundation for the year ended 31 March 2016.

1. GENERAL REVIEW

The Market Theatre Foundation, a Declared Cultural Institution in terms of the Cultural Institutions Act (No 119 of 1998), has no share capital. The institution is governed by the Council, appointed by the Minister of Arts and Culture.

2. SERVICES RENDERED BY THE MARKET THEATRE FOUNDATION

The main objective of The Market Theatre Foundation is to provide theatre entertainment to the public as well as the running of a Performing Arts Laboratory for developing young artists and a Photo Workshop for developing young photographers.

The Foundation's services to the public are in line with the national imperatives of employment creation, skills development, poverty alleviation and cohesive and sustainable communities. In addition to its programmes the Foundation also provides facilities for corporate functions, meetings, television and film shoots. The theatres are also made available to outside theatre productions for rental services.

3. STATEMENT OF MEMBERS OF COUNCIL'S RESPONSIBILITY

Council members are responsible for the maintenance of adequate accounting records and the preparation and integrity of the Annual Financial Statements and related information. The Auditor-General is responsible for reporting on the fair presentation of the Annual Financial Statements. The financial statements have been prepared in accordance with South African Statements of Generally Recognised Accounting Practice. The Auditor-General of South Africa (AGSA) has audited the financial statements and their report appears on pages 22 - 23. Council is also responsible for the systems of internal control. These systems are designed to provide reasonable but not absolute, assurance as to the reliability of the financial statements and to adequately safeguard, verify and maintain accountability for assets and to prevent and detect material misstatements and loss. The systems are implemented and monitored by suitably trained personnel with an appropriate segregation of authority and duties. Nothing has come to the attention of the members of Council to indicate that any material breakdown in the functioning of these controls, procedures and systems has occurred during the year under review.

The Annual Financial Statements are prepared on a going concern basis. Nothing has come to the attention of the members of Council to indicate that the institution will not remain a going concern for the foreseeable future.

4. FINANCIAL RESULTS

The financial results of the institution's activities for the year are as follows:

	2016	2015
Income excluding	R	R
Government Grant	22 473 761	15 827 845
Expenditure	54 252 486	(46 361 513)
Shortfall for the year before Government Grant	(31 778 725)	(30 533 668)
Government Operations Grant	30 376 663	28 810 000
Deficit from Operations	(1 402 062)	(1 723 668)
Government Capital Grant	43 045 200	40 883 678
Surplus for the year	41 643 138	39 160 010

Income increased by 42% (2015: 19% decrease) when compared to the prior year as a result of the increase of 60% in donations received, an increase in operating income of 7% and an increase in interest received of 21% (2015: 93% decrease). Funding received from the Department of Arts and Culture for operating costs amounted to R30 million (2015: R29 million), capital works funding utilised amounted to R43 million (2015: R41 million) and project funding to R1,3 million (2015: R1 million). Expenditure increased by 17% (2015: 2% increase) when compared to the prior year. This was attributable to additional programme cost as a result of the increased funding.

The Foundation budgeted to break even. The deficit from operations was caused by overspending on repairs and maintenance, salaries, advertising, computer expenses, security and travel. The surplus for the year is R42 million (2015: R39 million). The variance between the budgeted and the actual results is caused by Capital Grants spent of R43 million. The utilisation of Capital Grants of R1,8 million (2015: R2,6 million) contributed to an accumulated surplus of R10 million (2015: R12,3 million) at year end. The total assets (R164 million) of the Foundation exceeded its liabilities (R36 million) by R128 million.

Council has reviewed the budget for the next three years and is confident that the Foundation is a going concern for the foreseeable future.

5. COUNCIL

The members of Council of the institution for the year under review were as follows:

Name of member	Date resigned or appointed	Gender	Race	Number of meetings attended	Remuneration paid*
Gumbi K (Chairman)	Appointed 30 July 2009 reappointed up to 31 March 2018	Male	African	4	50 976
McKenzie P	Appointed 09 March 2010 reappointed up to 31 March 2018	Male	Coloured	2	3 408
Mokone-Matabane S Dr	Appointed 30 July 2009 reappointed up to 31 March 2018	Female	African	4	13 183
Spector J B (US citizen)	Appointed 30 July 2009 reappointed up to 31 March 2018	Male	White	4	16 567
Nunn C P	Appointed 01 August 2011 reappointed up to 31 March 2018	Male	Coloured	2	3 408
Twala S	Appointed 01 April 2015	Female	African	4	5 680
Хаbа K	Appointed 01 April 2015	Male	African	3	8 000
Lebethe A (CEO)	Appointed 01 August 2011, resigned 11 March 2016	Female	African	3	Full time employee - see note 18

The term of all Council members came to an end on 31 March 2015 . As indicated above, the majority of Council members were reappointed for another three year term. Dr S Mokone-Matabane is acting as Interim Chief Executive Officer from 14 March to 31 July 2016.

The Council met four times during the year on the following dates:

08 May 2015 23 July 2015 26 November 2015 17 March 2016

In addition to the above members, Christine McDonald (Chief Financial Officer) and James Ngcobo (Artistic Director) attend the Council meetings by standing invitation.

The remuneration of members of Council includes remuneration for serving on the following Council committees: Finance and Audit Committee, Building Committee, HR Committee and Fundraising Committee.

6. SECRETARY

Council performs the secretarial duties.

Business address 56 Margaret Mcingana Street Newtown Johannesburg 2001

Postal address P O Box 8656 Johannesburg 2000

Act12 {STATEMENT OF FINANCIAL

POSITION AS AT 31 MARCH 2016

	Note(s)	2016	2015	
		R	R	
ACCETC			1	
ASSETS			- 1	
Current Assets				
Inventories	6	18 196		
Trade and other receivables from exchange transactions	7	2 385 995	492 733	
Cash and cash equivalents	8	32 922 435	71 305 248	
		35 326 626	71 797 981	
Non-Current Assets				
Property, plant and equipment	3	128 770 040	84 231 702	
Intangible assets	4	70 714	231 791	
		128 840 754	84 463 493	
Total Assets		164 167 380	156 261 474	
		<u> </u>	- 2	
LIABILITIES				
Current Liabilities				
Trade and other payables from exchange transactions	12	6 032 269	6 805 546	
Unspent conditional grants and receipts	10	30 059 957	63 024 083	
Provisions	11	295 562	287 875	
Total Liabilities		36 387 788	70 117 504	
Net Assets		127 779 592	86 143 970	
Net Assets				

Revaluation reserve

Capital grants reserve

Accumulated surplus

Total Net Assets

REPORT OF COUNCIL (CONTINUED)

7. OPERATING LEASES

Premises	Landlord	Expiry date
Market Theatre Building	City of Johannesburg Metropolitan Council	31 May 2036, with an option to renew for 20 years
Market Theatre Offices	City of Johannesburg Metropolitan Council	Three months' notice
Market Photo Workshop	City of Johannesburg Metropolitan Council	One months' notice
Market Laboratory	City of Johannesburg Metropolitan Council	31 March 2020
Market Theatre Storage	Corplo 1360 CC	Extension to 31 August 2016
Artwork Storage	Wits Art Museum	One months' notice

8. SUBSEQUENT EVENTS

Council is not aware of any events subsequent to the year that would have a material effect on the statement of financial position, statement of financial performance or cash flow statement as at 31 March 2016.

The consolidation of the Windybrow Theatre with The Market Theatre Foundation is effective 1 April 2016. This transaction will impact The Market Theatre Foundation positively, but there are also risks associated with the consolidation that will need to be mitigated.

The amendment of the Lottery regulations that exclude 'organs of state' as beneficiaries of Lottery funding, will impact the MTF in future. Alternative sources of funding will need to

The Annual Financial Statements and schedule of operating costs set out on pages 24 to 52 were approved by Council on 28 July 2016 and were signed on its behalf by:

Kwanele Gumbi

Chair

Dr Sebiletso Mokone-Matabane Interim Chief Executive Officer

3 242 295

9 955 211

114 582 086

127 779 592

3 249 811

70 609 299

12 284 860

86 143 970

Act13 {STATEMENT OF FINANCIAL PERFORMANCE FOR THE YEAR ENDED 31 MARCH 2016

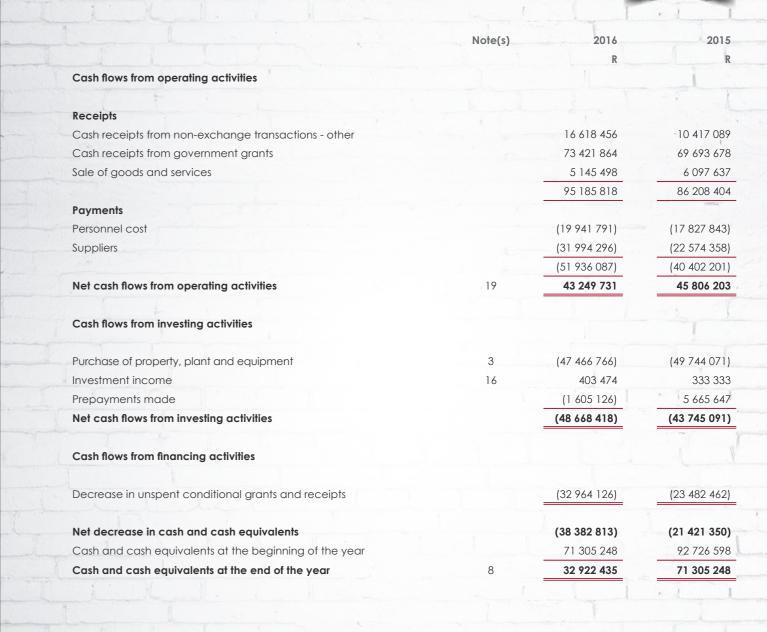
	Note(a)	2017	2015	
	Note(s)	2016		
Revenue		R	R	
Operating income	13	5 451 831	5 077 423	
Revenue from non-exchange transactions: Government Grants	14	73 421 864	69 693 678	
Revenue from non-exchange transactions: Other	15	16 618 455	10 417 089	
Total revenue		95 492 150	85 188 190	
Firm a dilum				
Expenditure		(10.040.470)	(17 005 015)	
Employee related costs		(19 949 478)	(17 805 215)	
Selling and fundraising costs		(16 214 348)	(10 741 921)	
Depreciation and amortisation		(2 690 570)	(3 196 431)	
Lease rentals on operating leasr		(451 031)	(472 911)	
Debt impairment		-	(423 046)	
Repairs and maintenance		(3 213 243)	(3 256 874)	
Loss on disposal of assets		(391 419)	(384 059)	
Administration expenses		(11 342 397)	(10 081 056)	
Total expenditure		(54 252 486)	(46 361 513)	
Surplus from operations	18	41 239 664	38 826 677	
Investment income	16	403 474	333 333	
Surplus for the year		41 643 138	39 160 010	
		7		

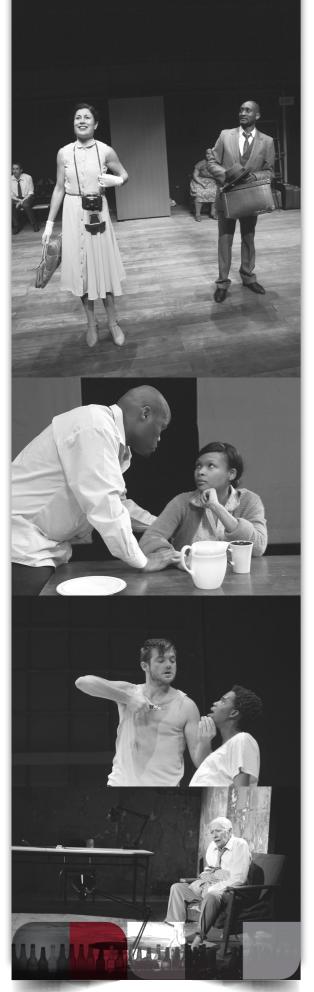
STATEMENT OF CHANGES IN NET ASSETS FOR THE YEAR ENDED 31 MARCH 2016

	Revaluation Reserve	Capital Grants Reserve	Accumulated Surplus	Total Net Assets
	R	R	R	R
Balance at 01 April 2014	3 023 010	32 352 829	11 381 320	46 757 159
Utilisation of reserve		(2 627 208)	2 627 208	
Capital works grant received		40 883 678	(40 883 678)	
Revaluation of collectables	226 801			226 801
Surplus for the year			39 160 010	39 160 010
Balance at 01 April 2015	3 249 811	70 609 299	12 284 860	86 143 970
Utilisation of reserve		(1 787 272)	1 787 272	
Capital works grant received		45 760 059	(45 760 059)	
Revaluation of collectables	(7 516)			(7 516)
Surplus for the year			41 643 138	41 643 138
Balance at 31 March 2016	3 242 295	114 582 086	9 955 211	127 779 592
Notes(s)		9		

Act15 (CASH FLOW STATEMENT)

FOR THE YEAR ENDED 31 MARCH 2016





From Top: Crepescule A Raisin in the Sun Noise As Die Broek Pas



From Top:
Animal Farm
In My End is My Beginning



Act16 {ACCOUNTING POLICIES}

FOR THE YEAR ENDED 31 MARCH 2016

1. PRESENTATION OF ANNUAL FINANCIAL STATEMENTS

The Annual Financial Statements have been prepared in accordance with the Standards of Generally Recognised Accounting Practice (GRAP), issued by the Accounting Standards Board in accordance with Section 91(1) of the Public Finance Management Act (Act 1 of 1999).

These Annual Financial Statements have been prepared on an accrual basis of accounting and are in accordance with historical cost convention as the basis of measurement, unless specified otherwise. They are presented in South African Rand.

1.1 GOING CONCERN ASSUMPTION

These annual financial statements have been prepared based on the expectation that the entity will continue to operate as a going concern for at least the next 12 months.

1.2 HERITAGE ASSETS

Heritage assets are assets that have a cultural, environmental, historical, natural, scientific, technological or artistic significance and are held indefinitely for the benefit of present and future generations. A heritage asset is recognised as an asset if it is probable that future economic benefits or service potential associated with the asset will flow to the economic entity, and the cost or fair value of the asset can be measured reliably. Heritage assets are measured at cost. After recognition as assets the heritage assets are carried at cost less any accumulated impairment losses. At each reporting date heritage assets are assessed for impairment. If any such indication exists, the recoverable amount or recoverable service amount of the heritage assets are estimated. A heritage asset is derecognised on disposal or when no future economic benefit or service potential is expected from its use or disposal. The gain or loss arising from the derecognition of a heritage asset is the difference between the net disposal proceeds and the carrying value. Such difference is recognised in surplus or deficit when the heritage asset is derecognised.

1.3 PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment are tangible non-current assets (including infrastructure assets) that are held for use in the production or supply of goods or services, rental to others, or for administrative purposes, and are expected to be used during more than one period.

Property, plant and equipment is initially measured at cost.

The cost of an item of property, plant and equipment is the purchase price and other costs attributable to bring the asset

to the location and condition necessary for it to be capable of operating in the manner intended by management. Trade discounts and rebates are deducted in arriving at the cost.

Where an asset is acquired through a non-exchange transaction, its cost is its fair value as at date of acquisition.

When significant components of an item of property, plant and equipment have different useful lives, they are accounted for as separate items (major components) of property, plant and equipment.

Property, plant and equipment are depreciated on the straight line basis over their expected useful lives to their estimated residual value.

Collectables are carried at revalued amount, being the fair value at the date of revaluation. Revaluations are made with sufficient regularity such that the carrying amount does not differ materially from that which would be determined using fair value at the end of the reporting period.

Any increase in an asset's carrying amount, as a result of a revaluation, is credited directly to a revaluation surplus. The increase is recognised in surplus or deficit to the extent that it reverses a revaluation decrease of the same asset previously recognised in surplus or deficit.

Any decrease in an asset's carrying amount, as a result of a revaluation, is recognised in surplus or deficit in the current period. The decrease is debited in revaluation surplus to the extent of any credit balance existing in the revaluation surplus in respect of that asset.

The useful lives of items of property, plant and equipment have been assessed as follows:

Item	Depreciation method	Average useful life
Land	Straight Line	Infinite
Buildings	Straight Line	50 years
Leasehold improvements	Straight Line	10 to 30 years
Furniture and fixtures	Straight Line	10 to 34 years
Motor vehicles	Straight Line	8 to 10 years
IT equipment	Straight Line	4 to 6 years
Collectables	N/A	Not depreciated
Books	Straight Line	10 years

The residual value, and the useful life and depreciation method of each asset are reviewed annually. If the expectations differ from previous estimates, the change is accounted for as a change in accounting estimate.

The gain or loss arising from the derecognition of an item of property, plant and equipment is included in surplus or deficit

when the item is derecognised. The gain or loss arising from the derecognition of an item of property, plant and equipment is determined as the difference between the net disposal proceeds, if any, and the carrying amount of the item.

1.4 INTANGIBLE ASSETS

An asset is identifiable if it either:

- is separable, i.e. is capable of being separated or divided from an entity and sold, transferred, licensed, rented or exchanged, either individually or together with a related contract, identifiable assets or liability, regardless of whether the entity intends to do so; or
- arises from binding arrangements (including rights from contracts), regardless of whether those rights are transferable or separable from the entity or from other rights and obligations.

An intangible asset is recognised when:

- it is probable that the expected future economic benefits or service potential that are attributable to the asset will flow to the entity; and
- the cost or fair value of the asset can be measured reliably.

Intangible assets are initially recognised at cost.

Intangible assets are carried at cost less any accumulated amortisation and any impairment losses. Amortisation is provided to write down the intangible assets on a straight line to their residual values at 25% per annum. The residual values of intangible asstes is regarded as zero due to the fact that intangible asstes are not resaleable. The amortisation period and the amortisation method for intangible assets are reviewed at each reporting date.

Intangible assets are derecognised:

- on disposal; or
- when no future economic benefits or service potential are expected from its use or disposal.

1.5 CONTINGENT LIABILITIES

A contingent liability is a possible obligation that arises from past events, the existence of which will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the institution; or

A contingent liability is a present obligation that arises from past events but is not recognised because:

- It is not probable that an outflow of resources will be required to settle the obligation; or
- The amount of the obligation cannot be measured with sufficient reliability.

1.6 GOVERNMENT GRANTS

Government grants are recognised when there is reasonable assurance that:

- grants will be received and
- the Market Theatre will comply with the conditions attaching to them.

Government grants are measured at the fair value of the consideration received. Government grants towards overheads are recognised as income over the periods necessary to match them with the related costs. Government grants received for capital works are deferred and recognised over the period that the asset is written off.

1.7 FINANCIAL INSTRUMENTS

The Foundation's principal financial instruments are receivables, cash and cash equivalents, payables and lease liabilities. Financial assets and financial liabilities are recognised on the Foundation's Statement of Financial Position when the Foundation becomes a party to the contractual provisions of the instrument. Financial instruments are initially recognised using the trade date accounting method.

Financial assets

Financial assets are stated at fair value through surplus or deficit, loans and receivables or held to maturity as appropriate. When financial assets are initially recognised they are measured at fair value. The Foundation determines the classification of its financial assets on initial recognition and, where allowed and appropriate, re-evaluates this designation at each financial year end. The Foundation assesses at each reporting date whether a financial asset or group of financial assets is impaired.

Receivables from exchange transactions

Receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market.

After the initial measurement, receivables are carried at amortised cost, using the effective interest method less any allowance for impairment. Gains and losses are recognised in surplus or deficit when the receivables are derecognised or impaired, as well as through the amortisation process. A provision for impairment is made when there is objective evidence (such as the probability of insolvency or significant financial difficulties of the debtor) that the Foundation will not be able to collect all the amounts due under the original terms of the invoice. The carrying amount of the receivable is reduced through the use of an allowance account.



Impaired debts are derecognised when they are assessed as uncollectable.

Short term receivables with no stated interest rates are measured at the original invoice amount if the effect of discounting is immaterial.

Cash and cash equivalents

Cash and cash equivalents in the Statement of Financial Position comprise cash at banks and on hand and cash equivalents with an original maturity of twelve months or less. For the purpose of the Cash Flow Statement, cash and cash equivalents consist of cash and cash equivalents as defined above, net of outstanding bank overdrafts. Cash and cash equivalents are recognised at fair value.

Payables from exchange transactions

Payables are initially recognised at fair value. After initial recognition, payables are subsequently measured at amortised cost using the effective interest method. Gains and losses are recognised in surplus and deficit when the liabilities are derecognised as well as through the amortisation process. Short term payables with no stated interest rates are measured at the original invoice amount if the effect of discounting is immaterial.

1.8 LEASING

A lease is classified as a finance lease if it transfers substantially all the risks and rewards incidental to ownership. A lease is classified as an operating lease if it does not transfer substantially all the risks and rewards incidental to ownership.

When a lease includes both land and buildings elements, the entity assesses the classification of each element separately.

Finance leases - lessee

Finance leases are recognised as assets and liabilities in the statement of financial position at amounts equal to the fair value of the leased property or, if lower, the present value of the minimum lease payments. The corresponding liability to the lessor is included in the statement of financial position as a finance lease obligation.

The discount rate used in calculating the present value of the minimum lease payments is the interest rate implicit in the lease.

Minimum lease payments are apportioned between the finance charge and reduction of the outstanding liability. The finance charge is allocated to each period during the

lease term so as to produce a constant periodic rate on the remaining balance of the liability.

Any contingent rents are expensed in the period in which they are incurred.

Operating leases - lessee

Operating lease payments are recognised as an expense on a straight-line basis over the lease term. The difference between the amounts recognised as an expense and the contractual payments are recognised as an operating lease asset or liability.

Rentals payable under operating leases are charged to income on a straight-line basis over the term of the relevant lease.

1.9 INVENTORIES

Inventories are initially measured at cost except where inventories are acquired through a non-exchange transaction, then their costs are their fair value as at the date of acquisition.

Subsequently inventories are measured at the lower of cost and net realisable value.

The cost of inventories is assigned using the first-in, first-out (FIFO) formula. The same cost formula is used for all inventories having a similar nature and use to the entity.

1.10 IMPAIRMENT

Impairment is a loss in the future economic benefits or service potential of an asset, over and above the systematic recognition of the loss of the asset's future economic benefits or service potential through depreciation (amortisation).

Carrying amount is the amount at which an asset is recognised in the Statement of Financial Position after deducting any accumulated depreciation and accumulated impairment losses thereon.

Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of the impairment loss is recognised as income immediately, unless the relevant asset is carried at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

Recoverable amount is the higher of fair value less cost to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a

discount rate that reflects current market assessments of the time value of money and the risks specific to the asset.

1.11 RETIREMENT BENEFITS

Employee benefits are all forms of consideration given by an entity in exchange for service rendered by employees.

Short-term employee benefits

Short-term employee benefits are employee benefits (other than termination benefits) that are due to be settled within twelve months after the end of the period in which the employees render the related service.

Short-term employee benefits include items such as:

- wages, salaries and social security contributions;
- short-term compensated absences (such as paid annual leave and paid sick leave) where the compensation for the absences is due to be settled within twelve months after the end of the reporting period in which the employees render the related employee service;
- bonus, incentive and performance related payments payable within twelve months after the end of the reporting period in which the employees render the related service; and

When an employee has rendered service to the entity during a reporting period, the entity recognise the undiscounted amount of short-term employee benefits expected to be paid in exchange for that service:

- as a liability (accrued expense), after deducting any amount already paid. If the amount already paid exceeds the undiscounted amount of the benefits, the entity recognise that excess as an asset (prepaid expense) to the extent that the prepayment will lead to, for example, a reduction in future payments or a cash refund; and
- as an expense, unless another Standard requires or permits the inclusion of the benefits in the cost of an asset.

The expected cost of compensated absences is recognised as an expense as the employees render services that increase their entitlement or, in the case of non-accumulating absences, when the absence occurs. The entity measure the expected cost of accumulating compensated absences as the additional amount that the entity expects to pay as a result of the unused entitlement that has accumulated at the reporting date.

The entity recognise the expected cost of bonus, incentive and performance related payments when the entity has a present legal or constructive obligation to make such payments as a result of past events and a reliable estimate of the obligation can be made. A present obligation exists when the entity has no realistic alternative but to make the payments.

Post-employment benefits: Defined contribution plans

Defined contribution plans are post-employment benefit plans under which an entity pays fixed contributions into a separate entity (a fund) and will have no legal or constructive obligation to pay further contributions if the fund does not hold sufficient assets to pay all employee benefits relating to employee service in the current and prior periods.

When an employee has rendered service to the entity during a reporting period, the entity recognise the contribution payable to a defined contribution plan in exchange for that service:

- as a liability (accrued expense), after deducting any contribution already paid. If the contribution already paid exceeds the contribution due for service before the reporting date, an entity recognise that excess as an asset (prepaid expense) to the extent that the prepayment will lead to, for example, a reduction in future payments or a cash refund; and
- as an expense, unless another Standard requires or permits the inclusion of the contribution in the cost of an asset.

Where contributions to a defined contribution plan do not fall due wholly within twelve months after the end of the reporting period in which the employees render the related service, they are discounted. The rate used to discount reflects the time value of money. The currency and term of the financial instrument selected to reflect the time value of money is consistent with the currency and estimated term of the obligation.

It is the policy of the institution to provide retirement benefits for certain employees. Contributions to defined contribution retirement benefit funds are charged against income in the year in which they are payable.

1.12 PROVISIONS

Provisions are recognised when:

- the Foundation has a present obligation as a result of a past event;
- it is probable that an outflow of resources embodying economic benefits or service potential will be required to settle the obligation; and
- a reliable estimate can be made of the obligation.

Provisions are measured at the Council's best estimate of the expenditure required to settle the obligation at year end and are discounted to present value where the effect is material.

Where the effect of time value of money is material, the amount of a provision is the present value of the expenditures expected to be required to settle the obligation.



Provisions are reviewed at each reporting date and adjusted to reflect the current best estimate. Provisions are reversed if it is no longer probable that an outflow of resources embodying economic benefits or service potential will be required, to settle the obligation.

If an entity has a contract that is onerous, the present obligation (net of recoveries) under the contract is recognised and measured as a provision.

Contingent liabilities are not recognised. Contingencies are disclosed in note 21.

1.13 REVENUE FROM NON-EXCHANGE TRANSACTIONS

Revenue comprises gross inflows of economic benefits or service potential received and receivable by an entity, which represents an increase in net assets, other than increases relating to contributions from owners.

Conditions on transferred assets are stipulations that specify that the future economic benefits or service potential embodied in the asset is required to be consumed by the recipient as specified or future economic benefits or service potential must be returned to the transferor.

Control of an asset arise when the entity can use or otherwise benefit from the asset in pursuit of its objectives and can exclude or otherwise regulate the access of others to that benefit.

Exchange transactions are transactions in which one entity receives assets or services, or has liabilities extinguished, and directly gives approximately equal value (primarily in the form of cash, goods, services, or use of assets) to another entity in exchange.

Expenses paid through the tax system are amounts that are available to beneficiaries regardless of whether or not they pay taxes.

Fines are economic benefits or service potential received or receivable by entities, as determined by a court or other law enforcement body, as a consequence of the breach of laws or regulations.

Non-exchange transactions are transactions that are not exchange transactions. In a non-exchange transaction, an entity either receives value from another entity without directly giving approximately equal value in exchange, or gives value to another entity without directly receiving approximately equal value in exchange.

Restrictions on transferred assets are stipulations that limit or direct the purposes for which a transferred asset may be used, but do not specify that future economic benefits or service potential is required to be returned to the transferor if not deployed as specified.

Stipulations on transferred assets are terms in laws or regulation, or a binding arrangement, imposed upon the use of a transferred asset by entities external to the reporting entity.

Transfers are inflows of future economic benefits or service potential from non-exchange transactions, other than taxes.

Recognition

An inflow of resources from a non-exchange transaction recognised as an asset is recognised as revenue, except to the extent that a liability is also recognised in respect of the same inflow.

As the entity satisfies a present obligation recognised as a liability in respect of an inflow of resources from a non-exchange transaction recognised as an asset, it reduces the carrying amount of the liability recognised and recognises an amount of revenue equal to that reduction.

Measurement

Revenue from a non-exchange transaction is measured at the amount of the increase in net assets recognised by the entity.

When, as a result of a non-exchange transaction, the entity recognises an asset, it also recognises revenue equivalent to the amount of the asset measured at its fair value as at the date of acquisition, unless it is also required to recognise a liability. Where a liability is required to be recognised it will be measured as the best estimate of the amount required to settle the obligation at the reporting date, and the amount of the increase in net assets, if any, recognised as revenue. When a liability is subsequently reduced, because the taxable event occurs or a condition is satisfied, the amount of the reduction in the liability is recognised as revenue.

1.14 REVENUE FROM EXCHANGE TRANSACTIONS

Revenue is recognised on the accrual basis when it is possible that future economic benefits will flow to the Foundation and these benefits can be measured reliably. Ticket sales, rentals and other income are measured at fair value of consideration received or receivable. Interest income is accrued on a time proportion basis, taking into account the principal outstanding and the effective rate over the period to maturity. Tuition fees are recognised on a time proportion basis.

1.15 INVESTMENT INCOME

Investment income is recognised on a time-proportion basis using the effective interest method.

1.16 COMPARATIVE FIGURES

Comparative figures have been reclassified where necessary to give a more appropriate comparison.

1.17 FRUITLESS AND WASTEFUL EXPENDITURE

Fruitless and wasteful expenditure means expenditure that was made in vain and would have been avoided had reasonable care been exercised.

All fruitless and wasteful expenditure is charged against income in the period in which they are incurred.

1.18 IRREGULAR EXPENDITURE

Irregular expenditure as defined in section 1 of the PFMA is expenditure other than unauthorised expenditure, incurred in contravention of or that is not in accordance with a requirement of any applicable legislation, including the PFMA.

National Treasury practice note no. 4 of 2008/2009 which was issued in terms of sections 76(1) to 76(4) of the PFMA requires the following (effective from 1 April 2008):

Irregular expenditure that was incurred and identified during the current financial and which was condoned before year end and/or before finalisation of the financial statements must also be recorded appropriately in the irregular expenditure register. In such an instance, no further action is also required with the exception of updating the note to the financial statements.

Irregular expenditure that was incurred and identified during the current financial year and for which condonement is being awaited at year end must be recorded in the irregular expenditure register. No further action is required with the exception of updating the note to the financial statements.

Where irregular expenditure was incurred in the previous financial year and is only condoned in the following financial year, the register and the disclosure note to the financial statements must be updated with the amount condoned.

Irregular expenditure that was incurred and identified during the current financial year and which was not condoned by the National Treasury or the relevant authority must be recorded appropriately in the irregular expenditure register. If liability for the irregular expenditure can be attributed to a person, a debt account must be created if such a person is liable in law. Immediate steps must thereafter be taken to recover the amount from the person concerned. If recovery is not possible, the accounting officer or accounting authority may write off the amount as debt impairment and disclose such in the relevant note to the financial statements. The irregular expenditure register must also be updated accordingly. If the irregular expenditure has not been condoned and no person is liable in law, the expenditure related thereto must remain against the relevant programme/expenditure item, be disclosed as such in the note to the financial statements and updated accordingly in the irregular expenditure register.

1.19 RELATED PARTIES

The entity operates in an economic sector currently dominated by entities directly or indirectly owned by the South African Government. As a consequence of the constitutional independence of the three spheres of government in South Africa, only entities within the national sphere of government are considered to be related parties.

Management are those persons responsible for planning, directing and controlling the activities of the entity, including those charged with the governance of the entity in accordance with legislation, in instances where they are required to perform such functions.

Close members of the family of a person are considered to be those family members who may be expected to influence, or be influenced by, that management in their dealings with the entity.

Only transactions with related parties not at arm's length or not in the ordinary course of business are disclosed.



Act17 {NOTES TO THE ANNUAL FINANCIAL STATEMENTS}

FOR THE YEAR ENDED 31 MARCH 2016

2. NEW STANDARDS AND INTERPRETATIONS

2.1 STANDARDS AND INTERPRETATIONS ISSUED, BUT NOT YET EFFECTIVE

Standard / Interpretation	Effective date: Years beginning on or after	Expected impact:
GRAP 109: Accounting by Principals and Agents	01 April 2017	The impact of the amendment is not material
GRAP 21 (as amended 2015): Impairment of non-cash generating assets	01 April 2017	The impact of the amendment is not material
GRAP 26 (as amended 2015): Impairment of cash generating asstes	01 April 2017	The impact of the amendment is not material
DIRECTIVE 12: She Selection of an Appropriate Reporting Framework by Public Entities	01 April 2018	The impact of the amendment is not material
GRAP 18: Segment Reporting	01 April 2017	The impact of the amendment is not material
GRAP 20: Related parties	01 April 2017	The impact of the amendment is not material
GRAP 16 (as revised 2012): Investment Property	01 April 2016	The impact of the amendment is not material
GRAP 17 (as revised 2012): Property, Plant and Equipment	01 April 2016	The impact of the amendment is not material
GRAP 32: Service Concession Arrangements: Grantor	01 April 2016	The impact of the amendment is not material
GRAP 108: Statutory Receivables	01 April 2016	The impact of the amendment is not material
IGRAP 17: Service Concession Arrangements where a Grantor Controls a Significant Residual Interest in an Asset	01 April 2016	The impact of the amendment is not material
DIRECTIVE 11: Changes in measurement bases following the initial adoption of Standards of GRAP	01 April 2016	The impact of the amendment is not material

3. PROPERTY, PLANT AND EQUIPMENT

		2016		2015			
	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value	
Land	9 929 168	-	9 929 168	9 929 168	-	9 929 168	
Buildings	5 849 585	(76 183)	5 773 402 -	1 341 035	(15 142)	1 325 893	
Furniture and fixtures	11 708 908	(4 841 177)	6 867 731	9 769 867	(4 388 365)	5 381 502	
Motor vehicles	159 800	(34 340)	125 460	159 800	(29 440)	130 360	
IT equipment	3 047 549	(1 885 649)	1 161 900	3 264 019	(2 027 199)	1 236 820	
Capital work in progress	35 855 881	(3 503 590)	32 352 291	49 894 475	-	49 894 475	
Leasehold improvements	69 204 393	-	69 204 393	16 522 346	(3 560 770)	12 961 576	
Collectables	3 282 295	-	3 282 295	3 289 813	-	3 289 813	
Books	97 850	(24 450)	73 400	96 852	(14 757)	82 095	
Total	139 135 429	(10 365 389)	128 770 040	94 267 375	(10 035 673)	84 231 702	

Reconciliation of plant and equipment - 2016

	Opening balance	Additions	Disposals	Revaluation/ Reclassification	Depreciation	Carrying value
Land	9 929 168	-	-	-	-	9 929 168
Buildings	1 325 892	4 517 475	-	(8 924)	(61 041)	5 773 402
Furniture and fixtures	5 381 502	710 953	(201 911)	1 805 843	(828 656)	6 867 731
Motor vehicles	130 360	-	-	-	(4 900)	125 460
IT equipment	1 236 819	742 328	(182 562)	-	(634 685)	1 161 900
Leasehold improvements	12 961 579	7 563 853	-	12 824 322	(997 463)	32 352 291
Capital work in progress	49 894 474	33 931 159	-	(14 621 240)	-	69 204 393
Collectables	3 289 813	-	-	(7 518)	-	3 282 295
Books	82 095	998			(9 693)	73 400
	84 231 702	47 466 766	(384 473)	(7 516)	(2 536 438)	128 770 040

Reconciliation of plant and equipment - 2015

	Opening balance	Additions	Disposals	Revaluation/ Reclassification	Depreciation	Carrying value
Land	5 249 139	4 680 029	-	-	-	9 929 168
Buildings	-	1 403 075	-	(62 040)	(15 142)	1 325 893
Furniture and fixtures	4 721 693	1 731 095	(292 507)	5 590	(784 368)	5 381 503
Motor vehicles	52 660	99 900	-	-	(22 200)	130 360
IT equipment	1 628 674	255 102	(12 858)	(5 590)	(628 510)	1 236 818
Leasehold improvements	12 568 131	1 939 357	(78 693)	62 040	(1 529 256)	12 961 579
Capital work in progress	10 286 062	39 608 412	-	-	-	49 894 474
Collectables	3 063 012	-	-	226 801	-	3 289 813
Books	62 193	27 101			(7 200)	82 094
	37 631 564	49 744 071	(384 058)	226 801	(2 986 676)	84 231 702

Details of properties

	9 929 168	9 929 168
- Gerard Sekoto Street block, purchase price: 11 June 2014	4 680 029	4 680 029
- Market Square block, purchase price: 18 March 2013	5 249 139	5 249 139
Edita		

The land consists of the Market Square block and the Gerard Sekoto Street block.

Market Square block includes consolidated Erf 624, Newtown. The Market Square block has been in development for the past two years. The project is planned for completion by September 2016 and is funded by capital works grants from DAC. Gerard Sekoto Street block includes portion 1 of Erf 250, remaining extent of Erf 250, Erf 248, Erf 252 and Erf 609. The building on

Gerard Sekoto Street block includes portion 1 of Ert 250, remaining extent of Ert 250, Ert 248, Ert 252 and Ert 609. The building on Ert 252 has been renovated for our use, Erven 250 and 248 are occupied by tenants and Ert 609 will be developed in the future, subject to raising sufficient funding.

Furniture and equipment with a cost of R2,1 million, fully depreciated in prior years, are still in use.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

3. PROPERTY, PLANT AND EQUIPMENT (continued)

Revaluations

Collectables

Musical instruments: The effective date of the revaluation was 2016/05/06. The revaluation of the instruments was performed by an independent valuer, Mr Greg Rollinson of Lincoln Brothers. The values were based on estimated market value of the instruments.

Artwork: The effective date of the revaluation was 2016/03/31. Revaluations of the artwork were performed by an independent valuer, Ms Julia Charlton, Senior Curator at the Wits Art Museum. The initial amount was assessed on market value and artist popularity. Since then the insured value has been increased annually by 10%. This is based on the assumption that artworks are usually appreciating assets. The amounts for individual items were adjusted where necessary, for events such as an artist's death or the publication of a monograph or international exhibition. Occasionally values have been adjusted downwards as the popularity of an artist declines.

Books: The effective date of the revaluation was 2015/09/20. The revaluation of the books was performed by an independent valuer, Ms Angela Spencer of Spencer Library Services. The value was determined directly by reference to observable prices in an active market.

The revaluation surplus relating to collectables is as follows:

2016	2015
R	R
3 249 811	3 023 010
(7 516)	226 801
3 242 295	3 249 811
	3 249 811 (7 516)

4. INTANGIBLE ASSETS

	2016			2015		
	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value
Computer software	448 913	(378 199)	70 714	931 678	(699 887)	231 791

Computer software

Computer software	448 913	(378 199)	70 714	931 678	(699 887)	231 791
Reconciliation of intangible	assets - 2016					
			Opening balance	Disposals	Amortisation	Carrying value
Computer software			231 791	(6 946)	(154 131)	70 714
Reconciliation of intangible	assets - 2015					
				Opening	Amortisation	Carrying

balance

441 544

(209 753)

231 791

5. HERITAGE ASSET	2016 R	2015 R
Purchase price: 18 March 2013		

The heritage asset consists of the Schlom Eating House, built in 1914 on Erf 608 Newtown, which was acquired in March 2013. The ruin of this building is being restored as part of the Market Square building project scheduled for completion by September 2016. The construction cost of the Schlom Eating House will be disclosed at its value in future years. The construction of the Schlom Eating House was incomplete at year end. The improvements to date are included in Capital Works in Progress and will be seperated for disclosure purposes once it is determined with more accuracy when the project is complete.

6. INVENTORIES

Bar Stock	18 196	-

7. TRADE AND OTHER RECEIVABLES FROM EXCHANGE TRANSACTIONS

Trade debtors from exchange transactions	653 331	420 195
Prepayments Deposits	1 605 126 127 538	72 538
	2 385 995	492 733

Council considers that the carrying amount of trade and other receivables approximate its fair value.

8. CASH AND CASH EQUIVALENTS

Cash on hand	4 582	10 800
Bank balances	32 917 853	71 294 448
	32 922 435	71 305 248
Bank balances held in respect of unutilised grants	30 537 824	63 024 083
Other bank balances	2 384 611	8 281 165
	32 922 435	71 305 248

Y. CAPITAL GRANTS RESERVE

Utilisation of reserve (1 787 272) Capital works grant received 45 760 059	(2 627 208) 40 883 678
1.0	02 002 027
Brought forward from previous year 70 609 299	32 352 829

The capital donations reserve represents the book value of fixed assets acquired using external funding.

THE MARKET THEATRE FOUNDATION IS A DECLARED CULTURAL INSTITUTION IN TERMS OF THE CULTURAL INSTITUTIONS ACT (NO 119 OF 1998)



2016	2015
R	R

2010	2010
R	R

10. UNSPENT CONDITIONAL GRANTS AND RECEIPTS

Unspent conditional grants and receipts comprises of:

DAC - conditional grant in respect of capital works for building projects	22 211 052	52 629 532
National Lottery Distribution Fund	811 904	-
Open Society Foundation	-	146 799
Getty Images	-	673 711
Atterbury	5 256 000	5 256 000
Giselle Wulfsohn	129 816	218 391
British Council	-	28 500
City of Johannesburg - Capital Works	266 173	2 897 677
Department of Arts and Culture project grants	268 584	-
Tierney Fellowship	353 700	62 319
Canadian Stage	-	371 212
Market Photo Workshop (MPW) and Laboratory tuition fees	586 478	643 552
US Embassy	-	96 390
M Hart	24 750	-
Bloomberg	114 000	-
Loewenstein Trust	37 500	
	30 059 957	63 024 083
Movement during the year		
Balance at the beginning of the year	63 024 083	86 506 547
Additions during the year	29 433 190	27 818 303
Income recognition during the year	(16 637 256)	(10 417 089)
Capital works expenditure incurred	(45 760 060)	(40 883 678)
	30 059 957	63 024 083

Unspent conditional grants and receipts are earmarked for projects in the next financial year. The spending of these grants will be done in terms of the grant agreements.

2016	2015
R	R

11. PROVISIONS

Reconciliation of provisions - 2016

	balance	Additions	the year	Total
Provision for bonus	287 876	295 562	(287 876)	295 562
Reconciliation of provisions - 2015	Opening	Additions	Utilised during	Total
	balance		the year	
Provision for bonus	310 498	287 876	(310 498)	287 876

Provisions are measured at the Council's best estimate of the expenditure required to settle the obligation in December, and are discounted to present value where the effect is material.

12. TRADE AND OTHER PAYABLES FROM EXCHANGE TRANSACTIONS

Trade payables from exchange transactions	4 673 872	5 776 540
Accrued expenses	1 279 238	856 859
Deposits received	79 159	172 147
	6 032 269	6 805 546

Council considers that the carrying amount of trade and other payables approximate its fair value.

13. REVENUE

Operating income	5 451 831	5 077 423
- 1		



2016	2015
R	R

14. REVENUE FROM NON-EXCHANGE TRANSACTIONS: GOVERNMENT GRANTS

Operating grants

	73 421 864	69 693 678
DAC project grant received	1 287 663	1 000 000
DAC - Medium-Term Expenditure Framework (MTEF) allocation	29 089 000	27 810 000
Capital works grant received	43 045 201	40 883 678

The Foundation leases the theatre building from the City of Johannesburg at R4 pm, which is below market related rate. The lease expires on 31 December 2036.

15. REVENUE FROM NON-EXCHANGE TRANSACTIONS - OTHER

	16 618 455	10 417 089
National Lottery Distribution Trust Fund	3 988 096	4 752 140
Public contributions and donations	12 630 359	5 664 949

16. INVESTMENT INCOME

Interest revenue

• Bank 403 474 333 333

17. TAXATION AND DONATIONS TAX

The Foundation has been approved as a public benefit organisation in terms of section 30 of the Income Tax Act (the Act) and

- the receipts and accruals are exempt from income tax in terms of section 10(1) (cA)(i) of the Act,
- donations by or to the public benefit organisation are exempt from donations tax in terms of section 56(1)(h) of the Act,
- bequests or accruals from the estates of deceased persons in favour of the public benefit organisation are exempt from the payment of estate duty in terms of section 4(h) of the Estate Duty Act, 45 of 1955.

18. SURPLUS FROM OPERATIONS

Surplus from operations for the year is stated after accounting for the following:

Senior management remuneration

Chief Executive Officer - resigned 11 March 2016

- Salary	1 027 099	1 015 818
- Annual bonus	93 945	104 255
- Pension	78 866	75 794
- Leave pay	46 132	-

	2016	2015
Chief Operating Officer Interim - April 2014 to December 2014	R	R
- Salary	-	438 810
Chief Operating Officer Interim - appointed 14 March 2016		
- Salary	54 637	-
Chief Financial Officer		
- Salary	1 117 239	1 052 007
- Annual bonus	111 364	105 556
Artistic Director		
- Salary	1 100 662	924 536
- Annual bonus	90 780	82 779
- Pension	71 700	69 012
Non-executives		
Members of Council for serving on Council and Council Committees		
- K Gumbi (Chairman)	50 976	*
- P McKenzie	3 408	3 264
- Dr \$ Mokone-Matabane	13 183	2 448
- JB Spector	16 567	13 872
- CP Nunn	3 408	4 080
- S Twala	5 680	-
- K Xaba	8 000	-
- B Dhlomo-Mautloa	-	6 528
- Dr OM Moshebi	-	816
Non-Council members serving on Council Committees		
- М Маропуа	9 184	3 264
- M van der Spuy	2 272	1 632
* Parsuparation denoted in 2015	3 905 102	3 904 471
* Remuneration donated in 2015		
Operating lease charges		
Premises: Contractual amounts	423 546	442 842
Equipment: Contractual amounts	27 485	30 069
	451 031	472 911
Depreciation and amortisation	2 690 570	3 196 431
Employee costs	19 949 478	17 805 215
Auditors' remuneration	611 364	581 350
Loss on disposal of assets	391 419	384 059



2016	2015
R	R

19. NET CASH FLOWS FROM OPERATING ACTIVITIES

Surplus	41 643 138	39 160 010
Adjustments for:		
Depreciation and amortisation	2 690 570	3 196 431
Interest received	(403 474)	(333 333)
Debt impairment	-	423 046
Movements in provisions	7 687	(22 628)
Loss on sale of assets	391 419	384 059
Changes in working capital:		
Inventories	(18 196)	-
Trade and other receivables from exchange transactions	(288 136)	1 020 214
Trade and other payables from exchange transactions	(773 277)_	1 978 404
	43 249 731	45 806 203

20. COMMITMENTS

Operating leases - as lessee (expense)

Minimum lease payments due		
Within one year	191 625	180 356
In the second to fifth years inclusive	573 023	730 105
Thereafter	672	-
	765 320	910 461

During the year the Foundation awarded three tenders:

- Design and print for three years for R2,1 million
- Construction of store for R4,2 million

The following projects, funded by the Department of Arts and Culture, are in progress:

Project	Estimated cost		•	Capital commitment
		to date	completion date	
Market Square building	107 879 975	85 271 723	September 2016	22 608 252
Laager Theatre Rebuild	22 139 690	22 020 211	July 2015	119 479
	130 019 665	107 291 934		22 727 731

Outstanding commitments on tenders awarded previously:

- ICT outsourced services R440 890 over 10 months
- Cleaning outsourced services R1 million over 19 months
- Security outsourced services R1,9 million over 21 months

R	R	

21. CONTINGENT LIABILITY

In terms of section 53(3) of the PFMA the Foundation has to obtain approval from National Treasury to retain its accumulated surplus funds as at year end. A submission has been made to National Treasury in this regard. If approval is not granted by National Treasury to retain the surplus funds, a maximum amount of R10 million (2015: R12,2 million) would be repayable to National Treasury.

The consolidation of the Windybrow Theatre with The Market Theatre Foundation is effective 1 April 2016. This transaction will impact the Market Theatre Foundation positively, but there are also risks associated with the consolidation that will need to be mitigated.

22. RELATED PARTIES

Relationships	
Ultimate controlling entity	Department of Arts and Culture
Under common control of the Department of Arts and Culture	Windybrow Theatre

Related party balances

Department of Arts and Culture (DAC)		
Unspent capital works and project grants	22 479 636	52 629 532

Windybrow Theatre		
Receivables from Windybrow Theatre	223 634	4 308
Payables to Windybrow Theatre	200 952	-
Related party transactions		

Department of Arts and Culture (DAC)		
DAC capital grant released to income from unspent portion	43 045 201	40 883 678
Operating grant received from DAC	29 089 000	27 810 000
Production grants received from DAC	1 287 663	1 000 000
Windybrow Theatre		
Ticket sales paid over on joint production agreement	338 416	101 055

The Market Theatre Foundation receives an annual grant from the Department of Arts and Culture.

See note 18 for the remuneration paid to senior management and members of Council.

Expenses recovered on joint production agreement

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2015

2014

4 128 988

773 875



NOTES TO THE ANNUAL FINANCIAL STATEMENTS (CONTINUED)

2016 2015 R R

23. FINANCIAL INSTRUMENTS

Credit risk management

Credit risk relates to potential exposure on trade receivables. At year-end, the institution did not consider there to be any significant concentration of credit risk, which had not been adequately provided for.

Exposure to credit risk

Financial assets, which potentially subject the Foundation to the risk of default by counter parties and thereby subject the Foundation to concentrations of credit risk, consist mainly of cash and cash equivalent and receivables. Receivables consists mainly of prepayments made to suppliers, rental deposits and trade receivables with a maximum exposure to credit risk equal to the carrying value of these instruments.

Cash and cash equivalents are placed with high credit quality financial institutions, therefore the credit risk with respect to cash and equivalents is limited.

Credit risk with respect to receivables is limited due to the nature of the Foundation's revenue transactions. The Foundation trades only with recognised, creditworthy third parties and all debtors are requested to settle their accounts within 30 days. The entity does not have any significant exposure to any individual customer or counter-party. Accordingly, the institution does not consider there to be any significant concentration of credit risk, which had not been adequately provided for. Receivables are presented net of the allowance for doubtful debts.

The maximum exposure to credit risk at the reporting date was:

Loans and receivables	Carrying amount 2016	Carrying amount 2015
Cash and cash equivalents	32 922 435	71 305 249
Trade and other receivables from exchange transactions	780 869	492 733
Prepayments	1 605 126	-

Liquidity risk management

The institution manages liquidity risk by reviewing the bank and cash balances on a daily basis. The institution has sufficient resources to meet its short-term obligations. All bank accounts are held with reputable banking institutions.

Exposure to liquidity risk

The Foundation minimises this risk by ensuring that enough cash reserves are available to cover its current liabilities through the analysis of the commitments against the cash available in our current and call accounts.

The following table reflects the Foundation's exposure to liquidity risk from financial liabilities:

At 31 March 2016	Carrying amount	Total contractual cash flow	Not later than one year	1-5 Years
Trade and other payables from exchange transactions	6 032 269	6 032 269	6 032 269	-
Unspent conditional grants and receipts	30 059 957	30 059 957	30 059 957	-
	36 092 226	36 092 226	36 092 226	-
At 31 March 2015	Carrying amount	Total contractual cash flow	Not later than one year	1-5 Years
Trade and other payables from exchange transactions	6 805 546	6 805 546	6 805 546	-
Unspent conditional grants and receipts	63 024 083	63 024 083	63 024 083	
	69 829 629	69 829 629	69 829 629	-

Interest rate risk

All financial instruments attract interest at rates linked directly to the prime bank overdraft rate.

The Foundation's exposure to market risk (in the form of interest rates risk) arises primarily from the Foundation's investment in cash and cash equivalents and the obligations in respect of the Foundation's finance leases. The Foundation's financial assets and financial liabilities are managed in such a way that the fluctuations in variable rates do not have a material impact on the surplus or deficit as the Foundation settles its outstanding obligations within 30 days and interest on outstanding debts is charged using the applicable rates. Refer to the sensitivity analysis below to illustrate the possible effect of changes in the variable interest rate on the financial assets and liabilities.

Variable rate instruments		
Financial assets	32 922 435	71 305 249
Fixed rate instruments		
Financial liabilities - Trade and other payables from exchange transactions	(6 032 269)	(6 805 546)
Financial assets - Trade and other receivables from exchange transactions	780 869	492 733
Prepayments	1 605 126	-
	(3 646 274)	(6 312 813)

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Condoned by Council

19 May 2016

Amount

51 724



23. FINANCIAL INSTRUMENTS (continued)

Fair value of financial instruments

At 31 March 2016 the carrying amounts of bank balances and cash, trade and other receivables, trade and other payables, unutilised subsidies and current portion of long term liabilities approximate their fair values due to the short term maturity of these assets and liabilities. The net fair value of the institution's financial assets and liabilities are stated below:

	Fair Value	Carrying Value
Assets		, 0
Cash and cash equivalents	32 922 435	32 922 435
Trade and other receivables from exchange transactions	780 865	780 869
Prepayments	1 605 126	1 605 126
Liabilities		
Trade and other payables from exchange transactions	6 032 269	6 032 269
Unspent conditional grants and receipts	30 059 957	30 059 957
	2016	2015
24. FRUITLESS AND WASTEFUL EXPENDITURE	R	R
Traffic fines paid to the authorities for offences by staff who are no longer employed	3 750	
25. IRREGULAR EXPENDITURE		
Opening balance	80 224	1 189 832
Irregular expenditure current year	213 882	604 222
Irregular expenditure approved by Council	(80 224)	(1 713 830)
	213 882	80 224

Details of irregular expenditure - current year	Disciplinary steps taken/ criminal proceedings	Amount
Security beams installed on theatre roof as a matter of urgency after cables were stolen without getting 3 quotations	The staff member responsible has received a warning letter.	12 983
The extension of the ticketing system with the current supplier was extended when the bidder for the new tender awarded withdrew. The permission was not sought from Council before granting the extension.	This was an oversight	193 399
An order was placed on a verbal quotation with no written confirmation from the supplier	This was an oversight	7500
		213 882

Training service provider: oversight by the manager who received a warning	19 May 2016	28 500	
		80 224	
Council approved the irregular expenditure having noted that no malicious intent	9		

projects are not the normal business of the Foundation and that due care has been taken in spending the capital works grant.

26. STAFF INFORMATION

Details of irregular expenditure condoned

Legal fees spent on labour issues: 3 quotes were not sourced as a result of a

time constraint and the total cost could not be predetermind

Number of employees	42	43

ACT 18 {SCHEDULE OF OPERATING COSTS} FOR THE YEAR ENDED 31 MARCH 2016

		2016	2015
		R	R
Selling and fundraising costs			i
Marketing and advertising		1 678 410	1 124 645
Production costs		13 932 080	9 017 270
Travel and entertainment - local		531 692	590 406
Travel and entertainment - overseas		72 166	9 600
Total selling costs		16 214 348	10 741 921
Personnel costs			
Salaries and wages		19 035 002	17 041 467
Staff transport		172 675	191 002
Staff training		199 301	177 300
Staff welfare		35 440	52 041
Consultancy fees		507 060	343 405
Total personnel costs		19 949 478	17 805 215
Personnel cost as % of total operating costs		37%	38%
Administration costs			* 1
Depreciation, amortisation and impairments		2 690 570	3 196 431
Auditors remuneration		611 364	581 350
Communications		317 461	317 641
Performance payments		224 949	316 633
Computer expenses		1 255 660	1 048 151
Other expenses		649 130	340 837
Insurance		365 678	324 197
Laboratory expenses		1 058 040	1 284 886
Legal fees		110 398	54 768
Photo workshop expenses		3 657 786	4 211 898
Repairs and maintenance		3 213 243	3 256 874
Lease rentals on operating lease		451 031	472 911
Security		1 442 271	996 385
Printing and stationery		245 531	210 885
Utilities		1 404 129	343 425
Donations	-	- 6,-	50 000
Loss on disposal of assets	-	391 419	384 059
Bad debts	1		423 046
Total administration costs		18 088 660	17 814 377
Total operating costs		54 252 486	46 361 513

The supplementary information presented does not form part of the annual financial statements and is unaudited



MEMBERS OF COUNCIL: Back: J Brooks Spector, Peter McKenzie, Kopano Xaba • Front: Dr Sebiletso Mokone-Matabane, Kwanele Gumbi (Chairman), Shado Twala



MANAGEMENT: Back Row: Lekgetho Makola (Head of Market Photo Workshop), Hlubi Mthimkhulu (HR Manager), Christine McDonald (CFO) Middle Row: Hailey Kingston (Production Manager); Thuli Hlaneke (Snr FOH Manager), Zama Sweetness Buthelezi (Brand & Communications Manager) Front Row: Tshiamo Mokgadi (Producer), Clara Vaughan (Education Officer), Penny Morris (Fundraiser) • Front: Dr Sebilesto Mokone-Matabane (Interim Chief Executive Officer) Insert: James Ngcobo (Artistic Director)



Act 19 {REPORT OF THE MARKET LABORATORY}

In 2015, the Market Lab presented work at the National Arts Festival, the 969 Festival, Pop Art Theatre, the Gauteng Schools Festival, the Ramolao Makhene Theatre and various school venues. Our students have performed in Shakespearean productions, workshopped plays, new works by young South African writers, corporate theatre, their own creations, and professional productions at the Market Theatre. They have worked with some of South Africa's most prestigious theatre-makers, as well as artists around the world.

The Lab took 12 second year students to the National Arts Festival in 2015, presenting a new production, Noord!, conceived and directed by Clara Vaughan with the assistance of Salome Sebola, Kgafela oa Magagodi and Jaques De Silva. They performed this show for the first time at the National Arts Student Festival in Grahamstown on the 6th and 7th of July, where they won the Adelaide Tambo Award in the student category for celebrating human rights through the arts. They were subsequently invited to perform at the 969 Festival at the Wits Theatre from 22 - 24 July, and gave a further 3 performances of the play in September at the Laboratory. They also performed the play for The Market Theatre Foundation staff as part of the staff wellness programme, which was thoroughly enjoyed by all. Bottom's Dream, an adaptation of A Midsummer Night's Dream directed by Dorothy Ann Gould earlier in the year, was also performed by the second years at the Gauteng Schools Festival in September at the UJ Main Theatre, to standing ovations.

The Hillbrow Theatre's Inner City High Schools' Festival, has worked in partnership with the Market Lab since 2013. The second year students were each assigned to a high school, where they facilitated workshops and rehearsals throughout the year, supporting the learners in the development of plays to present at the high school festival, while building their own facilitation and directing skills.

2016 is the second year in which the Market Lab has collaborated with Pop Art Theatre to offer our second year students an innovative course called 'The Business of Theatre'. While rehearsing a production, students study arts administration and entrepreneurship. They practice these key skills of marketing, contracting, budgeting, fundraising and logistics by implementing them in relation to the production they will perform in. Thus, it's a highly practical introduction to the realities of the industry, and the multiple skills you need to build a successful career. This year, the students are presenting two plays: Zakes Mda's And the Girls in Their Sunday Dresses, directed by Lab alumni Salome Sebola, and **UShakes**, a medley of scenes and monologues from Shakespeare's plays, directed by Clara Vaughan. UShakes was first performed in celebration of Shakespeare's birthday and his 400 year legacy in a temporary theatre created in a garage at the Market Theatre Admin Block, with great success and an enthusiastic audience.

The first years created and performed 2 productions in the second half of 2015. The first, directed by Kgafela oa Magogodi, was an adaptation of **Gentlemen of the Jungle** by Jomo Kenyatta titled **Honourable Members of the Jungle**, which they performed for schools and the public. The second, titled **Inkanyamba**, was a collaboration between several Market Lab teachers: Alex Burger wrote the script, Jaques De Silva directed the play, Portia Mashigo choreographed, Tebogo Moloto worked on the music and Onthati Matshidisho did the design. This production was performed for primary schools as a fundraising activity.





i - Noord! i - UShakes! i - Lucky Ndlovu performing at the first year graduation showcase



Several new bursary opportunities have arisen for students studying at the Lab. 2015 was the inaugural year of a new bursary offered by Pop Art Theatre to cover the fees of one student per year. In addition, The Just the One Foundation in collaboration with Zikkizimba Productions is also offering one bursary a year, covering the second year fees for the strongest first year student. The first recipient of this was second year student Khanyisile Ngwabe. A private donor, Megan Hart, has made significant ongoing contributions to student fees. Both the first and second year students have also had the opportunity to gain extra income and experience through corporate theatre work. 9 students were hired by BTS for a training session with Vodacom employees, a highly successful event which will be repeated this year, and 8 students worked with Mann Made Media as actors for an event hosted by Barclay's Bank, and have subsequently been invited back for future events due to the outstanding quality of work they

The Lab's relationship with the Market Theatre as a space for work experience continues to grow, with students getting the opportunity to perform alongside professional performers in several productions.

We received over 130 applications for first year study at the Lab in 2016. In response to the volume of applications we received for the full-time course and queries from prospective students, the Lab started a part-time course in 2016 that is held on Saturday mornings. This runs in 7 week cycles, which allows new students to join throughout the year. There are currently 43 students attending the part-time course.

The Market Lab has been the venue for a number of exciting events this year, including the Globe Theatre's sold-out performances of *Hamlet*, and the RAPS One Act Play Festival, which saw high school students performing at the Lab over 4 weeks.

CORE PRINCIPLES

The Market Lab Drama School aims to produce confident, disciplined performing arts professionals who are highly skilled in several modes of performance. Deeply embedded in the ethos of the Lab is our commitment to providing opportunities to talented youth from disadvantaged backgrounds who would not otherwise be able to pursue their passion for the arts or study further. This 2-year programme is holistic in nature, focusing on the development of both the person and the performer.

In first year, students focus on intensive training in various disciplines aimed at creating multi-talented, multi-skilled performers, including voice, singing, acting, play-making, physical theatre, improvisation and design.

REPORT OF THE MARKET LABORATORY (CONTINUED)

In second year, the students implement their skills by participating in the creation and performance of several productions, getting as much performance experience in as many different contexts as possible. This year, they have already performed **And the Girls in Their Sunday Dresses**, directed by Salome Sebola and **UShakes**, a Shakespearean medley directed by Clara Vaughan. They are currently rehearsing a play conceived and directed by Pusetso Thibedi, **Of Spells and Monkeys**, which will debut at the National Arts Festival in Grahamstown.

THE DRAMA COURSE

- Prepares learners to function in a professional environment
- Provides an optimum teacher/student ratio
- Employs teachers who are also working professionals in their field
- Immerses students in an intensive theoretical and practical programme
- Engages with current South African theatre and arts and culture trends and events through its relationship to the Market Theatre
- Provides opportunities for students to participate in Master Classes and a variety of workshops with practitioners who are exceptional in their field
- Creates opportunities to develop working relationships nationally and internationally
- Teaches a working ethos based on self-discipline, experimentation, initiative and professionalism
- Provides opportunities to young artists who would otherwise have no access to quality education and training
- Takes a multi-disciplinary approach and encourages a multiplicity of methodologies
- Allows students to make their own work and contribute to the creation of new South African theatre
- Guides students along a path of personal development through coping skills, self-awareness, interpersonal skills and increased confidence
- Exposes students to a wide range of theatre, film and television

WHERE ARE THEY NOW? GRADUATE SUCCESS STORIES

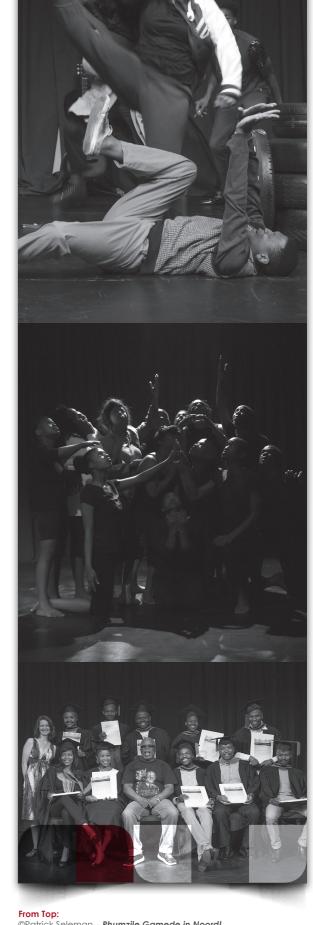
- Mncedisi Shabangu (1996): nominated for a Naledi Award for Best Male Performance for his role in Fishers of Hope. He is shooting The Kingdom: Ukhakhayi. He will be performing Tshepang at the National Arts Festival and a new play directed by Lara Foot, The Inconvenience of Wings.
- Monageng Motshabi (2002): directed The Story I'm About to Tell at the Soweto Theatre, which was nominated for 2 Naledi Awards (Best Director, Best Ensemble).

- Warren Masemola (2004): performing in action drama series Heist! (e-tv).
- Omphile Molusi (2004): writing for Scandal (e-tv). He is a member of the Playriot Collective and the Chairman of Mowa Art Fields, a Children's Theatre Organisation in the North West Province.
- Paul Noko (2006): nominated for the Fleur de Cap Rosalie van der Gucht prize for new directors. Won at the Zabalaza Festival and published his play, Fruit, which had a run at the Baxter Theatre in Cape Town.
- Phillip Dikotla (2010): performed in the Naledi Award-winning Fishers of Hope, directed by Lara Foot, for which he was nominated for a Naledi for Best Supporting Actor. He presented a new one-man show at Pop Art Theatre, Kulneck, which he will perform at the National Arts Festival this year.
- Billy Langa (2010): performed in Egoli, directed by Phala o Phala, sex & ME, directed by Craig Morris and Short Stories Alive, directed by Neil Coppen. He is currently teaching mime at AFDA and rehearsing At Play directed by James Ngcobo. He will be presenting a new one-man play, Tswalo/Source, directed by Mahlatsi Mokgonyana, at the Alexander Bar Theatre in Cape Town in June. He co-directed Just Antigone with Mahlatsi Mokgonyana at Pop Art Theatre, which will also perform at the National Arts Festival this year.
- Thabiso Rammala (2010): performed in The Story I'm About to Tell. He won at the Zwakala Festival with his production, Tau.
- Boipelo Moeti (2011): shooting a new movie, Amandla.
- Barileng Malebye (2011): performing in Sophiatown, directed by Malcolm Purkey, at the Market Theatre and the State Theatre. She performed in 2 Naledi Award winning productions: Lepatata (Best Ensemble) and Making Mandela (Best Children's Production).
- Lillian Tshabalala (2011): studying in the USA at the Howard Community College in Maryland.
- Salome Sebola (2013): directed Zakes Mda's And the Girls in Their Sunday Dresses with Market Theatre Lab second year students at Pop Art Theatre.
- Millendeli Zondi (2013): performed in Naledi Awardwinning children's theatre production Making Mandela directed by Jenine Collocot, sex & ME, directed by Craig Morris, and Just Antigone, directed by Mahlatsi Mokgonyana and Billy Langa.
- Alfred Motlhapi (2013): performed in Egoli, directed by Phala Oekeditse Phala. He is currently in rehearsal for At Play, directed by James Ngcobo, and is working with Drama for Life on an applied theatre diabetes project.
- Reneilwe Mashidisho (2014): currently completing her Honours degree at Wits University as a Drama for Life scholar.
- Thando Mahlangu (2014): currently completing his Honours degree at Wits University as a Drama for Life scholar.
- Katlego Letsholonyana (2014): perfomed in *Egoli*, directed

- by Phala Oekeditse Phala. He is currently working with Drama for Life on an applied theatre diabetes project.
- Lesego Chabedi (2014): performing in At Play, directed by James Ngcobo.
- Mahlatsi Mokgonyana (2014): won the Theatre Arts Admin Collective's Emerging Theatre Director's Bursary, and is currently directing Athol Fugard's My Children, My Africa in Cape Town. He directed Nine to Fivers Anthem at the So Solo Festival (extended season) and co-directed Just Antigone at Pop Art Theatre. Performed in Egoli, and sex & ME. He is directing Billy Langa in Tswalo/Source at the Alexander Theatre in Cape Town in June.
- Lethabo Bereng (2016): performing in The Hustle (SABC) and Mamello (SABC 2).
- Kenneth Nkosi (1996): nominated for a SAFTA for Best Achievement by a Supporting Actor in a Feature Film.

TEACHERS 2015 - 2016

- Dan Robbertse (Text and Performance)
- Irene Stephanou (Theatre and Life)
- Monageng Motshabi (Acting)
- Leila Henriques (Acting)
- Omphile Molusi (Theatre-making)
- Jaques Da Silva (Mime and Physical Theatre)
- Ryan Dittman (Mime and Physical Theatre)
- Onthathi Matshidiso (Design and Visual Literacy)
- Tebogo Moloto (Singing)
- Portia Mashigo (Movement)
- Mbali Nkosi (Ballet)
- Alex Halligey (Voice/Theatre in Context)
- Dorothy Ann Gould (Acting/Voice)
- Kgafela oa Mogagodi (Writing/Play-making)
- Alex Burger (Writing/SA Theatre)
- Hayleigh Evans (Business of Theatre)
- Feeya Asmal (Theatre Studies)



©Patrick Seleman - Phumzile Gamede in Noord!
©Patrick Seleman - First year choral performance

©Patrick Seleman - Class of 2015 with John Kani and Clara Vaughan

Act20 {REPORT OF THE MARKET PHOTO WORKSHOP}

Introduction and Highlights

The Market Photo Workshop (MPW) has been celebrated in its 26 years of operation as a critical and relevant photography incubation space nationally, continentally and beyond, through its high performing alumni community and far reaching projects programming. Yet again in this financial year, the Photo Workshop has witnessed one of its most celebrated alumni and documentary photographer - Zanele Muholi recognised and honoured as the 2016 recipient of the Infinity Award for Documentary Photojournalism.

Also at the 2015 Bamako Biennial in Mali, alumni Lebohang Kganye was awarded the Jury's Pick photography prize on body of work that was produced with the support of Market Photo Workshop Mentorship programme. As part of Market Photo Workshop's vision to establish a strong presence in the Continent, the Market Photo Workshop created a Continental Photography Award with support from Tierney Family Foundation. This award was launched at the Bamako Biennial exhibition and its first recipient is an Algerian documentary photographer -

Working closely with The Goethe Institute in Johannesburg, the Photo Workshop is supporting and sharing its experiences to assist in the establishment of photography training hubs across the continent.

Another highlight was the completion of a successful 5 month long Photography Incubator Programme with the support of the Department of Arts and Culture's Arts Incubator Programme. The programme focused on supporting and benefiting emerging photographers from mainly communities in the periphery such as Townships and Informal settlements. The objective is to both promote the development of local content and also enhance the building of local economies in those affected communities. The programme provided the participating photographers with access to photography related professional resources and entrepreneurial skills and

Training remains the core of our business and our courses continue to examine relevance and inclusion of all communities in photography both locally and internationally.

The new Photojournalism and Documentary Photography programme (PDP) saw the highest number of students in over 3 years, recruited and successfully registered with the 2016 programme. Some of the students are from France, Germany, Tanzania and Zimbabwe.

Other achievements by both students and alumni are as

- John Wessels, PDP 2015 class, had his photograph of the #NationalShutdown march to the Union Buildings featured by the Wall Street Journal's Photos of the Day for 23 October 2015.
- Sthembiso Zulu, PDP 2015 class, interned with eNCA subsequently employed by the same organisation as multimedia content producer.
- Simone Kley, PDP 2014 class, is the recipient of the 2015 Ken Oosterbroek Fellowship at The Star newspaper.
- Dimpho Maja, Intermediate Course 2015, was awarded bursary for the 2015 The Star Young Photojournalist Award in partnership with Market Photo Workshop to study in the 2016 PDP programme.

Themba Mbuyisa and Nkosinathi Khumalo, both the 2015 Advanced Programme in Photography (APP) students, were commissioned by Italy based manufacturing company - Fassi Gru - to produce photographs of the company's 2016 Annual Calendar. Both students travelled to Italy on a week visit to execute this commission. The 3rd photographer - Siphosihle Mkhwanazi - from the 2014 APP was part of the group in this collaborative commission.

In the period of this report (1 April 2015 - 31 March 2016) the following Courses started:

- 6 Foundation Courses (FC) (8 weeks full time)
- 3 Intermediate Courses (IC) (13 weeks full time)
- 1 Advanced Programme in Photography (APP) (one year
- 1 Photojournalism and Documentary Programme in Photography (PDP) (one year course)

134 students registered for courses:

94% were black, 6% were white

43% of the students were female and 57% were male 87% of the students who formally entered assessment completed successfully and were found competent

The Photo Workshop's trainers are all leading professional photographers and/or arts and culture practitioners:

Paul Botes, Andrew Shabangu, Sydney Seshibedi, Matthews Baloyi, Muntu Vilakazi, Oupa Nkosi, Neo Ntsoma, Sally Shorkend, Talya Lubinsky, JP Hanekom, Mika Conradie, Bandile Gumbi, Michelle Loukidis, Natalie Payne, Demelza Bush, Sanele Moya, Daylin Paul, TJ Lemon, Candice Jansen, Jacques Nelles, Marco Longari, Mpho Khwezi, Michel Bega, Oupa Nkosi, Ruth Sacks, Nanka Hawes, Sabelo Mlangeni, Musa Nxumalo, Michelle Harris, Antony Kaminju, Lebohana Mashiloane, Tando Ntunja, Buyaphi Mdledle, Ilse van der Merwe, Pieter Vosloo, Belinda Shange, Chris Stamatiou, Claire Rousell, Londiwe Langa and Anthony Cousens.

Annually, the Market Photo Workshop reviews and adjusts curriculum to ensure that courses remain relevant to societal developments and industry shifts, accessible to students and deliverable by staff. This also provides the opportunity for trainers to learn and share with one another their own teaching experiences, further enriching the teach practices at the Market Photo Workshop. The curriculum review allowed the Photo Workshop to further enhance the criticality of course content, as well as consider and implement ways of enhancing the entrepreneurial nature of the curriculum.



From Top:

©Market Photo Workshop - Students produce multimedia work

©Moss Morwahla Moeng - Public Talk

REPORT OF THE MARKET PHOTO WORKSHOP (CONTINUED)

The review focused on 4 key aspects:

- The inclusion and relevance of African photography within the curriculum.
- The incorporation of entrepreneurial skills in line with contemporary modes of working as a photographer.
- Criticality within the courses.
- The role of research, writing, and reading in photography education.

PUBLIC PROGRAMMES AND DEVELOPMENT

Both present and past students of the Market Photo Workshop engage in projects as secondary layer of trainers with communities and professional environment to better equip them for the photography industry. These projects include mentorships, public engagement projects and usually give voice through Public Talks, exhibitions and publications.

SPECIAL PROJECT

Photo Incubator: Edition One

01 November 2015 - 30 March 2016 Market Photo Workshop

The rationale behind the 2015 Photography Incubator Programme was to benefit emerging photographers - to better the lives of young photographers, especially those living in marginalised areas such as informal settlements and townships. The main objectives were to develop local content and economies in townships by giving emerging photographers access to resources and business opportunities.

The 10 photographers participating in the programme, were selected through an open call based on the depth of their photography project proposals and portfolios.

The 10 photographers are:

- Matthew Kay
- Mmabje Maila
- Mzu Nyamekelithongo Nhlabatsi
- Shirin Motala
- Siphosihle Mkhwanazi
- Motlabana Monnakgotla
- Tsioharana Nirina Rabearivelo
- Dianah Chiyangwa
- Morris Mohanoe
- Madoda Mkhobeni

MASTERCLASSES

The initial stages of the Incubator Programme saw the Market Photo Workshop conducting 20 Masterclasses with the 10 participants. The Masterclasses took place from 09 to 20 November 2015. Facilitators were invited for a variety of Masterclasses on photography related topics.

Mentors

After the Masterclasses, the photographers were assigned mentors to work with in the production of their projects.

This implementation of mentorship part to the programme ensured that the emerging photographers are afforded the support and guidance of established art and photography practitioners, curators and administrators. This part was, also, regarded as a development strategy to provide support to the 10 participating photographers in gaining a foothold in the broader photography community, developing networks and growing relationships.

Group critique sessions

During the development of their individual projects, participants attended group critique sessions. The sessions required that the participants identify the status of their projects, challenges and strategies on how to resolve the challenges. The critiques facilitated interaction between the participants and industry experts comprising of John Fleetwood, Michelle Harris and Musa Nxumalo.

Business concept/idea development mentorship

Entrepreneurial and Business Plan mentors, Sifiso Moyo and Mbuso Radebe, worked with 5 participants, assisting and supporting the participants with the necessary skills and knowledge to develop a basic business profile complemented by a business concept note for a small and medium-sized venture. The mentors also introduced the participants to the various components of a business plan and the level and extent of the information that should be included in each component.

The mentors focused on the premise that a business approach is prudent for the survival of a trained photographer and that photographers must understand that to survive the tough competition in the industry they must use business strategy, marketing, understand customer relations, provide a multitude product or service portfolio and determine their revenue model.

Curatorial mentorship

The critiques helped to prepare the participants for the programme final outcomes, which included an exhibition, publications and multimedia pieces. The outcome of the Incubator Programme saw the participants working with curatorial mentors, Michelle Loukidis and Musa Nxumalo, to conceptualise, produce, curate a display and exhibition of the different aspects of the outcomes of the 2015 Photography Incubator Programme.

The **Photo Incubator: Edition One** exhibition opened at the Photo Workshop Gallery on 30 March 2016.

MENTORSHIPS

Gisèle Wulfsohn Mentorship in Photography

The family and friends of the late Gisèle Wulfsohn, to honour her memory and her work, have created the Gisèle Wulfsohn Mentorship in Photography. Wulfsohn dedicated her life and her photography to awareness, openness and respect. The mentorship is seen as an opportunity to continue her approach and interests in photography, while developing younger voices who are committed to similar issues. Wulfsohn has worked on issues of democracy, HIV/AIDS and positive sexual identities, social inclusion and gender issues, always maintaining a commitment to education and social change.

Third recipient of this mentorship, Phumzile Khanyile, who is mentored by the established African-American photographer/ artist/filmmaker Ayana .V Jackson, will explore whether stereotypical ideas on gender and sexual preference as well as the stigmas associated, have relevance in today's society.

Tierney Fellowship

The Tierney Fellowship was created in 2003 by The Tierney Family Foundation to support emerging artists in the field of photography. The primary goal of the Fellowship is to find aspiring artists who will be tomorrow's leaders and to assist them in overcoming challenges that photographers face at the start of their careers.

The Tierney Fellowship builds on other Market Photo Workshop platforms geared towards a South Africa where photography plays an important part in the development of careers and the development of photography.

Its 8th recipient Tsepo Gumbi, mentored by Greame Williams, worked on a project of Sharpeville, a historically important township in South Africa. His aim was to investigate and explore the significant contemporary landscape of Sharpeville beyond its historic political past.

PUBLIC ENGAGEMENT PROGRAMMES

25 Years of Training in Photography

Public Talk 22 April 2015 Market Photo Workshop

The Public Talk aims to trace the founding principles of Market Photo Workshop alongside the photography training and projects space programming and further delve into how students' visual activism, in response to the changing social political landscape and discourse in South Africa, has manifested in some alumni's practice. Market Photo Workshop is in its 25th year of operation.

The Talk seeks to present an intergenerational discussion that addresses the role of photography in a current South Africa, the future of photography education and mentorships and placement of photography practice within the greater contemporary knowledge production, media and arts fields.

This discussion began with a presentation by the 2014 Tierney Fellow Matt Katt about his solo exhibition *The Front*, followed by a panel discussion lead by David Goldblatt, with Thembinkosi Goniwe, Lebohang Kganye, Buyaphi Mdledle and Dean Hutton.

Jacklynne Hobbs, who is an experienced media practitioner, Market Photo Workshop alumni and former Manager of the Photojournalism and Documentary Photography Programme, moderated the discussion.

Fashioning a Visual Vocabulary: Omar Badsha's Photographs Public Lecture

19 May 2015 Market Photo Workshop

Presentation by M. Neelika Jayawardane, associate Professor of English at the State University of New York-Oswego and senior editor and contributor to the online magazine, Africa is a Country.

Omar Badsha's photographs are known for having fashioned a new visual vocabulary for translating the lives of those that Apartheid excluded out of South Africa's consciousness; often, the public whom he photographed may not have even realised that they were excised into the periphery of the nations vision of itself, nor have had the luxury of imagining themselves as part of the national narrative. Together with his passion for organising and union work, he helped make photography a strategy of intervention in how the South African struggle against Apartheid was seen by the global public. Badsha's positions and steadfastness to the mission to which he committed himself as a photographer cost him in certain ways, but his willful desire - to record and be witness to subsumed histories, to walk in with his unapologetically political lens - also maintained his integrity as a narrator of South African history.

The Usual Suspect Exhibition Public Talk

26 August 2015 Fietas Museum

The Public Talk, in engagement with The Usual Suspect - A solo exhibition by Siphosihle Mkhwanazi, is a "talk back" between panel presentations and the audience. Siphosihle's **The Usual Suspect**, explores what happens to a people and a community seeking validation, attainment and normality in Vrededorp - a place characterised by a substance abundant and use environment, which impacts on individuals' life options and choices.



From Top:

©Phumzile - Khanyile
©Thandile Zwelibanzi - From the series Still Existence
©Shirin Motala - Untitled

©Siphosihle Mkhwanazi. From the series The Usual Suspect



2 "

©Sipho Gongxeka - Far From Ordinary Exhibition Opening
©Celimpilo Mazibuko - Photo Incubator Exhibition Opening
©Raymond Du Toit - CT Tierney Fellowship Crit Sessions
©Xoliswa Ngwenya - Fietas Public Talk

REPORT OF THE MARKET PHOTO WORKSHOP (CONTINUED)

The Public Talk covered topics that include but are not limited to how photography attempts to demystify stereotypes, representation and identity and how human spirit seeks to survive in the face of urban decay and poverty.

Vernon Pillay, who is a board member of Fietas Museum, retired University of Johannesburg lecturer and a consummate professional, moderated the discussion.

About the panel

Siphosihle Mkhwanazi, an alumni of the Market Photo Workshop, is the 2nd recipient of the Gisèle Wulfsohn Mentorship in Photography. He was mentored by renowned South African photographer and 2011 World Press Photo of the Year winner, Jodi Bieber. Angelo Fick is a resident current affairs and news analyst at eNCA. He has 20 years' experience in teaching and research across a variety of disciplines at universities in South Africa and Europe. Freda Dibetso is a community/social auxiliary worker at the South African National Council on Alcoholism & Drug Dependence.

Wide Angle:

Photography as Participatory Practice eBook Launch eBook Launch FNB Joburg Art Fair 12 September 2015

Wide Angle: Photography as Participatory Practice, is the outcome of a collaborative project of the Market Photo Workshop, Goethe Institut and Wits School of Arts and published by Fourthwall Books.

Edited by Terry Kurgan and Tracy Murinik, **Wide Angle: Photography as Participatory Practice** is a wide-ranging collection of essays in response to the subject of participatory photographic practice. Acknowledging that the political and ethical status of photography is never uncomplicated terrain, contributors to this volume engage with questions about power relations in participatory practice; the nature of negotiations between a project and its funders or partners; the aesthetic dimensions of a socially engaged practice, as well as intentionality, negotiated reality and 'utopian' pursuits.

Living Legends:

Dr Peter Magubane and Omar Badsha in conversation17 November 2015
Market Photo Workshop

The photography legends shared their career insights inconversation as well as discussing the role of photography in the development of a society and the development of critical bodies of work relevant to now and possibly the future.

EXHIBITIONS

The exhibitions at the Photo Workshop assisted students and photographers to showcase their work in a public platform and also to engage with current discussions around photography, increasing their knowledge and awareness. As a broader support to training, the public engagement projects and travelling exhibitions encouraged community participation and visual literacy development in various parts of the country.

The Usual Suspect

Solo exhibition by Gisèle Wulfsohn Mentorship in Photography recipient Siphosihle Mkhwanazi
11 June - 30 August 2015
The Photo Workshop Gallery

Joburg Fringe

Photography exhibition by 6 Market Photo Workshop alumni 11-13 September 2015 Arts on Main, Johannesburg

Against Time

A photography exhibition of works by 6 past Tierney Fellows 31 October - 31 December 2015 Modibo Keita Memorial Centre, Bamako Encounters, Mali

Far From Ordinary

Photography exhibition by 8 Market Photo Workshop alumni 28 October 2015 - 31 January 2016 The Photo Workshop Gallery

Photo Incubator: Edition One

An exhibition by 10 photographers that participated in the 2015 - 2016 Photography Incubator Programme at the Market Photo Workshop 30 March - 30 May 2016

The Photo Workshop Gallery



Act21 {MARKET THEATRE PRODUCTIONS}

PRODUCTIONS:

FROM APRIL 2015 - MARCH 2016

JOHN KANI:

PAGE 27

Season: 31 March - 05 April 2015

International Jazz Day McCoy Mrubata

Season: 30 April 2015

MZANSI MUSIC ACADEMY: A TRIBUTE TO VICTOR NTONI

Season: 6 - 9 May 2015

RAIN DANCE

Season: 28 - 31 May 2015

RAPS

Season: 01 - 07 June 2015

EVOLUTION OF INDIAN MUSIC

Season: 10 - 12 July 2015

MZANSI MUSIC ACADEMY: A TRIBUTE TO VICTOR NTONI

Season: 29 July - 02 August 2015

KABOMO

Season: 06 August 2015

MISS CAMEROON

Season: 08 August 2015

SIVA

Season: 10 - 16 August 2015

ANIMAL FARM

Season: 24 August - 06 September 2015

MAYA ANGELOU

Season: 30 September 2015

- Reseacher: Sandile Ngidi
- Conceived and Directed by: James Ngcobo
- Music Director: Tshepo Mngoma
- Lx Designer: Nomvula Molepo
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Stage Manager: Emelda Khola
- Cast: Leseli Job, Naima McLean, Sonia Radebe, Teresa Phuti, Ezbie Moilwa, Samuel Ibeh, Mpho Kodisang, Nompumelelo Ramesemong, Tshepiso Mashego, Caroline Barole and Sakhile Nkosi

ACT

Season: 12 October 2015

A NEW SONG

Season: 28 October - 01 November 2015

MY STORY

Season: 6 - 7 November 2015

SONGS FROM JAZZTOWN

Season: 18 November - 20 December 2015

- Director: James Ngcobo
- Director Intern: Salome Sebola
- Lx Designer: Mandla Mtshali
- Lx Intern: Thabo Modisane
- Musical Director: Tshepo Mngoma
- Set Designer: Nadya Cohen
- Costune Designer: Nthabiseng Makone
- Costume Designer Intern: Lethabo Bereng
- Stage Manager: Thulani Mngomezulu
- Stage Manager Intern: Disney Nonyane
- Sound Technician: Ntuthuko Mbuyazi
- Sound Technician Intern: Siya Nkosi
- Cast: Gugulethu Shezi, Nomfundo Dlamini, Tshepiso Mashego, Asanda Bam, Zandile Madliwa, Ntokozo Zungu, Ezbie Moilwa, Mpho Kodisang, Sakhile Nkosi, Samuel Ibeh, Siya Makuzeni and Thami Tyam

LETTERS FROM MADIBA

Season: 05 December 2015

- Director: James Ngcobo
- Lx Designer: Mandla MtshaliSet Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Costume Designer Intern: Lethabo Bareng
- Musical Director: Tshepo Mngoma
- Choreographer & Dancer: Fana Tshabalala
- Av Designer: Jurgen Meekel
- Stage Manager: Thulani Mngomezulu
- Stage Manager Intern: Disney Nonyane
- Sound Technician: Ntuthuko Mbuyazi Sount Technician Intern: Siya Nkosi
- Cast: Gugulethu Shezi, Nomfundo Dlamini, Nokukhanya Dlamini, Refilwe Moletsane, Lerato Gwebu, Nosiphiwo Samente, Lucky Ndlovu Thulani Chauke, Tumelo Mana, Khathutshelo Ramabulana, Lesedi Job, Ntokozo Zungu, Ezbie Moilwa, Mpho Kodisang, Sakhile Nkosi and Samuel Ibeh

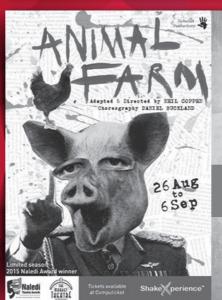
A RAISIN IN THE SUN

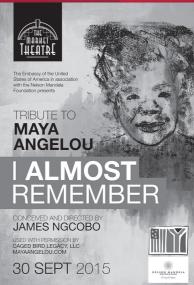
Season: 02 - 28 February 2016

- Author: Lorraine Hansberry
- Director: James Ngcobo
- Lx designer: Mandla MtshaliSet Designer: Nadya Cohen
- Costume Designer: Lesego Moripe
- Choreographer: Fana Tshabalala
- Av Designer: Jurgen Meekel
- Accent Coach: Iris Dawn Parker
- Yoruba Language Coach: Christopher Akinola
- Stage Manager: Emelda Khola
- Sound Technician: Ntuthuko Mbuyazi
- Dancers: Teresa Phuti and Tshepang Maphate

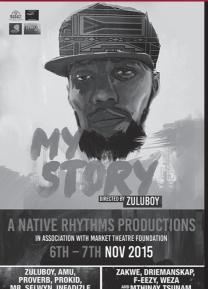




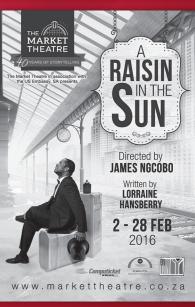






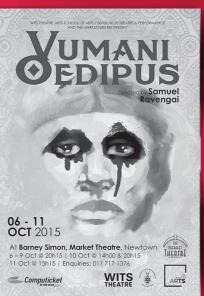




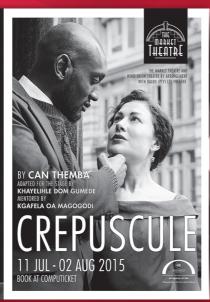












MARKET THEATRE PRODUCTIONS (CONTINUED)

 Cast: Hungani Ndlovu, Gaosi Raditholo, Khulu Skenjana, Lesedi Job, Khathutshelo Ramabulana, Lebo Toko, Paka Zwedala, Charlie Bouguenon and Trena Bolden Fields

DANCE UMBRELLA

Season: 2 - 6 March 2016

RAPID LION FILM FESTIVAL

Season: 13 - 20 March 2016

BARNEY SIMON:

PEOPLE ARE LIVING THERE

Season: 22 April - 24 May 2015

- Director: Andre Odendaal
- Lx Designer: Mannie Manim
- Costume Designer: Nthabiseng Makone
- Set Designer: Nadya Cohen
- Stage Manager: Thunyelwa Thambe
- Cast: Anna-Mart van der Merwe, Carel Nel, Francois Jacobs and Dania Gelderblom

AS DIE BROEK PAS

Season: 09 - 28 June 2015

- Author: Manfred Karge
- Director, Set, Costume and Lx Designer: Marthinus Basson
- Production Manager and Producer: Hugo Theart
- Lx Designer: Wolf Britz
- Stage Managers: Lebeisa Molapo and Wolf Britz
- Cast: Antoinette Kellermann

THE SOMETHING PRINCE

Season: 08 July - 02 August 2015

- Author, Director and Set Designer: Sue Pam Grant
- Lx Designer: Wesley Westcott
- Stage Manager: Thunyelwa Thambe
- Cast: Leila Henriques, Dorothy Ann Gould, and David Butler

LEPATATA

Season: 13 - 30 August 2015

- Author: Moagi Modise
- Director: Makhaola Siyanda Ndebele
- Lx Designer: Thapelo Mokgosi
- Set Designer: Thando Lobese
- Costume Designer: Nthabiseng Makone
- Stage Manager: Lebeisa Molapo
- Cast: Sello Sebotsane, Mmabatho Mogomotsi, Katlego Letsholonyane, Lebogang Inno, Omphile Molusi, Peter Moruakgomo, Rampai Mohadi, Thato Barileng Malebye and Joseph Makhanza

UNDONE

Season: 03 - 20 September 2015

- Author and Director: Wessel Pretorius
- Lx Designer and Design Implementer: Alfred Rietmann

- Stage Manager: Thulani Mngomezulu
- Cast: Wessel Pretorius

MUSIC TRIBUTE TO THE MANHATTAN BROTHERS

Season: 22 - 27 September 2015

VUMANI OEDIPUS

Season: 06 - 11 October 2015

THULA THULA

Season: 22 October - 01 November 2015

- Author: Mxolisi Masilela
- Dramaturge: Phala Ookeditse Phala
- Lx Designer: Thapelo Mokgosi
- Costume Designer: Nthabiseng Makone
- Set Designer: Karabo Legoabe
- Choreographer: Kenneth Mphahlele
- Stage Manager: Lebeisa Molapo
- Cast: Oupa Malatji, Mongezi Mabunda, Itumeleng Rhona Moeketsi, Micca Manganye, Happy Khafela and Alfred Motlhapi

NOISE

Season: 12 November - 06 December 2015

- Author: Alex Jones
- Director: Dorothy Ann Gould
- Lx Director: Michael Maxwell
- Sound Engineer: Paul Riekert
- Set Designer: Nadya Cohen
- Stage Manager: Thunyelwa Thambe
- Cast: Nokuthula Ledwaba, Rowlen von Gerick and Thabo Rametsi

TOBACCO, AND THE HARMFUL EFFECTS THEREOF

Season: 11 February - 06 March 2016

- Authors: William Harding and Sylvaine Strike
- Director and Lx Designer: Sylvaine Strike
- Cast: Andrew Buckland and Toni Morkel
- Stage Manager: Ali Madiga

RAPID LION FILM FESTIVAL

Season: 13 - 20 March 2017

MANNIE MANIM:

SWEET SOUNDS OF MAYA SPECTOR

Season: 03 - 04 July 2015

CREPUSCULE

Season: 11 July - 02 August 2015

- Author and Director: Khayelihle Dom Gumede
- Mentor to Director: Kgafela oa Magogodi
- Musical Director & Choreographer: Nhlanhla Mahlangu
- Set Designer: Nadya Cohen
- Lx Designer: Nomvula Molepo
- Costume Designer: Thando Lobese

MARKET THEATRE PRODUCTIONS (CONTINUED)

- Stage Manager: Thulani Mngomezulu
- Cast: Kate Liquorish, Leroy Gopal, Conrad Kemp, Lerato Mvelase, Nhlanhla Mahlangu and Nomathamsanqa Naoma

CINCINATTI: SCENES FROM CITY LIFE

Season: 19 August - 13 September 2015

- Director: Clive Mathibe
- Mentor to the Director: Vanessa Cooke
- Lx Designer: Nomvula Molepo
- Set Designer: Nadya Cohen
- Choreographer: Lebohang Toko
- Costume Designer: Lesego Moripe
- Audio Visual Design: Jurgen Meekel
- Lx Operator: Ali Madiga
- Sound Designer: Ntuthuko Mbuyazi
- Stage Manager: Emelda Khola
- Assistant Stage Manager: Lerato Makhene
- Cast: Ammera Patel, Chuma Sopotela, Brandon Auret, Christien Le Roux, Francois Jacobs, Odelle De Wet, Paka Zwedala, Robyn Olivia Heaney and Theo Landey

BLACK & BLU

Season: 30 September - 01 November 2015

JOHANNESBURG INTERNATIONAL COMEDY FESTIVAL

Season: 8 November 2015

THE RETURN OF ELVIS DU PISANE

Season: 24 November - 13 December 2015

- Author: Paul Slabolepszy
- Director: Andre Odendaal
- Lx Designer: Peter Mokgosi
- Stage Manager: Lebeisa Molapo
- Cast: Lionel Newton

EGOLI

Season: 13 - 31 January 2016

- Author: Matsemela Manaka
- Mentor Director: Makhaola Ndebele
- Director Incubatee: Phala Ookeditse Phala
- Lx Designer: Nomvula Molepo
- Lx Designer Incubatee: Ali Madiga
- Set and Costume Designer: Onthatile Matshidiso
- Set Designer Incubatee: Nthabiseng Makone
- Costume Designer Incubatee: Zama MchunuStage Manager: Lebeisa Molapo
- Stage Manager Incubatee: Mojalefa Thato

IN MY END, IS MY BEGINNING

Season: 17 - 28 February 2016

- Mentor Choreographer: Mark Hawkins
- Mentee Choreographer: Sunnyboy Motau
- Lx and Set Designer: Wilhelm Disbergen
- Lx Designer Incubatee: Josias Masheane
- Costume Designer Incubatee: Thoriso Moseneke
- Musician: Matthew MacFarlane

- Stage Manager: Thulani Mngomezulu
- Stage Manager Incubatee: Zama Mkhize
- Dancers: Given Phumlani Mkhize, Sonia Radebe, Shawn Mothupi, Nosiphiwo Samente, Jaques Da Silva, Thabo Koheli
- Dancers and Singers: Hlengiwe Lushaba Madlala, Tshepiso Mashego

RAPID LION FILM FESTIVAL

Season: 13 - 20 March 2016

RAMOLAO MAKHENE:

CHASING HAPPY

Season: 07 - 08 May 2015

MONGEZI

Season: 09 September 2015

- Author: Mkhululi Mabija
- Producer: Briony Horwitz
- Director: Lindiwe Matshikiza
- Stage Manager: Sibusiso Mndumndum
- Cast: Nkoto Malebye, Khulu Skenjana, Nqobile Sipamla, Khanyisa Buti, Chuma Sopotela, Hlengiwe Madlala, Tshepang Ramoba, Mpumelelo Mcata, Molefi Makanani, Hlubi Vakalisa, Tebogo Seitei and Nicholas Nkuna

KIPPIES:

JITTERY CITIZENS

Season:

- 31 May 2015
- 28 June 2015
- 26 July 2015
- 30 August 2015
- 27 September 2015
- 25 October 2015
- 29 November 2015

PEOPLE ARE LIVING THERE CLOVER AARDKLOP FESTIVAL 2015 TOUR

Season: 06 - 10 October 2015

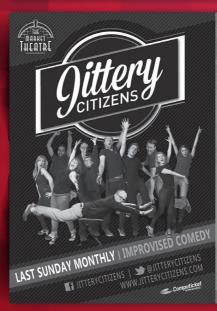
- Director: Andre Odendaal
- Lx Designer: Mannie Manim
- Set Designer: Nadya Cohen
- Costume Designer: Nthabiseng Makone
- Stage Manager: Thunyelwa Thambe
- Cast: Anna-Mart van der Merwe, Carel Nel, Francois Jacobs and Dania Gelderblom

GRAMADOELAS:

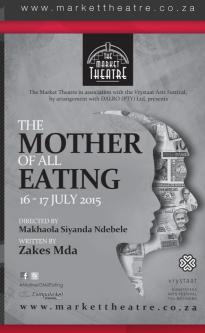
POETRY OVERLOAD

Season: 29 November 2015



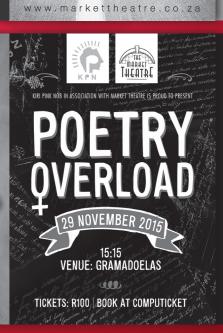


LIONEL NEWTON



13 - 31 Jan 2016

arts & cult



28 Feb 2016

Choreographer Mentor Choreogra
Sunnyboy Motau Mark Hawkins

Computicket Towns Acolumn (Adversariance Adversariance Adv



Act22 THE MARKET THEATRE FOUNDATION COUNCIL AND PATRONS

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Chief Financial Officer

Christine McDonald Fazel Mayet

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Dimakatso Maega Josais Mashiane Ntuthuko Mbuyazi

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Phumzile Nkosi

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Manager: Curriculum Maxine Thomik and Training Coordinator: Courses

and Training Resources Officer Administrative Assistant Media Officer

Projects Assistant Courses Assistant: Intermediate Course

Courses Assistant: Advance

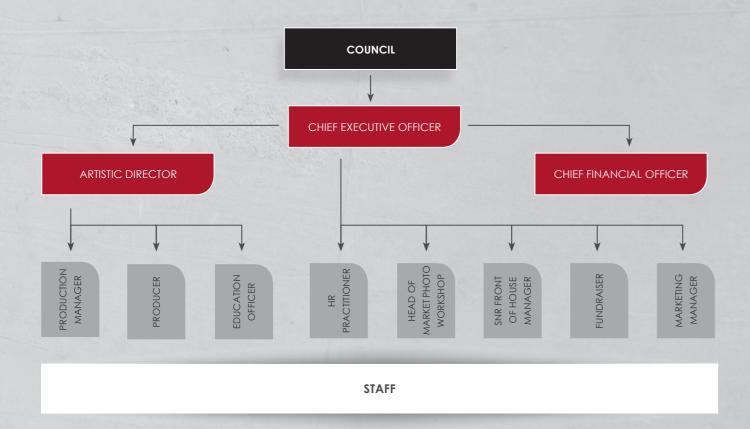
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Foundation Course Courses Assistant:

Lebogang Tlhalko Foundation Course General Assistant Remofiloe Sebobe

Weekend Workshop Assistant Loyiso OldJohn

Act24 ORGANISATIONAL STRUCTURE



THE MARKET THEATRE FOUNDATION UK

The Market Theatre Foundation UK is a registered company (No 2621742) and is also registered as a UK Charitable company (No 1003355).

Directors: William Frankel (OBE), Grahame Lindop, John Kani, Janet Suzman.

MARKET THEATRE FOUNDATION (USA) INC

The Market Theatre Foundation (USA) Inc was registered as a corporation in May 1987 and received tax deductibility (501(c)3) status in terms of the United States Internal Revenue Code in March 1988.

President: Michael Kaiser

Vice-President: Penelope Jane Morris

Directors: Gordon Davidson, Joan Harris, John Kani, Lewis Manilow, Manuel Manin, Gregory Mosher, Howard Orlin, Allen Turner.

Auditors: Radin, Glass & Co, LLP

