

ANNUAL REPORT

2021/2022

**BUSINESS
AND ARTS**
SOUTH AFRICA



BUSINESS AND ARTS SOUTH AFRICA NPC (BASA)

NATURE OF BUSINESS

The promotion and development of partnerships between the private sector and the arts.

DIRECTORS

Zingisa Motloba (Chairperson)
Hilton Lawler (Deputy Chairperson)
Ashraf Johaardien-Jacobs (CEO)
Devi Sankaree Govender
Msimeki Nkatingi
Khanyi Mamba
Kathy Berman
Kojo Baffoe
Makgati Molebatsi
Mirna Wessels
Unathi Malunga
Charmaine Soobramoney

Aviwe Matandela:
Client Liaison

Sipho Mthiyane:
Support Grants Officer

Palesa Mnyaka:
Programmes Coordinator

Sinenhlanhla Mdiya:
Marketing Coordinator

Maureen Benya:
General Assistant

PERMANENT STAFF

Ashraf Johaardien-Jacobs:
CEO

Madeleine Lambert:
Head of Research

Boitumelo 'Tumy' Motsoatsoe:
Head of Programmes

Savannah Feeke:
Head of Marketing and Comms

Rochelle Singh:
Executive Assistant

BANKERS

Standard Bank of South Africa Limited
First National Bank of South Africa

AUDITORS

Middel & Partners
Registered Auditors
Chartered Accountants SA

ANNUAL FINANCIAL STATEMENT

CA Gulle (ACIS)
Finstac Inc.

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CHAIRPERSON'S STATEMENT

ON BEHALF OF THE BOARD OF DIRECTORS OF BUSINESS AND ARTS SOUTH AFRICA NPC (BASA), IT IS MY PLEASURE TO SUBMIT MY MAIDEN ANNUAL REPORT TO THE MEMBERS OF THIS ESTEEMED ORGANISATION, AS WELL AS THE MINISTER OF SPORT, ARTS AND CULTURE, THE HONOURABLE MR NATHI MTHETHWA.

I assumed the role of BASA Board Chairperson at a pivotal time for BASA, the South African creative economy, and the world at large. These past few years wounded something in all of us. Although sustainable economic recovery remains a challenge all around, the creative sector continues to demonstrate resilience, creative innovation, and immense potential to make a meaningful contribution to this recovery. Strengthening the collaborative ties with business and civil society is key to supporting this buoyancy. To this end, BASA is increasingly required to step boldly into the light, to give momentum and expansion to the strong foundations established over these last 25 years.

For BASA, the past financial year marked 25 years of our existence. While many of our original solution delivery mechanisms shifted in response to external factors, our principal mission has remained unwavering – to champion business investment in the creative sector! In doing so, we continue to stand firm on our core values of collaboration, innovation, diversity, agility and integrity at the forefront of all our endeavours.

It has oftentimes been a challenging transition, as perhaps was to be expected, given the reflections on our coming-of-age journey, whilst seeking to articulate our aspirations to remain relevant and sustainable into the future, all the while shaking off the remnants of a devastating global pandemic and walking into uncertain geo-political turmoil and disruptions. South Africa's business and creative communities have not been insulated from these ructions. Throughout all this, we as the BASA Board remained focused on the task at hand and the stakeholders we were elected to serve. We have kept the light shining through.



“THE WOUND IS THE PLACE WHERE THE LIGHT ENTERS YOU” – RUMI

In this regard, I would like to express my deep and sincere gratitude to Hilton Lawler, my Deputy Chair, for his keen focus, gentle wisdom, and even temperament as he supported all of us in navigating these choppy waters. Appreciation must go also to my colleagues on the Board for their contributions towards our collective betterment. Special mention must be extended to Mandie van der Spuy, who retired from the Board at the previous AGM, for her long service and immense contribution to the work of BASA. To Dr Abba Omar, Devi Sankaree Govender and Kojo Baffoe who, for various personal and professional reasons, took the decision to step down from the Board this past year, I wish to express my profound appreciation to them for their wisdom, friendship and dedicated service to the organisation.

BASA has been, and continues to be, led by a team of deeply passionate, committed, and compassionate individuals who pour their heart and soul into everything they do. They have weathered the storms with grace and dedication. We, as a Board, are proud

and humbled to be associated with the work they do. I am excited for the year ahead. As we settle into our new home, welcome onboard newly elected board members, and prepare to strengthen and grow our impact in the intersectional spaces between business and the arts.

The future is looking brighter than ever!

In the words of Martin Luther King Jr,
“If you can't fly then run, if you can't run then walk, if you can't walk then crawl, but whatever you do, you have to keep moving forward.”

ZINGISA MOTLOBA:
CHAIRPERSON

VISION

TO BE THE HUB CONNECTING CREATIVITY AND ENTERPRISE, EFFECTING SOCIAL CHANGE THROUGH TRANSFORMATIONAL BUSINESS-ARTS PARTNERSHIPS.

MISSION

CREATING OPPORTUNITIES BETWEEN DIVERSE SECTORS OF SOUTH AFRICA TO UNLEASH THE POTENTIAL OF THE CREATIVE SECTOR AS A CATALYST FOR PARTNERSHIPS AND SYNERGISING SHARED VALUE.

VALUES

COLLABORATION

Mutually beneficial relationships are part of our DNA. To this end we value:

- TEAMWORK
- PARTNERSHIPS
- SHARING AND LEARNING

INNOVATION

Exploring new ideas for a sustainable future by prioritising:

- RESEARCH
- CREATIVITY
- TECHNOLOGY

DIVERSITY

Every voice is heard. For us diversity is about:

- INCLUSIVITY
- TRANSFORMATION
- REPRESENTATION

AGILITY

Responding creatively to our changing environment through:

- RELEVANCE
- FLEXIBILITY
- RESPONSIVENESS

INTEGRITY

We value ethical behaviour and conduct ourselves with:

- TRUSTWORTHINESS
- CONSISTENCY
- TRANSPARENCY

ABOUT

BUSINESS AND ARTS SOUTH AFRICA NPC (BASA) WAS FOUNDED IN 1997 AS A JOINT INITIATIVE OF THE (FORMERLY NAMED) DEPARTMENT OF ARTS AND CULTURE (DAC) AND THE PRIVATE SECTOR, AS PART OF A STRATEGY TO SECURE GREATER INVOLVEMENT IN THE ARTS FROM BUSINESSES OPERATING WITHIN SOUTH AFRICA.

BASA is constituted in terms of the new Companies Act, is registered as a public benefit organisation (PBO), and its delisting as a Schedule 3 entity has seen the organisation register for VAT. BASA is accountable to its stakeholders, namely the government, BASA members, and the creative sector. Mandated to champion business investment within the arts, cultural and heritage sector, BASA is the connector catalyst for businesses and the arts, driving focused and sustained partnership by unlocking shared value and fostering social cohesion.

Through its commissioned research, BASA has seen that business generally funds the arts through marketing, CSI, B-BBEE (socio-economic investment, skills development and, to a lesser extent, enterprise development), and human resources. Increasingly, corporate South Africa is aligning with the arts as a viable cost-effective area of sponsorship, a progressive enabler, and a valuable proponent of shared value. Indeed, many arts programmes offer clear engagement across multiple spheres of corporate activity, something few sponsorship alternatives can provide. BASA is committed to identifying opportunities within the arts for its members. To achieve this, it is essential that we sustain engagement with the private sector, particularly BASA members, and with the arts sector, focusing specifically on improving the sector's profile and growing better business skills.

BASA CONTINUES TO DRIVE CHANGE IN PRIVATE-SECTOR THINKING AND TO CAPACITATE THE CREATIVE SECTOR THROUGH DIVERSE PROJECTS AND INITIATIVES,

such as the Supporting Grants platform, a range of Programmes (Cultural Producers, Debut), special projects, research and resources, the BASA Awards (partnered by Hollard), and membership.

While encouraging the private sector to see arts sponsorship as a strategic business opportunity is fundamental to our philosophy, it is equally important to engender a broader understanding of the role the arts can play within the socio-economic framework. Experience shows that arts and culture can be and are effectively integrated with education, skills development, urban and rural regeneration, job creation, health, and tourism. Less immediately tangible, but no less important, are the arts' accepted value in addressing poverty of the mind, fighting social exclusion, and thus growing civil society.



CEO REVIEW

It is said that the English phrase “May you live in fascinating times” is a translation of an old Chinese curse. Despite sounding like a blessing, the phrase is typically used in an ironic fashion. The last few years have been an interesting time to be alive, and while I do not wish to re-tread the challenges faced across humanity due to the COVID-19 pandemic, to pretend that this virus’s mark on us all was fleeting and easily overcome would not only be the height of denialism, but would also repudiate the depth of the resilience demonstrated across our cultural economy in response to it.

To date BASA has disbursed in excess of R41 million to over 1 680 projects, which in turn have leveraged over R537 million in sponsorship from the business sector – that equates to R13 million of corporate support for every R1 million of BASA grant funding. In response to the devastating effects

of the COVID-19 global pandemic, BASA supported nearly 170 individual artists through grants valued at more than R1.5 million. Over and above its own funding to artists, BASA has assisted local and national government with disbursing payments of over R50 million to thousands more creatives.

BASA has spent the year under review rationalising its internal processes and policies, from how it structures its membership tiers, to the criteria of its Supporting Grant approvals, right through to internal human resources policies. These are all aimed at ensuring BASA distils its future focus to its primary mandate.

Since its inception, the BASA Awards has recognised and celebrated over 300 impactful business and art collaborations. Across seven categories and a Special Award, the 2021 BASA Awards – with the theme RISE – once again highlighted the many ways in which business and the creative sector have successfully collaborated despite the challenges presented by the pandemic. Both a celebration and a call to action, the

theme was inspired by the great Maya Angelou poem Still I Rise, in acknowledgement of the arts sector’s fortitude and the business partnerships that have helped it endure; a quality reflected in the reimagining of content and context found in the projects and the very determination of the projects recognised by the 24th annual BASA Awards partnered by Hollard. The virtual ceremony took place on 30 August 2022, with each of the categories (as well as the Welcome Address and Vote of Thanks) shot in unique and planned locations in both Cape Town and Johannesburg. Lee-Ann van Rooi served as the event’s host and led the virtual guests through the various venues, while also announcing the winners in each category. Rootspring’s Jitsvinger, Zolani Mahola, and Native Young were among the musical artists that contributed to the evening’s festivities, with impressive performances captured in lovely locations.

BASA also revived and reinvigorated BASA ASSEMBLY, presented in partnership with British Council Southern Africa Arts and supported by Social TV, Fine

Music Radio, Jozi Hub, Distell, Creative Feel and City of Joburg. Billed as “not a conference, an un-conference, an indaba, a colloquium, or a symposium,” ASSEMBLY was not a once-off exercise or ‘talkshop’, but rather the catalyst for deeper discourse and debate, and it has set fire to a long simmering need for decisive and authentic action from stakeholders within the industry itself, with the understanding that sustaining the creative economy will need persistent discussion around areas for restitution. BASA ASSEMBLY subsequently hosted a series of ‘coffee catch-ups’, to explore, unpack and disseminate ideas and conversations that need further inspection.

A partnership with Automobile Association of South Africa (AA), championed by outgoing Chairman, Charmaine Soobromoney, saw independent non-profit record label Rootspring commissioned to compose and produce a song calling on every South African to rise. Aligned to the AA’s drive to unite our nation and to ignite the movement for positivity, courage and change, the intention behind the song is to ignite hope within each of us and to fuel an awareness that everyone has a role to play in mending our country’s social fabric and the recovery of our economy. The song has had over 1 300 views on BASA’s YouTube channel and is currently enjoying radio play on local stations.

Listen to it at https://bit.ly/RIESA_song.

In December 2021, applications opened for the new BASA Cultural Producers Programme, an intensive leadership accelerator training programme that identified the need for building leadership skills, and which also placed candidates into South African creative and arts organisations. Supported by the British Council Cultural Economy programme, and partnered by Common Purpose South Africa, the successful cohort received training in business skills through the British Council’s Creative Economy E-learning Programme, as well as micro grants for the creation of new cultural/creative products.

Partnered by the Department of Sport, Arts and Culture (DSAC), BASA successfully took 120 new and emerging creatives to market with the launch of DEBUT ONLINE (see <https://debut.basa.co.za>), an online initiative that provided participants with the opportunity to officially debut their creative business ventures and websites to their existing and new market segments. The initiative extended the support BASA provides to each participant in this innovative, entrepreneurial programme by both amplifying their footprint and enabling them to reach a wider audience. The online showcase profiles the participants and is also an opportunity for visitors to the site to vote for their favourite ‘artrepreneur’. The portal profiles emerging creatives from all nine provinces and introduces their projects and businesses. Visitors are

able to immerse themselves in the depth and diversity of what our Debut participants have to offer, and to make their mark by casting their vote on the artistic offerings that speak to them.

True to its unique DNA, during the final quarter of the financial year, BASA unveiled a programme to mark its quarter of a century anniversary year. The line-up includes new initiatives, intermingled with BASA staples and aims to extend the organisation’s legacy as a nexus for business, culture and creativity for a further 25 years and beyond.

In closing I would like to pay tribute to outgoing Chairman, Charmaine Soobramoney and outgoing Deputy Chair, Mandie van der Spuy who stepped down after the 2021 Annual General Meeting.

Charmaine has been a shining light, leading the Board with tenacity, wisdom, resilience and peerless grace.

Mandie is a South African arts icon and her impact on both the creative sector and BASA will remain indelible well beyond her tenure. It has truly been a privilege working alongside them both.

We stand on the shoulders of an illustrious roll call of BASA members, Board Directors, Chairs, CEOs, managers and staff, whose passion and commitment has

brought us to this moment where the next 25 years now beckons. We acknowledge and applaud their contribution.

ASHRAF JOHAARDIEN-JACOBS:
EXECUTIVE DIRECTOR & CEO





GOVERNANCE

FOR THE YEAR ENDED 31 MARCH 2022

ALL BOARD AND COMMITTEE MEMBERS SERVE ON A VOLUNTARY BASIS AND RECEIVE NO REMUNERATION FROM BUSINESS AND ARTS SOUTH AFRICA (NPC) FOR THEIR TIME AND EXPERTISE.

Four Board meetings are held annually and are duly constituted and quorate. An Annual General (AGM) meeting is held and is duly constituted and quorate.

Business and Arts South Africa records that its auditors, Middel & Partners, conduct 10 random audits of funded projects annually, to satisfy the Board that projects are properly conducted and comply with the terms and conditions of the Business and Arts South Africa (NPC) Supporting Grants Programme.

- **Board Committee:**
All Board members.
- **Audit and Risk Committee:**
Ashraf Johaardien-Jacobs, Devi Sankaree Govender, Lisa Tonini, Mirna Wessels, Unathi Malunga.
- **Human Resources Committee:**
Ashraf Johaardien-Jacobs, Hilton Lawler, Kathy Berman (resigned from committee 13 September 2021), Makgati Molebatsi, Mandie van der Spuy (resigned 30 September 2021), Msimeki Nkatingi (started 30 September 2021)
- **Governance Committee:**
Ashraf Johaardien-Jacobs, Charmaine Soobramoney, Dr. Yacoob Abba Omar, Zingisa Motloba.
- **Marketing Committee:**
Ashraf Johaardien-Jacobs, Hilton Lawler, Kathy Berman, Khanyi Mamba, Kojo Baffoe.

MEETINGS

BOARD MEETING

Full Name	10/06/21	14/10/22	11/11/21	24/02/22
Ashraf Johaardien-Jacobs	✓	✓	✓	✓
Charmaine Soobramoney	✓	✓	✓	✓
Devi Sankaree Govender	✓	✓	X	X
Dr. Yacoob Abba Omar ¹	X	X		
Hilton Lawler	✓	✓	✓	✓
Kathy Berman	✓	✓	✓	✓
Khanyi Mamba	✓	✓	✓	X
Kojo Baffoe	✓	✓	X	✓
Makgati Molebatsi	✓	✓	✓	✓
Mandie van der Spuy ²	✓	✓	✓	
Mirna Wessels	✓	✓	✓	✓
Msimeki Nkatingi				✓
Unathi Malunga	✓	X	✓	✓
Zingisa Motloba	✓	✓	X	✓

AUDIT & RISK COMMITTEE MEETING

Full Name	20/05/21	21/02/22
Ashraf Johaardien-Jacobs	✓	✓
Devi Sankaree Govender	✓	✓
Lisa Tonini	✓	X
Mirna Wessels	✓	✓
Unathi Malunga	✓	✓

HR COMMITTEE MEETING

Full Name	10/06/21	10/06/21	10/06/21	10/06/21
Ashraf Johaardien-Jacobs	✓	✓	✓	✓
Hilton Lawler	✓	✓	✓	✓
Kathy Berman ³	X	✓		
Makgati Molebatsi	✓	✓	✓	X
Mandie van der Spuy ⁴	✓	✓	✓	
Msimeki Nkatingi ⁶			✓	✓

GOVERNANCE COMMITTEE MEETING

Full Name	01/04/21	26/08/21	09/02/22
Ashraf Johaardien-Jacobs	✓	✓	✓
Charmaine Soobramoney	✓	✓	✓
Dr. Yacoob Abba Omar	✓	✓	✓
Zingisa Motloba	✓	✓	✓

MARKETING COMMITTEE MEETING

Full Name	06/05/21	12/08/21	21/10/21	27/01/22
Ashraf Johaardien-Jacobs	✓	✓	✓	✓
Hilton Lawler ⁵	✓	✓	✓	
Kathy Berman	✓	✓	✓	✓
Khanyi Mamba	X	✓	✓	✓
Kojo Baffoe	✓	✓	✓	✓

Resigned: ¹03 February 22 | ²30 September 21 | ³30 September 21
⁴ Resigned from Committee 13 September 2021 | ⁵ Resigned from Committee 21 October 2021
 Joined: ⁶30 September 2021



HUMAN RESOURCE MANAGEMENT



PERSONNEL COSTS 2020/21

Total Operating Expenditure	R 7 806 160.00
Total Marketing Expenditure (includes the cost of the Awards)	R 1 203 781.00
Personnel	R 4 190 824.00
Skills Development Levy	Exempt.
Medical Aid Benefits (for full-time staff)	R 294 492.00
Unemployment Insurance Fund (UIF)	R 30 582.72
Average personnel cost per year (10 full-time staff at BASA head office)	R 419 082.40
ALLOWANCES	
There were no overtime, housing or other allowances made	

LABOUR RELATIONS

Management

1 Black female
1 Mixed-Race female
1 Mixed-Race non-binary
1 White female

Middle management

3 Black females
1 Indian female
1 Black male

Office administration and support

1 Black female

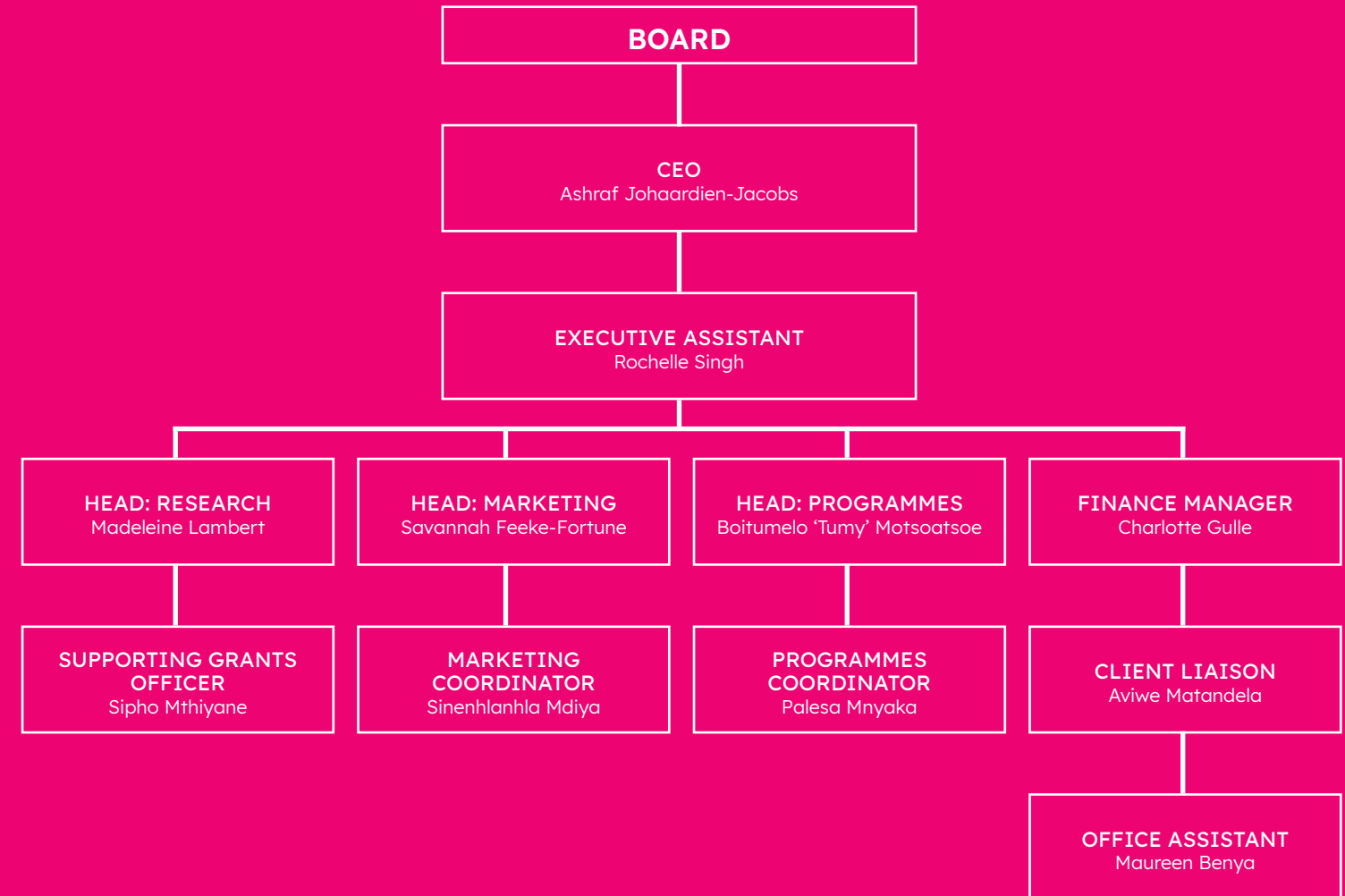
Fixed-term contract staff

1 White female
2 Black female
1 White male

HIV/AIDS PREVENTION & HEALTH PROMOTION

Given the small size of Business and Arts South Africa (NPC), no formal programme has been instituted, separate from the HR policy. A complete HR policy is in place, which includes health and safety, as well as a staff wellness programme implemented by Procure.

ORGANISATIONAL CHART





STRATEGIC OVERVIEW

IN RELATION TO KEY OBJECTIVES FOR THE YEAR ENDED 31 MARCH 2022:

BUSINESS AND ARTS SOUTH AFRICA NPC (BASA) IS MANDATED TO BUILD AND SECURE PARTNERSHIPS BETWEEN BUSINESS AND THE ARTS, SERVING BOTH SECTORS IN WAYS THAT WILL ACHIEVE THIS OBJECTIVE.

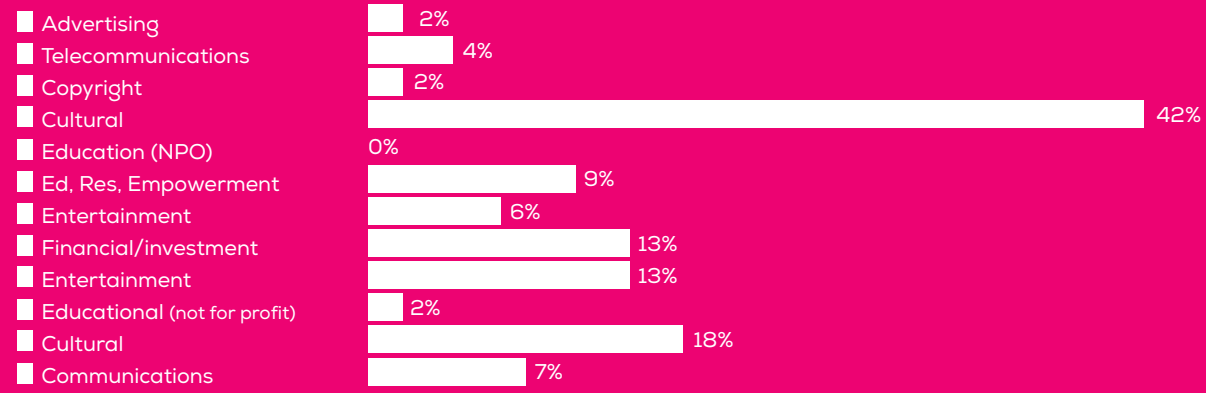
While Business and Arts South Africa must promote its own identity to maintain its profile as an agency for partnership and support, this platform is extensively leveraged on behalf of business and of the arts. The strategies and related activities of BASA are ongoing and, for the most part, are linked with the flexibility to support all stakeholders: arts and creative organisations, business and government.

The strategy over the past year has been on focusing, consolidating and positioning BASA to lead business confidence in the arts, advocate for the value of the arts, strengthen capacity in the arts, and contribute to a highly networked ecosystem of business and arts, by leveraging the following areas:

- Membership
- Research and Grants
- Programmes
- Marketing

These areas are addressed, to varying degrees, across all three stakeholder areas: business, the arts sector and government, and emphasis is placed on collaboration and partnership.

MEMBERSHIP BY SECTOR 2021/22 YEAR END



MEMBERSHIP

AT FINANCIAL YEAR END, BASA HAD 102 DIVERSE MEMBERS, RANGING FROM LARGE CORPORATES TO SMMEs, AS WELL AS CREATIVE ORGANISATIONS.

BASA supports its members on a consultancy basis using BASA research, resources, partnerships and networks to provide arts-based intelligence and arts-based initiatives, by leveraging their member-organisations within the arts sector and through creating valuable partnerships.

An example from the 2021/22 year, is the RISE SOUTH AFRICA song project. Through the BASA Chairman's Fund and partnered by BASA member—the Automobile Association of South Africa (AA)—independent non-profit record label Rootspring was commissioned to compose and produce a song. The song called on every South African to RISE, thereby igniting hope and fueling an awareness of the role that we all have to play in mending our country's social fabric and in the recovery of our economy. RISE SOUTH AFRICA, composed by Lynne Holmes (Desert Rose), and per-

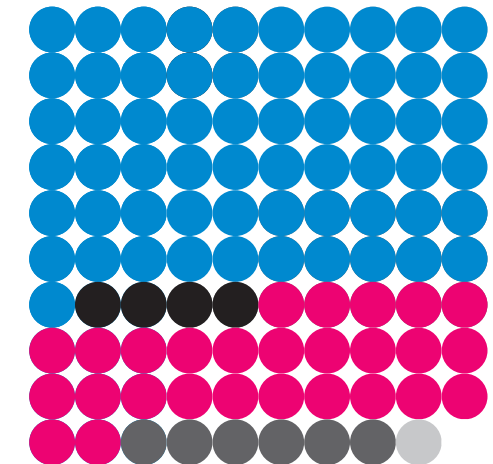
formed by Rootspring's artists, was launched on Heritage Day 2021, and can be heard at https://bit.ly/RISESA_song.

Events are a key element of BASA's membership benefits, and over the past two years these had to be re-thought in light of COVID-19 and the resultant lockdown. 2021/2022 BASA member-events included the digital BASA Awards in August 2021, the digital Annual General Meeting in September 2021, and the digital launch of BASA's 25th anniversary celebrations: NEXUS: CELEBRATING #BASA25, in February 2022. Through BASA's networks and collaborations, invitations were also extended to members for Gregory Maqoma's Cion: Requiem of Ravel's Boléro in February 2022.

Another important membership benefit is BASA's



MEMBERSHIP BY REGION 2021/22 YEAR END



Key to region

- Gauteng 61%
- Eastern Cape 4%
- Western Cape 27%
- KwaZulu-Natal 6%
- Free State 1%
- North West 1%

Supporting Grants (funded by an allocation from the Department of Sport, Arts and Culture) which is key in identifying, supporting and cementing the synergy between business and creatives. The Supporting Grants programme is designed to assist in activating sponsorships for a cross-section of arts projects in different regions of the country, by providing financial support to projects already in an existing business-and-arts relationship. During the 2021/22 year, over R2.5 million was allocated to 38 projects. This funding leveraged more than R30.8 million in sponsorships from the private sector; equating to approximately R12 million in business support for every R1 million of Supporting Grants' funding. Further details about this can be seen in the Grants and Report Back Status on page

RESEARCH AND GRANTS

BASA has a raft of research documents, drawn primarily from our biennial ArtsTrack Research, the Supporting Grants programme, the annual Awards, and our other arts-based initiatives and ad-hoc research projects. This data provides crucial insights into best practice, shifts and trends—all of which inform the next generation of arts-business partnerships and which create opportunities, underlining BASA's value to government, business and the arts sector.

Towards the end of the 2020/2021 financial year, the ninth edition of BASA's biennial ArtsTrack Research was launched at the inaugural BASA ASSEMBLY. The research, in partnership with British Council Southern Africa Arts (and supported by Fine Music Radio, Social TV, Jozi Hub, Distell, Creative Feel and City of Joburg), tracks realities and trends of consumer engagement with music, arts and culture, as well as consumer perceptions of sponsors. Billed as “not a conference, an un-conference, an indaba, a colloquium, or a symposium,” ASSEMBLY comprised two days of live and pre-recorded virtual engagements, freely available across social, digital and media platforms. This two-day programme of talks, debates, performances and data-sharing was intentionally focused on creating spaces for new voices via panel discussions, podcasts, interviews and thought-leader presentations. The aims were

multifold: to raise awareness, promote cooperation and networking, encourage the sharing of best practices and experiences, enhance human resources capacity, promote an enabling environment at all levels, as well as to tackle the challenges of the current creative economy through exploring what insights cultural intelligence may offer in rebooting the creative economy in South Africa, on the African continent and globally. This was not a once-off exercise or “talkshop”, but rather, the catalyst for deeper discourse and debate, and it has set fire to a long simmering need for decisive and authentic action from stakeholders within the industry with the understanding that sustaining the creative economy will need persistent discussion around areas for restitution. Taking the BASA ASSEMBLY content forward into the 2021/22 year, the platform and its content remained available online, and BASA hosted a monthly conversation series to explore, unpack and disseminate ideas and conversations that need further inspection.

The partnership with the British Council on ASSEMBLY, and the leadership challenges in the creative sector that were highlighted, sparked further collaboration, resulting in a new project—the Cultural Producers Programme (CPP)—presented by BASA, Common Purpose South Africa, Manchester International Festival, and supported by the British Council Creative Economy

OVER AND ABOVE ITS OWN FUNDING TO ARTISTS, BASA ASSISTED THE NATIONAL DEPARTMENT OF SPORT, ARTS AND CULTURE AND THE GAUTENG DEPARTMENT OF SPORT, ARTS, CULTURE AND RECREATION WITH DISBURSING RELIEF PAYMENTS OF OVER R50 MILLION TO THOUSANDS MORE CREATIVES.

Programme. CPP aims to create a network of emerging leaders who can propel the creative sector with renewed vigour, moving beyond the current challenges. It targets 18 to 35-year-old cultural producers who have experience managing mid-to-large-scale cultural events with an array of stakeholders, and offers them skills development, network-building, and the opportunity to create innovative new work in changing markets. 25 mid-career cultural producers working in South Africa were selected to participate in an intensive 5-month programme, that rolled out from March to July 2022. The project aims to capacitate the creative economy ecosystem within Sub-Saharan Africa (SSA) and the United Kingdom (UK) through the following three components:

1. **A cultural leadership accelerator training programme, combined with 2-month placements in South African creative organisations to share the leadership learning, as well as micro grants for the production and showcasing of new creative/cultural products/events.**
2. **Microsoft skills online training, covering general creative enterprise training, including aspects of running a creative business.**

3. **So Creative Summit 2022, that brought together young creatives and hub managers from SSA and the UK to connect, share and network, with the aim of building a stronger ecosystem, and to tell their stories; the 25 participants will contribute to the summit curation and content.**

In light of COVID-19's impact on the creative sector, BASA extended its Supporting Grant funding (usually limited to projects in an existing relationship between a business and arts organisation) to make provision for Artist Relief Grants throughout 2020 and 2021. This enabled the consideration of applications from individual artists, freelance creatives and independent contractors in South Africa for once-off, short-term financial aid for COVID-19-related medical care, or to offset loss of income due to cancelled engagements resulting from the nationwide lockdown or other emergency measures. In aid of this, BASA launched a funding campaign which raised over R600 000.00. This amount was supplemented with funds redirected from other areas of operation to provide support to 195 individual artists, with grants to the total value of R1 755 117.50 paid out by the end of 2021.



PROGRAMMES

BASA is committed to ensuring the relevance and sustainability of the arts in society by offering innovative programmes that provide and support knowledge transfer, skills development, and training within the cultural and creative sectors. In this way, BASA provides agency and access for the arts sector to support its engagement with the business sector. Now, more than ever, the importance of youth development, the impact of technology, research and demonstrating value (including, but not limited to, economic value) as core concerns to secure the sustainability of the arts, as well as strengthening the capacity of arts and culture institutions, are key priorities.

The second iteration of the Debut Programme has seen BASA partner once again with the Department of Sport, Arts and Culture to support emerging artists throughout South Africa with knowledge and skills development that will enable them to shift from amateur to professional. As they launch/implement their first album, film or book, the Debut Programme also enables participants to pitch for funding to further support their venture. Through strategic partnerships with community arts centers, local government and relevant agencies, the programme assists artists from ideation stage to venture implementation. The underpinning values of

the programme are inclusivity and accessibility, with the aim of reaching young artists in rural and peri-urban areas who have previously had limited opportunities. Following the Kickstarter Phase, the 2021/22 year kicked off with 180 participants selected to move on to the Hlanganisa phase, where participants each received a Catalyst Grant of R15 000 and have been introduced to a responsive way of testing services or products and developing a new business venture online. However, a key benefit of the Debut Programme is that no single participant is redundant at any stage of the programme—those not selected for the Hlanganisa phase were still invited to join the Kickstarter mentorship sessions and the Debut Alumni Programme for further skills development and support. The Hlanganisa phase also included mentorship sessions with provincial mentors/facilitators as participants worked towards an inaugural Debut Programme Online Art Fair week (November 2021), an opportunity for the participants to showcase and take their products to an online market. 120 participants were profiled on DEBUT ONLINE, where each ‘artpreneur’ had their own profile on the microsite and visitors could see who they are, what they do, and explore the creative businesses they were launching. Visitors were also able to vote for their favourite artist as a means of demonstrating support,

investment and/or endorsement. This online portal remains active beyond the launch as a marketplace, and BASA’s Debut team nurtured a clear commitment to enterprise development, empowering each participant’s endeavour by equipping them with the wherewithal to monetise their work through the microsite’s e-commerce facility and encouraging visitors to purchase their offerings.

To power sales seamlessly, point-of-sale payments provider, Yoco, partnered with BASA and made available a card machine to each DEBUT ONLINE participant to expedite sales. The Debut Graduation in November marked the end of the second phase and was an opportunity to acknowledge and reward the efforts of the programme participants who completed modules in both the Kickstarter and Hlanganisa phases, as well as the 120 who successfully launched their creative business ventures online. The event also offered the chance to celebrate the Provincial Liaisons and Facilitators, who have been steadfast in their support for each participant, demonstrating consistent commitment to uplifting the creative collective. In February 2022, the top 25 Debut participants were announced as part of BASA’s 25th Celebration Programme. They will move forward to the Catalyst phase, offering ongoing support

and one-on-one mentorship/coaching sessions based on their skills requirement, art discipline, and areas identified for development, in order to help them build and grow the creative business ventures they launched in the Hlanganisa Phase.

The Scale-Up Programme, supported by Rand Merchant Bank, has morphed into the Culture/Climate Programme, also announced during BASA’s 25th Celebration Programme, for roll-out in the new financial year. This is a new collaborative space that aims to proactively build sector leadership on issues of climate action and environmental sustainability from an African perspective. With a clear mission to contribute to the Sustainable Development Goals, it also aims to build climate literacy in an effort to further accelerate the mainstreaming of environmental sustainability into cultural policies, strategies and practices across sectors. The programme will encourage sectoral partnerships between culture, climate and business, and will be a platform for cultural organisations, arts managers, arts administrators and creative practitioners to access practical guidance and support towards the development of new projects. Other activities will include an event series, launch of an online hub, funding opportunities, project development and mentorship.



MARKETING

With a national database of artists, arts organisations, and businesses, BASA has implemented regular communication methods and channels to its membership and broader cultural database. Information communicated includes national market-related stories, reviews and more. BASA's marketing includes institutional marketing, publications, events (most notably, the Annual BASA Awards), the CEO's monthly column in Creative Feel magazine, external presentations, panel discussions, conferences, and working closely with media partners to celebrate the work of our members and their partnerships with the arts.

The Annual BASA Awards recognises business support of—and partnerships with—the arts. It is BASA's flagship event and assists in promoting mutually beneficial, equitable and sustainable business partnerships with the arts. The Awards categories encompass all creative mediums and a wide spectrum of partnerships. In addition, special awards are made annually at the discretion of BASA's Board of Directors, to celebrate remarkable contributions by individuals, organisations and businesses. The 24th

Annual BASA Awards, partnered by Hollard, celebrated 20 outstanding finalists ranging from large organisations to SMMEs that have shown a clear commitment to supporting the arts. This year's theme, 'RISE,' is both a celebration and a call to action and is inspired by the poem by the great Maya Angelou, Still I Rise. BASA felt it was important to acknowledge, augment and amplify the resilience of the arts sector and the business partnerships that have helped them endure. The seven BASA Award's winners and one Special Award winner, were announced via an integrated online experience available to everyone. This year's ceremony was directed by award-winning theatre director Alby Michaels, MC'd by South Africa's sweetheart, multi-award winning performer and creative, Lee-Ann van Rooi, and featured Rootspring's artists Jitsvinger, Zolani (The One Who Sings) and Native Young. Former BASA Supporting Grant recipient, Iziko Museums of South Africa was the lead venue partner, and the winners were awarded ceramic trophies created by this year's BASA Awards commissioned artists, Zizipho Poswa and Andile Dyalvane of Imiso Ceramics.

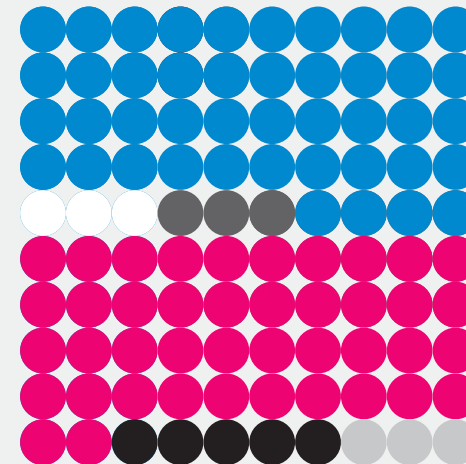


GRANTS AND REPORT BACK STATUS

FINANCIAL YEAR END 31 MARCH 2022

DURING THE 2021/22 YEAR, BASA DISBURSED SUPPORTING GRANTS TO THE VALUE OF R2 517 000 TO 38 PROJECTS, AND SUPPORTING GRANTS OF R1 MILLION LEVERAGED A FURTHER R12 MILLION IN PRIVATE SECTOR SPEND.

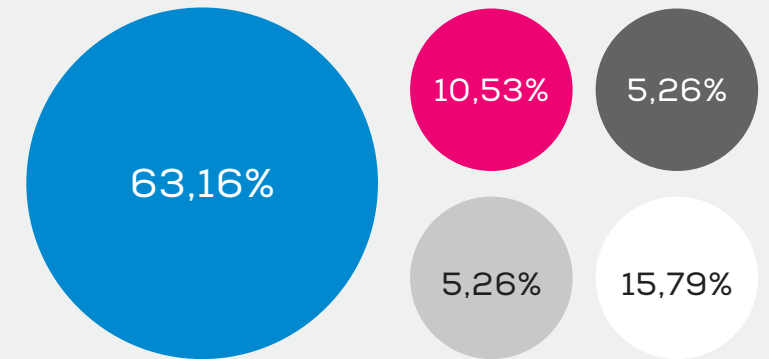
SUPPORTING GRANTS BY REGION 2021/2022



Key to region

- Gauteng 44%
- Eastern Cape 5%
- Western Cape 42%
- KwaZulu-Natal 3%
- Free State 3%
- Mpumalanga 3%

SUPPORTING GRANTS DEVELOPMENT AREAS 2021/22



Key to development areas

- Education/increasing access to the arts
- Professional
- Underserved communities
- Women
- Youth

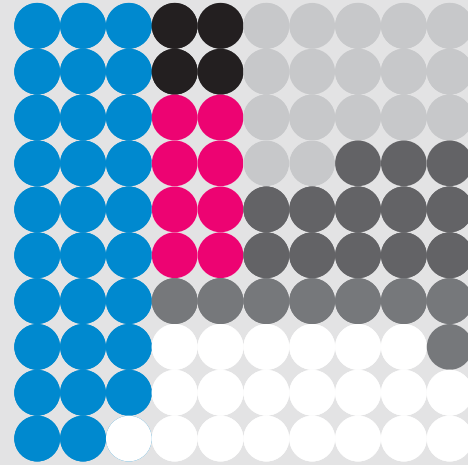
SUPPORTING GRANTS BY SPONSOR SECTOR



Key to creative disciplines

- Advertising 2%
- Telecommunications 4%
- Real Estate 2%
- Media 17%
- Logistics 2%
- Hotel and hospitality 7%
- Food and beverage 13%
- Financial/investment 13%
- Entertainment 13%
- Educational (not for profit) 2%
- Cultural 18%
- Communications 7%

SUPPORTING GRANTS BY CREATIVE DISCIPLINE



Key to creative disciplines

- | | |
|-----------------------|------------------------------|
| Advertising | Food and beverage |
| Telecommunications | Financial/investment |
| Real Estate | Entertainment |
| Media | Educational (not for profit) |
| Logistics | Cultural |
| Hotel and hospitality | Communications |

**TOTAL SUPPORTING GRANTS MADE
AND TOTAL ACCRUED FOR THE
YEAR ENDING 31 MARCH 2022:
R2 583 500.00**



*The Music Artist
Audrey Lish van Zyl*

SUPPORTING GRANTS

FINANCIAL YEAR END 31 MARCH 2022

DURING THE 2021/22 YEAR, BASA DISBURSED SUPPORTING GRANTS TO THE VALUE OF R2 517 000 TO 38 PROJECTS, AND SUPPORTING GRANTS OF R1 MILLION LEVERAGED A FURTHER R12 MILLION IN PRIVATE SECTOR SPEND.

SPONSOR(S)	Strauss & Co Fine Arts, Pioneer Freight, Windsor Hotel
RECIPIENT	Hermanus Fyn Arts
PROJECT/ EVENT	THE ANNUAL HERMANUS FYNARTS FESTIVAL
DATE	2021/06/10
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R50, 000.00
REPORT BACK	✓

SPONSOR(S)	Rand Merchant Bank
RECIPIENT	Desklink Media
PROJECT/ EVENT	THE CREATIVE FEEL VIRTUAL EVENTS PORTAL
DATE	2021/05/01
TYPE	Multi-Discipline
AREA	Gauteng
SUPPORTING GRANT	R25, 000.00
REPORT BACK	✓

SPONSOR(S)	Brandou and DMN Creative
RECIPIENT	Sibikwa Arts Centre
PROJECT/ EVENT	THE 4TH INDUSTRIAL REVOLUTION
DATE	2021/06/29
TYPE	Multi-Discipline
AREA	Gauteng
SUPPORTING GRANT	R15, 000.00
REPORT BACK	✓

SPONSOR(S)	Redbull SA
RECIPIENT	Global Dance Supreme
PROJECT/ EVENT	INTER-CONTINENTAL DANCE CHAMPIONSHIP 2021
DATE	2021/09/24
TYPE	Dance
AREA	Gauteng
SUPPORTING GRANT	R30, 000.00
REPORT BACK	✓

SPONSOR(S)	Media24
RECIPIENT	Suidoosterfees
PROJECT/ EVENT	SUIDOOSTERFEES FESTIVAL 2021
DATE	2021/06/16
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R50, 000.00
REPORT BACK	✓

SPONSOR(S)	Anew Hilton Hotel and The Hiltonian Society
RECIPIENT	The Art Trust of South Africa (ATSA)
PROJECT/ EVENT	THE HILTON ARTS FESTIVAL (HAF)
DATE	2021/09/15
TYPE	Festival
AREA	KwaZulu Natal
SUPPORTING GRANT	R30, 000.00
REPORT BACK	✓

SPONSOR(S)	Distell, UJ Arts and Culture and Youngblood Gallery
RECIPIENT	Madevu Entertainment
PROJECT/ EVENT	DECOLONISING AFRICAN FOKLORE AND ART
DATE	2021/09/24
TYPE	Theatre
AREA	Gauteng
SUPPORTING GRANT	R10, 000.00
REPORT BACK	✓

SPONSOR(S)	Absa Group Limited
RECIPIENT	Kunste Onbeperk NPC
PROJECT/ EVENT	THE KLIEN KAROO NATIONAL ART FESTIVAL (KKNK)
DATE	2021/05/25
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R100, 000.00
REPORT BACK	✓

SPONSOR(S)	Easy Equitees/CN&CO, NATi
RECIPIENT	Hessequa Harmonies
PROJECT/ EVENT	HESSEQUA HARMONIES FESTIVAL
DATE	2021/09/21
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R50, 000.00
REPORT BACK	✓

SPONSOR(S)	WestCoast Music Academy and Mykonos Casino
RECIPIENT	West Coast Youth Orchestra
PROJECT/ EVENT	MUSIC EDUCATION PROGRAMME
DATE	2021/05/14
TYPE	Education
AREA	Western Cape
SUPPORTING GRANT	R30, 000.00
REPORT BACK	✓

SPONSOR(S)	Chickenland PTY (Ltd) t/a Nandos SA
RECIPIENT	Spier Arts Trust
PROJECT/ EVENT	BASHA UHURU FIRED UP BY NANDOS
DATE	2021/10/30
TYPE	Multi-Discipline
AREA	Gauteng
SUPPORTING GRANT	R100, 000.00
REPORT BACK	✓

SPONSOR(S)	Eyethu Lifestyle Centre
RECIPIENT	Poetic Thursdays
PROJECT/ EVENT	SOWETO POETRY FESTIVAL
DATE	2021/06/25
TYPE	Music
AREA	Gauteng
SUPPORTING GRANT	R30, 000.00
REPORT BACK	✓

SPONSOR(S)	Telkom SA
RECIPIENT	Wits Incubator / Tshimolong Innovation Precinct
PROJECT/ EVENT	FAKUGESI AFRICAN DIGITAL INNOVATION FESTIVAL
DATE	2021/10/14
TYPE	Festival
AREA	Gauteng
SUPPORTING GRANT	R50, 000.00
REPORT BACK	✓

SPONSOR(S)	The V&A Waterfront
RECIPIENT	The Craft and Design Institute
PROJECT/ EVENT	THE RETAIL READINESS LIVING LAB
DATE	2022/05/04
TYPE	Education
AREA	Western Cape
SUPPORTING GRANT	R100, 000.00
REPORT BACK	X

SPONSOR(S)	Penny Lane Studios
RECIPIENT	Educape trust
PROJECT/ EVENT	SHAKESPEARE SCHOOL FESTIVAL SOUTH AFRICA
DATE	2022/03/01
TYPE	Education
AREA	Western Cape
SUPPORTING GRANT	R30, 000.00
REPORT BACK	X

SPONSOR(S)	Frisbee Trade
RECIPIENT	Tally Ho! Productions
PROJECT/ EVENT	THE LAST FIVE YEARS
DATE	2022/02/09
TYPE	Theatre
AREA	Western Cape
SUPPORTING GRANT	R50, 000.00
REPORT BACK	✓

SPONSOR(S)	Gearhouse Splitbeam (PTY)Ltd
RECIPIENT	Vuyani Dance Theatre
PROJECT/ EVENT	CION REQUIEM OF RAVELS BOLERO
DATE	2022/02/15
TYPE	Theatre
AREA	Gauteng
SUPPORTING GRANT	R30, 000.00
REPORT BACK	X

SPONSOR(S)	G&M Food Co.
RECIPIENT	Dance For All
PROJECT/ EVENT	DANCE FOR ALL OUTREACH PROGRAMME
DATE	2022/01/30
TYPE	Education
AREA	Western Cape
SUPPORTING GRANT	R80, 000.00
REPORT BACK	X

SPONSOR(S)	InBoardcasting (AMPD Studios)
RECIPIENT	Sausage Film Compay
PROJECT/ EVENT	MUSIC FREE-LEARNING
DATE	2021/11/30
TYPE	Music
AREA	Gauteng
SUPPORTING GRANT	R15, 000.00
REPORT BACK	✓

SPONSOR(S)	Art Mea
RECIPIENT	BAZ-Art NPC
PROJECT/ EVENT	THE MUSEUM OF PLASTIC
DATE	2021/11/28
TYPE	Visual Arts
AREA	Western Cape
SUPPORTING GRANT	R50, 000.00
REPORT BACK	✓

SPONSOR(S)	Media 24
RECIPIENT	The Jakes Gerwel Foundation
PROJECT/ EVENT	MENTORSHIP RESIDENCY PROGRAMME FOR EMERGING WRITERS
DATE	2022/07/25
TYPE	Multi-Discipline
AREA	Eastern Cape
SUPPORTING GRANT	R75, 000.00
REPORT BACK	X

SPONSOR(S)	Absa Group Limited
RECIPIENT	Kunste Onbeperk NPC
PROJECT/ EVENT	26TH KLIEN KAROO NATIONAL ARTS FESTIVAL
DATE	2022/03/29
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R80, 000.00
REPORT BACK	X

SPONSOR(S)	Netwerk 24
RECIPIENT	Vrystaat Kustfees
PROJECT/ EVENT	VRYSTAAT ARTS FESTIVAL ENGAGEMENT
DATE	2022/07/01
TYPE	Festival
AREA	Free State
SUPPORTING GRANT	R80, 000.00
REPORT BACK	X

SPONSOR(S)	MTN Foundation
RECIPIENT	University of Johannesburg Art Gallery
PROJECT/ EVENT	MTN-UJ NEW CONTEMPORARIES AWARDS
DATE	2022/03/09
TYPE	Visual Arts
AREA	Gauteng
SUPPORTING GRANT	R80, 000.00
REPORT BACK	X

SPONSOR(S)	Mzansi Makers/ NATi
RECIPIENT	Hessequa Harmonies
PROJECT/ EVENT	HESSEQUA HARMONIES FESTIVAL
DATE	2022/09/20
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R50, 000.00
REPORT BACK	X

SPONSOR(S)	Creative Feel/Buz Publicity/ Zebra Online
RECIPIENT	The Forgotten Angle Theatre
PROJECT/ EVENT	MY BODY MY SPACE PUBLIC ARTS FESTIVAL
DATE	2022/04/03
TYPE	Festival
AREA	Mpumalanga
SUPPORTING GRANT	R30, 000.00
REPORT BACK	✓

SPONSOR(S)	Media 24
RECIPIENT	Suidoosterfees
PROJECT/ EVENT	2022 SUIDOOSTERFEES FESTIVAL
DATE	2022/04/27
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R80, 000.00
REPORT BACK	X

SPONSOR(S)	FNB
RECIPIENT	Assitej SA
PROJECT/ EVENT	THE KICKSTARTER CREATIVE ARTS PROJECT
DATE	2022/01/31
TYPE	Education
AREA	Gauteng
SUPPORTING GRANT	R100, 000.00
REPORT BACK	X

SPONSOR(S)	EasyEquities
RECIPIENT	FEDA Festival
PROJECT/ EVENT	2022 FEDA FESTIVAL
DATE	2022/05/30
TYPE	Theatre
AREA	Gauteng
SUPPORTING GRANT	R30, 000.00
REPORT BACK	X

SPONSOR(S)	African Spear Records
RECIPIENT	Women In Music
PROJECT/ EVENT	EMPOWERING WOMEN IN LEARNING TO PLAY MUSICAL INSTRUMENTS AND CELEBRATING CAIPHUS SEMENYA'S MUSIC LEGACY CONCERT
DATE	2022/04/30
TYPE	Education
AREA	Gauteng
SUPPORTING GRANT	R30, 000.00
REPORT BACK	X

SPONSOR(S)	The Forum Company
RECIPIENT	Turbine Art Fair
PROJECT/ EVENT	TURBINE ART FAIR 2022
DATE	2022/06/05
TYPE	Festival
AREA	Gauteng
SUPPORTING GRANT	R50, 000.00
REPORT BACK	X

SPONSOR(S)	AfrikaBurn/CCPP
RECIPIENT	Ilukuluku Collective
PROJECT/ EVENT	ILUKULUKU TEMPLE OF CURIOSITY AT AFRIKA BURN 2022
DATE	2022/04/16
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R75, 000.00
REPORT BACK	✓

SPONSOR(S)	Strauss & Co
RECIPIENT	Bag Factory/Fordsburg Artists Studios
PROJECT/ EVENT	2022 CASSIRER WELZ AWARD
DATE	2022/02/14
TYPE	Visual Arts
AREA	Gauteng
SUPPORTING GRANT	R30, 000.00
REPORT BACK	X

SPONSOR(S)	Eyethu Lifestyle Centre
RECIPIENT	Poetic Thursdays
PROJECT/ EVENT	LETTERS TO MARIAM
DATE	2022/04/07
TYPE	Music
AREA	Gauteng
SUPPORTING GRANT	R30, 000.00
REPORT BACK	X

SPONSOR(S)	Spier Wine Farm
RECIPIENT	Association for Visual Arts
PROJECT/ EVENT	FLIPSIDE- THE INADVERTENT ARCHIVE
DATE	2022/04/01
TYPE	Liturature
AREA	Western Cape
SUPPORTING GRANT	R30, 000.00
REPORT BACK	X

SPONSOR(S)	Distell Group Limited
RECIPIENT	Mud and Fire Parables.
PROJECT/ EVENT	BODY OF EVIDENCE A GBV/F RURAL/FARM CREATIVE ARTS ACTIVATION.
DATE	2022/07/01
TYPE	Underserved Communities
AREA	Eastern Cape
SUPPORTING GRANT	R30, 000.00
REPORT BACK	X

SPONSOR(S)	Quorum Holdings
RECIPIENT	META Foundation
PROJECT/ EVENT	JOINT OPEN STUDIOS
DATE	2022/04/16
TYPE	Visual Art
AREA	Gauteng
SUPPORTING GRANT	R30, 000.00
REPORT BACK	X



*The photographer
Audrey Lisk van Zyl*

SCHEDULE OF SPECIAL PROJECTS

FOR YEAR END MARCH 2021

DURING THE 2021/22 YEAR, BASA DISBURSED SUPPORTING GRANTS TO THE VALUE OF R2 517 000 TO 38 PROJECTS, AND SUPPORTING GRANTS OF R1 MILLION LEVERAGED A FURTHER R12 MILLION IN PRIVATE SECTOR SPEND.

PROJECT	COACHING CONVERSATIONS
DESCRIPTION	Led by NJ Moses Consulting, the intention and purpose of this was to conduct coaching conversations within the creative sector. An open call for individuals within the creative sector was sent out and a total of 12 creatives from in and around Cape Town, Johannesburg, Gqeberha, Namakwaland and Pretoria, including actors, dancers, administrators, technicians, visual artists and craftsman, were selected. Each was awarded five coaching sessions per person over a period of 3 months to address issues of mental health and wellbeing, create self-awareness to accelerate change, offering a safe, non-judgemental space where people felt held and heard, and reduced the impact of stress caused by general insecurity due to the COVID pandemic, work and life in general.
DATE	July 2021
AREA	Digital
AMOUNT	R25, 000.00

PROJECT	DESERT ROSE MUSIC NPC – BASA RISE SONG
DESCRIPTION	The Automobile Association of South Africa (AA) secured the license for the RISE SOUTH AFRICA song, composed by Lynne Holmes (Desert Rose), produced by independent non-profit record label Rootspring, and performed by Rootspring's artists. BASA facilitated this introduction and the payment as part of the AA's BASA Membership. The song calls on every South African to RISE, igniting hope and fueling an awareness that everyone has a role to play in mending our country's social fabric and the recovery of our economy. The AA's collaboration led to the production of a music video, which will be used in AA campaigns for the license period.
DATE	September 2021
AREA	Produced in the Western Cape for digital distribution
AMOUNT	R150, 000.00



PROJECT	21 + 1 + 3 BESPOKE ILLUSTRATIONS BY AUDREY STOHNE
DESCRIPTION	21 + 1 bespoke, digital, watercolour works were created by Audrey Stohne, illustrating the 21 days of lockdown. These works reflect the various disciplines of dance, theatre, music, crafting, fashion design, photography and even tattooing and hairdressing. 3 additional illustrations explored coming out of lockdown. The illustrations labelled "Scene" explore a tool, an environment or an element from the artist's discipline, and play with scale to emphasise the importance of the artists' careers and how concerned they became for their livelihoods as lockdown commenced. The artist is depicted small in scale in the scene, to represent their feelings of being overwhelmed and anxious. They are also depicted alone to show their isolation and their fear in an overwhelming time, in an unknown future. The other works are lighter and more endearing in sentiment. The artworks labelled "People" show the different artists in their homes, with their families and pets, and with their craft. These exhibit the optimism, resilience and perseverance of our local artists. Despite their fears, they pushed forward and continued to practice their passions, knowing nothing would stop them. Audrey Stohne is a creator, a thinker and a maker. She is motivated by people, delightful design and self-growth.
DATE	April 2021
AREA	Digital
AMOUNT	R25, 652.17

PROJECT	CAPE TOWN FESTIVAL
DESCRIPTION	The Cape Town Festival (CTF) was founded in 1999 as an answer to the Planet Hollywood Bombings in 1998 at the V&A Waterfront, Cape Town. Sustainability of artists was a renewed focus of the CTF during COVID-19, as artists battled to survive, especially those with low or no social media or online technical skills to promote themselves. As one of the leading non-profit role players in promoting local artists, the CTF realigned its core industry function to provide regular live and online performance platforms, income-generating employment, training and mentorship for emerging artists, sound engineers and videographers.
DATE	10 June 2021
AREA	National
AMOUNT	R80, 000.00

PROJECT	CHAIRMAN'S FUND PROJECT BASA - PROUDLY SA
DESCRIPTION	In response to a request from Proudly SA, independent non-profit record label, Rootspring, was commissioned to compose and produce a demo song calling on every South African to RISE, thereby igniting hope and fueling an awareness that everyone has a role to play in mending our country's social fabric and the recovery of our economy. RISE SOUTH AFRICA, composed by Lynne Holmes (Desert Rose) and performed by Rootspring's artists, was launched on Heritage Day 2021, and can be heard at https://bit.ly/RISESA_song .
DATE	6 August 2021 - 20 September 2021
AREA	Produced in the Western Cape for digital distribution
AMOUNT	R30, 000.00

PROJECT	BASA AWARD FOR MANAGEMENT AND LEADERSHIP IN THE CULTURAL ECONOMY
DESCRIPTION	The Business Arts South Africa (BASA) Award for "Management and Leadership in the Cultural Economy" was instituted with Wits Faculty of Humanities in 2017. This award is presented at a prestigious Annual Wits Faculty of Humanities Award ceremony. The Cultural Policy & Management course aims to develop academic and applied capabilities in cultural policy and arts management for both young and mid-career arts practitioners.
DATE	June 2021
AREA	Gauteng
AMOUNT	R5, 000.00

PROJECT	BASA 25TH ANNIVERSARY
DESCRIPTION	Business and Arts South Africa (BASA) unveiled an innovative, year-long programme to mark its quarter-of-a-century anniversary year. The compelling line-up of new initiatives, intermingled with BASA staples, aimed to extend the organisation's indelible legacy as a nexus for business, culture and creativity for a further 25 years and beyond.
DATE	24 February 2022
AREA	National
AMOUNT	R600, 000.00

ANNUAL FINANCIAL STATEMENTS

FINANCIAL YEAR END 31 MARCH 2022

The directors are required by the Companies Act of South Africa, to maintain adequate accounting records and are responsible for the content and integrity of the annual financial statements and related financial information included in this report. It is their responsibility to ensure that the annual financial statements fairly present the state of affairs of the company as at the end of the financial year and the results of its operations and cash flows for the period then ended, in conformity with the International Financial Reporting Standard for Small and Medium-sized Entities. The external auditors are engaged to express an independent opinion on the annual financial statements.

The annual financial statements are prepared in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities and are based upon appropriate accounting policies consistently applied and supported by reasonable and prudent judgements and estimates.

The directors acknowledge that they are ultimately responsible for the system of internal financial control established by the company and place considerable importance on maintaining a strong control environment. To enable the directors to meet these responsibilities, the board of directors sets standards for internal control aimed at reducing the risk of error or loss in a cost effective manner. The standards include the proper delegation of responsibilities within a clearly defined framework, effective accounting procedures and adequate segregation of duties to ensure an acceptable level of risk. These controls are monitored throughout the company and all employees are required to maintain the highest ethical standards in ensuring the company's business is conducted in a manner that in all reasonable circumstances is above reproach. The focus of risk management in the company is on identifying, assessing, managing and monitoring all known forms of risk across the company. While operating risk cannot be fully eliminated, the company endeavours to minimise it by ensuring that appropriate infrastructure, controls, systems and ethical behaviour are applied and managed within predetermined procedures and constraints.

The directors are of the opinion, based on the information and explanations given by management, that the system of internal control provides reasonable assurance that the financial records may be relied on for the preparation of the annual financial statements. However, any system of internal financial control can provide only reasonable, and not absolute, assurance against material misstatement or loss.

The directors have reviewed the company's cash flow forecast for the year to 31 March 2023 and, in the light of this review and the current financial position, they are satisfied that the company has adequate resources to continue in operational existence for the foreseeable future.

The external auditors are responsible for independently auditing and reporting on the company's annual financial statements. The annual financial statements have been examined by the company's external auditors and their report is presented on page 6 - 8.

The annual financial statements set out on pages 9 to 28, which have been prepared on the going concern basis, were approved by the board of directors on 31 August 2022 and were signed on its behalf by:

Signed on behalf of the Board of Directors By:

ZNR Motloba
Chairman

DIRECTORS' REPORT

The directors submit their report for the year ended 31 March 2022.

1. Nature of business

The company is engaged in the promotion and development of partnerships between the private sector and the arts, and operates principally in South Africa.

There have been no material changes to the nature of the company's business from the prior year.

2. Review of financial results and activities

The annual financial statements have been prepared in accordance with International Financial Reporting Standard for Small and Medium-sized Entities and the requirements of the Companies Act of South Africa. The accounting policies have been applied consistently compared to the prior year.

Full details of the financial position, results of operations and cash flows of the company are set out in these annual financial statements.

3. Directors

The directors in office at the date of this report are as follows:

Directors	Office	Designation	Changes
Y Abba Omar		Non-executive	Resigned 03 February 2022
FK Baffoe		Non-executive	
KL Berman		Non-executive	
DS Govender		Non-executive	
A Johaardien	CEO	Executive	
HE Lawler	Incoming Deputy Chairperson	Non-executive	
U Malunga		Non-executive	
KS Mamba		Non-executive	
MA Molebatsi		Non-executive	
MKMM Nkatingi		Non-executive	Appointed 30 September 2021
ZNR Motloba	Incoming Chairperson	Non-executive	
C Soobramoney	Outgoing Chairperson	Non-executive	
MM van der Spuy	Outgoing Deputy Chairperson	Non-executive	Resigned 11 September 2021
MJJ Wessels		Non-executive	

4. Property, plant and equipment

Additions to property, plant and equipment are disclosed in note 2 of the Annual Financial Statements.

5. Events after the reporting period

The budget speech by the Minister of Finance on 23 February 2022, announced a change in the tax rate for companies from 28% to 27%. The rate change, as well as the limiting of the assessed losses will affect the income tax for financial years ending 31 March 2023. The directors assessed the impact of the future change in tax rate and limitation of assessed losses and concluded that it does not have a material impact on the 2022 financial results.

The directors are not aware of any other material event which occurred after the reporting date and up to the date of this report.

6. Going concern

The directors believe that the company has adequate financial resources to continue in operation for the foreseeable future and accordingly the annual financial statements have been prepared on a going concern basis. The directors have satisfied themselves that the company is in a sound financial position and that it has access to sufficient borrowing facilities to meet its foreseeable cash requirements. The directors are not aware of any new material changes that may adversely impact the company. The directors are also not aware of any material non-compliance with statutory or regulatory requirements or of any pending changes to legislation which may affect the company.

7. Auditors

Middel & Partners continued in office as auditors for the company for 2022.

8. Secretary

The company had no secretary during the year.

INDEPENDENT AUDITOR'S REPORT

Opinion

We have audited the financial statements of BUSINESS AND ARTS SOUTH AFRICA NON-PROFIT COMPANY set out on pages 9 to 26, which comprise the statement of financial position as at 31 March 2022, and the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the financial statements present fairly, in all material respects, the financial position of BUSINESS AND ARTS SOUTH AFRICA NON-PROFIT COMPANY as at 31 March 2022, and its financial performance and cash flows for the year then ended in accordance with International Financial Reporting Standards for Small to Medium-sized Entities and the requirements of the Companies Act of South Africa.

Basis for Opinion

We conducted our audit in accordance with International Standards on Auditing (ISAs). Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the company in accordance with the Independent Regulatory Board for Auditors' Code of Professional Conduct for Registered Auditors (IRBA Code) and other independence requirements applicable to performing audits of financial statements in South Africa. We have fulfilled our other ethical responsibilities in accordance with the IRBA Code and in accordance with other ethical requirements applicable to performing audits in South Africa. The IRBA Code is consistent with the corresponding sections of the International Ethics Standards Board for Accountants' International Code of Ethics for Professional Accountants (including International Independence Standards). We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other Information

The directors are responsible for the other information. The other information comprises the Directors' Report as required by the Companies Act of South Africa and the detailed income statement as set out on pages 27 and 28. The other information does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express an audit opinion or any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

INDEPENDENT AUDITOR'S REPORT CONTINUED

Responsibilities of the Directors for the financial statements

The directors are responsible for the preparation and fair presentation of the financial statements in accordance with International Financial Reporting Standards for Small to Medium-sized Entities and the requirements of the Companies Act of South Africa, and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



COENRAAD WILLEM MIDDEL
MIDDEL & PARTNERS CA (SA)

19 August 2022



MIDDEL & PARTNERS

CHARTERED ACCOUNTANTS (SA) - REGISTERED AUDITORS

STATEMENT OF FINANCIAL POSITION AS AT 31 MARCH 2022

	Notes	2022 R	2021 R
Assets			
Non-Current Assets			
Property, plant and equipment	2	192,642	274,862
Intangible assets	3	36,191	58,966
		228,833	333,828
Current Assets			
Trade and other receivables	4	731,693	446,720
Cash and cash equivalents	5	14,295,400	18,595,990
		15,027,093	19,042,710
Total Assets		15,255,926	19,376,538
Equity and Liabilities			
Equity			
Retained income		8,307,732	6,362,164
Liabilities			
Current Liabilities			
Trade and other payables	6	3,003,273	1,792,993
Internship and Mentoring Fund	7	-	1,009
Education Programme Funds	8	550,409	272,877
DSAC Debut Programme	9	485,818	6,500
FirstRand Foundation - Research	10	536,113	536,113
DSAC Artist Relief Fund	11	271,743	8,490,544
Gauteng Department of Sports, Arts, Culture and Recreation (SACR)	12	39,530	1,392,600
British Council CPP	13	1,726,446	-
Education Funds - NLDTF	14	33,367	33,367
BASA Assembly Project British Council	15	142	243,670
Income received in advance	17	301,353	223,927
Bank overdraft	5	-	20,774
		6,948,194	13,014,374
Total Equity and Liabilities		15,255,926	19,376,538

STATEMENT OF COMPREHENSIVE INCOME

	Notes	2022 R	2021 R
Revenue	18	6,219,094	6,755,701
Other income	19	3,022,180	2,109,262
Operating expenses	20	(7,815,160)	(8,057,846)
Operating profit		1,426,114	807,117
Finance income	21	519,505	488,182
Finance costs		(51)	-
Profit before taxation		1,945,568	1,295,299
Taxation		-	-
Profit for the year		1,945,568	1,295,299
Other comprehensive income		-	-
Total comprehensive income for the year		1,945,568	1,295,299

STATEMENT OF CHANGES IN EQUITY

	Retained income R	Total equity R
Balance at 01 April 2020	5,066,865	5,066,865
Profit for the year	1,295,299	1,295,299
Other comprehensive income	-	-
Total comprehensive income for the year	1,295,299	1,295,299
Balance at 01 April 2021	6,362,164	6,362,164
Profit for the year	1,945,568	1,945,568
Other comprehensive income	-	-
Total comprehensive income for the year	1,945,568	1,945,568
Balance at 31 March 2022	8,307,732	8,307,732

STATEMENT OF CASH FLOWS

	Notes	2022 R	2021 R
Cash flows from operating activities			
Cash generated from operations	24	2,536,342	491,043
Finance income		519,505	488,182
Finance costs		(51)	-
Net cash from operating activities		3,055,796	979,225
Cash flows from investing activities			
Additions to property, plant and equipment	2	(2,500)	(28,060)
Proceeds on disposal of property, plant and equipment	2	-	10,203
Net cash from investing activities		(2,500)	(17,857)
Cash flows from financing activities			
Movement in BASA Assembly Project British Council		(243,528)	243,670
Movement in Education Programme Funds		277,532	(480,165)
Movement in DSAC Debut Programme		479,318	(2,988,046)
Movement in Internship and Mentoring Fund		(1,009)	(110,722)
Movement in DSAC Artist Relief Fund		(8,218,801)	8,490,544
Movement in FirstRand Foundation Research Fund		-	(38,932)
Movement in Gauteng Department of Sports, Arts, Culture and Recreation (SACR)		(1,353,070)	1,392,600
Movement in British Council CPP		1,726,446	-
Net cash from financing activities		(7,333,112)	6,508,949
Total cash movement for the year		(4,279,816)	7,470,317
Cash at the beginning of the year		18,575,216	11,104,899
Total cash at end of the year	5	14,295,400	18,575,216

ACCOUNTING POLICIES

1. Basis of preparation and summary of significant accounting policies

The annual financial statements have been prepared on a going concern basis in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities, and the Companies Act of South Africa. The annual financial statements have been prepared on the historical cost basis, and incorporate the principal accounting policies set out below. They are presented in South African Rands.

These accounting policies are consistent with the previous period.

1.1 Significant judgements and sources of estimation uncertainty

Critical judgements in applying accounting policies

Management did not make critical judgements in the application of accounting policies, apart from those involving estimations, which would significantly affect the annual financial statements.

Key sources of estimation uncertainty

Useful lives of property, plant and equipment

The company reviews the estimated useful lives of property, plant and equipment when changing circumstances indicate that they may have changed since the most recent reporting date. The useful lives are determined based on BASA's replacement policies for the various assets. Individual assets within these classes, which have a significant carrying amount are assessed separately to consider whether replacement will be required outside of the normal replacement parameters.

Impairment testing

The company reviews and tests the carrying value of property, plant and equipment, investment property on the cost model and intangible assets when events or changes in circumstances suggest that the carrying amount may not be recoverable. When such indicators exist, management determine the recoverable amount by performing value in use and fair value calculations. These calculations require the use of estimates and assumptions. When it is not possible to determine the recoverable amount for an individual asset, management assesses the recoverable amount for the cash generating unit to which the asset belongs.

1.2 Property, plant and equipment

Property, plant and equipment are tangible assets the company holds for its own use which are expected to be used for more than one period.

Property, plant and equipment is initially measured at cost.

Cost includes costs incurred initially to acquire or construct an item of property, plant and equipment and costs incurred subsequently to add to, replace part of, or service it. If a replacement cost is recognised in the carrying amount of an item of property, plant and equipment, the carrying amount of the replaced part is derecognised.

Expenditure incurred subsequently for major services, additions to or replacements of parts of property, plant and equipment are capitalised if it is probable that future economic benefits associated with the expenditure will flow to the company and the cost can be measured reliably. Day to day servicing costs are included in profit or loss in the period in which they are incurred.

ACCOUNTING POLICIES CONTINUED

Property, plant and equipment is subsequently stated at cost less accumulated depreciation and any accumulated impairment losses, except for land which is stated at cost less any accumulated impairment losses.

Depreciation of an asset commences when the asset is available for use as intended by management. Depreciation is charged to write off the asset's carrying amount over its estimated useful life to its estimated residual value, using a method that best reflects the pattern in which the asset's economic benefits are consumed by the company.

1.2 Property, plant and equipment (continued)

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

Item	Depreciation method	Average useful life
Furniture and fittings	Straight line	10 years
Office equipment	Straight line	10 to 20 years
Computer equipment	Straight line	6 years
Leasehold improvements	Straight line	Term of lease

When indicators are present that the useful lives and residual values of items of property, plant and equipment have changed since the most recent annual reporting date, they are reassessed. Any changes are accounted for prospectively as a change in accounting estimate.

Impairment tests are performed on property, plant and equipment when there is an indicator that they may be impaired. When the carrying amount of an item of property, plant and equipment is assessed to be higher than the estimated recoverable amount, an impairment loss is recognised immediately in profit or loss to bring the carrying amount in line with the recoverable amount.

An item of property, plant and equipment is derecognised upon disposal or when no future economic benefits are expected from its continued use or disposal. Any gain or loss arising from the derecognition of an item of property, plant and equipment, determined as the difference between the net disposal proceeds, if any, and the carrying amount of the item, is included in profit or loss when the item is derecognised.

1.3 Intangible assets

Intangible assets are initially recognised at cost and subsequently at cost less accumulated amortisation and accumulated impairment losses.

Research and development (R&D) costs are recognised as an expense in the period incurred.

Amortisation is provided to write down the intangible assets, on a straight-line basis, as follows:

Item	Average useful life
Computer software	6 years

The residual value, amortisation period and amortisation method for intangible assets are reassessed when there is an indication that there is a change from the previous estimate.

1.4 Impairment of assets

The company assesses at each reporting date whether there is any indication that property, plant and equipment or intangible assets may be impaired.

If there is any such indication, the recoverable amount of any affected asset (or group of related assets) is estimated and compared with its carrying amount. If the estimated recoverable amount is lower, the carrying amount is reduced to its estimated recoverable amount, and an impairment loss is recognised immediately in profit or loss.

If an impairment loss subsequently reverses, the carrying amount of the asset (or group of related assets) is increased to the revised estimate of its recoverable amount, but not in excess of the amount that would have been determined had no impairment loss been recognised for the asset (or group of assets) in prior years. A reversal of impairment is recognised immediately in profit or loss.

1.5 Financial instruments

Initial measurement

When a financial asset or financial liability is recognised initially, it is measured at the transaction price (including transaction costs) unless the arrangement constitutes, in effect, a financing transaction in which case it is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

Financial instruments at amortised cost

Financial instruments may be designated to be measured at amortised cost less any impairment using the effective interest method. These include trade and other receivables, loans and trade and other payables.

At the end of each reporting date, the carrying amounts of assets held in this category are reviewed to determine whether there is any objective evidence of impairment. If so, an impairment loss is recognised.

Financial instruments at cost

Commitments to receive a loan are measured at cost less impairment.

Equity instruments that are not publicly traded and whose fair value cannot otherwise be measured reliably without undue cost or effort are measured at cost less impairment.

Financial instruments at fair value

All other financial instruments are measured at fair value through profit and loss.

If a reliable measure of fair value is no longer available without undue cost or effort, then the fair value at the last date that such a reliable measure was available is treated as the cost of the instrument. The instrument is then measured at cost less impairment until management are able to measure fair value without undue cost or effort.

Trade and other receivables

Trade receivables are recognised initially at the transaction price. They are subsequently measured at amortised cost using the effective interest rate method, less provision for impairment. A provision for impairment of trade receivables is established when there is objective evidence that the company will not be able to collect all amounts due according to the original terms of the receivables.

ACCOUNTING POLICIES CONTINUED

Cash and cash equivalents

Cash and cash equivalents includes cash on hand, demand deposits and other short-term highly liquid investments with original maturities of three months or less. Bank overdrafts are shown within borrowings in current liabilities on the statement of financial position.

Trade and other payables

Trade payables are recognised initially at the transaction price and subsequently measured at amortised cost using the effective interest rate method.

1.6 Revenue

Revenue is recognised to the extent that the company has transferred the significant risks and rewards of ownership of goods to the buyer, or has rendered services under an agreement provided the amount of revenue can be measured reliably and it is probable that economic benefits associated with the transaction will flow to the company. Revenue is measured at the fair value of the consideration received or receivable, excluding sales taxes and discounts.

Interest is recognised, in profit or loss, using the effective interest rate method.

1.7 Government grants

Grants that do not impose specified future performance conditions are recognised in income when the grant proceeds are receivable.

Grants that impose specified future performance conditions are recognised in income only when the performance conditions are met. Grants received (before the revenue recognition criteria are satisfied) are recognised as a liability.

Grants are measured at the fair value of the asset received or receivable.

The company was entitled to a fee for managing the grants on behalf of the Department of Sports, Arts and Culture (DSAC) as per verbally agreed and signed agreement as well as on other projects managed on behalf of sponsors.

The company recognises the management fee as revenue once the conditions are met under the agreement with DSAC or the respective sponsor.

1.8 Membership fees

Membership fees consist of fees paid for annual corporate membership of the company and are recorded in revenue during the year to which the fees apply. Fees apply for one year from the date on which the funds are received.

Funds received, which are not meeting the recognition criteria as revenue, will be classified as part of current liabilities.

1.9 Employee benefits

Short-term employee benefits

The cost of short-term employee benefits, (those payable within 12 months after the service is rendered, such as leave pay and sick leave, bonuses, and non-monetary benefits such as medical care), are recognised in the period in which the service is rendered and are not discounted.

1.10 Leases

A lease is classified as a finance lease if it transfers substantially all the risks and rewards incidental to ownership to the lessee. All other leases are operating leases.

Finance leases – lessee

Finance leases are recognised as assets and liabilities at amounts equal to the fair value of the leased property or, if lower, the present value of the minimum lease payments.

The lease payments are apportioned between the finance charge and the reduction of the outstanding liability using the effective interest method.

Operating leases – lessor

Operating lease income is recognised as an income on a straight-line basis over the lease term unless:

- another systematic basis is representative of the time pattern of the benefit from the leased asset, even if the receipt of payments is not on that basis, or
- the payments are structured to increase in line with expected general inflation (based on published indexes or statistics) to compensate for the lessor's expected inflationary cost increases.

Operating leases – lessee

Operating lease payments are recognised as an expense on a straight-line basis over the lease term unless another systematic basis is representative of the time pattern of the benefit from the leased asset, even if the payments are not on that basis.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS

2. Property, plant and equipment

	2022			2021		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Furniture and fittings	280,357	(243,152)	37,205	280,357	(233,022)	47,335
Office equipment	31,958	(11,170)	20,788	31,958	(10,078)	21,880
Computer equipment	314,035	(231,883)	82,152	329,908	(210,225)	119,683
Leasehold improvements	266,284	(221,745)	44,539	266,284	(185,778)	80,506
Artworks	7,958	-	7,958	5,458	-	5,458
Total	900,592	(707,950)	192,642	913,965	(639,103)	274,862

Reconciliation of property, plant and equipment - 2022

	Opening balance	Additions	Disposals	Depreciation	Closing balance
Furniture and fittings	47,335	-	-	(10,130)	37,205
Office equipment	21,880	-	-	(1,092)	20,788
Computer equipment	119,683	-	(736)	(36,795)	82,152
Leasehold improvements	80,506	-	-	(35,967)	44,539
Artworks	5,458	2,500	-	-	7,958
	274,862	2,500	(736)	(83,984)	192,642

Reconciliation of property, plant and equipment - 2021

	Opening balance	Additions	Disposals	Depreciation	Closing balance
Furniture and fittings	73,843	-	-	(26,508)	47,335
Office equipment	22,985	-	-	(1,105)	21,880
Computer equipment	139,343	28,060	(10,162)	(37,558)	119,683
Leasehold improvements	144,911	-	-	(64,405)	80,506
Artworks	5,458	-	-	-	5,458
	386,540	28,060	(10,162)	(129,576)	274,862

	2022 R	2021 R
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3. Intangible assets

	2022			2021		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Computer software	253,299	(217,108)	36,191	253,299	(194,333)	58,966

Reconciliation of intangible assets - 2022

	Opening balance	Amortisation	Closing balance
Computer software	58,966	(22,775)	36,191

Reconciliation of intangible assets - 2021

	Opening balance	Amortisation	Closing balance
Computer software	81,741	(22,775)	58,966

4. Trade and other receivables

Trade receivables	604,948	331,200
Deposits	60,000	60,000
Prepayments	63,130	54,520
Other receivable	3,615	1,000
	731,693	446,720

The directors determined that the carrying value of trade and other receivables, approximates its fair value.

5. Cash and cash equivalents

Cash and cash equivalents consist of:

Cash on hand	159	235
Bank balances	11,659,782	16,057,213
Short-term deposits	2,635,459	2,538,542
Bank overdraft	-	(20,774)
	14,295,400	18,575,216
Current assets	14,295,400	18,595,990
Current liabilities	-	(20,774)
	14,295,400	18,575,216

As a risk mitigation measure, the board has decided to invest R2,634,359 (2020: R2,538,542) in investment accounts. The directors determine that the carrying value of cash and cash equivalents approximates its fair value.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS CONTINUED

	2022 R	2021 R
6. Trade and other payables		
Trade payables	36,729	51,596
Supporting grants approved but not yet paid	1,798,000	836,768
VAT payable	226,854	184,426
Accrued leave pay	133,490	177,440
Accrued audit fees	133,678	152,000
Other accruals	674,522	390,763
Closing balance	3,003,273	1,792,993

The directors determine that the carrying value of trade and other payables approximates its fair value.

7. Internship and Mentoring Fund

Opening balance	1,009	111,731
Total allocations	(1,009)	(110,722)
Closing balance	-	1,009

Funding of projects in the current and prior year was provided by RMB-a division of FirstRand Bank Limited. Project has been concluded.

8. Education Programme Funds

RMB Grant	-	272,877
Opening balance	272,877	753,042
Total receipts	329,880	-
Total allocations	(52,348)	(480,165)
Closing balance	550,409	272,877

Funding of the project in the current and prior year was provided as follows:

- RMB Grant for the scale up project - three year project.

9. DSAC Debut Programme

Opening balance	6,500	2,994,546
Total receipts	4,000,000	-
Total allocations	(3,520,682)	(2,988,046)
Closing balance	485,818	6,500

10. FirstRand Foundation - Research

Opening balance	536,113	575,045
Total allocations	-	(38,932)
Closing balance	536,113	536,113

Two grants received in the prior year from FRF, grant number 37482 and grant number 36915.

	2022 R	2021 R
11. DSAC Artist Relief Fund		
Opening balance	8,490,544	-
Receipts	12,373,879	37,000,000
Expenditure	(20,592,680)	(28,010,144)
Management fee	-	(499,312)
Closing balance	271,743	8,490,544

BASA and DSAC entered into an agreement whereby BASA assists DSAC in distributing a relief grant to Artists. BASA is allowed to retain for the first tranche, expenditure incurred and approved by DSAC and subsequently retain 10% of the monies paid out to recipients as a project fee.

12. Gauteng Department of Sports, Arts, Culture and Recreation (SACR)

Opening balance	1,392,600	-
Receipts	-	13,200,000
Expenditure	(1,353,070)	(10,734,000)
Management fee	-	(1,073,400)
Closing balance	39,530	1,392,600

BASA and Gauteng Provincial Government entered into an agreement whereby BASA assists Gauteng Provincial Government in distributing a relief grant to Artists. It was agreed for BASA to retain for the first tranche, operating expenses incurred and approved by SACR and subsequently retain 10% of the monies paid out to recipients as a project fee.

13. British Council Cultural Producers Programme

Opening balance	-	-
Total receipts	2,873,506	-
Total expenses	(1,147,060)	-
Closing balance	1,726,446	-

BASA Cultural Producers Programme is funded by the British Council Creative Economy Programme.

14. Education Funds - National Lotteries Distribution Trust

Opening balance	33,367	33,367
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The grant number from National Lotteries is 41954. The funds will be allocated to Education Programme Funds in 2022/2023.

15. BASA Assembly Project British Council

Opening balance	243,670	-
Receipts	-	331,200
Expenditure	(243,528)	(87,530)
Closing balance	142	243,670

BASA Assembly Project is funded by the British Council.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS CONTINUED

	2022 R	2021 R
16. BASA Artist COVID relief fund		
Contributions from third parties	-	489,250
Transfer from BASA own reserves	-	1,257,568
Disbursements on behalf of third parties	-	(489,250)
Disbursements from BASA	-	(1,257,568)
	-	-

The Grant was used to support Artists in need from a fund established by BASA and third parties, as a separate initiative. Project has been concluded.

17. Income received in advance		
Membership fees	221,353	143,927
Nedbank sponsorship	80,000	80,000
	301,353	223,927

Split between non-current and current portions

Current liabilities	301,353	223,927
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Membership fees received in advance during the reporting period, which, relate to future periods.

Nedbank sponsorship received of R80,000 to be used in the 2022/2023 year for a special project.

18. Revenue		
Government grants - DSAC	10,291,000	9,967,000
Other grants received (Donations)	17,500	-
Supporting grants made*	(2,583,500)	(1,893,938)
Special projects*	(1,505,906)	(1,317,361)
	6,219,094	6,755,701

* - The report on expenditure of supporting grants and special projects is available on the annual report.

19. Other income		
Management fees for projects	2,134,872	1,525,331
BASA awards sponsorship	434,783	203,410
Membership fees	302,525	379,345
Other income*	150,000	1,135
Profit on sale of assets and liabilities	-	41
	3,022,180	2,109,262

* - The Automobile Association was responsible for the costs of the Rise Song.

	2022 R	2021 R
20. Operating profit		
Operating profit for the year is stated after accounting for the following:		
Operating lease charges		
Premises		
• Contractual amounts	576,908	576,908
Equipment		
• Contractual amounts	21,771	23,820
	598,679	600,728
Loss / (profit) on disposal of property, plant and equipment	736	(41)
Amortisation on intangible assets	22,775	22,775
Depreciation on property, plant and equipment	83,984	129,576
Employee costs	4,190,824	4,146,641
21. Finance income		
Interest income		
Bank and short-term deposits	519,505	488,182
22. Finance costs		
Bank	51	-
23. Auditor's remuneration		
Fees	112,900	110,000
Tax and secretarial services	-	19,275
Dipstick audits	9,000	24,000
	121,900	153,275
24. Cash generated from operations		
Profit before taxation	1,945,568	1,295,299
Adjustments for:		
Depreciation and amortisation	106,759	152,351
(Loss) / profit on sale of property, plant and equipment	736	(41)
Finance income	(519,505)	(488,182)
Finance costs	51	-
Changes in working capital:		
Trade and other receivables	(284,973)	(231,318)
Trade and other payables	1,210,280	(150,504)
Income received in advance	77,426	(86,562)
	2,536,342	491,043

NOTES TO THE ANNUAL FINANCIAL STATEMENTS CONTINUED

	2022 R	2021 R
25. Commitments		
Operating leases – as lessee (expense)		
Minimum lease payments due		
- within one year	163,147	713,349
- in second to fifth year inclusive	-	181,702
	163,147	895,051
Operating lease payments represent rentals payable for its office properties. The rentals escalate annually by 7% and expires at the end of June 2022.		
BASA Artist COVID Relief Grant Approved Not yet Awarded	-	229,500

BASA has approved funding for Artist Relief Grant to be awarded to qualifying Artists in the 2021/2022 financial year.

26. Related parties

Relationships

Directors

Refer to directors report for names of all the directors and refer to note 27 for the details of directors remuneration.

27. Directors' remuneration

Executive

2022

	Emoluments	Other benefits*	Annual bonus	Total
A Johaardien	1,112,784	69,056	90,732	1,272,572

2021

	Emoluments	Other benefits*	Annual bonus	Total
A Johaardien	1,060,938	61,071	66,537	1,188,546

* Other benefits comprise travel allowance and medical benefits

No remuneration was paid or accrued to any other director.

28. Categories of financial instruments

Notes	Financial assets at amortised cost	Financial liabilities at amortised cost	Equity and non financial assets and liabilities	Total
Categories of financial instruments - 2022				
Assets				
Non-Current Assets				
Property, plant and equipment	2	-	-	192,642
Intangible assets	3	-	-	36,191
		-	-	228,833
Current Assets				
Trade and other receivables	4	664,948	-	66,745
Cash and cash equivalents	5	14,295,400	-	14,295,400
		14,960,348	-	66,745
		14,960,348	-	15,027,093
Total Assets				
		14,960,348	-	295,578
Equity and Liabilities				
Equity				
Retained income		-	-	8,307,732
		-	-	8,307,732
Total Equity				
		-	-	8,307,732
Liabilities				
Current Liabilities				
Trade and other payables	6	-	2,642,929	360,344
Education Programme Funds	8	-	-	550,409
DSAC Debut Programme	9	-	-	485,818
DSAC Artist Relief Fund	11	-	-	271,743
FirstRand Foundation - Research	10	-	-	536,113
Education Funds - NLDTF	14	-	-	33,367
Income received in advance	17	-	-	301,353
BASA Assembly Project British Council	15	-	-	142
Gauteng Department of Sports, Arts, Culture and Recreation (SACR)	12	-	-	39,530
British Council CPP	13	-	-	1,726,446
		-	2,642,929	4,305,265
		-	2,642,929	4,305,265
Total Liabilities				
		-	2,642,929	4,305,265
Total Equity and Liabilities				
		-	2,642,929	12,612,997
		-	2,642,929	15,255,926

NOTES TO THE ANNUAL FINANCIAL STATEMENTS CONTINUED

Categories of financial instruments - 2021

	Notes	Financial assets at amortised cost	Financial liabilities at amortised cost	Equity and non financial assets and liabilities	Total
Assets					
Non-Current Assets					
Property, plant and equipment	2	-	-	274,862	274,862
Intangible assets	3	-	-	58,966	58,966
		-	-	333,828	333,828
Current Assets					
Trade and other receivables	4	391,200	-	55,520	446,720
Cash and cash equivalents	5	18,595,990	-	-	18,595,990
		18,987,190	-	55,520	19,042,710
Total Assets		18,987,190	-	389,348	19,376,538
Equity and Liabilities					
Equity					
Retained income		-	-	6,362,164	6,362,164
Total Equity		-	-	6,362,164	6,362,164
Liabilities					
Current Liabilities					
Trade and other payables	6	-	1,431,127	361,866	1,792,993
Internship and Mentoring Fund	7	-	-	1,009	1,009
Education Programme Funds	8	-	-	272,877	272,877
DSAC Debut Programme	9	-	-	6,500	6,500
DSAC Artist Relief Fund	11	-	-	8,490,544	8,490,544
FirstRand Foundation - Research	10	-	-	536,113	536,113
Income received in advance	17	-	-	223,927	223,927
Education Funds - NLDTF	14	-	-	33,367	33,367
Other financial liabilities	15	-	-	243,670	243,670
Provisions	12	-	-	1,392,600	1,392,600
Bank overdraft	5	-	20,774	-	20,774
		-	1,451,901	11,562,473	13,014,374
Total Liabilities		-	1,451,901	11,562,473	13,014,374
Total Equity and Liabilities		-	1,451,901	17,924,637	19,376,538

29. Government grants

The Department of Sports, Arts and Culture (DSAC) grant appropriations for the 2021/22 to 2023/24 financial years have been received. The allocations are inclusive of improvements of conditions of service.

The company is obliged to use the funds for the purpose set out in the Memorandum of Association (MOA). Grants are received in installments and recognised as revenue when the entity is entitled to it.

The following amounts are allocated to the Business Arts of South Africa over the following periods:

	R
2021/22	10,291,000
2022/23	10,562,000
2023/24	10,603,000

Although allocations for the two outer years (2022/23 and 2023/24) are subject to review and not final they can reliably be used for planning purposes.

30. Going concern

The annual financial statements have been prepared on the basis of accounting policies applicable to a going concern. This basis presumes that funds will be available to finance future operations and that the realisation of assets and settlement of liabilities, contingent obligations and commitments will occur in the ordinary course of business.

The directors believe that the company has adequate financial resources to continue in operation for the foreseeable future and accordingly the annual financial statements have been prepared on a going concern basis. The directors have satisfied themselves that the company is in a sound financial position and that it has access to sufficient borrowing facilities to meet its foreseeable cash requirements. The directors are not aware of any new material changes that may adversely impact the company. The directors are also not aware of any material non-compliance with statutory or regulatory requirements or of any pending changes to legislation which may affect the company.

31. Events after the reporting period

The budget speech by the Minister of Finance on 23 February 2022, announced a change in the tax rate for companies from 28% to 27%. The rate change, as well as the limiting of the assessed losses will affect the income tax for financial years ending 31 March 2023. The directors assessed the impact of the future change in tax rate and limitation of assessed losses and concluded that it does not have a material impact on the 2022 financial results.

The directors are not aware of any other material event which occurred after the reporting date and up to the date of this report.

DETAILED INCOME STATEMENT

	Notes	2022 R	2021 R
Revenue			
Government grants - DSAC		10,291,000	9,967,000
Other grants received		17,500	-
Special projects		(1,505,906)	(1,317,361)
Supporting grants made		(2,583,500)	(1,893,938)
	18	6,219,094	6,755,701
Other income			
Administration and management fees received		2,134,872	1,525,331
BASA awards income		434,783	203,410
Gains on disposal of assets		-	41
Membership fees		302,525	379,345
Sundry income		150,000	1,135
		3,022,180	2,109,262
Expenses (Refer to page 28)		(7,815,160)	(8,057,846)
Operating profit			
Finance income	21	519,505	488,182
Finance costs		(51)	-
		519,454	488,182
Profit for the year		1,945,568	1,295,299

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

	Notes	2022 R	2021 R
Operating expenses			
Accounting fees		-	(4,255)
Auditors' remuneration	23	(121,900)	(153,275)
Award ceremony expense		(710,954)	(640,949)
Bank charges		(80,021)	(85,788)
Cleaning		-	(10,500)
Consulting and professional fees		(372,578)	(770,837)
Depreciation, amortisation and impairments		(106,759)	(152,351)
Employee costs		(4,190,824)	(4,146,641)
Entertainment and refreshments		(31,870)	(9,252)
Equipment maintenance		(6,959)	(18,411)
Fines and penalties		-	(18,955)
General expense		(36,527)	(5,788)
Insurance		(41,183)	(35,325)
Internet, hosting and IT expenses		(412,897)	(431,191)
Lease rentals on operating lease		(598,679)	(600,728)
Legal expenses		(24,308)	(22,742)
Loss on sale of property, plant and equipment		(736)	-
Marketing		(492,827)	(425,927)
Members events		(92,007)	(67,148)
Postage and courier		(18,577)	(19,014)
Printing and stationery		(7,194)	(5,428)
Publicity		(103,228)	(161,932)
Security		(105,818)	(105,148)
Storage		(3,600)	(4,050)
Subscriptions		(902)	(2,811)
Telephone and fax		(38,131)	(57,885)
Training		(67,710)	(24,602)
Travel - local		(66,848)	(5,474)
Utilities		(82,123)	(71,439)
		(7,815,160)	(8,057,846)

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

OUR MEMBERS

BESPOKE:

Absa Group Limited
Distell (Pty) Ltd
First National Bank
Hollard Insurance Company Ltd
IDC Gallery
Nedbank Limited
Rand Merchant Bank
Standard Bank of South Africa
AA South Africa
Yoco
Sunglass Hut

STANDARD:

African Robots
Afrika Burn Creative Projects NPC
Alanro (Pty) Ltd
Arte Mea
Arts & Culture Trust
Aspire Art Auctions
Assitej South Africa
Association for the Visual Arts
Bag Factory
Baz-Art NPC
Between 10 and 5
BMI Sport Info (Pty) Ltd
BofA Securities
DALRO (Pty) Ltd
DeskLink Media
Eyethu Lifestyle Centre
Festival
Fasken Martineau
FCB Africa
FEDA Festival
Food Lovers Holdings (Pty) Ltd
Freshly Minced
Frisbee Properties
GFI Art Gallery

Gilfillan Scott-Berning
Global Dance Supreme
Goliath and Goliath
Gordon Institute of Business Science
Gray Moodliar Inc.
Hermanus Fyn Arts
Ihluzane Foundation NPC
ITOO Artinsure
Izidlotaainment
Jakes Gerwel Foundation
Johannesburg Youth Orchestra
Klein Karoo Nasionale Kunstefees (KKNK)
KZNSA
Mamakashaka
Mastrantonio Holdings
Mathews and Associates Architects CC
Media 24
Middel & Partners
Morris Isaacson Centre for Music
MTN SA Foundation
Mzansi Makers
Nandos
naTi
National Arts Festival
NSA (The National School of the Arts)
On the Beat Communications
Pieter Toerien Productions
Pin Point One Human Resources
Play Africa
Purple Group Limited
Quorum Holdings
Richard Cock Music Enterprises CC
Roadshow Marketing
Room 13
Sabvest Limited
Sakata Seed Southern Africa (Pty) Ltd
SAMRO
Santam Ltd

Sausage Film Company
South African Cultural Observatory (SACO)
Spier Wines
Spier Arts Trust
STAND Foundation
Strauss & Co
Suidoorsterfees
T.Musicman
Tally Ho! Productions
TBWA Hunt Lascaris Holdings (Pty) Ltd
The Buskaid Trust
The Craft and Design Institute
The Forgotten Angle Theatre Collaborative
The Forum Company
The Javett Art Centre at The University of Pretoria (Javett UP)
The Market Theatre
The Meta Foundation
The Walt Disney Company Africa
Think Theatre
Toyota SU Woordfees
3 Kilo
UJ Arts & Culture
UNISA
Vrystaat Kunstefees
Vuyani Dance Company
V&A Waterfront
Walker Scott Art Advisory
WITS School of Arts
Women in Music SA
ZTK Music Entertainment

SHOULDN'T YOUR BUSINESS BE A MEMBER TOO?

For further information contact BASA on 011 447 2295 or gomolemot@basa.co.za

25 + 1 ILLUSTRATIONS BY AUDREY STOHNE

The illustrations featured are a selection of works from a bespoke commission by creator, thinker and a maker, Audrey Stohne. The first 21 + 1 digital watercolour works illustrate South Africa's 21 days of lockdown, reflecting the various arts and creative disciplines from dance, theatre, music, crafting to fashion design, photography and even tattooing and hairdressing.

The next 3 + 1 illustrations explore coming back out of lockdown to complete the collection which is now being showcased as part of BASA's 25th anniversary programme.

Illustrations labelled with 'Scene' explore a tool, an environment or an element from the artist's discipline and plays with scale to emphasise the importance of their careers and how nervous they became for their livelihoods as lockdown commenced. The artist is depicted small in the scene to represent their feelings of being overwhelmed and anxious.

They are also on their own to show their isolation and their fear of feeling alone in an overwhelming time of the unknown future. The other works are lighter and more endearing in sentiment following the first take. The artworks labelled with 'People' show the different artists in their homes, with their families and pets but all with their craft.

These show the optimism, resilience and perseverance of our local artists. Despite their fears, they pushed forward and continued to practice their passions because nothing will stop them.



**BUSINESS
AND ARTS**
SOUTH AFRICA



BUSINESS AND ARTS SOUTH AFRICA (BASA)

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