



ANNUAL REPORT

2020/2021

**BUSINESS
AND ARTS**
SOUTH AFRICA

BUSINESS AND ARTS SOUTH AFRICA (BASA)

NATURE OF BUSINESS

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

BOARD OF DIRECTORS

Charmaine Soobramoney: Chairman
Mandie van der Spuy: Deputy Chairman
Ashraf Johardien: CEO
Devi Sankaree Govender
Hilton Lawler
Khanyi Mamba
Kathy Berman
Kojo Baffoe
Makgati Molebatsi
Mirna Wessels
Unathi Malunga
Dr Yacoob Abba Omar
Zingisa Motloba

STAFF

Ashraf Johardien
Chief Executive Officer

Madeleine Lambert
Head of Research

Boitumelo 'Tumy' Motsoatsoe

Head of Programmes

Savannah Feeke-Fortune

Head of Marketing and Communications

Rochelle Singh

Executive Assistant

Aviwe Matandela

Client Liaison

Sipho Mthiyane

Supporting Grants Officer

Sinenhlanhla Mdiya

Marketing Coordinator

Maureen Benya

General Assistant

Palesa Mnyaka

Programmes Coordinator

BANKERS

Standard Bank of South Africa Limited
First National Bank South Africa

AUDITORS

Middel & Partners
Registered Auditors
Chartered Accountants SA

ANNUAL FINANCIAL STATEMENTS

CA Gulle (ACIS)

Company registration number
1997/001920/08 | VAT No. 4520249105

Business and Arts South Africa (NPC)

PO Box 962, Parklands 2121
163 Jan Smuts Avenue, Parkwood 2193

CONTENTS IMAGE: DETAILS OF #AWARDS23
INSTALLATION BY MR + MRS LUKE. PHOTO BY
THEANA BREUGEM

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CHAIRMAN'S STATEMENT

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

Like Fermina and Florentino, in Gabriel Garcia Márquez's seminal novel, *Love in the Time of Cholera*, we now exist in a time when the question of whether love is helped or hindered by extreme passion is pertinent. A Colombian Nobel prize awardee, Márquez concludes the book with the following beautiful affirmation:

[T]hink of love as a state of grace: not the means to anything but the alpha and omega, an end in itself.

Prior to 2020, we lived in extremes: consumerism was rampant, and social media drove each corner of the world to clamour for recognition, reward and repute. A global pandemic brought it all to a grinding halt. Excess as a way of life was nipped firmly and thoroughly in the bud. What remained was an acknowledgement of unadorned humanism. We reconnected through digital connectivity; the byways of the information superhighway became the only roads traversed. Barred from our regular methods of linking, we have revised, retooled and reimagined

new ways of engagement. The pandemic plunged the whole world into crisis, compelling everyone to increase their agility and to expedite responsiveness.

With many artists still battling to put food on the table in the wake of COVID-19, questions of relevance, reality, practice, mediums, audiences, existence, and survival have remained front of mind for BASA's Board of Directors during the period under review. The current situation has amplified the necessity for refining how we update and execute our strategy. As a result, the team had to re-strategise and scenario-plan alternative ways of working in order to meet our targets and objectives.

For much of 2020, the variegated stages, sound stages and canvases upon which our artists incite and ignite discourse, remained closed. For this reason, on 9 April 2020, BASA announced that the scope of its Supporting Grants programme would be extended to allow support for South African creatives infected or affected by the COVID-19 pandemic. A funding campaign was also launched to enable both businesses and the public to make

contributions. As a result, BASA was able to support 159 individual artists through grants valued at more than R1.3 million. Over and above its own funding to artists, BASA has assisted local and national government with disbursing payments of over R60 million to thousands more creatives.

A media release outlining the impact on planned activities was issued on 30 April 2020. A Debut Programme Alumni Survey was developed and administered, through which the team sought to understand the challenges that artists across South Africa were facing. Subsequently, #DigitalCreatives, a digital skills and conversation series was developed in partnership with Digify Africa. The pilot programme, which took place from 5–15 May 2020, was targeted at all creatives but focused on participation from the Debut Programme and Scale-Up programme alumni. This year, BASA support included mobile data because of the online pivot. There were a total of four sessions, including a panel discussion with five experts who shared tools on mental health, finance and legal matters. On average, the programme reached 80 participants per session. During this period, the team also spent a lot of time revising all the existing plans to help navigate the pandemic as well as to prepare for the future.

All aspects of BASA's operations are underpinned by research. To this end, the 2021 release of ArtsTrack No. 9 was launched as an online programme called ASSEMBLY, partnered by the British Council, on 25 March 2021 via a dedicated microsite. During the ASSEMBLY, what struck a particular chord was the notion that, across the board, there was a need to define, or even redefine, the value of the arts in our society. One of the key highlights was 'Between the State and the Market', where leading researcher and academic Johanna Mavhungu referred to Robert Picard's observation that the arts



IMAGE: CHARMAINE SOOBARAMONEY. PHOTO BY THEANA BREUGEM

bring unique processes and products to the market; that these processes are different from how business usually operates, and that the arts contribute scarce skills and people into the business environment. Some brands have truly harnessed the nuanced curiosity of the artist by infusing their brands with creativity (Nando's and Nike come to mind), but the arts can also lend a more distinct value as the conscience of a business; an internal disruptor that collaborates and renegotiates with the system. Recordings of all the ASSEMBLY sessions are available at <https://assembly.basa.co.za/>



IMAGE: FOUNDER OF FOMO FRIDAYS JOBURG, AYABONDA LWAZI (L) AND FLEUR-DU-CAP AWARD-WINNER ROSHINA RATNAM (R) WERE THE EMCEES OF THE 23RD BASA AWARDS. PHOTO BY THEANA BREUGEM

Reimagined to reflect the current state of the world, the 23rd Annual BASA Awards, partnered by Hollard, carried the hashtag #MAKEYOURMARK, both a celebration and a call to action for 2020's theme, which was INDELIBLE. Within the pandemic's maelstrom of uncertainty and unpredictability, we needed to reimagine the BASA Awards to reflect our unusual circumstances, with a focus on stories that matter; to continue offering this platform for acknowledging achievements in the field of business and arts partnerships and showcasing these cross-sectoral successes. To identify ways of improving the BASA Awards ceremony and entry process and to make it more appealing, a survey with Awards stakeholders (227 surveys distributed to current and past judges, current BASA Board members, winners and finalists from the last

three years, and current BASA members) was concluded in April 2020. Based on the survey feedback, Awards categories were reviewed with the Awards team and representatives from the Board and judging panel. Survey feedback has also informed the updated guidelines, criteria, applications process and adjudication. For the first time, Awards applications and adjudication took place entirely online, as did the Awards ceremony.

The 2020 iteration of SCALE-UP hosted a cohort of Scale-Up alumni, in an exciting and invigorating series of masterclasses. The masterclass series was curated as a dynamic platform, through which the alumni and arts practitioners could engage, network, and share knowledge and tools, to ensure they are able to adapt and remain agile

ENCOURAGING THE BUSINESS SECTOR TO SEE ARTS SPONSORSHIP AS A STRATEGIC BUSINESS OPPORTUNITY IS FUNDAMENTAL TO OUR PHILOSOPHY BUT IT IS EQUALLY IMPORTANT TO ENGENDER BROADER UNDERSTANDING OF THE ROLE THE ARTS CAN PLAY WITHIN THE SOCIO-ECONOMIC FRAMEWORK.

in the current context of COVID-19, as well as transition and be prepared for any future crises. In order to reach more young people, BASA partnered with Mobitainment, a leader in digital marketing, which developed a customised WhatsApp platform for the Debut Programme, to create an efficient and easy method of application through an automated chatbot. This streamlined the entire application process across the country via one cell phone number, while allowing the team on the backend to follow the analytics and access the applications easily. This Debut Programme Recruitment Campaign won Bronze in the Business Unusual Customer Experience category in the Mobile Marketing Association Smarties SA Awards in December 2020.

Encouraging the business sector to see arts sponsorship as a strategic business opportunity is fundamental to our philosophy, but it is equally important to engender broader understanding of the role the arts can play within the socio-economic framework. Experience shows that the arts and culture can be, and are, effectively integrated within education, skills-development, urban and rural regeneration, job creation, health and tourism. Equally important is their accepted value in addressing poverty of the mind, fighting

social exclusion, and thus growing civil society. I must thank Ms Mandie van der Spuy, the Deputy Chairman, who leaves the BASA Board following the 2021 AGM. She has been a font of classiness, understanding, nurturing and thoughtfulness in her support of both the team, my predecessors and me along the journey of growing BASA.

In my role as Chairman since May 2018, I have had the privilege of support from a robust Board. I believe it is time to hand over to a new Chairman, and I will be stepping down after the next AGM. I will continue to serve my term in the capacity of Non-Executive Director. I thank each member of the Board for their commitment, invaluable insights, and purposeful passion in service of the important work that BASA does for the benefit of artists, stakeholders and citizens. To the Committees who do excellent work in guiding our Board, I thank you! Finally, heartfelt thanks to the BASA team under the leadership of our inimitable, no longer new, CEO, Ashraf Johaardien. It was beautiful to witness each of you use your signature strengths to advance BASA's purpose. I am forever grateful to Ashraf and the formidable team for their unwavering commitment, passion to serve and their endurance in what was an extremely challenging year. It was my honour, privilege, and a blessing to have worked with you in my capacity as Chairman. Continue to keep the passion burning and meet challenges head on! My gratitude to you for believing in, and showing up every day to do, the work that ultimately manifests the value that the arts bring to every South African and to every global citizen.

Love, light and happiness to you all! #Staysafe

CHARMAINE SOBRAMONEY

CHAIRMAN

August 2021

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 (Scale-Up, 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, is the arts' accepted value in addressing poverty of the mind, fighting social exclusion, and thus growing civil society.

VISION

MUTUALLY BENEFICIAL PARTNERSHIPS ARE HARDWIRED INTO BASA'S DNA AND ARE A PART OF ITS FOUNDING ETHOS.

WE BELIEVE IN THE POWER THAT COMES FROM DEEP COLLABORATION BETWEEN THE RIGHT PARTNERS AND THE TRANSFORMATIONAL VALUE OF THE ARTS TO EFFECT MEANINGFUL SOCIAL CHANGE.

MISSION

BASA CHAMPIONS BUSINESS INVESTMENT IN THE CREATIVE SECTOR BY LEADING RESEARCH THAT ENHANCES COMMERCIAL CONFIDENCE. BASA BUILDS CAPACITY THROUGH ITS PROGRAMMES AND IS SHIFTING THE PARADIGM FOR THE FUTURE OF PARTNERSHIPS BETWEEN DIVERSE STAKEHOLDERS.

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

CEO STATEMENT

WE CAN HONE OUR MEMORY; WE CAN LEARN FROM OUR HISTORY. WE CAN CONTINUE TO BUILD PUBLIC OPINION UNTIL IT BECOMES A DEAFENING ROAR... OUR STRATEGY SHOULD BE NOT ONLY TO CONFRONT EMPIRE, BUT TO LAY SIEGE TO IT. TO DEPRIVE IT OF OXYGEN. TO SHAME IT. TO MOCK IT. WITH OUR ART, OUR MUSIC, OUR LITERATURE, OUR STUBBORNNESS, OUR JOY, OUR BRILLIANCE, OUR SHEER RELENTLESSNESS AND OUR ABILITY TO TELL OUR OWN STORIES... ANOTHER WORLD IS NOT ONLY POSSIBLE, SHE IS ON HER WAY. ON A QUIET DAY, I CAN HEAR HER BREATHING. – ARUNDHATI ROY

Step-Ball-Change is the title of a novel written by Jeanne Ray and published by Penguin Random House. It's a story about love, fear, coping and growing up. Peopled with recognisable characters you feel you've known your whole life, for me, what resonated at the heart of this charming read was just how much so many people in the arts space have precisely this feeling about the sector – and about each other...

In dance terminology, a ball-change is a quick change of weight from the ball of one foot to the other, and appears in most dance forms as a clever manoeuvre that is essential for adapting when and where necessary; for taking a step back to reassess, before falling back into the choreographic arc, to respond intelligently and then to move forward appropriately. The concept is beautifully crystallised in choreographer Alfred Hinkel's Figure of 8 exercise, which

I recall vividly from my training days at UCT: a company of performers warms up and finds focus by running a figure of eight pattern the length and breadth of a given performance space, progressing to shorter, narrower, and increasingly complex patterns...

COVID-19 has seen the global creative community seeking to find focus and attempting to navigate the length and breadth of the spaces navigate the length and breadth of the more confined and challenging spaces we inhabit. A reboot, finding the path to sustainable recovery, and securing the future of the sector will require reflection, research and conversation. While BASA's core mandate focuses on supporting and amplifying partnerships, the dire need of so many creative individuals that were left destitute as a result of the widespread shutdown of the creative sector could not be ignored. As BASA's artists' relief efforts



IMAGE: ASHRAF JOHAARDIEN PHOTO BY THEANA BREUGEM

saw us pivot, we were fortunate that many of our members, partners and stakeholders stepped up to help us make a positive impact during this difficult period.

As CEO, I am extremely proud of the accomplishments of the past year. The report that follows summarises only some of the complex day-to-day operations the team on the ground has continued to steward, support and successfully deliver, in spite of the challenges of the pandemic and our current context. Here are some of the highlights.

PROGRAMMES

DEBUT

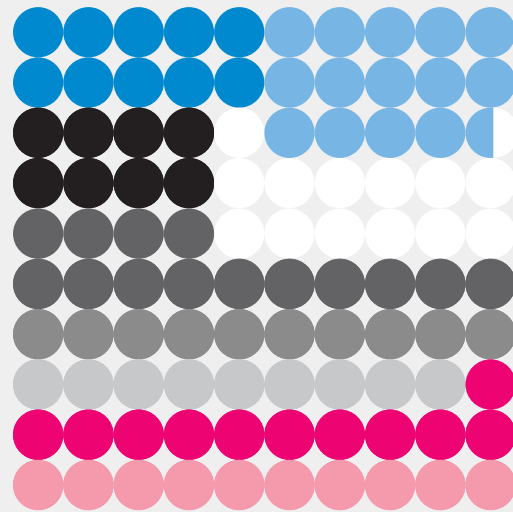
The purpose of the Debut Programme is to transfer enterprise development skills to artists from all nine provinces. Divided into three phases, Kickstarter, Hlanganisa and Catalyst, the current iteration of the Programme has engaged 648 participants to date and awarded grants to the value of R2 700 000.

At the time of this submission, the programme is currently in the Hlanganisa Phase, where participants have been introduced to an agile way of testing services or products, and developing a new business venture online. This phase also includes mentorship sessions with provincial mentors/facilitators as participants work towards the inaugural Debut Programme Online Art Fair Week: an opportunity to showcase and take their products to an online market. Thus far, the programme has had to rely heavily on digital platforms due to the lockdown restrictions, and will follow a gradual and mixed-model approach as the context changes.

SCALE-UP

The 2020 iteration of the BASA Scale-Up Programme hosted its alumni cohort of Scale-Up alumni, in an exciting and invigorating series of masterclasses. The masterclass series was curated as a dynamic platform, through which the alumni and arts practitioners could engage, network, and share knowledge and tools. This ensures they are able to adapt and remain agile in the current context of COVID-19, as well as transition and be prepared for any future crises. The masterclasses were held online, via Zoom webinars, where participants were provided with a balanced combination of an educational

DEBUT PROGRAMME BY REGION



KEY TO REGIONS

- Mpumalanga 9.8%
- Gauteng 14.5%
- KwaZulu-Natal 8.1%
- Eastern Cape 14%
- Western Cape 9.8%
- Northern Cape 8.9%
- Limpopo 11.1%
- North West 10.2%
- Free State 13.6%

presentation from an industry expert and participant engagement, through a question-and-answer session.

ARTSTRACK NO. 9 AND ASSEMBLY

ArtsTrack No.9 was launched at the inaugural BASA ASSEMBLY, which was held 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. Themed 'Creativity Now: Cultural intelligence in the time of COVID-19', ASSEMBLY explored the insights cultural intelligence offers, in terms of rebooting the creative economy in South Africa, on the African continent, and globally. 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. ASSEMBLY continues as a series of podcasts, which stream free to the public on a monthly basis via the BASA website.

BOARDBANK

BoardBank, a programme that connects creative organisations with skilled professionals as potential board members, was relaunched during Quarter 3 of the year under review. Through BoardBank, professionals are offered the opportunity to volunteer on the board of a creative organisation, thereby helping make the sector more sustainable by improving corporate governance, while providing business professionals with the opportunity to expand their own social investment responsibility within the creative sector. A BoardBank webinar held at the end

of October saw presentations from the Sibikwa Arts Centre, The Ar(t)chive, The Morris Isaacson Centre for Music, Lefika La Phodiso, and Indoni Dance, Arts & Leadership Academy.

AWARDS

In its first-ever virtual iteration, the INDELIBLE 23rd annual BASA Awards, partnered by Hollard, honoured and recognised the diverse and imaginative relationships forged between business partners and creative projects, events, and initiatives in the seven categories. Emceed by Fleur-du-Cap award-winner, Roshina Ratnam and founder of FOMO Fridays Joburg, Ayabonga Lwazi Ngoma, the online ceremony streamed to 3 000 viewers globally, directed by Alby Michaels and featured performances and music by uKhoiKhoi, with musician/composer Yogin Sullaphen, alongside vocalist and performing artist Anelisa Stuurman.

#HEYFRIEND CAMPAIGN

Thirty-five days in isolation is difficult for anyone, but for artists who need their creations reflected back to them in the form of an audience, it was particularly challenging. With the intention of keeping the creative sector top of mind during the 35-day lockdown, and to share honest experiences, BASA created a relatable campaign called '#HeyFriend. How are you?' featuring a diverse range of creative industry influencers, businesses, arts, culture and academic organisations. The campaign saw both our following and engagement on social media grow at a rapid pace. Followers responded positively to the honesty of those brave enough to share their stories via the campaign and BASA's ability to relay these stories. The underlying purpose of the campaign was to promote and raise funds for BASA's artists' relief campaign.



IMAGE: HEY FRIEND PIN. PHOTO BY GHOST GOODS

I have been deeply inspired by the impact of BASA's funding, and by the ongoing support of our sponsors, members, partners and friends during these dark times. In particular, I must pay tribute to our exceptional outgoing BASA Board Chairman, Charmaine Soobramoney, who has been a shining light, leading with tenacity, wisdom, resilience and peerless grace. My gratitude extends also to the Board and the BASA team for truly understanding what it means to show up and #MakeYourMark!

Thank you.

ASHRAF JOHAARDIEN

CEO

August 2021

GOVERNANCE

FOR THE YEAR ENDED 31 MARCH 2021

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 Meeting (AGM) 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.
- **Audit Committee:** Christine McDonald (Chairman; member resigned December 2020), Ashraf Johaardien, Mirna Wessels (Chairman from January 2021), Devi Sankaree Govender, Lisa Tonini and

Unathi Malunga. The Audit Committee meets twice annually to carry out a six-month interim review and assess year-end financial statements.

- **Human Resources Committee:** Executive Committee members make up the Human Resources Committee, as follows: Mandie van der Spuy (Chairman), Hilton Lawler, Ashraf Johaardien, Makgati Molebatsi and Kathy Berman.
- **Governance Committee:** Yacoob Abba Omar (Chairman), Charmaine Soobramoney, Ashraf Johaardien and Zingisa Motloba.
- **Marketing Committee:** Hilton Lawler (Chairman), Khanyi Mamba, Kathy Berman, Ashraf Johaardien and Kojo Baffoe.

MEETINGS

BOARD AND COMMITTEES

20120/2021 BASA MEETING ATTENDANCE REGISTER

BASA BOARD MEETING

FULL NAME	25 JUN 20	27 AUG 20	12 NOV 20	25 FEB 21
Andre Le Roux ¹	X			
Ashraf Johaardien	✓	✓	✓	✓
Charmaine Soobramoney	✓	✓	✓	✓
Devi Sankaree Govender	✓	X	✓	✓
Hilton Lawler	✓	✓	✓	X
Kathy Berman	✓	✓	✓	✓
Khanyi Mamba	✓	✓	✓	✓
Kojo Baffoe	✓	✓	✓	✓
Makgati Molebatsi ²			✓	✓
Mandie van der Spuy	✓	X	X	✓
Mirna Wessels	✓	✓	X	✓
Dr Yacoob Abba Omar	✓	✓	X	✓
Unathi Malunga ³			✓	✓
Zingisa Motloba	✓	✓	✓	X

BASA AUDIT COMMITTEE MEETING

FULL NAME	23 JUL 20	01 SEP 20
Ashraf Johaardien	✓	✓
Christine McDonald ⁴	✓	✓
Devi Sankaree Govender	✓	✓
Lisa Tonini	✓	✓
Mirna Wessels	✓	✓
Unathi Malunga		

BASA HUMAN RESOURCES COMMITTEE MEETING

FULL NAME	09 JUN 20	18 AUG 20	05 NOV 20	04 FEB 21
Ashraf Johaardien	✓	✓	✓	✓
Hilton Lawler	✓	✓	✓	✓
Kathy Berman	X	✓	✓	✓
Makgati Molebatsi				✓
Mandie van der Spuy	✓	✓	✓	✓

BASA GOVERNANCE COMMITTEE MEETING

FULL NAME	14 JUL 20	07 SEP 20
Ashraf Johaardien	✓	✓
Charmaine Soobramoney	✓	✓
Dr Yacoob Abba Omar	X	✓
Zingisa Motloba	✓	✓

BASA MARKETING COMMITTEE MEETING

FULL NAME	16 JUL 20	29 OCT 20	10 FEB 21
Ashraf Johaardien	✓	✓	✓
Hilton Lawler	✓	✓	✓
Kathy Berman	✓	✓	✓
Khanyi Mamba	✓	✓	✓
Kojo Baffoe	✓	✓	✓

¹ Resigned 01 Aug 20, ² Joined BASA 17 Sep 20

³ Joined BASA 17 Sep 20, ⁴ Resigned 30 Dec 20

HUMAN RESOURCE MANAGEMENT



PERSONNEL COSTS 2020/21	
Total Operating Expenditure	R8 057 846
Total Marketing Expenditure (includes the cost of Awards)	R1 066 876
Personnel	R4 146 641
Skills Development Levy	Exempt
Medical Aid Benefits (for full-time staff)	R332 015
Unemployment Insurance Fund (UIF)	R26 002
Average personnel cost per year (10 full-time at BASA Head Office)	R414 664
Allowances There was no overtime, housing or other allowances made.	

HIV/AIDS PREVENTION AND 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.

LABOUR RELATIONS EMPLOYMENT EQUITY

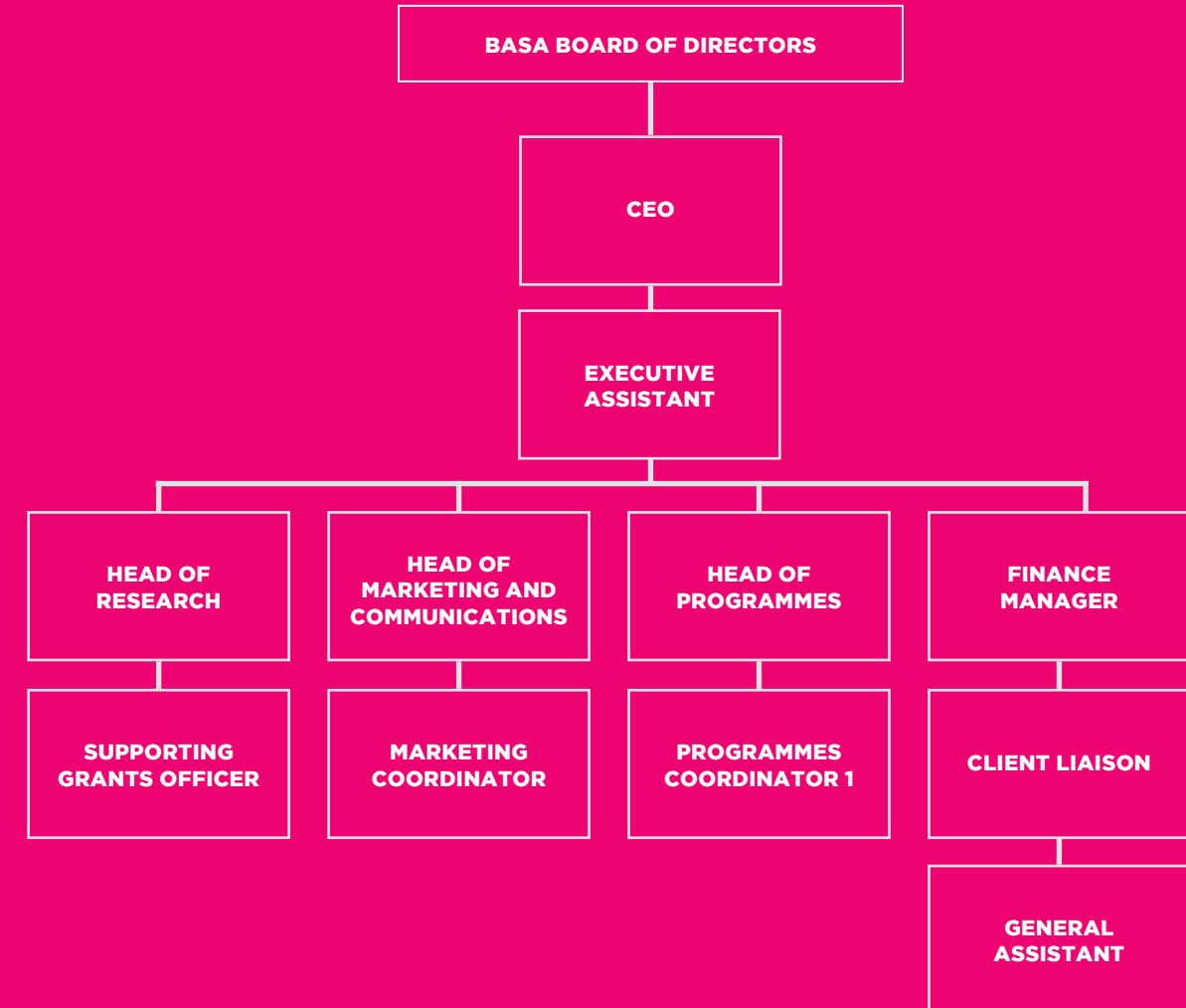
Management
1 Black female
1 Mixed-Race female
1 Mixed-Race non-binary person
1 White female

Middle management
3 Black females
1 Indian female
1 Black male

Office administration and support
1 Black female

Part-time staff
1 White female
2 Black females
1 Black male

ORGANISATIONAL CHART



STRATEGIC OVERVIEW

IN RELATION TO KEY OBJECTIVES FOR THE YEAR ENDED 31 MARCH 2021

BUSINESS AND ARTS SOUTH AFRICA NPC (BASA) IS MANDATED TO AUGMENT AND AMPLIFY 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

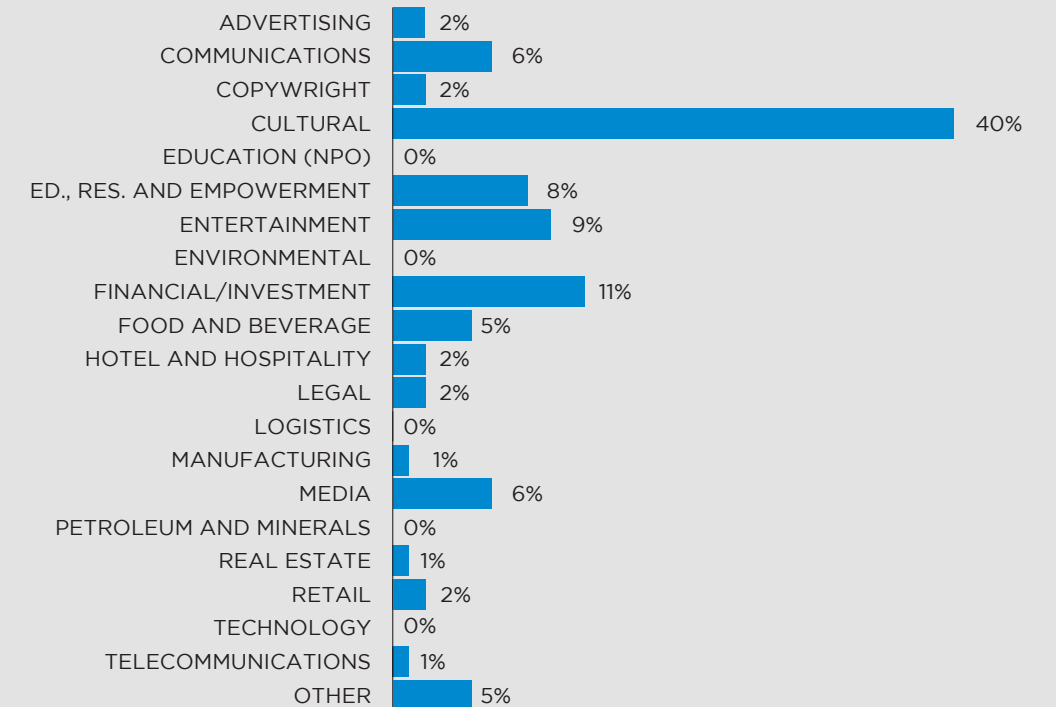
These areas are addressed, to varying degrees, across all three stakeholder areas: business, the arts sector, and government, and emphasis is placed on collaboration and partnership.

MEMBERSHIP

At financial year end, BASA had 136 diverse members, ranging from large corporates to individual entrepreneurs, as well as creative organisations. BASA supports its members on a consultancy basis, using its research, resources, partnerships, and networks to provide arts-based intelligence and arts-based initiatives, and to leverage their organisations within the arts sector and create valuable partnerships.

Events are a key element of BASA's membership benefits, and these had to be re-thought in light of COVID-19 and

MEMBERSHIP BY SECTOR



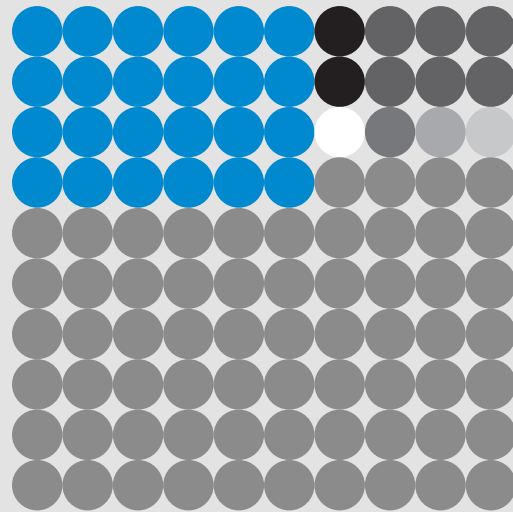
the resultant lockdown. BASA's 2020/2021 member events included the digital AGM in September 2020, the BoardBank networking webinar in October 2020, the digital Awards in November 2020, and the inaugural digital ASSEMBLY in March 2021. Through various networks and collaborations, BASA was also able to extend event invitations to its members for the University of Johannesburg's Arts & Culture UNFESTIVAL and the Mi Casa concert at the Virtual National Arts Festival, in June and July 2020, respectively.

Another important membership benefit, BASA's Supporting Grants (funded by an allocation from the Department of Sports, Arts and Culture (DSAC)) are key in identifying, supporting and cementing the synergy between business and creatives. The Supporting Grants programme is designed to assist in activating sponsorship for a

cross-section of arts projects in different regions of the country, by providing financial support to a project that is in an already existing business and arts relationship. During the 2020/21 year, over R1.03 million was disbursed to 24 projects, which have leveraged more than R6.8 million in sponsorship from the private sector – that equates to roughly R7 million of business support for every R1 million of Supporting Grant funding. Further detail can be seen in the Grants and Report Back Status on page 24.

BASA's BoardBank programme is a bespoke service where (as BASA members), creative organisations are given access to passionate, skilled professionals as potential board members. Simultaneously, BoardBank acts as a connector for professionals who want to engage with the creative sector in a real and effective way.

MEMBERSHIP BY REGION



KEY TO REGIONS

- Eastern Cape 2%
- Western Cape 24%
- KwaZulu-Natal 6%
- Northern Cape 1%
- Gauteng 64%
- Limpopo 1%
- North West 1%
- Free State 1%

Applications for board matches and prospective board member sign-up is done via an online form. To boost the programme and creative organisations already signed up, an online networking session was hosted on 29 October 2020, where the participants introduced their work in more detail and prospective board members could find out more about them and network directly.

RESEARCH AND GRANTS

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

Once again, BASA commissioned BMI to conduct the biannual ArtsTrack Research, tracking realities and trends of consumer engagement in music, arts, and culture, including their perceptions of sponsors. Over nearly two decades, this wide-ranging research has become a valuable resource, exclusively for BASA members in their ongoing engagement with arts and culture sponsorship/partnership, and it also provides valuable insights for the arts and culture sector in terms of audience and sponsor engagement. BASA developed an abbreviated version of the ArtsTrack No. 8 research report as a free resource guiding the creative and private sectors with regards to mapping a way forward in the wake of COVID-19 cancellations and closures. ArtsTrack No. 9 was launched as part of the BASA ASSEMBLY programme, 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).

DATA PROVIDES CRUCIAL INSIGHTS INTO BEST PRACTICE, SHIFTS AND TRENDS - ALL OF WHICH ARE BEING USED TO INFORM THE NEXT GENERATION OF ARTS-BUSINESS PARTNERSHIPS AND TO CREATE OPPORTUNITIES

Billed as, “not a conference, an un-conference, an indaba, a colloquium, or a symposium,” the inaugural BASA ASSEMBLY was launched on 24 March 2021 and comprised two days of live and pre-recorded virtual engagements, freely available across social, digital and media platforms. The ASSEMBLY gave BASA's diverse stakeholders an opportunity to engage with leading practitioners and thought leaders within the creative and cultural sector, as well as those actively supporting or partnering with the sector through funding, sponsorship, investment and the like. There was also special access to some of their latest creative sector research, resources, and insights. Open to the public from 25 March 2021, this two-day programme of talks, debates, performances and data sharing was intentionally focused on creating space for new voices via panel discussions, podcasts, interview and thought-leader presentations. It aimed to raise awareness, promote cooperation and networking, encourage sharing best practices and experiences, enhance human resource capacity, promote an enabling environment at all levels, as well as tackle the challenges of the current creative economy. Themed ‘Creativity Now: Cultural intelligence in the time of COVID-19’,



IMAGE: MURAL OF NELSON MANDELA. PHOTO BY THEANA BREUGEM

BASA ASSEMBLY sought to explore the insights cultural intelligence can offer in terms of rebooting the creative economy in South Africa, on the African continent, and globally. Taking the BASA ASSEMBLY content forward, BASA will host a monthly conversation series from April 2021 for six months, and during this time the BASA ASSEMBLY platform and its content will remain available online for continued engagement.

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. This enabled 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, and partnered with BASA members Between 10and5 (Instagram Art Auction), UJ Arts & Culture (UNFESTIVAL SA), and The Solidarity Express (The Solidarity Concert). Through these fundraising events, and donations bestowed by a range of individuals, businesses and academic institutions, BASA raised over R600 000. This amount was supplemented with funds redirected from other areas of operation to provide support to 159 individual artists, with grants to the total value of R1 382 967.50 being approved, and R1 260 627.50 already paid out to 144 individuals by the end of the 2020/2021 financial year.

Over and above its own funding to artists, BASA assisted the National Department of Sports, Arts and Culture and the Gauteng Department of Sports, Arts, Culture and Recreation with disbursing relief payments of over R50 million to thousands more creatives.

Supported by the FirstRand Foundation, the Cultural Mapping project continued as part of BASA's BIZART_ZA online platform and publication, with An Illustrated Walking Guide of Magical Maboneng included in the second edition of BIZART_ZA, published in late 2020. Launched as a platform for plural voices and points of view, BIZART_ZA is a publication that articulates the role, place, and purpose of BASA in the African cultural landscape.

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. To continue serving programme beneficiaries in the midst of the COVID-19 pandemic, BASA conducted surveys with training programme participants and alumni to explore how it has affected them and how best to assist them. On the basis of this feedback, BASA has reviewed and reconsidered rollout plans, allowing gradual and responsive implementation of BASA programmes, incorporating digital interaction as far as possible, while keeping health, safety and accessibility top of mind. Now, more than ever, BASA is cognisant of the importance of youth development, the impact of technology, the benefit of research, and the need to demonstrate value (including, but not limited to, economic value) as core concerns and key priorities in securing the sustainability of the arts, as well as strengthening the capacity of arts and culture institutions.

DEBUT

The second iteration of the Debut Programme has seen BASA partner with the Department of Sports, Arts and Culture (DSAC), to develop emerging artists and to launch their artistic talents as viable creative ventures. The Programme sets out to transfer enterprise development skills to a carefully selected cohort of artists from all nine provinces. The Programme also develops these artists to become resourceful, opportunistic, agile, and sustainable 'artpreneurs' who can make a livelihood from their artistic



IMAGE: MRS + MR LUKE WERE COMMISSIONED TO CREATE SEVEN INSTALLATIONS AT SEVEN SECRET LOCATIONS AROUND JOHANNESBURG FOR THE 23RD BASA AWARDS. PHOTO BY THEANA BREUGEM

talent. As they launch and implement their ventures, the Debut Programme also enables participants to pitch for funding to further support their venture. A key new element is the launch of the DAC Debut Alumni Network, allowing the Programme's 2017 and 2018 graduates to connect with one another, as well as to forge relationships with the new intake of participants and continue engaging with the Debut Programme itself. This is achieved through a series of focused events, including masterclasses and workshops (such as the Digital Creatives Sessions with Digify Africa), and a dedicated website with an interactive digital yearbook profiling all past and current participants. The team went through a rigorous research, evaluation and curriculum development process before launching the improved second iteration of the Programme in mid-2020,

which trained and employed nine provincial liaisons before its subsequent rollout. Four hundred and forty-seven participants were selected (from more than 1 000 applicants) for the Catalyst phase's training and pitch sessions, of which 180 will continue with the Hlanganisa phase. This phase offers these 180 participants further training, mentorship, and grant funding totalling R2 700 000 during 2021. Thus far, the Programme has relied heavily on digital platforms due to the lockdown restrictions, and will follow a gradual and mixed model approach as the context changes. Considering this, and socio-economic challenges faced by many of our target participants, the duration of some activities or phases of the Programme require additional time to ensure that we accommodate as many participants as possible.

180

DEBUT
PARTICIPANTS
ADVANCING

21

SCALE-UP ALUMNI
ADVANCING

R2,700,000

GRANT FUNDING FOR DEBUT

R150,000

SCALE-UP BUSINESS GROWTH FUNDING

SCALE-UP

The Scale-Up Programme, supported by Rand Merchant Bank, is a platform for robust knowledge sharing, community building and access to diverse networks targeted at established creative individuals and cultural organisations. Through a shared-value approach, it aims to inspire renewed vision, to equip participants with the relevant tools to grow their business ventures, and to offer an enabling space to make a significant contribution to the sector. A brainstorming session with programme stakeholders provided insights on how to make Scale-Up even more meaningful for its targeted audience, and identified the need for post-programme follow up that would help deepen the impact, as well as to provide practical, measurable support to help alumni 'scale'. Based on both this motivation and the impact of the COVID-19 pandemic, this carefully-constructed programme pivoted in 2020, and opted to deepen engagement with the 2018 and 2019 cohorts of established organisations and creatives. This was carried out through virtual masterclasses, workshops, mentorship, events and peer coaching.

Twenty-one alumni advanced to the next phase, receiving augmented mentorship support, with 10 of these also each receiving R15 000 towards the growth of their businesses, organisations or projects. The Scale-Up Facebook page has increasingly become a marketplace for alumni to share their offerings with each other, which further extends the opportunity for greater collaboration. Perhaps the most significant addition to 2020's Scale-Up Programme was the inclusion of the four-part Care and Connect Workshop series, which was coordinated with Visual Art Network South Africa (VANSA). The workshop series was specifically built into Scale-Up's Programme to provide a well-rounded experience for participants, and offered access to tools and

BASA'S FLAGSHIP EVENT ASSISTS IN PROMOTING MUTUALLY BENEFICIAL, EQUITABLE AND SUSTAINABLE BUSINESS PARTNERSHIPS WITH THE ARTS

resources to develop positive mental health strategies and practices in their lives, as well as furnishing them with the tools necessary to identify mental health risks in themselves and others, enabling greater support for themselves and their communities, through centering care in their artistic practice, and their projects or organisations.

MARKETING

With a national database of artists, arts organisations, and businesses, BASA has implemented regular communication to its membership and broader cultural databases. This information includes national, market-related stories, reviews and targeted opinion leadership pieces related to the creative and business sector. 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 the close work it conducts with media partners, celebrating the work of our members and their partnerships with the arts.

The year 2020 saw the second issue of BASA's publication BIZART_ZA, which is intended as a platform for plural voices

to articulate the role, place and purpose of Business and Arts South Africa in the country, as well as on the African and international landscapes.

The annual BASA Awards recognise 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 23rd 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. The year's theme, "INDELIBLE", acknowledged and showcased our spirit of endurance, which saw the Awards move to an entirely digital platform for the first time ever, and saw Hollard reconfigure its support as an Awards partner, by contributing 50% of its partnership fee to BASA's artist relief efforts. The seven BASA Award winners and one Special Award winner were announced via an integrated online experience available to everyone, reimagined to reflect the current state of the world and enabling visitors to interact with various elements of the Awards' platform, including video on demand for each of the categories and winners, the BASA Awards podcast series (hosted by news anchor Samm Marshall), and a virtual 3D exhibition of the Awards' artworks by featured visual artist, curator and gallery director Banele Khoza. MCD by Fleur-du-Cap award-winner, Roshina Ratnam, and founder of FOMO Fridays Joburg, Ayabonga Lwazi Ngoma, the ceremony was directed by award-winning theatre director Alby Michaels, and featured music by uKhoiKhoi, with musician/composer Yogin Sullaphen performing alongside vocalist and performing artist Anelisa Stuurman.

GRANTS AND REPORT BACK STATUS

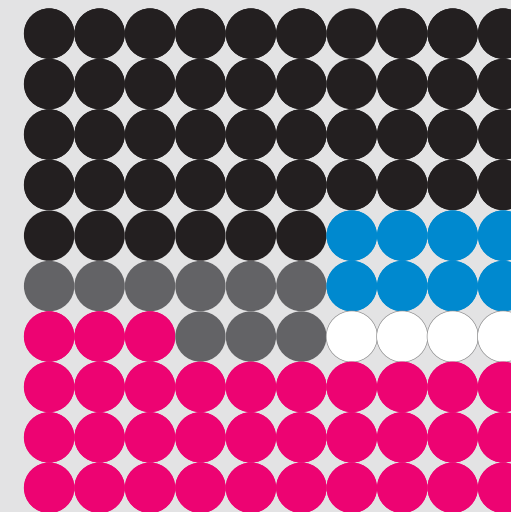
FINANCIAL YEAR END 31 MARCH 2021

DURING THE 2020/21 YEAR, BASA DISBURSED SUPPORTING GRANTS TO THE VALUE OF R1 032 420 TO 24 PROJECTS, AND SUPPORTING GRANTS OF R1 MILLION LEVERAGED A FURTHER R7 MILLION IN PRIVATE SECTOR SPEND.

From the beginning Quarter 1 the scope of the Supporting Grants programme was extended to allow support for South African creatives infected or affected by the COVID-19 pandemic and 159 individual artists were awarded relief grants from BASA valued at more than R1.3 million.

In addition BASA has assisted local and national government with disbursing payments of over R50 million to thousands more creatives.

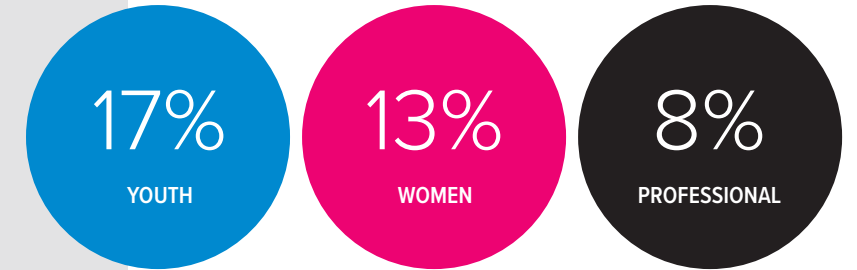
SUPPORTING GRANTS BY REGION



KEY TO REGION

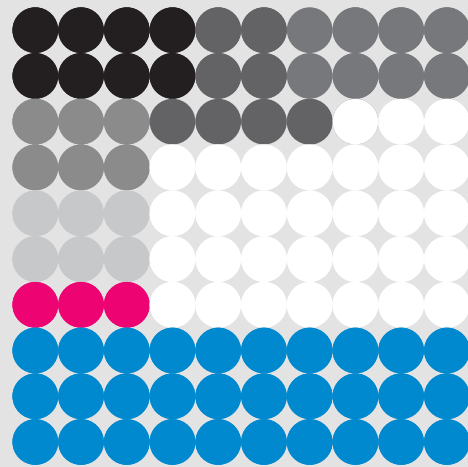
- Gauteng 46%
- Eastern Cape 8%
- Western Cape 33%
- Kwazulu-Natal 8%
- Free State 4%

SUPPORTING GRANTS BY DEVELOPMENT FOCUS



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.

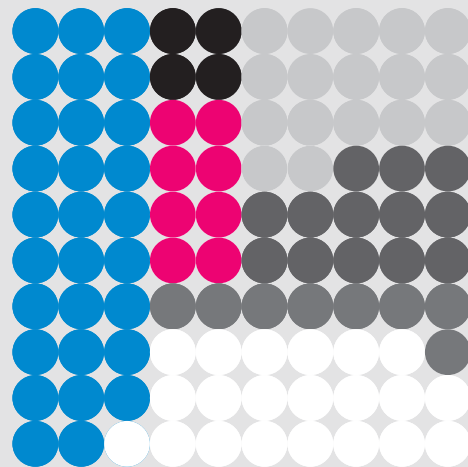
SUPPORTING GRANTS BY SPONSOR SECTOR



KEY TO SECTOR

- Communications 8%
- Cultural 30%
- Entertainment 8%
- Financial/investment 8%
- Food and beverage 6%
- Hotel and hospitality 3%
- Media 6%
- Other 31%

SUPPORTING GRANTS BY CREATIVE DISCIPLINE



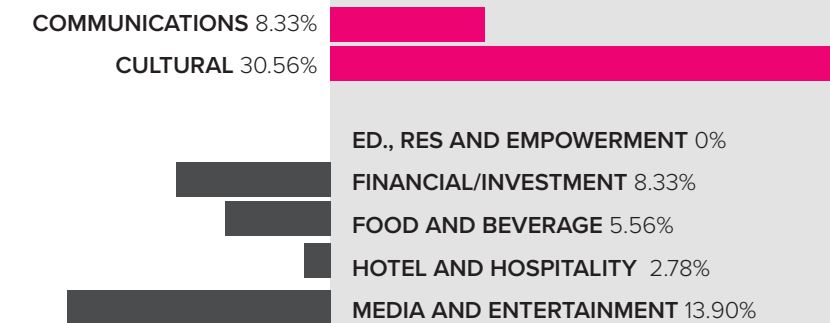
KEY TO CREATIVE DISCIPLINES

- Craft 4%
- Multi-discipline 29%
- Dance 13%
- Education 8%
- Festival 17%
- Music 8%
- Visual Art 21%

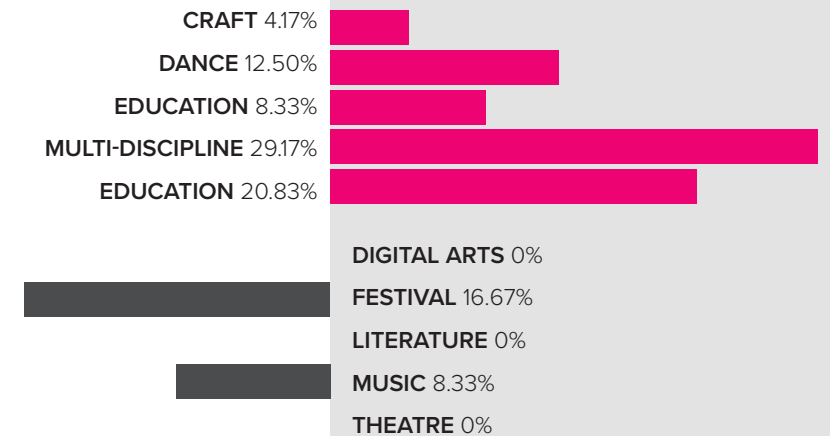
SUPPORTING GRANT FLUCTUATIONS IN SPONSOR INDUSTRIES

KEY TO FLUCUATIONS

- 2020/21 % - decreased since 2019/20
- 2020/21 % - increased since 2019/20



SUPPORTING GRANT FLUCTUATIONS IN MOST SPONSORED ARTS DISCIPLINE



2020/2021 SUPPORTING GRANTS

24

TOTAL SUPPORTING
GRANTS

SPONSOR(S)	RAND MERCHANT BANK
RECIPIENT	Desklink Media
PROJECT/ EVENT	THE CREATIVE FEEL VIRTUAL EVENT PORTAL
DATE	15-Jun-20
TYPE	Multi-Discipline
AREA	Gauteng
SUPPORTING GRANT	R60 000
REPORT BACK	✓

SPONSOR(S)	RAND MERCHANT BANK / MARY OPPENHEIMER & DAUGHTERS FOUNDATION
RECIPIENT	Lefika La Phodiso
PROJECT/ EVENT	ARTS COUNSELLING PROGRAMME
DATE	15-Jul-20
TYPE	Education
AREA	Gauteng
SUPPORTING GRANT	R30 000
REPORT BACK	✓

SPONSOR(S)	CN&CO
RECIPIENT	Shakespeare Society of Southern Africa
PROJECT/ EVENT	SHAKESPEARE MONOLOGUES
DATE	01-Jun-20
TYPE	Multi-Discipline
AREA	Gauteng
SUPPORTING GRANT	R30 000
REPORT BACK	✓

SPONSOR(S)	STRAUSS & CO
RECIPIENT	KZNSA Gallery
PROJECT/ EVENT	CATALOGUE AT THE TURBINE ART FAIR
DATE	09-Aug-20
TYPE	Women
AREA	Gauteng
SUPPORTING GRANT	R25 000
REPORT BACK	✓

SPONSOR(S)	NATIONAL AFRIKAANS THEATRE / CN&CO
RECIPIENT	Hessequa Harmonie
PROJECT/ EVENT	HESSEQUA HARMONIE FESTIVAL
DATE	15-Sept-20
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R30 000
REPORT BACK	✓

SPONSOR(S)	STRAUSS & CO
RECIPIENT	Association For Visual Arts
PROJECT/ EVENT	AVA ONLINE ARCHIVE EXPERIENCE
DATE	01-Oct-20
TYPE	Multi-Discipline
AREA	Western Cape
SUPPORTING GRANT	R50 000
REPORT BACK	✓

SPONSOR(S)	THE FRENCH INSTITUTE
RECIPIENT	Global Dance Supreme
PROJECT/ EVENT	THE 2021 GLOBAL DANCE SUPREME
DATE	24-Sept-20
TYPE	Youth
AREA	Gauteng
SUPPORTING GRANT	R30 000
REPORT BACK	✓

SPONSOR(S)	CAMPUS BAY FM
RECIPIENT	Imibala Arts Festival
PROJECT/ EVENT	IMIBALA DIGITAL FESTIVAL
DATE	09-Dec-20
TYPE	Festival
AREA	Gauteng
SUPPORTING GRANT	R20 000
REPORT BACK	✓

SPONSOR(S)	RIEBEEK VALLEY HOTEL
RECIPIENT	Arts Town Riebeeck Valley
PROJECT/ EVENT	REVIVE
DATE	13-Nov-20
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R30 000
REPORT BACK	✓

SPONSOR(S)	DISCOVERY NETWORK
RECIPIENT	Jozi Film Festival
PROJECT/ EVENT	DISCOVERY RISE AWARDS
DATE	11-Dec-20
TYPE	Festival
AREA	Gauteng
SUPPORTING GRANT	R30 000
REPORT BACK	✓

SPONSOR(S)	BULELWA HOLDINGS
RECIPIENT	Izidlotainment (Pty) Ltd
PROJECT/ EVENT	LEVEL UP TALENT EXPOSURE
DATE	28-Nov-20
TYPE	Festival
AREA	KwaZulu-Natal
SUPPORTING GRANT	R20 000
REPORT BACK	✓

SPONSOR(S)	LEVI STRAUSS & CO
RECIPIENT	Flight Mode Studios
PROJECT/ EVENT	FITTING CONVERSATION
DATE	08-Dec-20
TYPE	Multi-Discipline
AREA	Gauteng
SUPPORTING GRANT	R30 000
REPORT BACK	NO



SPONSOR(S)	ART TIMES MAGAZINE
RECIPIENT	Solo Studios
PROJECT/ EVENT	SOLO STUDIOS 2020
DATE	13-Dec-20
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R30 000
REPORT BACK	✓

SPONSOR(S)	SAMRO FOUNDATION
RECIPIENT	The Ar(t)chive NPC
PROJECT/ EVENT	SOUTH AFRICAN ASSOCIATION FOR JAZZ EDUCATION (SAJE)
DATE	02-Sep-20
TYPE	Multi-Discipline
AREA	Western Cape
SUPPORTING GRANT	R30 000
REPORT BACK	✓

SPONSOR(S)	GFI ART GALLERY
RECIPIENT	The Keiskamma Trust
PROJECT/ EVENT	THE KEISKAMMA ART PROJECT
DATE	15-Jan-20
TYPE	Visual Art
AREA	Eastern Cape
SUPPORTING GRANT	R10 000
REPORT BACK	NO

SPONSOR(S) RAND MERCHANT BANK	
RECIPIENT	Assitej SA
PROJECT/ EVENT	KICKSTARTER CREATIVE ARTS PROJECT
DATE	09-Jan-21
TYPE	Education
AREA	Gauteng
SUPPORTING GRANT	R100 000
REPORT BACK	No

SPONSOR(S) STRAUSS & CO	
RECIPIENT	The Bag Factory
PROJECT/ EVENT	CASSIRER WELZ AWARD
DATE	01-Jun-21
TYPE	Professional
AREA	Gauteng
SUPPORTING GRANT	R30 000
REPORT BACK	No

SPONSOR(S) UNIVERSAL MUSIC AFRICA	
RECIPIENT	National School Of The Arts
PROJECT/ EVENT	OPERATION RENOVATION LEGACY & CELEBRATION
DATE	15-Feb-21
TYPE	Music
AREA	Gauteng
SUPPORTING GRANT	R57 420
REPORT BACK	No



SPONSOR(S) RAND MERCHANT BANK	
RECIPIENT	Drama For Life
PROJECT/ EVENT	MVUSO EDUCATION AND COMMUNITY PROJECT
DATE	01-Mar-21
TYPE	Education
AREA	Gauteng
SUPPORTING GRANT	R30 000
REPORT BACK	No

SPONSOR(S) JIVE COOLDRINK	
RECIPIENT	3 Kilo Development Agency
PROJECT/ EVENT	THE JIVE CULTURAL SHOCK
DATE	04-Sep-21
TYPE	Festival
AREA	Western Cape
SUPPORTING GRANT	R30 000
REPORT BACK	No

SPONSOR(S) THE FORUM COMPANY	
RECIPIENT	TAF Arcade
PROJECT/ EVENT	RMB TURBINE ART FAIR
DATE	22-Jul-21
TYPE	Festival
AREA	Gauteng
SUPPORTING GRANT	R100 000
REPORT BACK	No

SPONSOR(S) DISTELL	
RECIPIENT	National Arts Festival
PROJECT/ EVENT	DISTELL NATIONAL PLAYWRITING COMPETITION
DATE	01-Jul-21
TYPE	Festival
AREA	Eastern Cape
SUPPORTING GRANT	R100 000
REPORT BACK	No

SPONSOR(S) TEMO CONSULTING / GOETHE INSTITUTE	
RECIPIENT	Indoni Dance Art and Leadership Academy
PROJECT/ EVENT	INDONI DANCE ART AND LEADERSHIP ACADEMY
DATE	01-Jun-21
TYPE	Education
AREA	Western Cape
SUPPORTING GRANT	R30 000
REPORT BACK	No

SPONSOR(S) NETWERK 24	
RECIPIENT	Vrystaat Kunstefees
PROJECT/ EVENT	VRYSTAAT ART FESTIVAL
DATE	03-Oct-21
TYPE	Festival
AREA	Free State
SUPPORTING GRANT	R100 000
REPORT BACK	No

SCHEDULE OF SPECIAL PROJECTS

FOR YEAR END 31 MARCH 2021

05

TOTAL SPECIAL PROJECTS

PROJECT	KEEP MOVING INTO DANCE (MID) MOVING CAMPAIGN
DESCRIPTION	Keep Moving into Dance (MID) Moving Campaign. MID was born in the cruel turbulence of 1978 apartheid South Africa. It was Sylvia Glasser's artistic response to the destructive policy of separateness. The impact of the project, as a professional dance company with international acclaim, and an accredited training and development organisation, can be seen in the fact that in the last 10 years they have had a 70–92% industry placement rate and MID graduates have established more than 23 dance and theatre companies (locally and abroad), that employ hundreds of artists. For more about MID visit midance.co.za .
DATE	September 2020
AREA	Gauteng
AMOUNT	R25 000

34

PROJECT	ARTSTRACK NO. 9
DESCRIPTION	Research report document and collateral design and printing. Conducted biennially by BMI, BASA's ArtsTrack Research tracks consumer engagement in arts and culture, their perceptions of businesses sponsoring these activities, and estimated sponsor investment. It is commissioned as a resource to BASA's members, as part of BASA's wide-ranging support of their arts sponsorship engagement. The 2021 ArtsTrack is the ninth update of the original 2001 report.
DATE	January 2021
AREA	National
AMOUNT	R84 000

PROJECT	SUSTAINING THEATRE AND DANCE (STAND) FOUNDATION
DESCRIPTION	The Sustaining Theatre and Dance (STAND) Foundation: STAND came into being to support the South African dance and theatre ecosystems, and to work with all stakeholders to advocate for policies and strategies to sustain contemporary theatre and dance, and to make these accessible to all South African citizens. BASA funding was used to assist the organisation to establish itself formally and to support the proposed vision of supporting and celebrating South Africa's rich and diverse contemporary theatre and dance forms, thus enabling them to contribute to human, social and economic development and the wellbeing of all who live here.
DATE	October 2020
AREA	National
AMOUNT	R29 500

35

PROJECT	MRS + MR LUKE MURALS COMMISSION
DESCRIPTION	Faatimah Mohamed-Luke and Al Luke were commissioned to co-create seven installations at seven secret locations around Johannesburg. Each unique artwork is unique was designed to celebrate the winners and the specific category in which they won a 2020 BASA Award. This creative couple met while studying at Cape Technikon. Al works in a variety of mediums but chose to work in acrylic paint for this particular project. Faatimah believes that the role of the arts is to challenge societal norms or to highlight a particular plight. For about Mrs + Mr Luke visit mrsandmrluke.com .
DATE	October 2020
AREA	Gauteng
AMOUNT	R59 940

PROJECT	BASA ASSEMBLY MICROSITE
DESCRIPTION	Aisle B Design Studio creates usable design solutions by forming visual identities and building responsive web experiences. The studio was commissioned to design the visual identity of BASA's inaugural ASSEMBLY partnered by the British Council and to build an integrated virtual platform to house and host the content generated. For more about Aisle B visit aisleb.co.za .
DATE	January 2021
AREA	National
AMOUNT	R59 000

ANNUAL FINANCIAL STATEMENTS

DIRECTORS' RESPONSIBILITIES AND APPROVAL

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,

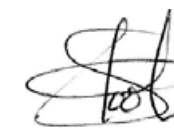
systems and ethical behaviour are applied and managed within predetermined procedures and constraints.

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 2022 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 40 to 41.

The annual financial statements set out on pages 38 to 60, which have been prepared on the going concern basis, were approved by the board of directors on 13 August 2021 and were signed on its behalf by:



CHARMAINE SOOBRAMONEY
CHAIRMAN

13 August 2021

DIRECTORS' REPORT

The directors submit their report for the year ended 31 March 2021.

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	
FK Baffoe		Non-executive	
KL Berman		Non-executive	
DS Govender		Non-executive	
A Johaardien	CEO	Executive	
HE Lawler		Non-executive	
AS le Roux		Non-executive	Resigned 17 November 2020
U Malunga		Non-executive	Appointed 17 September 2020
KS Mamba		Non-executive	
ZNR Motloba		Non-executive	
C Soobramoney	Chairman	Non-executive	
MA Molebatsi		Non-executive	Appointed 17 September 2020
MM van der Spuy	Deputy Chairman	Non-executive	
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

No subsequent event has been identified that has not been dealt with in the financial statements. The directors did assess the COVID-19 event and have measures in place to address the event and will keep on continuing to monitor the situation.

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 2021.

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 2021, 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 2021, 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.

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.


MICHAEL JOHN ROSSOUW CA (SA), RA
MIDDEL & PARTNERS CA (SA)

13 August 2021



MIDDEL & PARTNERS
AUDIT - TAX - ADVISORY

MIDDEL & PARTNERS
MJ ROSSOUW
CHARTERED ACCOUNTANTS (SA)
REGISTERED AUDITORS

STATEMENT OF FINANCIAL POSITION AS AT 31 MARCH 2020

Statement of Financial Position as at 31 March 2021

	Notes	2021 R	2020 R
Assets			
Non-Current Assets			
Property, plant and equipment	2	274,862	386,540
Intangible assets	3	58,966	81,741
		333,828	468,281
Current Assets			
Trade and other receivables	4	446,720	215,402
Cash and cash equivalents	5	18,595,990	11,114,458
		19,042,710	11,329,860
Total Assets		19,376,538	11,798,141
Equity and Liabilities			
Equity			
Retained income		6,362,164	5,066,865
Liabilities			
Current Liabilities			
Trade and other payables	6	1,792,993	1,943,497
Internship and Mentoring Fund	7	1,009	111,731
Education Programme Funds	8	272,877	753,042
DSAC Debut Programme	9	6,500	2,994,546
FirstRand Foundation - Research	10	536,113	575,045
DSAC Artist Relief Fund	11	8,490,544	-
Gauteng Department of Sports, Arts, Culture and Recreation (SACR)	12	1,392,600	-
Education Funds - NLDTF	13	33,367	33,367
BASA Assembly Project British Council	14	243,670	-
Income received in advance	16	223,927	310,489
Bank overdraft	5	20,774	9,559
		13,014,374	6,731,276
Total Equity and Liabilities		19,376,538	11,798,141

STATEMENT OF COMPREHENSIVE INCOME

Statement of Comprehensive Income

	Notes	2021 R	2020 R
Revenue	17	6,755,701	5,665,115
Other income	18	2,109,262	1,019,958
Operating expenses		(8,057,846)	(7,080,562)
Operating profit (loss)	19	807,117	(395,489)
Finance income	20	488,182	565,480
Finance costs	21	-	(53)
Profit for the year		1,295,299	169,938
Other comprehensive income		-	-
Total comprehensive income for the year		1,295,299	169,938

STATEMENT OF CHANGES IN EQUITY

Statement of Changes in Equity

	Retained income R	Total equity R
Balance at 01 April 2019	4,896,927	4,896,927
Profit for the year	169,938	169,938
Other comprehensive income	-	-
Total comprehensive income for the year	169,938	169,938
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 31 March 2021	6,362,164	6,362,164

STATEMENT OF CASH FLOWS

Statement of Cash Flows

	Notes	2021 R	2020 R
Cash flows from operating activities			
Cash generated from operations	23	491,043	249,903
Finance income		488,182	565,480
Finance costs		-	(53)
Net cash from operating activities		979,225	815,330
Cash flows from investing activities			
Additions to property, plant and equipment	2	(28,060)	(189,050)
Proceeds on disposal of property, plant and equipment	2	10,203	-
Net cash from investing activities		(17,857)	(189,050)
Cash flows from financing activities			
Movement in BASA Assembly Project British Council		243,670	-
Movement in Education Programme Funds		(480,165)	(260,781)
Movement in DSAC Debut Programme		(2,988,046)	2,136,634
Movement in Internship and Mentoring Fund		(110,722)	-
Movement in DSAC Artist Relief Fund		8,490,544	-
Movement in FirstRand Foundation Research Fund		(38,932)	(57,600)
Movement in Gauteng Department of Sports, Arts, Culture and Recreation (SACR)		1,392,600	-
Movement in NLDTF Education Fund		-	33,367
Net cash from financing activities		6,508,949	1,851,620
Total cash movement for the year		7,470,317	2,477,900
Cash at the beginning of the year		11,104,899	8,626,999
Total cash at end of the year	5	18,575,216	11,104,899

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.

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.

ACCOUNTING POLICIES CONTINUED

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.

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.

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.

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.

2. Property, plant and equipment

	2021			2020		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Furniture and fittings	280,357	(233,022)	47,335	280,357	(206,514)	73,843
Office equipment	31,958	(10,078)	21,880	31,958	(8,973)	22,985
Computer equipment	329,908	(210,225)	119,683	342,127	(202,784)	139,343
Leasehold improvements	266,284	(185,778)	80,506	266,284	(121,373)	144,911
Artworks	5,458	-	5,458	5,458	-	5,458
Total	913,965	(639,103)	274,862	926,184	(539,644)	386,540

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

Reconciliation of property, plant and equipment - 2020

	Opening balance	Additions	Disposals	Depreciation	Closing balance
Furniture and fittings	95,382	4,594	-	(26,133)	73,843
Office equipment	24,368	-	(277)	(1,106)	22,985
Computer equipment	127,007	56,240	(451)	(43,453)	139,343
Leasehold improvements	36,918	128,216	-	(20,223)	144,911
Artworks	5,458	-	-	-	5,458
	289,133	189,050	(728)	(90,915)	386,540

NOTES TO THE **ANNUAL FINANCIAL STATEMENTS** CONTINUED

	2021 R	2020 R
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3. Intangible assets

	2021			2020		
	Cost	Accumulated amortisation	Carrying value	Cost	Accumulated amortisation	Carrying value
Computer software	253,299	(194,333)	58,966	253,299	(171,558)	81,741

Reconciliation of intangible assets - 2021

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

Reconciliation of intangible assets - 2020

	Opening balance	Amortisation	Closing balance
Computer software	104,516	(22,775)	81,741

4. Trade and other receivables

Trade receivables	331,200	-
Deposits	60,000	60,000
VAT	-	103,475
Prepayments	54,520	51,927
Other receivable	1,000	-
	446,720	215,402

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	235	235
Bank balances	16,057,213	8,695,060
Short-term deposits	2,538,542	2,419,163
Bank overdraft	(20,774)	(9,559)
	18,575,216	11,104,899
Current assets	18,595,990	11,114,458
Current liabilities	(20,774)	(9,559)
	18,575,216	11,104,899

As a risk mitigation measure, the board has decided to invest R2,538,542 (2020: R2,419,163) in investment accounts. The directors determine that the carrying value of cash and cash equivalents approximates its fair value.

	2021 R	2020 R
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6. Trade and other payables

Trade payables	51,596	386,732
Supporting grants approved but not yet paid	836,768	1,175,850
VAT payable	184,426	-
Accrued leave pay	177,440	168,884
Accrued audit fees	152,000	135,000
Other accruals	390,763	34,788
Operating lease payables	-	38,384
Other payables	-	3,859
	1,792,993	1,943,497

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

7. Internship and Mentoring Fund

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

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

8. Education Programme Funds

RMB Grant	272,877	753,042
Opening balance	753,042	1,013,823
Total receipts	-	600,000
Total allocations	(480,165)	(860,781)
Closing balance	272,877	753,042

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	2,994,546	857,912
Total receipts	-	3,000,000
Total allocations	(2,988,046)	(863,366)
Closing balance	6,500	2,994,546

10. FirstRand Foundation - Research

Opening balance	575,045	632,645
Total allocations	(38,932)	(57,600)
Closing balance	536,113	575,045

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

NOTES TO THE **ANNUAL FINANCIAL STATEMENTS** CONTINUED

	2021 R	2020 R
11. DSAC Artist Relief Fund		
Opening balance	-	-
Receipts	37,000,000	-
Expenditure	(28,010,144)	-
Management fee	(499,312)	-
Closing balance	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	-	-
Receipts	13,200,000	-
Expenditure	(10,734,000)	-
Management fee	(1,073,400)	-
Closing balance	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. BASA is allowed to retain for the first tranche, expenditure incurred and approved by SACR and subsequently retain 10% of the monies paid out to recipients as a project fee.

13. Education Funds - NLDTF

Opening balance	33,367	-
Total receipts	-	33,367
Closing balance	33,367	33,367

The grant number from National Lotteries is 41954.

14. BASA Assembly Project British Council

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

BASA Assembly Project is funded by the British Council.

15. 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.

	2021 R	2020 R
16. Income received in advance		
Membership fees	143,927	230,489
Nedbank sponsorship	80,000	80,000
	223,927	310,489

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 2021/2022 year for a special project.

17. Revenue

Government grants - DSAC	9,967,000	9,447,000
Other grants received	-	6,000
Supporting grants made	(1,893,938)	(2,578,000)
Special projects	(1,317,361)	(1,209,885)
	6,755,701	5,665,115

18. Other income

Management fees for projects	1,525,331	82,750
BASA awards income	203,410	347,826
Membership fees	379,345	583,072
Other income	1,135	6,310
Profit on sale of assets and liabilities	41	-
	2,109,262	1,019,958

19. Operating profit (loss)

Operating profit (loss) for the year is stated after accounting for the following:

Operating lease charges

Premises		
• Contractual amounts	576,908	503,896
Equipment		
• Contractual amounts	23,820	23,221
	600,728	527,117

(Profit) / loss on disposal of property, plant and equipment	(41)	728
Amortisation on intangible assets	22,775	22,775
Depreciation on property, plant and equipment	129,576	90,915
Employee costs	4,146,641	3,807,143

NOTES TO THE **ANNUAL FINANCIAL STATEMENTS** CONTINUED

	2021 R	2020 R
20. Finance income		
Interest income		
Bank and short-term deposits	488,182	565,480
21. Finance costs		
Bank	-	53
22. Auditor's remuneration		
Fees	110,000	108,000
Tax and secretarial services	19,275	6,833
Dipstick audits	24,000	12,000
	153,275	126,833
23. Cash generated from operations		
Profit before taxation	1,295,299	169,938
Adjustments for:		
Depreciation and amortisation	152,351	113,690
(Profit) / loss on sale of property, plant and equipment	(41)	728
Finance income	(488,182)	(565,480)
Finance costs	-	53
Changes in working capital:		
Trade and other receivables	(231,318)	(65,728)
Trade and other payables	(150,504)	649,535
Income received in advance	(86,562)	(52,833)
	491,043	249,903
24. Commitments		
Operating leases – as lessee (expense)		
Minimum lease payments due		
- within one year	713,349	660,508
- in second to fifth year inclusive	181,702	895,051
	895,051	1,555,559
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.

	2021 R	2020 R		
25. Related parties				
Relationships				
Directors		Refer to directors report for names of all the directors and refer to note 26 for the details of directors remuneration.		
26. Directors' remuneration				
Executive				
2021				
	Emoluments	Other benefits*	Annual bonus	Total
A Johaardien	1,060,938	61,071	66,537	1,188,546
2020				
	Emoluments	Other benefits*	Annual bonus	Total
A Johaardien	997,056	52,944	83,088	1,133,088

* Other benefits comprise travel allowance and medical benefits

No remuneration was paid or accrued to any other director.

NOTES TO THE **ANNUAL FINANCIAL STATEMENTS** CONTINUED

27. 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 - 2021					
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
Education Funds - NLDTF	13	-	-	33,367	33,367
Income received in advance	16	-	-	223,927	223,927
BASA Assembly Project British Council	14	-	-	243,670	243,670
Gauteng Department of Sports, Arts, Culture and Recreation (SACR)	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

Categories of financial instruments - 2020

	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	-	-	386,540	386,540
Intangible assets	3	-	-	81,741	81,741
		-	-	468,281	468,281
Current Assets					
Trade and other receivables	4	60,000	-	155,402	215,402
Cash and cash equivalents	5	11,114,458	-	-	11,114,458
		11,174,458	-	155,402	11,329,860
Total Assets		11,174,458	-	623,683	11,798,141
Equity and Liabilities					
Equity					
Retained income		-	-	5,066,865	5,066,865
Total Equity		-	-	5,066,865	5,066,865
Liabilities					
Current Liabilities					
Trade and other payables	6	-	1,774,613	168,884	1,943,497
Internship and Mentoring Fund	7	-	-	111,731	111,731
Education Programme Funds	8	-	-	753,042	753,042
DSAC Debut Programme	9	-	-	2,994,546	2,994,546
FirstRand Foundation - Research	10	-	-	575,045	575,045
Income received in advance	16	-	-	310,489	310,489
Education Funds - NLDTF	13	-	-	33,367	33,367
Bank overdraft	5	-	9,559	-	9,559
		-	1,784,172	4,947,104	6,731,276
Total Liabilities		-	1,784,172	4,947,104	6,731,276
Total Equity and Liabilities		-	1,784,172	10,013,969	11,798,141

28. Government grants

The Department of Sports, Arts and Culture (DSAC) extended grants to BASA during the current and the prior year, which cover the financial years ending 31 March 2021 and 2020 respectively.

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 DSAC has approved the following annual allocations to BASA for the forthcoming years.

	R
2021/22	<u>10,715,000</u>

29. 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.

30. Events after the reporting period

No subsequent event have been identified that has not been dealt with in the financial statements. The directors did assess the COVID-19 event and have measures in place to address the event and will keep on continuing to monitor the situation.

DETAILED INCOME STATEMENT

	Notes	2021 R	2020 R
Revenue			
Government grants - DSAC		9,967,000	9,447,000
Other grants received		-	6,000
Supporting grants made		(1,893,938)	(2,578,000)
Special projects		(1,317,361)	(1,209,885)
	17	<u>6,755,701</u>	<u>5,665,115</u>
Other income			
Administration and management fees received		1,525,331	82,750
Membership fees		379,345	583,072
BASA awards income		203,410	347,826
Sundry income		1,135	6,310
Gains on disposal of assets		41	-
		<u>2,109,262</u>	<u>1,019,958</u>
		(8,057,846)	(7,080,562)
Expenses (Refer to page 28)			
Operating profit (loss)			
	19	<u>807,117</u>	<u>(395,489)</u>
Finance income	20	488,182	565,480
Finance costs	21	-	(53)
		<u>488,182</u>	<u>565,427</u>
		1,295,299	169,938
Profit for the year			

DETAILED INCOME STATEMENT CONTINUED

	Notes	2021 R	2020 R
Operating expenses			
Accounting fees		(4,255)	(2,678)
Auditors' remuneration	22	(153,275)	(126,833)
Award ceremony expense		(640,949)	(713,317)
Bank charges		(85,788)	(21,014)
Cleaning		(10,500)	(4,600)
Computer expenses		(431,191)	(74,811)
Consulting and professional fees		(770,837)	(115,988)
Depreciation, amortisation and impairments		(152,351)	(113,690)
Employee costs		(4,146,641)	(3,807,143)
Entertainment and refreshments		(9,252)	(31,439)
Equipment maintenance		(18,411)	(30,983)
Fines and penalties		(18,955)	-
General expense		(5,788)	(1,300)
Insurance		(35,325)	(36,590)
Internet, hosting and IT expenses		-	(232,801)
Lease rentals on operating lease		(600,728)	(527,117)
Legal expenses		(22,742)	(12,652)
Loss on sale of property, plant and equipment		-	(728)
Marketing		(425,927)	(519,686)
Members events		(67,148)	(210,323)
Municipal expenses		(71,439)	(98,774)
Postage and courier		(19,014)	(8,218)
Printing and stationery		(5,428)	(17,989)
Publicity		(161,932)	(86,155)
Security		(105,148)	(83,613)
Storage		(4,050)	(3,616)
Subscriptions		(2,811)	(199)
Telephone and fax		(57,885)	(25,739)
Training		(24,602)	(23,388)
Travel - local		(5,474)	(127,745)
Travel - overseas		-	(21,433)
		(8,057,846)	(7,080,562)

MEMBERS

Abrahamse Meyer Productions
Absa Group Limited
African Robots
Alanro (Pty) Ltd
Art Times
Arte Mea
artSMart
Artfundi
Artinsure
Arts & Culture Trust
Aspire Art Auctions
Association for the Visual Arts
Bag Factory
Bahale Arts and Marketing Council
Baz-Art NPC
Black Star TV (Pty) Ltd
Black Ark Literary Arts (BALA)
Between 10and5
Big Bang Projects
BMI Sport Info (Pty) Ltd
BofA Securities
Breinstorm Brand Architects
Burning Groove
BUZ Publicity
Cape Town Opera
Chickenland (Pty) Ltd t/a Nando's
Christine Mouton & Associates
DALRO (Pty) Ltd
DeskLink Media
Distell (Pty) Ltd
Erin Hall
Eyethu Lifestyle Centre
Fakugesi African Digital Innovation Festival
Fasken Martineau
FCB Africa
FEDA Festival
First National Bank
Flatline Music
Flight Mode Studio
Flux Trends
FNB Art Joburg
Food Lovers Holdings (Pty) Ltd
Freshly Minced
Gauteng Institute for Architecture (GIFA)
GFI Art Gallery
Gilfillan Scott-Berning
Goliath and Goliath

Gordon Institute of Business Science
Gray Moodliar Inc.
Hollard Insurance Company Ltd
IDC Gallery
Indoni Dance Arts and Leadership Academy
Ihluzane Foundation NPC
Innovation Space Consulting
Interactive Africa
Izidlotainment
Iziko Museums of South Africa
Johannesburg Youth Orchestra
Jozihub
Keith Kirsten Horticulture International (Pty) Ltd
Kgatelopele Sports, Arts and Culture NPC
Klein Karoo Nasionale Kunstefees (KKNK)
Knysna Literary Festival
kykNET
KZNSA
Lefika la Phodiso
Lehlabile Community Development Foundation
Leloba Media
Levi's®
Liberty
Mamakashaka
Mary Gray Theatre Projects
Mastrantonio Holdings
Mathews and Associates Architects CC
Media24
Middel & Partners
Morris Isaacson Centre for Music
Moving into Dance
Mrs Woolf
MTN SA Foundation
Naretlou Chartered Accountants Inc
Nedbank Limited
New Music SA
Nicolette J Moses Consulting
NSA (The National School of the Arts)
On the Beat Communications
Open Book
Paramount Promotions
Philip Miller Musorelief
Pieter Toerien Productions
Pin Point One Human Resources

Purple Group Limited
R&R Projects and Suppliers (Pty) Ltd
Raikaga Performing Arts
Rand Merchant Bank
Rashiky Media
Redefine Properties
Richard Cock Music Enterprises CC
Roadshow Marketing
Room 13
SA Operatunity
Sabvest Limited
Sakata Seed Southern Africa (Pty) Ltd
SAMRO
Santam Ltd
Sausage Film Company
Sibikwa Arts Centre
Solo Studios
South African Cultural Observatory (SACO)
South African National Youth Orchestra
Spier Arts Trust
Spier Holdings
STAND Foundation
Standard Bank of South Africa
Strauss & Co
Suidoosterfees
Sunglass Hut
T.Musicman
Tally Ho! Productions
Tata Waste
TBWA Hunt Lascaris Holdings (Pty) Ltd
The Coloured Cube
The Forum Company
The Headroom
The Marimba Workshop
The Market Theatre
The Meta Foundation
The Rhinos are Coming
The Royal Hotel - Riebeeck Kasteel
The Walt Disney Company Africa
Think Theatre
3 Kilo
Tsimba Archaeological Footprints
UJ Arts & Culture
Vuyani Dance Company
Walker Scott Art Advisory
WITS School of Arts

ARTSTRACK

NO. 9



art

/ɑ:t/

noun

plural noun: arts

the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power.

track

/træk/

verb

follow the trail or movements of (someone or something), typically in order to find them or note their course.

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