

THE MARKET THEATRE FOUNDATION



ANNUAL REPORT

THE MARKET THEATRE FOUNDATION IS AN AGENCY OF THE DEPARTMENT OF LEISURE, SPORTS, ARTS AND CULTURE

19

20



THE 9TH ANNUAL
24 HOURS IN THE CITY
WRITERS & DIRECTORS | 24 ACTORS
SATURDAY 17 AUGUST | 8PM
MARKET SQUARE | TICKETS: R100

POPART

MARKET THEATRE
AN **EXTRAORDINARY ORDINARY LIFE**
A Musical About Writers and Performers By JERVIS PENNINGTON
26 JUNE - 11 JULY 2019

POPART

MARKET THEATRE
(B)
FRIDAY 31 MAY & SATURDAY 1 JUNE 2019
KIOEN AUGUSTUNEN & ROSALBA TORRES GUERRERO

POPART

Behind the Door
Derrière la porte
September 25, 2019, 15:00
John Kani Theatre - Market Theatre
FREE

POPART

VICTOR CHOMON'S BROTHERS
24 JULY - 25 FEB 2020

POPART

A personal exploration through dance
BOOM ZONDER WORTELS
TREE WITHOUT ROOTS
PERFORMED AND CHOREOGRAPHED BY HENRY OTAWAH
22nd - 24th November 2019
THE MARKET THEATRE

AFROVIBES

RAMOLAO MAKHENE-THATRE
MARKET SQUARE
TATS NKONZO CANCELLED
20 - 22 JUNE 2019
20:00
PRICE: R100

POPART

CURRENTLY OLD
18 - 21 April
Presented & Performed by **KWASHA Drama Company**
Directed by SIMONJA MUSA, MUSA & AALUYAN MATHEWELA
Performed by PRINCE LAULA
POPART Theatre

POPART

DIE RYPMAAKKAMER
deur DAVID IAN LEE
tels en reël: FRANS SMIT
MARKET THEATRE 11-30 JUNIE 2019

POPART

DOP
Andre Odendaal
Wolter van der Walt
Regie: Sylvaine Strike
9 - 19 Jan 2020

POPART

10-12 SEPTEMBER 2019
ECLIPSED
DIRECTED BY SYLVAIN STRIKE

POPART

WWW.VUYANI.CO.ZA
EKASI LAM'
AS ONE TO BRING US OVER TO BRING US
WWW.MARKETTHEATRE.CO.ZA 21 AUGUST - 6 SEPTEMBER 2019

POPART

WWW.VUYANI.CO.ZA
PRESENTS
GREGORY MAQOMA'S EXIT / EXIST
DIRECTED BY JAMES BOGGS
09 MAY - 19 MAY
TICKETS AVAILABLE AT ALL THEATRES

POPART

frontières
personal stories of refugees in South Africa
Author & Creative Director ROBERT KOOMBE
Director ANBARO MOYISO
14 JUNE - 7 JULY 2019
MARKET THEATRE

POPART

GO!
A THE THEATRE PRESENTATION
9 - 12 MAY 2019
POPART

POPART

HOW TO CRACK A COCONUT
BY NURESA NDIHENS
DIRECTED BY KHUTJO GREEN
ASSISTANT DIRECTOR TUMEKA TWIGGY MATHEWELA
2-5 MAY 2019
POPART

POPART

PETER SINN NACHTREB'S
Hunter Gatherers
9 APRIL - 13 APRIL | 20:15
13 APRIL & 14 APRIL | 15:15
MARKET THEATRE

POPART

THE JOURNAL
29 August
1 September 2019
Tottenham Theatre

POPART

LEGAGA
23 - 26 MAY 2019
MNQUMA
A PLAY OF INTERSECTING NARRATIVES TO CONNECT WITH OUR ROOTS | BANGOR

POPART

MANDELA
2 NOVEMBER 2019
MAMLA MAMANI, AFRICA MICE, SIPPY SHIRU, MAMLA MAMANI & MORE

POPART

MCCOY MRUBATA @ 60
The Complete Story
Live at the Market Theatre
20 JULY 2019

POPART

MEDEA
25 - 28 SEPTEMBER 2019

POPART

30 YEARS OF THE MARKET LAB
FESTIVAL
THE MARKET THEATRE LABORATORY
8 OCTOBER - 23 NOVEMBER 2019

POPART

SIBI
NO EASTER SUNDAY FOR QUEERS
BY Koleka Putuma
DIRECTED BY MARGARET COLE
20 - 25 AUGUST 2019

POPART

PARADISE BLUE
BY DOMINIQUE MORISSEAU
DIRECTED BY JAMES NGCOSO
5 - 7 MARCH 2020 @ 19:00

POPART



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HIGHLIGHTS

Incubation Programme Productions

Brothers: A moving piece about a relationship of brothers who grew up together, now facing the challenges of life and the different paths that they have taken was cleverly orchestrated by the playwright Victor Gordon. The production was directed by an amazing emerging director Francois Jacobs who was mentored by Mncedisi Shabangu.

Legaga\Mnquma: A dance double bill, for Africa Month, were solo pieces created by young choreographers as part of our Incubation Programme. Our audiences were able to witness an exhibition of Xhosa and Pedi cultures and how these rituals from yesteryear are still a very big part of life in the contemporary tapestry.

Tainted: The winner of Zwakala 2019 Festival. The pivotal theme of this work was the horrible incidents of gender-based violence that we continue to see happening in our country. This young writer and director was taken through a process of mentorship which helped him to fine tune this work and give clarity to all the characters who are caught up in a dark world that offers very little hope.

Strange Land: This loner, this recluse, this man in a whirlwind of this strange land that shapes his thinking. Who was Tsafendas? Was he driven by madness or were his actions part of a political belief that brewed inside him? A combination of Anton Krueger, Jade Bouwers and Renos Spanoudes gave us a powerful production whose story is still relevant to this day.

Legacy Production

Van Wyk: The Storyteller of Riverlea: 2019 was the fifth anniversary of the passing of the prolific author, Chris van Wyk. This wordsmith who wrote Shirley Goodness and Mercy, left us with a body of work about the streets of Riverlea and those who walk on it every day. Zane Meas collected some of his favourite moments with Chris and the stories with rich biographies that were woven together by Van Wyk. Christo Davis directed this poignant telling of the life of Chris van Wyk. Zane's performance was a heart wrenching tour de force.

Market Theatre Laboratory

The Market Theatre Laboratory began a counselling programme, offering professional counselling services to full-time students, Kwasha Theatre Company, and staff.

The 2nd Year production, *Le Journal*, was awarded the Best Writer and Best Actor (for the whole cast) awards on the student platform at the National Arts Festival 2019.

The Market Theatre Laboratory published its first ever book, in partnership with diartskonageng, *Between the Pillar and the Post: a multi-lingual anthology of contemporary South African monologues and scenes*.

The 1st year students' production, *Eclipsed: Phifalo Ya Ngwedi*, created with the guidance of Sylvaine Strike, Gina Shmukler and Phumlani Mndebele, was nominated for a Naledi Award in the Best Tertiary/Incubation category – an extraordinary achievement for students in their first year of study. The same group performed as the chorus in *No Easter Sunday for Queers*, which was also nominated for Best Production for Independent/Fringe Theatre.

The Kwasha Theatre Company was nominated for a total of four Naledi Awards: Best New South African Script, Best Ensemble and Best Choreography for *Currently (G)old*, and Best Production Tertiary/Incubation Theatre for *Rhinoceros*.

The Kwasha Theatre Company toured to the National Arts Festival with *Currently (G)old* (which won a Bronze Ovation and Best Ensemble Award) and to Durban and Cape Town with *Rhinoceros*.

Hani: the Legacy, a production first created by students in 2016, won the Best Ensemble Naledi Award 2019. Subsequently, it performed at the ASSITEJ Cradle of Creativity in Cape Town, where it received an invitation to perform at the prestigious Theater Der Welt in 2020 (now postponed to 2021 due to Covid19).

The Market Theatre Laboratory celebrated its 30th anniversary with a festival of several weeks, with events including once-off showings of successful alumni productions, improv battles between the original theatre sports teams and current students, storytelling evenings, an exhibition and open mic performances.

The Market Photo Workshop

As the Market Photo Workshop celebrates its 30th anniversary, it successfully completed implementation of the inaugural Southern Africa Regional Scholarship programme that was awarded to Pamela Tulizo Kamale. She is from the Democratic Republic of Congo, in Goma. A new International Scholarship was launched in partnership with the Daniele Tamagni Estate based in Italy. The international scholarship in photography at Market Photo Workshop call was open to young photographers from all over the world. It was awarded to an Egyptian photography based in Cairo, Fatma Fahmy. She enrolled for the year course and living in Johannesburg in 2020.

Market Photo Workshop designed and hosted photography masterclass sessions in Zimbabwe with the Lupane State University and in Amsterdam with the Cultural Education Centre.

The Head of Market Photo Workshop was appointed as the Chair of General Jury of the 2020 World Press Photo Award Contest in Amsterdam. This was a historic appointment as the first ever African specialist to Chair the awards in the over 60 years of this international press photo contest.

With support from National Institute for Humanities and Social Sciences, Market Photo Workshop long courses students launched their first ever photographic research book at the Yeoville Fruit Market in Johannesburg as part of their research into this vibrant Pan African market.

Market Photo Workshop had significant interaction with French photography platforms that included an invitation to participate in the 10 best international photography school programme hosted the Christian Dior. Secondly, through partnership with the National School of Superior Photography in Arles, secured a photography collaboration grant for the Africa Season 2020 programme.

Market Photo Workshop activated its Photographic Archives and Research unit to begin to collate and develop a comprehensive archive that reflects on the historic milestones and impact of Market Photo Workshop as a resource for Photography in South Africa and the Region. This activation was enhanced by the establishment of the Santu Mofokeng Fellowship in collaboration with the Mofokeng family and his archive.

Market Photo Workshop's Photoform Africa is a new online live archive of photographic works and projects by current and past students of the Market Photo Workshop, including outreach public engagement programmes photography outcomes. It was launched in collaboration with alumnus of the Photo Workshop.

In Partnership with the WITS University School of Arts and Windybrow Arts Centre, Market Photo Workshop hosted a symposium and screenings on African Cinema and photography archival practice. This is part of a growing intellectual relationship between Market Photo Workshop and WITS university. A new digital Learner Management

system was introduced to migrate courses and admissions administration to an online system. This in turn will reduce paper based analogue processes to more efficient and effective digital workflow.

Windybrow Arts Centre

The Kwasha Theatre Company was on the main stage at the Festival in partnership with Theatre Rocket for the production *Deurnis/Uzwelo* which featured one actor, one audience member in a multi-lingual sight specific production delving into South African social issues. This was an immersive theatre experience debuted by the Windybrow at the National Arts Festival.

The second Africa Month Festival hosted 4 successful offerings in differing disciplines. A photography exhibition in collaboration with the Market Photo Workshop featured works by Tsioharaana Rabearivelo a Madagasi artist showcasing photographs of Madagasi families just before independence. Shwi Nomtekhala and Abafana Baka Mqumeni rocked the Windybrow Arts Centre at a Maskandi Festival where we saw the community coming out in their numbers. We ended the celebrations with a blazing performance from EnFuego a hot AfroCuban band very well known to the growing Joburg Salsa scene.

Our new partnership with Alliance Francaise continues in 2020, our collaboration this year with the production *Derriere Le porte - Behind the Door*, played to a full house in the John Kani Theatre and received great reviews.

In continued partnership with the Vula Amehlo's *Dare2Dream* project 5 schools were invited to participate in a dance and drama performance competing for the best *Dare2Dream* Theatre Production of the Year.

The Windybrow Arts Centre Co-produced *Venus vs Modernity: The Story of Saartjie Baartman* a production by Lebogang Mashile with her company Breaking Boxes. The production starred the renowned poet and international talent Anne Masina, looking into the complex personas that Saartjie Baartman had to assume in dealing with the turmoil that was her life and how some of these issues are still very relevant today. Directed by Pamela Nomvete, and Poet and Director Koleka Putuma, the production went on to grace stages in the Netherlands for the Windybrow Partnership with the Afrovibes Festival.

Management and Finance

- 88% of the performance indicators were achieved, 12% were not achieved.
- Cash on hand at year end amounted to R80,2 million on 31 March 2020 (2019: R58,8 million) of which R75,8 mil (2019: R54 million) is unspent conditional grants.
- The Foundation maintained its going concern status and ended the year with an accumulated surplus of R15,8 million (2019: R16,7 million).



SUBMISSION OF THE ANNUAL REPORT TO THE EXECUTIVE AUTHORITY

In accordance with the provisions of the Public Finance and Management Act, 1999 (Act 1 of 1999), we have pleasure in submitting for presentation to Parliament this report of the activities of The Market Theatre Foundation for the financial year ended 31 March 2020.

APPLICABLE ACTS

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

Vision

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

Mission

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

1. Producing and providing a platform for a professional performing and visual arts repertoire that is authentic and artistically excellent;
2. Developing the next generation of South African

- performing and visual arts talent;
3. Engaging, educating and developing a diverse community through the performing and visual arts to become enthusiastic audience members and supporters.

VALUES

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



Paradise Blue



FOREWORD BY THE CHAIRMAN

The Market Theatre Foundation was founded at a very stormy time in South African political history. Two days after the historic Soweto Uprising the Market Theatre Foundation opened its doors and played a formidable role in engaging and promoting the arts to advance South African society towards our constitutional democracy. Similarly, the current Council of the Market Theatre Foundation was appointed by the Minister of Sports, Arts & Culture, Mr Nathi Mthethwa, at a tumultuous time in the history of the Market Theatre Foundation and the Council's most important task was to steer the Market Theatre Foundation to stability and into a new era of artistic success.

The Council of the Market Theatre Foundation took office soon after negative media reports had hit the headlines of The Star and The Sowetan newspaper about serious allegations against the senior management of the Market Theatre Foundation. The Department of Sports, Arts & Culture instituted a forensic investigation that was undertaken by Morar & Inc; and soon after a disciplinary hearing was instituted against the CEO Ismail Mahomed, CFO Christine McDonald, HR Manager Perpetua Mathsa, Brand & Communications Manager Zama Buthelezi and Senior Publicist Lusanda Zokufa.

The hearings were conducted by independent chairpersons and prosecutors; and after several grueling months all five employees were found not guilty of any charges and were cleared of all the allegations against them. Throughout this difficult period when the employees were put through significant personal and professional stress they maintained the highest levels of professionalism and continued to serve the Market Theatre Foundation with commitment, passion and integrity that was matched by the numerous awards and accolades that the Market Theatre Foundation continued to win during this time. Throughout this period, Council continued to provide strategic direction and support.

The Council of the Market Theatre Foundation is indeed pleased that this unfortunate chapter in the history of the Market Theatre Foundation is now closed and that the entity continues to be celebrated both locally and internationally for its artistic excellence, innovation and quest for advancing South African culture in its authentic and exciting form. We recognize our employees as our greatest asset; and we thank them for steering and sailing the Market Theatre Foundation through its stormy seas. We applaud the passion, the commitment and

the vision that they bring to their occupations. We are committed to support our employees and to nurture a working environment that inspires career growth and development.

Over the past year, following two strategic planning workshops, Council resolved to review a number of policies with the intention of entrenching consistency in application and strengthening the effective implementation of strategy. In pursuit of artistic excellence and effective administration Council firmly believes that human capital development and employee upskilling are critical enablers and strategic imperatives. To pursue this imperative a Skills Audit company was commissioned. A financial consultancy company was appointed to recommend new systems for the management of the entity. A consultant was engaged to assist with the drafting of the Market Theatre Foundation's five-year strategic planning. We remain committed to draw on all forms of professional expertise to support and strengthen the capacity of the Market Theatre Foundation to continue to retain its position as South Africa's leading cultural institution with an international reputation.

Whilst the management of the Market Theatre Foundation remain the drivers of excellence and innovation the Council is the focal point of good governance. In pursuit of good governance and effective and efficient oversight the Council has six committees. The terms of reference of each committee is aligned to King 4 code of practice principles.

The Audit & Risk and the Legal, Governance, Compliance & Ethics Committees are the two essential committees that provide among other critical roles, assurance, advisory and oversight on legislative, regulatory and policy compliance. Since the institution has become an entity of the Department of Sports, Arts and Culture the entity has been receiving unqualified audit opinions confirming the commitment of the entity to good and clean governance.

Our Human Resources & Remuneration Committee will continue to strive to refine and develop our policies. Our Building & Maintenance Committee will give guidance in developing our infrastructure and our capital works projects. The Fundraising & Marketing Committee of the Council engages actively with management to find strategic and new ways to foster our relationships with our funders. The Artistic Committee of the Council remains

fully supportive of the way in which our creative and artistic departments serve their mandates. We express our appreciation to Kaizer Nyatumba who served on the Council of the Market Theatre Foundation for a brief period from February 2019 to March 2020.

The creative work on our stages and the training programmes in our classrooms, rehearsal spaces and studios are supported by a myriad of funders who contribute towards our programmes in cash and kind. From providing production budgets to supporting learning programmes to offering our staff international cultural exchange programmes the contributions of all our funders is the anchor that keeps us afloat and connected with our audiences, artists and other stakeholders:

Barney Simon Trust
Bloomberg Philanthropies
Daniele Tamagni Estate
Department of Sports, Arts & Culture
Embassy of the United States of America
Embassy of Sweden
Italian Embassy in South Africa
Italian Institute in South Africa
Empowaworx
French Institute of South Africa
National Arts Festival
National Institute for the Humanities & Social Sciences
Open Society Foundation for South Africa
Open Society Institute for Southern Africa
Royal Netherlands Embassy
Simanye
South African Chapter – International Association of Women Judges
Stichting Prins Claus
Tierney Family Foundation

Our Chief Executive Officer, Ismail Mahomed, who brokered and anchored relationships with several new partners will be departing from the Market Theatre Foundation for newer ventures. Under his leadership we are proud of the phenomenal growth in programming at the Market Theatre Foundation and in particular for the opportunities that he created for a newer and younger generation of artists. Youth unemployment remains one of the greatest challenges for South African society. The various internships, partnerships and opportunities that he created for young people at the Market Theatre Foundation and the ways that he assisted them to carve their careers in the cultural sector is a testimony of the Market Theatre Foundation's commitment to address the challenges of youth unemployment and to build a society of equal opportunity. The Council extends its appreciation to Mr Mahomed for his services and achievements at the Market Theatre Foundation.

Our policies reflects a progressive agenda. On behalf of the Council, I want to extend our warmest appreciation to our stakeholders and funders whose confidence and support for the Market Theatre Foundation continues to remain on solid ground. In our challenging economic times, the Market Theatre Foundation can only continue to advance South African society through the arts with the continued support of our funders, audiences and various other stakeholders.

With the Department of Sports, Arts & Culture as our custodian and governed by the Cultural Institutions Act No 119 of 1998 the Council of the Market Theatre Foundation, appointed by Minister Nathi Mthethwa, is fully committed to good governance, accountable management and towards developing an environment

that allows the arts and cultural sector to thrive. We acknowledge the support and thank the Minister of Sports, Arts & Culture, Mr Nathi Mthethwa and his team, for the support and the confidence shown to the Council. To my fellow Council members I am thankful of your support and commitment to effective and clean governance and am confident that we all have the resolve and capability to effectively respond to any challenge that will emerge in the years to come.



GERALD THEMBA DUMAS
CHAIRPERSON OF COUNCIL
30 September 2020





CHIEF EXECUTIVE OFFICER'S REPORT

A vision that was anchored on a need to provide accessible and quality-driven education in the performing arts and in photography for students from historically marginalized communities led to the founding of the Market Theatre Laboratory and the Market Photo Workshop three decades ago. Graduates from both these divisions of the Market Theatre Foundation continue to excel in their professional careers. Both these schools have attained a celebrated reputation and an international profile. The success remains a tribute to the vision of the founding fathers, John Kani and the late Barney Simon in the case of the Market Theatre Laboratory and the late David Goldblatt in the case of the Market Photo Workshop.

During the fiscal year under review, both divisions celebrated three decades of artistic excellence and professional training. The events hosted by the two divisions were anchored on a reflection of its history, a critical analysis of its purpose in a South Africa which has new democratic values and a re-envisioning of the role of these two divisions in a global community that is so much more connected. Both divisions have grown significantly from their humble beginnings as development and outreach projects to become firmly established divisions of the Market Theatre Foundation and are run on stringent business and progressive artistic principles.

Headed by Clara Vaughan, the Market Theatre Laboratory, has over the past year affirmed its role in a creative economy that is becoming increasingly competitive and striving towards increased sustainable models. Competing against several professional productions for the prestigious Naledi Theatre Awards the Market Theatre Laboratory boldly wrote its name in lights by winning several nominations and awards. A Saturday schools programme has generated new income for the Market Theatre Laboratory. Arts organisations and academic institutions have lined up to collaborate with the Market Theatre Laboratory.

One of the most successful projects to emerge from the Market Theatre Laboratory is the Kwasha Theatre Company. Driven as a residency programme for young graduates the Kwasha Theatre Company after its debut

at the National Arts Festival in 2019 went on to perform at the Pan-African Creative Exchange; and from where it scooped an invitation to perform at the prestigious Lincoln Arts Centre in the USA. The scheduled invitation for later this year will regrettably be affected by the lockdowns due to the global Covid-19 pandemic.

During the period under review the Market Theatre Laboratory also scooped invitations to tour its productions to Japan and Germany. Both these productions scheduled for this year have been stalled because of the pandemic. As the lockdown gripped South Africa during the latter part of the fiscal year the Market Theatre Laboratory fiercely demonstrated its survivalist instinct and took its teaching programme online.

The Market Photo Workshop also made its presence strongly felt on online platforms during the latter part of the fiscal year when the lockdown kicked in. For this three-decade old division of the Market Theatre Foundation almost all borders have been broken. The division has over the past fiscal year established strong international partnerships across the globe. Following the Market Photo Workshop's win of the renowned Prince Claus Award in 2018, the head of the Market Photo Workshop, Lekgetho Makola, was invited to chair the celebrated World Press Photo Awards during the period under review.

It is inevitable that with the several international platforms on which Lekgetho Makola was invited to participate and represent the Market Photo Workshop during the period under review that both him and this division of the Market Photo Workshop are becoming formidable players in the arena of visual culture. Along with him, staff of the Market Photo Workshop have also participated in several international forums.

The growth of the Market Photo Workshop on the African continent and its presence and participation on forums within the continent and the African diaspora is significant in how this division of the Market Theatre Foundation plays an important role in impacting on global narratives about African images and images

about Africans. Alumni of the thirty-year old training and education division of the Market Photo Workshop also carry this flag high as they continue to win prestigious national and international awards.

The Windybrow Arts Centre which was assimilated into the administration of the Market Theatre Foundation by the Department of Sports, Arts & Culture after its failed and rocky beginnings as a separate entity governed in terms of the Cultural Institutions Act No 119 of 1998 has also proven that it is on the path of recovery under the custodianship of the Market Theatre Foundation. During the period under review the Windybrow Arts Centre has made its debut at the National Arts Festival and its international premiere at the AfroVibes Festival in the Netherlands.

The old heritage house on its site has been fully restored and under the leadership of Keitu Gwangwa has become an interesting site of dialogue between its European heritage architecture and its presence in an African diasporic community in the heart of Hillbrow. The Centre's most visible programme, its Africa Day programme held on Africa Day on 25th May, was a loud resonation of the role that this new evolving division of the Market Theatre Foundation can continue to play in the constantly changing inner-city landscape of Johannesburg.

Over four decades, the Market Theatre Foundation has played a dynamic role in giving Johannesburg's audiences work that challenges, inspires and entertains. Under the artistic direction of James Ngcobo, the Market Theatre, which is the core and largest division of the Market Theatre Foundation has continued to strengthen the theatre's brand as one of South Africa's leading cultural voices.

With more than 320 awards for artistic excellence won over the four decades the Market Theatre's reputation for cultural innovation and artistic excellence has also won it a place of pride in South Africa's performing arts landscape. James Ngcobo's passion to invest in young people has been at the core of developing productions which feature new and emerging writers, directors and other creatives. Guided by mentors whom he has carefully selected several young and emerging artists who made their professional debuts at the Market Theatre have gone on to win prestigious national awards including the coveted Standard Bank Young Artist Awards.

Ngcobo has been at the forefront of advancing theatre productions in African languages on the Market Theatre's stages. During the period under review, he played a pioneering role in South African theatre by presenting the country's first full on African continental theatre season. The Market Theatre Foundation during the period under review also played a pioneering role in presenting the country's first ever production with a full on cast of differently-abled persons of the renowned classic, Medea through an international collaboration with the Italian Institute of South Africa.



Photos Courtesy of Market Photo Workshop Archive

During the period under review the Market Theatre Foundation has collaborated with the global arts community on several projects. This has been made possible through the support of various foundations and embassies who are accredited in this Annual Financial Report. International cultural collaboration is vital in a global community where the arts can play a formidable role to address and combat the challenges of increasing xenophobia and right-wing nationalism.

Whilst the infrastructure and operations of the Market Theatre Foundation is subsidized by the Department of Sports, Arts & Culture the productions, exhibitions and teaching programmes of the Market Theatre Foundation are generously supported by a range of funders who are credited in this Annual Report. Raising funding for the arts and accounting to funders is a highly skilled task. It requires a committed drive to search for new funders, engage them passionately and to report to them with absolute transparency. These are the skills that the Market Theatre Foundation's Fundraiser Stakeholder Relationships Manager, Penny Morris, brings as real assets to the entity.

Coupled with her passion for accountability to funders, the Market Theatre Foundation's Chief Financial Officer, Christine McDonald, works as the engine room of the entity. Guided by ethical principles, transparency and commitment for the arts that is as deep as her passion for financial administration, Christine McDonald has developed and grown accounting systems at the entity that enabled managers of each of the various departments to have increased control of their budgets.

The Market Theatre Foundation's entire staff can be congratulated for the successes attained during the period under review. For the past two years, the Market Theatre Foundation had traversed a challenging journey with a forensic investigation, disciplinary hearings, negative media reports and impending litigation between some staff and the entity but just before the end of the fiscal year all of this came to bed. None of the allegations had any substance. All staff whose reputations were tarnished were found not guilty of any charges and a settlement agreement was reached between disputing parties.

One of the key exercises undertaken during the fiscal year was a skills audit by an independent assessment company. Its recommendations will form the basis for future growth of the human resources capital of the Market Theatre Foundation. Several policies and standard operating procedures have been revised. New terms of references have been drawn up for both the Council Charter for the Market Theatre Foundation and its Committees of Council to ensure that there are clear divisions between the lines of governance and operations; and that the challenges which resulted in the fragility of the Market Theatre Foundation and the resulting forensic investigation of 2018 are never again repeated.

Reflecting on a year of enormous success I pay tribute to the staff of the Market Theatre Foundation, the Council of the Market Theatre Foundation, the Department of Sports, Arts & Culture, the many partners, foundations, embassies and institutions nationally and internationally with whom we joined hands to affirm the vision of the founding fathers of the Market Theatre Foundation. I thank Mannie Mannim and Barney Simon for gifting such an incredible cultural legacy that will continue to be an artistic voice of our nation. I honour John Kani for his vision in founding the Market Theatre Laboratory. I give accolades to David Goldblatt for his vision to establish the Market Photo Workshop which allows documentary photography to tell a story in more than a thousand words. I honour Walter Chakela who birthed a Pan-African philosophy for the Windybrow Arts Centre; and one which is being rekindled again. I thank all the women and youth whose voices and bodies have told stories of celebration and pain on our stages and in our galleries.

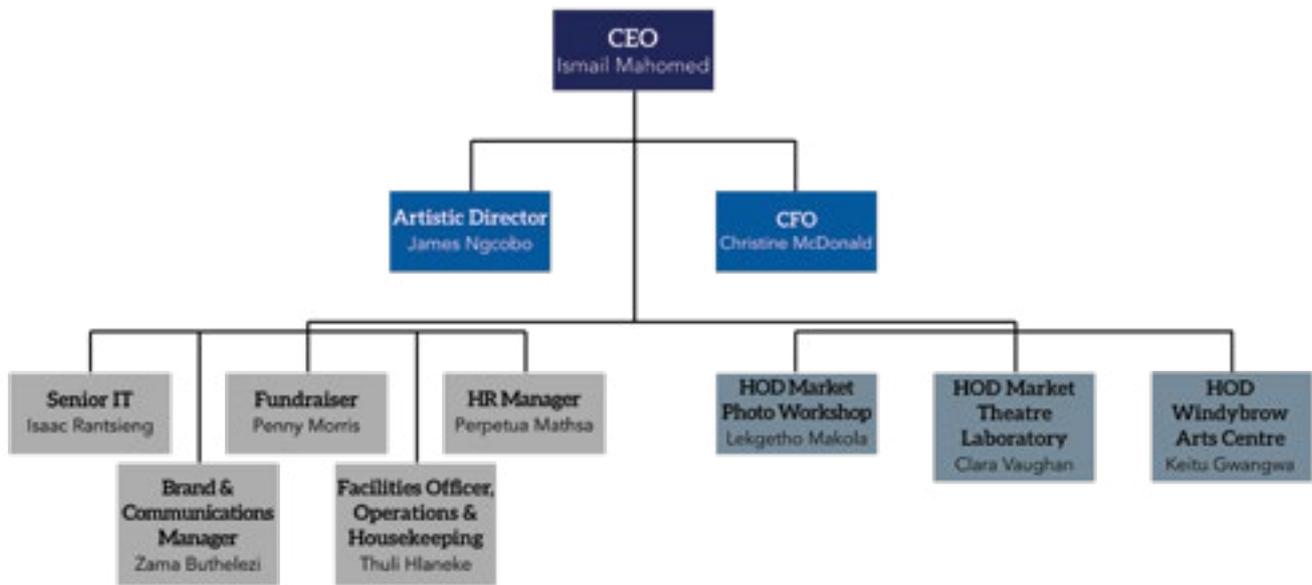
As I honour them, I also close this chapter of my career at the Market Theatre Foundation to embark on a new journey in South Africa's cultural landscape. I was a young child when the building in which the Market Theatre is hosted was the former Indian Fruit & Vegetable Market. My father and grandfather were traders in its hallowed halls. I am glad to have had the opportunity to return to this same space not as a trader of fruit and vegetables but instead as the Chief Executive Officer of the Market Theatre Foundation; and to be gifted with the opportunity to along with all our artists to trade in ideas, philosophy and dialogue. I wish my successor an inspiring and fulfilling career at the Market Theatre Foundation.



ISMAIL MAHOMED
CHIEF EXECUTIVE OFFICER
Johannesburg, 30 June 2020



ORGANISATIONAL STRUCTURE



STAFF

SENIOR MANAGEMENT



Ismail Mahomed
(Chief Executive Officer)

Christine McDonald
(Chief Financial Officer)

James Ngqobo
(Artistic Director)

MANAGEMENT



Clara Vaughan
(Head of the Market Theatre Laboratory)

Isaac Rantsieng
(Senior IT Manager)

Keitu Gwangwa
(Head of the Windybrow Arts Centre)

Lekgetho Makola
(Head of the Market Photo Workshop)

Penny Morris
(Stakeholder Relationship Manager)



Perpetua Mathsa
(Human Resource Manager)

Thuli Hlaneke
(Facilities Officer, Operations & Housekeeping)

Zama Sweetness Buthelezi
(Brand and Communications Manager)

Zodwa Shongwe
(Producer)



PERFORMANCE REPORT

STRATEGIC OUTCOME-ORIENTED GOALS

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

- i. Provide strategic direction and leadership
- ii. Development, Preservation and Promotion of Arts, Culture and Heritage within South Africa
- iii. Artistic skills development
- iv. Stakeholder awareness

Performance Indicators	Actual Achieved 2018/19	Planned Target 2019/20	Actual Achievement 2019/20	Variance between Target and Actual 2019/20	Comment on variances
Strategic Objective 1					
ADMINISTRATION					
1.1 Provide strategic direction and leadership to the MTF					
Compliance with regulatory reporting requirements	Reports submitted	Reports submitted	Reports submitted		Achieved
Percentage of total positions filled	96%	90%	95%	5%	Achieved
Number of skills programmes undertaken by staff	46	10	11	1	Achieved
1.2 Provide corporate support services					
Unqualified audit	Maintain	Maintain	Maintain		Achieved
Annual review of Risk Management Strategy conducted and implemented	Review and implement	Review and implement	Review and implement		Achieved
Internal control environment maintained	Maintain	Maintain	Maintain		Achieved
Strategic Objective 2					
PERFORMANCE ART AND PHOTOGRAPHY PROFESSIONAL SERVICES					
2.1 To identify, develop and produce performing arts productions to progressively advance the cultural wellbeing of all South Africans					
Number of productions staged <i>(Output indicator, dependent on funding)</i>	35	20	40	20	Achieved More production partnerships and rentals were done than envisaged in the target. In addition, DSAC incubation funds were received late and the productions were presented in a very short space of time.
Number of audiences attending shows <i>(Output indicator but not controllable by the MTF)</i>	55 305	63 000	49 768	-13 232	Not achieved The systems and resources to focus on this key performance area have not been developed yet.

Performance Indicators	Actual Achieved 2018/19	Planned Target 2019/20	Actual Achievement 2019/20	Variance between Target and Actual 2019/20	Comment on variances
2.2 To identify, develop and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans					
Number of exhibitions held (<i>Output indicator, dependent on funding</i>)	10	5	5	0	Achieved
Number of public programmes (other than exhibitions) convened	7	3	16	13	Achieved Overachieved due to opportune collaborative relationships with funders
Number of photographers, curators showcased	134	22	69	47	Achieved Overachieved due to external outreach programming collaboration ad hoc opportunities
Number of visitors to public programmes (Dependent on funding)	6 450	1 000	1 956	956	Achieved Overachieved due to external outreach programming collaboration ad hoc opportunities
Number of publications produced	1	1	3	2	Achieved Overachieved due to additional funding secured
Strategic Objective 3					
ARTISTIC SKILLS DEVELOPMENT					
3.1 To identify, develop and contract individuals (with particular focus on youth and women) so as to increase the number of professionals (theatre directors, actors, designers, technical personnel, etc) within South Africa					
Number of directors, writers, designers and technical personnel identified for development and/or empowerment <i>(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)</i>	4	4	5	1	Achieved
Number of directors, writers, actors, designers and technical personnel employed, with particular focus on youth (under 35) and women <i>(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)</i>	219	80	153	73	Achieved The DSAC incubation funding makes it possible for MTF to engage a number of creatives as the funding requires the we attach an incubatee to each stream of the creative process. This increased the number of individuals per production.
3.2 To train and develop interns, students and community theatre practitioners					
Market Laboratory: Number of students enrolled in the first-year drama course	21	20	20	0	Achieved
Number of students that have completed the first-year drama course <i>(Outcome indicator but not controllable by the MTF)</i>	17	20	19	-1	Not achieved One student failed to complete the year
Number of students selected to participate in the second-year intern programme (8 months) <i>(Outcome indicator but not controllable by the MTF)</i>	14	12	15	3	Achieved Enrolled additional students to ensure that 12 students completed the second year
Number of students that have completed the second-year intern programme (8 months) <i>(Outcome indicator but not controllable by the MTF)</i>	11	12	14	2	Achieved
Number of festivals organised <i>(Outcome indicator but not controllable by the MTF)</i>	2	1	1	0	Achieved

Performance Indicators	Actual Achieved 2018/19	Planned Target 2019/20	Actual Achievement 2019/20	Variance between Target and Actual 2019/20	Comment on variances
Number of participants at the festivals	129	40	52	12	Achieved Productions at the festivals involved more actors, creatives and incubatees than anticipated. The number of participants depended on the script and aesthetic requirements of each production
Number of audiences attending the festivals	1 521	1 300	457	-843	Not achieved Due to funding delays which necessitated a compressed programming, this affected the scheduling of the productions for the festival. Productions were scheduled for one performance each instead of two performances per production. This affected the number of audiences attending the festival

3.3 To empower students, individual participants in photography

Market Photo Workshop: Number of short courses presented <i>(Dependent on funding):</i> - Foundation - Intermediate	3 2	3 1	4 2	1 1	Achieved Achieved Overachieved due to the high demand of the course
Number of year-courses presented <i>(Dependent on funding):</i> - Advanced Programme in Photography - Photojournalism and Documentary Photography Programme	1 1	1 1	1 1	0 0	Achieved Achieved
Number of individuals that have registered in the structured training initiatives mentioned above <i>(Output indicator but not controllable by the MTF)</i>	86	60	93	33	Achieved Overachieved due to 4 courses presented as a result demand and availability of funding for bursaries
Percentage of individuals that have successfully completed the various training initiatives mentioned above <i>(Output indicator but not controllable by the MTF)</i>	88%	67%	73%	6% points	Achieved Overachieved due to students responding positively to the programme
Number of mentorship programmes completed <i>(Dependent on funding)</i>	1	1	2	1	Achieved

Strategic Objective 4

STAKEHOLDER MANAGEMENT AND AWARENESS

4.1 To promote the activities of the MTF in order to promote and enhance the brand of the MTF within South Africa

Number of stakeholder newsletters distributed annually	32	48	48		Achieved
Number of internal newsletters distributed to staff annually	32	48	48		Achieved
Publicity value achieved annually	R8,4 million	R7,5 million	R16,1 million	R8,6 million	Achieved The publicity value was overachieved as 40 productions were staged during the year
Number of new stakeholders registered on the database (emails and cellphones) <i>(Output indicator but not controllable by the MTF)</i>	6 243	7 500	7 567	67	Achieved

Performance Indicators	Actual Achieved 2018/19	Planned Target 2019/20	Actual Achievement 2019/20	Variance between Target and Actual 2019/20	Comment on variances
4.2 To obtain sufficient funding from donors to support the projects and operations of the MTF					
Number of funding proposals submitted to donors	50	50	50	0	Achieved
Amount of actual funding secured, excluding DAC <i>(Output indicator but not controllable by the MTF)</i>	R14,2 million	R14,5 million	R11,9 million	R2,6 million	Not achieved There was a noticeable loss of funders interested in supporting the MTF in 2019 due to the adverse financial climate.





CORPORATE GOVERNANCE REPORT

Background

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

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

The Minister of Arts and Culture published the withdrawal of the declaration of the Windybrow as a Cultural Institution and announced the amalgamation of the Windybrow with the Market Theatre Foundation in the government gazette on 18 March 2016. The effective date of the amalgamation was 1 April 2016.

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

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

Governance

In terms of the PFMA we had a functional Audit and Risk Committee and internal audit function (outsourced to Lunika Inc) for the year under review.

Committees of Council

Council has delegated specific responsibilities to several

committees which operate within terms of reference approved by the Council. The following Committees were operational for the financial year under review:

- i. Audit and Risk Committee
- ii. Legal, Governance, Ethics and Compliance Committee
- iii. Building Committee
- iv. Artistic Committee
- v. Human Resources and Remuneration Committee
- vi. Fundraising and Marketing Committee

Meetings

Council:

Council meetings are held annually, at least four times a year. During the period under review, Council held 11 meetings.

Audit and Risk Committee:

The Audit and Risk Committee is chaired by an external member and comprised of 5 members, 2 from Council and 3 external members. The Committee met 5 times.

The Audit and Risk Committee was fully functional as is evident from its report on pages 18 and 19.

Risk Policy Framework

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

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

Fraud Prevention Strategy

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

Internal Audit

Lunika was appointed as internal auditors for three years in November 2019. A Strategic Three-year Rolling and Annual Internal Audit Plan was prepared to provide efficient and effective assurance service to:

- Council
- Chief Executive Officer
- Audit and Risk Committee and
- Management.

Internal audit reports functionally to the Audit and Risk Committee and administratively to the CEO.

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

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

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

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

- Results of the internal audit reviews undertaken and finalised during the preceding six months; and
- Progress against the approved Annual Internal Audit Plan – including any deviations from the approved plan.

Investment Policy

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

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

B-BBEE Compliance

The MTF's Supply Chain Management process ensures that the MTF enforces the preference points system and thus provides the platform for the MTF to implement its socio-economic objectives aimed at correcting the imbalances of the past. The MTF policy is intended to address the Preferential Procurement Policy Framework Act (PPPFA) objectives.

The Market Theatre Foundation has been verified as a Level 8 contributor with a B-BBEE Procurement Recognition Level of 10%.

Social responsibility

The Production fieldwork process is a commitment to ensure that we reach out to Community groups from the different metropolises around Gauteng. This fieldwork programme identifies centres that help young people to create new works, works that are based on how they see life through their eyes and the reality that they are faced with daily. We have engaged companies run by young people to work with us in recording and set and costume design.

Market Photo Workshop's core function is geared towards achieving Social Responsibility objectives through education and outreach developmental programmes. The programmes adopt photography as a medium to be used for social change and social impact with economic benefits in the process of promotion and protection of culture in our society. Twenty donor funded social responsibility focused programmes were planned and implemented by the Market Photo Workshop. The activations were local, regional and international and involved predominately young people from communities in the margins.

In 2019 the Lab launched a pilot counselling programme, which offers free counselling to full-time students, staff and Kwasha members. Since 2013, the Market Theatre Lab has partnered with Hillbrow Theatre's Inner-City High School Festival. Each year, second year students are assigned a school to work with in weekly workshop facilitations and rehearsals. While assisting learners in preparing for their presentation in the festival, students are also able to hone their facilitation and directing skills. This also provides learners in under-resourced schools with exposure to arts and culture activities and training. The Lab's students, and Kwasha! Theatre Company performed in several socially engaged productions including *Currently (G)old*, which was about human rights, *No Easter Sunday for Queers*, which was about the murder of lesbians, and *Eclipsed*, which explored the Life Esidimeni crisis.

HR department conducted a gender-based violence manifesto on 6 September 2019 and did a Sexual Harassment workshop for staff and students on 5 and 6 November 2019.

The Brand and Communications department through audience development reached out to over 20 schools in the Johannesburg inner City and surrounding areas to give 481 learners a theatre experience, some for the first time.

The Windybrow and Hear My Voice, that focuses on developing and supporting spoken word artists, has paid out nearly R70 000 in micro-grants to 81 artists who took part in Poetry Relief Fund.

The artists showcased their work as part of a Facebook Live Streaming show. The programme gave preference to poets from outside of Gauteng and those who recited their art in languages other than English.

Further information on these initiatives are included in the departmental reports.



REPORT OF THE AUDIT AND RISK COMMITTEE

We are pleased to present our report for the financial year ended 31 March 2020.

Audit and Risk Committee Members and Attendance

The Audit and Risk Committee consists of the members listed hereunder and meets not less than four times per annum as per its approved terms of reference. During the current year five meetings were held on the following dates: 16 April 2019; 21 May 2019, 23 July 2019, 19 November 2019 and 21 January 2020.

Name of member	Number of meetings attended	Gender	Race	Date resigned or appointed
K Xaba	3	Male	African	1 April 2015
S Gounden (Chairperson)	5	Male	Indian	1 February 2019
R Rajcoomar	5	Male	Indian	1 February 2019
N Maharaj	5	Female	Indian	29 August 2018
M Mavumengwana	5	Male	African	1 February 2019

- In addition to the above members, persons attending the committee meetings by standing invitation include:
- Chief Executive Officer,
- Chief Financial Officer,
- Representatives from the Auditor-General of South Africa (AGSA), and
- Representatives from the internal auditors, Lunika Inc. Lunika was appointed as internal auditors from November 2019. Lunika took over from ARMS when their contract expired.

Audit and Risk Committee responsibility

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

The effectiveness of internal control

The system of internal controls is designed to provide cost effective assurance that assets are safeguarded and that liabilities and working capital are effectively managed. In line with the PFMA and the King IV Report on Corporate Governance requirements, Internal Audit provides the Audit and Risk Committee and management with assurance that the internal controls are appropriate and effective. This is achieved through a risk management process, as well as the identification of corrective actions and suggested enhancements to the controls and processes. From the various reports of the Internal Auditors, the Audit Report on the annual financial statements, and the management report of the AGSA, it was noted that no significant or material non-compliance with prescribed policies and procedures have been reported. Accordingly, we can report that the system of internal control over financial reporting for the period under review was efficient and effective.

The Internal auditors, Lunika, included the following areas in the Annual Internal Audit Coverage Plan:

- Internal audit plans
- Review of charters
- Risk assessment and key controls review
- AoPO and compliance
- Drafting critical financial control framework
- Supply chain management review

Evaluation of annual financial statements

The Audit and Risk Committee has:

- Reviewed and discussed the audited annual financial statements to be included in the annual report, with the AGSA and the Accounting Authority;
- Reviewed the AGSA's management report and management's response thereto;
- Reviewed changes in accounting policies and practices;
- Reviewed the entities compliance with legal and regulatory provisions;
- Reviewed significant adjustments resulting from the audit.

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



S GOUNDEN

CHAIRPERSON OF THE AUDIT AND RISK COMMITTEE

Johannesburg, 28 September 2020



Rhinoceros

19

HUMAN RESOURCE REPORT

Staff Structure

31/03/2020

31/03/2019

	Male	Female	Vacancy	Total	%
Managers	3	8		11	
African	2	5		7	64%
Indian	1			1	9%
White		3		3	27%
Vacancies			0	0	0%
Administration	21	22	7	50	
African	19	21		40	80%
Indian	1			1	2%
White	1			1	2%
Coloured		1		1	2%
Vacancies			7	7	14%
Other	4			4	
African	4			4	100%
Vacancies			0	0	0%
Total Full-Time Positions	<u>28</u>	<u>30</u>	<u>7</u>	<u>65</u>	
%	<u>43%</u>	<u>46%</u>	<u>11%</u>	<u>100%</u>	

	Male	Female	Vacancy	Total	%
Managers	3	9		12	
African	2	5		7	59%
Indian	1			1	8%
White		4		4	33%
Vacancies			0	0	0%
Administration	23	18	2	43	
African	20	17		37	86%
Indian	1			1	2%
White	2	1		3	7%
Coloured				0	0%
Vacancies			2	2	5%
Other	4	2		6	
African	4	2		6	100%
Vacancies			0	0	0%
Total Full-Time Positions	<u>30</u>	<u>29</u>	<u>2</u>	<u>61</u>	
%	<u>50%</u>	<u>47%</u>	<u>3%</u>	<u>100%</u>	

Staff Turnover

2020

2019

Number of staff at beginning of year	59		53	
Retirements	-3	-5%	-1	-2%
Resignations	-4	-7%	-2	-4%
Contract positions converted to permanent	2	4%	0	0%
Dismissed	-1	-2%	0	0%
New appointments	5	9%	9	17%
Number of staff at the end of year	<u>58</u>		<u>59</u>	

Labour Relations

Misconduct and disciplinary hearings

Written warning
 Written warning
 Written warning
 Written warning
 Dismissal

Types of misconduct

5 Irregular expenditure
 2 Non-compliance with policies and procedures
 1 Abscondment
 2 Wasteful expenditure
 1 Sexual harassment

Training Provided

Short Courses	Male African	Male White	Female African	Female White	Female Coloured
Management	1		5		
Accounting			1		
PR and communications			1		
Administration			4		
Total no of courses	1		11		

Most staff of the Market Theatre Foundation are members of UASA

Employee of the Month

April 2019 Malebo Mokoto
 May 2019 Shaun Majoji
 June 2019 Lebeisa Molapo
 July 2019 Fazel Mayet*
 August 2019 *Not Awarded*
 September 2019 Zegugu Ngemntu
 October 2019 Seipati Ncube
 November 2019 Thato Kobile*
 December 2019 *Not Awarded*
 January 2020 *Not Awarded*
 February 2020 Busi Sithole*
 March 2020 *Not Awarded*

* *Employees requested photographs not to be added*

Malebo Mokoto



Shaun Majoji



Lebeisa Molapo



Zegugu Ngemntu



Seipati Ncube



REPORT OF THE AUDITOR GENERAL

TO PARLIAMENT OF THE MARKET THEATRE FOUNDATION

Opinion

1. I have audited the financial statements of The Market Theatre Foundation set out on pages 28 to 54, which comprise the statement of financial position as at 31 March 2020, statement of financial performance, statement of changes in net assets, cash flow statement and statement of comparison of budget and actual amounts for the year then ended, as well as the notes to the financial statements, including a summary of significant accounting policies.
2. In my opinion, the financial statements present fairly, in all material respects, the financial position of The Market Theatre Foundation as at 31 March 2020, and its financial performance and cash flows for the year then ended in accordance with South African Standards of Generally Recognised Accounting Practice (SA Standards of GRAP) and the requirements of the Public Finance Management Act of South Africa, 1999 (Act No. 1 of 1999) (PFMA).

Basis for opinion

3. I conducted my audit in accordance with the International Standards on Auditing (ISAs). My responsibilities under those standards are further described in the auditor-general's responsibilities for the audit of the financial statements section of this auditor's report.
4. I am independent of the entity in accordance with sections 290 and 291 of the Code of ethics for professional accountants and parts 1 and 3 of the *International code of ethics for professional accountants (including International Independence Standards)* of the International Ethics Standards Board for Accountants (IESBA codes) as well as the ethical requirements that are relevant to my audit in South Africa. I have fulfilled my other ethical responsibilities in accordance with these requirements and the IESBA codes.
5. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Emphasis of matters

6. I draw attention to the matters below. My opinion is not modified in respect of these matters.

Material impairments – property, plant and equipment

7. As disclosed in note 18 to the financial statements, a material impairment of R1 937 612 was recognised. The Department of Sports, Arts and Culture committed capital works funding to Market Theatre to develop an

arts centre in Doornfontein. Funds were reprioritised subsequent to costs having already been incurred for the planning and design of the arts centre, therefore resulting in the impairment of these costs incurred.

Events after reporting date

8. I draw attention to note 31 to the financial statements, which deals with subsequent events and specifically the possible effects of the future implications of Covid-19 on the entity's future prospects, performance and cash flows. Management also describes how they plan to deal with these events and circumstances.

Responsibilities of the accounting authority for the financial statements

9. The council, which constitutes the accounting authority, is responsible for the preparation and fair presentation of the financial statements in accordance with the Standards of GRAP and the requirements of the PFMA, and for such internal control as the accounting authority determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.
10. In preparing the financial statements, the accounting authority is responsible for assessing the entity's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the appropriate governance structure either intends to liquidate the entity or to cease operations, or has no realistic alternative but to do so.

Auditor-general's responsibilities for the audit of the financial statements

11. My 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 my opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with the 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 aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.
12. A further description of my responsibilities for the audit of the financial statements is included in the annexure to this auditor's report.

Report on the audit of the annual performance report

Introduction and scope

13. In accordance with the Public Audit Act of South Africa 2004 (Act No. 25 of 2004) (PAA) and the general notice issued in terms thereof, I have a responsibility to report on the usefulness and reliability of the reported performance information against predetermined objectives for selected objectives presented in the annual performance report. I performed procedures to identify material findings but not to gather evidence to express assurance.
14. My procedures address the usefulness and reliability of the reported performance information, which must be based on the approved performance planning documents of the entity. I have not evaluated the completeness and appropriateness of the performance indicators / measures included in the planning documents. My procedures do not examine whether the actions taken by the entity enabled service delivery. My procedures also do not extend to any disclosures or assertions relating to planned performance strategies and information in respect of future periods that may be included as part of the reported performance information. Accordingly, my findings do not extend to these matters.
15. I evaluated the usefulness and reliability of the reported performance information in accordance with the criteria developed from the performance management and reporting framework, as defined in the general notice, for the following selected objective presented in the annual performance report of the entity for the year ended 31 March 2020:

Objectives	Pages in the annual performance report
Strategic objective 2: performance art and photography services	12 - 13

16. I performed procedures to determine whether the reported performance information was properly presented and whether performance was consistent with the approved performance planning documents. I performed further procedures to determine whether the indicators and related targets were measurable and relevant, and assessed the reliability of the reported performance information to determine whether it was valid, accurate and complete.
17. I did not raise any material findings on the usefulness and reliability of the reported performance information for this objective:
- Strategic objective 2: performance art and photography services.

Other matter

18. I draw attention to the matter below.

Achievement of planned targets

19. Refer to the annual performance report on pages 12

to 15 for information on the achievement of planned targets for the year and explanations provided for the under/overachievement of a number of targets.

Report on the audit of compliance with legislation

Introduction and scope

20. In accordance with the PAA and the general notice issued in terms thereof, I have a responsibility to report material findings on the entity's compliance with specific matters in key legislation. I performed procedures to identify findings but not to gather evidence to express assurance.
21. The material findings on compliance with specific matters in key legislation are as follows:

Annual financial statements

22. The financial statements submitted for auditing were not prepared in accordance with the prescribed financial reporting framework, as required by section 55(1)(b) of the PFMA.
23. Material misstatements of current liabilities, revenue from non-exchange transactions and disclosure items identified by the auditors in the submitted financial statements were corrected, resulting in the financial statements receiving an unqualified audit opinion.

Other information

24. The accounting authority is responsible for the other information. The other information comprises the information included in the annual report, which includes the report of the council and the Audit and Risk committee's report. The other information does not include the financial statements, the auditor's report and those selected objectives presented in the annual performance report that have been specifically reported in this auditor's report.
25. My opinion on the financial statements and findings on the reported performance information and compliance with legislation do not cover the other information and I do not express an audit opinion or any form of assurance conclusion thereon.
26. In connection with my audit, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements and the selected objectives presented in the annual performance report, or my knowledge obtained in the audit, or otherwise appears to be materially misstated.
27. If, based on the work I have performed on the other information that I obtained prior to the date of this auditor's report, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

Internal control deficiencies

28. I considered internal control relevant to my audit of the financial statements, reported performance information and compliance with applicable

legislation; however, my objective was not to express any form of assurance on it. The matters reported below are limited to the significant internal control deficiencies that resulted in the findings on compliance with legislation included in this report.

29. Management did not implement adequate controls over the review of financial statements submitted for auditing to ensure that they were fully compliant with the prescribed financial reporting framework, as required by section 55(1)(b) of the PFMA. The material misstatements were corrected, resulting in the financial statements receiving an unqualified audit opinion.

Other reports

30. I draw attention to the following engagements conducted by various parties which had, or could have, an impact on the matters reported in the entity's financial statements, reported performance information, compliance with applicable legislation and other related matters. These reports did not form part of my opinion on the financial statements or my findings on the reported performance information or compliance with legislation.
31. The Department of Sports, Arts and Culture initiated a forensic investigation into alleged maladministration and/or malpractices within The Market Theatre Foundation covering the period 2011 to 2018. The forensic investigation was concluded on 16 November 2018 and recommended disciplinary proceedings against the relevant employees. The disciplinary proceedings concluded on 8 August 2019 and found the employees not guilty on all accounts.

Auditor – General.

Pretoria
15 October 2020



A U D I T O R - G E N E R A L
S O U T H A F R I C A

Auditing to build public confidence

Annexure – Auditor-general’s responsibility for the audit

1. As part of an audit in accordance with the ISAs, I exercise professional judgement and maintain professional scepticism throughout my audit of the financial statements and the procedures performed on reported performance information for selected objectives and on the entity’s compliance with respect to the selected subject matters.

Financial statements

2. In addition to my responsibility for the audit of the financial statements as described in this auditor’s report, I 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 my 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 entity’s internal control
 - evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the accounting authority.
 - conclude on the appropriateness of the accounting authority’s use of the going concern basis of accounting in the preparation of the financial statements. I also conclude, based on the audit evidence obtained, whether a material uncertainty exists relating to events or conditions that may cast significant doubt on the ability of the entity to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor’s report to the related disclosures in the financial statements about the material uncertainty or, if such disclosures are inadequate, to modify my opinion on the financial statements. My conclusions are based on the information available to me at the date of this auditor’s report. However, future events or conditions may cause an entity to cease operating as a going concern
 - evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and determine whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation

Communication with those charged with governance

3. I communicate with the accounting authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.
4. I also confirm to the accounting authority that I have complied with relevant ethical requirements regarding independence, and communicate all relationships and other matters that may reasonably be thought to have a bearing on my independence and, where applicable, actions taken to eliminate threats or safeguards applied.

REPORT OF COUNCIL

Council has pleasure in presenting its report on the activities of the Foundation for the year ended 31 March 2020.

1. General review

The Market Theatre Foundation, a Declared Cultural Institution in terms of the Cultural Institutions Act (No 119 of 1998), has no share capital. The institution is governed by the Council, appointed by the Minister of Sports, Arts and Culture. The amalgamation of the Windybrow with the Market Theatre Foundation was published in the government gazette on 18 March 2016 by the Minister of Sports, Arts and Culture. The effective date of the amalgamation was 1 April 2016.

2. Services rendered by The Market Theatre Foundation

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

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

3. Statement of Members of Council's Responsibility

Council members are responsible for the maintenance of adequate accounting records and the preparation and integrity of the Annual Financial Statements and related information. The Auditor-General is responsible for reporting on the fair presentation of the Annual Financial Statements. The financial statements have been prepared in accordance with South African Statements of Generally Recognised Accounting Practice. The Auditor-General of South Africa (AGSA) has audited the financial statements and their report appears on page 22.

Council is also responsible for the systems of internal control. These systems are designed to provide reasonable but not absolute, assurance as to the reliability of the financial statements and to adequately safeguard, verify and maintain accountability for assets and to prevent and detect material misstatements and loss. The systems are implemented and monitored by suitably trained personnel with an appropriate segregation of authority and duties. Nothing has come to the attention of the members of Council to indicate that any material breakdown in the functioning of these controls, procedures and systems has occurred during the year under review.

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

4. Financial Results

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

	2020	2019
Income excluding Government Grant	17,180,956	15,820,663
Expenditure	(72,406,920)	(70,055,592)
Shortfall for the year before Government Grant	(55,225,964)	(54,234,929)
Government Operating Grant	48,709,000	46,303,000
Deficit from operations	(6,516,964)	(7,931,929)
Government programme grant	2,481,619	6,776,328
Government capital works grant	1,379,462	3,450,542
Surplus / (deficit)	(2,655,883)	2,294,941
Depreciation on donated assets	3,625,343	4,222,087
Transfer to Capital Grant reserve	(1,854,823)	(3,450,542)
Operating surplus	885,363	3,066,486

Income increased by 9% (2019: 8% decrease) when compared to the prior year as a result of the 4% decrease in donations received, a 28% increase in operating income and a 23% decrease in interest received. Funding received from the Department of Sports, Arts and Culture (DSAC) for operating costs amounted to R49 million (2019: R46 million), project funding of R2 million (2019: R7 million) and capital works funding utilised amounted to R2 million (2019: R3 million). Expenditure increased by 3% (2019: 7% increase) when compared to the prior year.

The Foundation budgeted to break even. The operating deficit was caused by reduced funding raised by the Foundation. The deficit for the year is R2,7 million (2019: surplus R2,3 million). The deficit was caused by the impairment of work in progress of R1,9 million on the Windybrow Arts Centre, funded by the DSAC, as the funding was reprioritised. The utilisation of Capital Works Grants of R1,9 million (2019: R3 million) contributed to an accumulated surplus of R15,8 million (2019: R16,7 million) at year end. The total assets (R241 million) of the Foundation exceeded its liabilities (R78 million) by R163 million.

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

5. Council

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

Name of member	Date resigned or appointed	Gender	Race	Number of meetings attended	Other Council Committees
S Twala	Appointed 1 April 2015, reappointed on 1 April 2018	Female	African	13	Artistic
K Xaba	Appointed 1 April 2015, reappointed on 1 April 2018	Male	African	13	Audit & Risk, Building & Maintenance
I Mahomed (CEO)	Appointed 1 August 2016	Male	Indian	36	All Committees of Council
G Dumas (Chairman)	Appointed 1 April 2018	Male	African	10	None
S Naidoo	Appointed 29 August 2018	Male	Indian	27	Building, HR, Fund Raising, Artistic, Legal
N Maharaj (Vice-Chair)	Appointed 29 August 2018	Female	Indian	29	Audit & Risk, Building, HR, Legal
A le Roux	Appointed 7 February 2019	Male	Coloured	11	Legal
P Klotz	Appointed 7 February 2019	Female	White	7	Artistic
K Nyatsumba	Appointed 7 February 2019, resigned 30 March 2020	Male	African	12	HR, Fund raising

The Council met 11 times during the year.

The remuneration of members of Council includes remuneration for serving on the following Council committees: Audit and Risk Committee, Building Committee, HR & Remuneration Committee, Artistic Committee, Legal, Governance, Compliance and Ethics Committee and Fundraising and Marketing Committee.

6. Secretary

The IKB Company Secretaries performed the secretarial duties up to January 2020. First Corporate Secretaries were appointed in February 2020.

7. Operating leases

Premises

Market Theatre building

Landlord

City of Johannesburg Metropolitan Council

Expiry date

31 May 2036 with an option to renew for 20 years

8. Subsequent events

Council is not aware of any events subsequent to the year that would have a material effect on the statement of financial position, statement of financial performance or cash flow statement as at 31 March 2020. Council brings the following events to your attention:

Council member, Kaizer Nyatsumba, resigned with effect from 31 March 2020. In terms of the Cultural Institutions Act No 119 of 1998, the Council was still constituted with the remaining eight members. In May 2020, the Minister of Sports, Arts and Culture, Mr Nathi

Mthethwa, appointed Andiswa Vikilahle to replace Kaizer Nyatsumba on the Council.

During the last week of March 2020, the Market Theatre shut down its premises as a result of the National Lockdown announced by the President, Mr Cyril Ramaphosa. The Market Theatre Foundation has remained committed to supporting government's efforts to combat Covid-19 and at the same time to find alternate ways online to serve the student communities at the Market Theatre Laboratory and Market Photo Workshop. The long closure of the Theatre will have a direct impact on box office income and venue hire income at The Market Theatre Foundation.

Council is satisfied that The Market Theatre Foundation remains going concern for the foreseeable future.

The Annual Financial Statements and schedule of operating costs set out on page 28 - 54 were approved by Council on 30 September 2020 and were signed on its behalf by:



G DUMAS
CHAIRMAN OF COUNCIL
Johannesburg, 30 September 2020

STATEMENT OF FINANCIAL POSITION

AS AT 31 MARCH 2020

	Notes	2020	2019
ASSETS			
Current Assets			
Receivables from exchange transactions	7	1,566,321	1,911,234
Receivables from non-exchange transactions	8	410,468	140,862
Cash and cash equivalents	9	80,218,521	58,835,012
		82,195,310	60,887,108
Non-Current Assets			
Investment property	3	1,482,575	1,493,049
Property, plant and equipment	4	107,102,858	110,000,883
Intangible assets	5	6,522	-
Heritage assets	6	50,599,547	50,599,547
		159,191,502	162,093,479
Total Assets		241,386,812	222,980,587
LIABILITIES			
Current Liabilities			
Payables from exchange transactions	14	2,270,586	2,999,299
Unspent conditional grants and receipts	12	75,809,342	54,021,945
Provisions	13	500,318	496,892
Total Liabilities		78,580,245	57,518,136
Net Assets		162,806,567	165,462,451
Revaluation reserve	10	3,695,421	3,695,421
Capital grants reserve	11	143,282,378	145,052,899
Accumulated surplus		15,828,768	16,714,131
Total Net Assets		162,806,567	165,462,451

STATEMENT OF FINANCIAL PERFORMANCE

FOR THE YEAR ENDED 31 MARCH 2020

	Notes	2020	2019
REVENUE			
Revenue from exchange transactions			
Trading income	15	8,730,573	6,834,514
Interest received investment		649,612	846,933
Total revenue from exchange transactions		9,380,185	7,681,447
Revenue from non-exchange transactions			
Transfer revenue			
Government grants & subsidies	16	52,570,081	56,529,870
Public contributions and donations	17	7,800,771	8,139,216
Total revenue from non-exchange transactions		60,370,852	64,669,086
Total revenue		69,751,037	72,350,533
EXPENDITURE			
Employee related costs		(29,246,679)	(26,854,718)
Remuneration of council	21	(726,900)	(736,964)
Selling and fundraising costs		(13,851,191)	(18,441,507)
Depreciation and amortisation		(4,024,895)	(3,762,777)
Impairment loss	18	(1,937,612)	-
Finance costs	19	(193)	(1,881)
Lease rentals on operating lease		(14,149)	(16,913)
Debt impairment		(7,900)	(176,501)
Loss on disposal of assets		(224,921)	(239,145)
Administration expenses		(22,372,480)	(19,825,186)
Total expenditure		(72,406,920)	(70,055,592)
(Deficit) / surplus for the year		(2,655,883)	2,294,941

STATEMENT OF CHANGES IN NET ASSETS

FOR THE YEAR ENDED 31 MARCH 2020

	Revaluation Reserve	Capital Grants Reserve	Accumulated Surplus	Total Net Assets
Balance at 01 April 2018	3,308,295	145,824,444	13,647,645	162,780,384
Revaluation of collectibles	387,126	-	-	387,126
Surplus for the year	-	-	2,294,941	2,294,941
Utilisation of reserve	-	(4,222,087)	4,222,087	-
Capital works grant received	-	3,450,542	(3,450,542)	-
Total changes	387,126	(771,545)	3,066,486	2,682,067
Balance at 01 April 2019	3,695,421	145,052,899	16,714,130	165,462,450
Utilisation of reserve	-	(3,625,343)	3,625,343	-
Capital grants received	-	1,854,822	(1,854,822)	-
Deficit for the year	-	-	(2,655,883)	(2,665,883)
Total changes	-	(1,770,521)	885,362	(2,665,883)
Balance at 31 March 2020	3,695,421	143,282,378	15,828,768	162,806,567
Note(s)	10	11		

CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 MARCH 2020

	Note(s)	2020	2019
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts			
Cash receipts from funders		7,800,771	8,139,216
Cash receipts from government grants		52,570,081	56,529,870
Sale of goods and services		8,797,980	5,186,669
		<u>69,168,832</u>	<u>69,855,755</u>
Payments			
Personnel cost		(29,243,253)	(27,808,820)
Suppliers		(37,693,433)	(40,448,495)
Interest paid		(193)	(1,881)
		<u>(66,936,879)</u>	<u>(68,259,196)</u>
Net cash flows from operating activities	22	<u>2,231,953</u>	<u>1,596,559</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of property, plant and equipment	4	(3,285,451)	(4,862,678)
Interest received		649,612	846,933
Net cash flows from investing activities		<u>(2,635,839)</u>	<u>(4,015,745)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Increase in unspent conditional grants and receipts		<u>21,787,395</u>	<u>2,480,861</u>
Net increase in cash and cash equivalents		21,383,509	61,675
Cash and cash equivalents at the beginning of the year		<u>58,835,012</u>	<u>58,773,337</u>
Cash and cash equivalents at the end of the year	9	<u>80,218,521</u>	<u>58,835,012</u>

STATEMENT OF COMPARISON OF BUDGET AND ACTUAL AMOUNTS

FOR THE YEAR ENDED 31 MARCH 2020

	Approved Budget	Actual amounts on comparable basis	Difference between final budget and actual	Reference
STATEMENT OF FINANCIAL PERFORMANCE				
REVENUE				
Revenue from exchange transactions				
Operating income	6,735,367	8,730,573	1,995,206	30.1
Interest received - investment	672,329	649,612	(22,717)	
Total revenue from exchange transactions	7,407,696	9,380,185	1,972,489	
Revenue from non-exchange transactions				
Transfer revenue				
Government grants & subsidies	48,331,000	52,570,081	4,239,081	30.2
Public contributions and donations	10,170,418	7,800,771	(2,369,647)	30.3
Total revenue from non-exchange transactions	58,501,418	60,370,852	1,869,434	
Total revenue	65,909,114	69,751,037	3,841,923	
Expenditure				
Personnel	(28,523,404)	(29,246,679)	(723,275)	30.4
Remuneration of councillors	(659,730)	(726,900)	(67,170)	
Selling and fundraising costs	(13,468,386)	(13,851,191)	(382,805)	30.5
Depreciation and amortisation	(5,432,853)	(4,024,895)	1,407,958	30.6
Impairment loss	-	(1,937,612)	(1,937,612)	30.7
Finance costs	(625)	(193)	432	
Lease rentals on operating lease	(7,500)	(14,149)	(6,649)	
Debt impairment	(520,517)	(7,900)	512,617	30.8
Fixed assets written off	-	(224,921)	(224,921)	30.9
General expenses	(21,527,224)	(22,372,480)	(845,256)	30.10
Total expenditure	(70,140,239)	(72,406,920)	(2,266,681)	
Deficit before taxation	(4,231,125)	(2,655,883)	1,575,242	

STATEMENT OF COMPARISON OF BUDGET AND ACTUAL AMOUNTS

FOR THE YEAR ENDED 31 MARCH 2020

	Approved Budget	Actual amounts on comparable basis	Difference between final budget and actual	Reference
STATEMENT OF FINANCIAL POSITION				
ASSETS				
Current Assets				
Receivables from exchange transactions	2,000,000	1,976,789	(23,211)	-
Cash and cash equivalents	42,869,604	80,218,521	37,348,917	30.11
	44,869,604	82,195,310	37,325,706	-
Non-Current Assets				
Fixed assets	149,990,587	159,191,502	9,200,915	30.12
Total Assets	194,860,191	241,386,812	46,526,621	-
LIABILITIES				
Current Liabilities				
Payables from exchange transactions	4,000,000	2,270,586	(1,729,414)	30.13
Unspent conditional grants and receipts	40,000,000	75,809,342	35,809,342	30.16
Provisions	500,000	500,318	318	-
Total Liabilities	44,500,000	78,580,245	34,080,245	-
Net Assets	150,360,191	162,806,567	12,446,376	-
NET ASSETS				
Reserves				
Revaluation reserve	3,308,295	3,695,421	387,126	30.14
Capital grants reserve	134,781,976	143,282,378	8,500,402	30.12
Accumulated surplus	12,269,920	15,828,768	3,558,848	30.15
Total Net Assets	150,360,191	162,806,567	12,446,376	-

The period of the approved budget was for the year 1 April 2019 to 31 March 2020. The budget included all the divisions of The Market Theatre Foundation: Corporate, Production, Market Laboratory, Market Photo Workshop and the Windybrow Arts Centre.

ACCOUNTING POLICIES

FOR THE YEAR ENDED 31 MARCH 2020

1. Presentation of Annual Financial Statements

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

These annual financial statements have been prepared on an accrual basis of accounting and are in accordance with historical cost convention as the basis of measurement, unless specified otherwise.

All figures have been rounded to the nearest rand.

A summary of the significant accounting policies, which have been consistently applied in the preparation of these annual financial statements, are disclosed below.

1.1 Presentation currency

These annual financial statements are presented in South African Rand, which is the functional currency of the entity.

1.2 Going concern assumption

These annual financial statements have been prepared based on the expectation that the entity will continue to operate as a going concern for the foreseeable future.

1.3 Significant judgements and sources of estimation uncertainty

In preparing the annual financial statements, management is required to make estimates and assumptions that affect the amounts represented in the annual financial statements and related disclosures. Use of available information and the application of judgement is inherent in the formation of estimates. Actual results in the future could differ from these estimates which may be material to the annual financial statements. Significant judgements include:

Provisions

Provisions were raised and management determined an estimate based on the information available. Additional disclosure of these estimates of provisions are included in note 13 - Provisions.

Useful lives of property, plant and equipment and other fixed assets

The entity's management determines the estimated useful lives and related depreciation charges for property, plant and equipment and other fixed assets. This estimate is based on the period in which the assets'

future economic benefits or service potential is expected to be consumed by The Market Theatre Foundation.

In assessing whether there is any indication that the expected useful life of an asset has changed, an entity considers the following indications:

The entity has changed the manner in which the asset is used. The entity has made a decision to dispose of the asset in a future reporting period(s) such that this decision changes the expected period over which the asset will be used. Technological, environmental, commercial or other changes that occurred during the reporting period that have, or will, change the use of the asset. The asset is approaching the end of its previously expected useful life. If there is evidence that the condition of the asset improved or declined based on assessments undertaken during the reporting period.

If there is an indication that an asset may be impaired, the recoverable amount is estimated for the individual asset. If the recoverable amount of an asset is less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. That reduction is an impairment loss. An impairment loss of assets carried at cost less accumulated depreciation is recognised immediately in surplus or deficit.

1.4 Investment property

Investment property is recognised as an asset when, it is probable that the future economic benefits or service potential that are associated with the investment property will flow to the entity, and the cost or fair value of the investment property can be measured reliably.

Investment property is initially recognised at cost. Transaction costs are included in the initial measurement.

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

Investment property is derecognised on disposal or when the investment property is permanently withdrawn from use and no future economic benefits or service potential are expected from its disposal.

Gains or losses arising from the retirement or disposal of investment property is the difference between the net disposal proceeds and the carrying amount of the asset and is recognised in surplus or deficit in the period of retirement or disposal.

1.5 Property, plant and equipment

The cost of an item of property, plant and equipment is recognised as an asset when:

- it is probable that future economic benefits or service potential associated with the item will flow to the entity; and
- the cost of the item can be measured reliably.

Property, plant and equipment is initially measured at cost.

The cost of an item of property, plant and equipment is the purchase price and other costs attributable to bring the asset to the location and condition necessary for it to be capable of operating in the manner intended by management. Trade discounts and rebates are deducted in arriving at the cost.

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

Costs include 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.

Recognition of costs in the carrying amount of an item of property, plant and equipment ceases when the item is in the location and condition necessary for it to be capable of operating in the manner intended by management.

Property, plant and equipment is carried at cost less accumulated depreciation and any impairment losses. Property, plant and equipment are depreciated on the straight line basis over their expected useful lives to their estimated residual value.

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

Item	Depreciation method	Average useful life
Land	Straight line	Infinite
Buildings	Straight line	50 years
Leasehold improvements	Straight line	10 to 30 years
Furniture and fixtures	Straight line	10 to 34 years
Motor vehicles	Trade value	N/A
IT equipment	Straight line	4 to 6 years
Books	Straight line	10 to 15 years

The entity assesses at each reporting date whether there is any indication that the entity expectations about the residual value and the useful life of an asset have changed since the preceding reporting date. If any such indication exists, the entity revises the expected useful

life and/or residual value accordingly. The change is accounted for as a change in an accounting estimate.

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

1.6 Intangible assets

An asset is identifiable if it either:

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

An intangible asset is recognised when:

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

The entity assesses the probability of expected future economic benefits or service potential using reasonable and supportable assumptions that represent management's best estimate of the set of economic conditions that will exist over the useful life of the asset.

Intangible assets are carried at cost less any accumulated amortisation and any impairment losses.

Amortisation is provided to write down the intangible assets on a straight line to the residual values at 25% per annum. The residual values of intangible assets are regarded as zero due to the fact that intangible assets are not resaleable.

The amortisation period and the amortisation method for intangible assets are reviewed at each reporting date.

Intangible assets are derecognised:

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

1.7 Heritage assets and collectibles

Heritage assets are assets that have a cultural, environmental, historical, natural, scientific, technological or artistic significance and are held indefinitely for the benefit of present and future generations. A heritage asset is recognised as an asset if it is probable that future economic benefits or service potential associated with the asset will flow

to the economic entity, and the cost or fair value of the asset can be measured reliably. Heritage assets are measured at cost. After recognition as assets the heritage assets are carried at cost less any accumulated impairment losses. At each reporting date heritage assets are assessed for impairment. If any such indication exists, the recoverable amount or recoverable service amount of the heritage assets are estimated. A heritage asset is derecognised on disposal or when no future economic benefit or service potential is expected from its use or disposal. The gain or loss arising from the derecognition of a heritage asset is the difference between the net disposal proceeds and the carrying value. Such difference is recognised in surplus or deficit when the heritage asset is derecognised.

Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire an asset at the time of its acquisition or construction or, where applicable, the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Standards of GRAP.

Heritage assets are assets that have a cultural, environmental, historical, natural, scientific, technological or artistic significance and are held indefinitely for the benefit of present and future generations.

Initial measurement

Heritage assets are measured at cost.

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

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

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

1.8 Government grants

Government grants are recognised when there is reasonable assurance that:

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

Government grants are measured at the amount of the increase in net assets recognised by the entity.

Government grants towards overheads are recognised as revenue, except to the extent that a liability is also recognised in respect of the same inflow.

1.9 Financial instruments

A financial instrument is any contract that gives rise to a financial asset of one entity and a financial liability or a residual interest of another entity.

A financial asset is:

- cash;
- a residual interest of another entity; or
- a contractual right to:
 - receive cash or another financial asset from another entity; or
 - exchange financial assets or financial liabilities with another entity under conditions that are potentially favourable to the entity.

A financial liability is any liability that is a contractual obligation to:

- deliver cash or another financial asset to another entity; or
- exchange financial assets or financial liabilities under conditions that are potentially unfavourable to the entity.

Classification

The entity has the following types of financial assets (classes and category) as reflected on the face of the statement of financial position or in the notes thereto:

Class	Category
Cash and cash equivalents	Financial asset measured at fair value
Receivables	Financial asset measured at fair value

The entity has the following types of financial liabilities (classes and category) as reflected on the face of the statement of financial position or in the notes thereto:

Class	Category
Payables	Financial liability measured at fair value
Unspent conditional grants	Financial liability measured at fair value

Initial recognition

The entity recognises a financial asset or a financial liability in its statement of financial position when the entity becomes a party to the contractual provisions of the instrument.

The entity recognises financial assets using trade date accounting.

Initial measurement of financial assets and financial liabilities

The entity measures a financial asset and financial liability initially at its fair value plus transaction costs that are directly attributable to the acquisition or issue of the financial asset or financial liability.

Subsequent measurement of financial assets and financial liabilities

The entity measures all financial assets and financial liabilities after initial recognition using the following categories:

- Financial instruments at fair value.
- Financial instruments at amortised cost.
- Financial instruments at cost.

Fair value measurement considerations

Short-term receivables and payables are not discounted where the initial credit period granted or received is consistent with the terms used in the public sector, either through established practices or legislation.

Gains and losses

A gain or loss arising from a change in the fair value of a financial asset or financial liability measured at fair value is recognised in surplus or deficit.

Derecognition

Financial assets

The entity derecognises a financial asset only when the contractual rights to the cash flows from the financial asset expire, are settled or waived;

On derecognition of a financial asset in its entirety, the difference between the carrying amount and the sum of the consideration received is recognised in surplus or deficit.

Financial liabilities

The entity removes a financial liability (or a part of a financial liability) from its statement of financial position when it is extinguished — i.e. when the obligation specified in the contract is discharged, cancelled, expires or waived.

Statutory receivables are receivables that arise from legislation, supporting regulations, or similar means, and require settlement by another entity in cash or another financial asset.

Carrying amount is the amount at which an asset is recognised in the statement of financial position.

The cost method is the method used to account for statutory receivables that requires such receivables to be measured at their transaction amount, plus any accrued interest or other charges (where applicable) and, less any accumulated impairment losses and any amounts derecognised.

Nominal interest rate is the interest rate and/or basis specified in legislation, supporting regulations or similar means.

The transaction amount (for purposes of this Standard) for a statutory receivable means the amount specified in, or calculated, levied or charged in accordance with, legislation, supporting regulations, or similar means.

1.10 Leases

Operating leases - lessee

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

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

1.11 Impairment

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

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

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

Recoverable amount is the higher of fair value less cost to sell and the value in use. In assessing the value in use, the estimated future cashflows are discounted to their present value using a discount rate that reflects current market assessments of the time value of money and the risks specific to the asset.

1.12 Employee benefits

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

Short-term employee benefits

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

Short-term employee benefits include items such as:

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

- bonus, incentive and performance related payments payable within twelve months after the end of the reporting period in which the employees render the related service.

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

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

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

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

Employment benefits: Defined contribution plans

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

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

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

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

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

1.13 Provisions

Provisions are recognised when:

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

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

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

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

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

Contingent assets and contingent liabilities are not recognised. Contingencies are disclosed in note 24.

1.14 Revenue from exchange transactions

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

Revenue is measured at the fair value of the consideration received or receivable, net of trade discounts and volume rebates.

Revenue arising from the use by others of entity assets yielding interest, royalties and dividends or similar

distributions is recognised when:

- It is probable that the economic benefits or service potential associated with the transaction will flow to the entity, and
- The amount of the revenue can be measured reliably.

Interest is recognised, in surplus or deficit, using the effective interest rate method.

Royalties are recognised as they are earned in accordance with the substance of the relevant agreements.

Dividends or similar distributions are recognised, in surplus or deficit, when the entity's right to receive payment has been established.

Service fees included in the price of the product are recognised as revenue over the period during which the service is performed.

1.15 Revenue from non-exchange transactions

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

Recognition

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

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

Measurement

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

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

1.16 Investment income

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

1.17 Comparative figures

Where necessary, comparative figures have been reclassified to give a more appropriate comparison.

1.18 Events after reporting date

Events after reporting date are those events, both favourable and unfavourable, that occur between the reporting date and the date when the financial statements are authorised for issue. Two types of events can be identified.

- those that provide evidence of conditions that existed at the reporting date (adjusting events after the reporting date); and
- those that are indicative of conditions that arose after the reporting date (non-adjusting events after the reporting date).

The entity will adjust the amount recognised in the financial statements to reflect adjusting events after the reporting date once the event occurred.

The entity will disclose the nature of the event and an estimate of its financial effect or a statement that such estimate cannot be made in respect of all material non-adjusting events, where non-disclosure could influence the economic decisions of users taken on the basis of the financial statements.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS

2. NEW STANDARDS AND INTERPRETATIONS

Standards and interpretations issued, but not yet effective

The entity has not applied the following standards and interpretations, which have been published and are mandatory for the entity's accounting periods beginning on or after 01 April 2020 or later periods:

Standard/Interpretation	Effective Date	Expected Impact
GRAP 104 (amended): Financial Instruments	To be advised	Unlikely there will be a material impact

3. INVESTMENT PROPERTY

	2020			2019		
	Cost	Accumulated depreciation	Carrying value	Cost	Accumulated depreciation	Carrying value
Land	1,002,495	-	1,002,495	1,002,495	-	1,002,495
Buildings	523,721	(43,641)	480,080	523,721	(33,167)	490,554
Total	1,526,216	(43,641)	1,482,575	1,526,216	(33,167)	1,493,049

Reconciliation of investment property - 2020

	Opening balance	Depreciation	Total
Land	1,002,495	-	1,002,495
Buildings	490,554	(10,474)	480,080
	1,493,049	(10,474)	1,482,575

Reconciliation of investment property - 2019

	Opening balance	Depreciation	Total
Land	1,002,495	-	1,002,495
Buildings	501,028	(10,474)	490,554
	1,503,523	(10,474)	1,493,049

4. PROPERTY, PLANT AND EQUIPMENT

	2020			2019		
	Cost	Accumulated depreciation and accumulated impairment	Carrying value	Cost	Accumulated depreciation and accumulated impairment	Carrying value
Land	8,926,673	-	8,926,673	8,926,673	-	8,926,673
Buildings	92,316,582	(6,621,513)	85,695,069	92,316,582	(4,664,273)	87,652,309
Furniture and fixtures	18,075,160	(7,954,203)	10,120,957	14,764,562	(6,903,517)	7,861,045
Motor vehicles	477,018	(213,051)	263,967	477,018	(210,430)	266,588
IT equipment	3,616,412	(2,590,861)	1,025,551	3,611,672	(2,425,985)	1,185,687
Leasehold improvements	1,898,803	(880,003)	1,018,800	1,441,022	(742,855)	698,167
Books	97,850	(63,590)	34,260	97,850	(53,805)	44,045
Work in progress	17,581	-	17,581	3,366,369	-	3,366,369
Total	125,426,079	(18,323,221)	107,102,858	125,001,748	(15,000,865)	110,000,883

Reconciliation of property, plant and equipment - 2020

	Opening balance	Additions	Disposals	Transfers	Depreciation	Impairment loss	Total
Land	8,926,673	-	-	-	-	-	8,926,673
Buildings	87,652,309	-	-	-	(1,957,240)	-	85,695,069
Furniture and fixtures	7,861,045	3,814,628	(183,533)	-	(1,371,183)	-	10,120,957
Motor vehicles	266,588	-	-	-	(2,621)	-	263,967
IT equipment	1,185,686	416,764	(41,389)	-	(535,510)	-	1,025,551
Leasehold improvements	698,168	457,781	-	-	(137,149)	-	1,018,800
Books	44,045	-	-	-	(9,785)	-	34,260
Work in progress	3,366,369	17,581	-	(1,428,757)	-	(1,937,612)	17,581
	110,000,883	4,706,754	(224,922)	(1,428,757)	(4,013,488)	(1,937,612)	107,102,858

Reconciliation of property, plant and equipment - 2019

	Opening balance	Additions	Disposals	Transfers	Depreciation	Total
Land	8,926,673	-	-	-	-	8,926,673
Buildings	89,208,945	397,165	-	-	(1,953,801)	87,652,309
Furniture and fixtures	8,185,231	1,082,047	(184,086)	1,000	(1,223,147)	7,861,045
Motor vehicles	268,888	-	-	-	(2,300)	266,588
IT equipment	1,384,683	293,289	(49,288)	-	(442,997)	1,185,687
Leasehold improvements	814,914	-	-	-	(116,747)	698,167
Books	53,830	-	-	-	(9,785)	44,045
Work in progress	276,192	3,090,177	-	-	-	3,366,369
	109,119,356	4,862,678	(233,374)	1,000	(3,748,777)	110,000,883

Pledged as security

During the financial year there was no property, plant and equipment pledged as security

Details of properties

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

Market Square block includes consolidated Erf 624, Newtown. The construction of the Market Square block was completed at the end of 2016. The project was funded by capital works grants from DSAC.

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

5. INTANGIBLE ASSETS

	2020			2019		
	Cost	Accumulated amortisation and accumulated impairment	Carrying value	Cost	Accumulated amortisation and accumulated impairment	Carrying value
Computer software	7,454	(932)	6,522	-	-	-

Reconciliation of intangible assets - 2020

	Opening balance	Additions	Amortisation	Total
Computer software	-	7,454	(932)	6,522

Reconciliation of intangible assets - 2019

	Opening balance	Disposals	Amortisation	Total
Computer software	9,298	(5,770)	(3,528)	-

6. HERITAGE ASSETS AND COLLECTIBLES

	2020			2019		
	Cost / Valuation	Accumulated impairment losses	Carrying value	Cost / Valuation	Accumulated impairment losses	Carrying value
Art collections, musical instruments and books	3,734,421	-	3,734,421	3,734,421	-	3,734,421
Historical buildings	46,865,126	-	46,865,126	46,865,126	-	46,865,126
Total	50,599,547	-	50,599,547	50,599,547	-	50,599,547

Reconciliation of heritage assets and collectibles - 2020

	Opening balance	Total
Art collections, musical instruments and books	3,734,421	3,734,421
Historical buildings	46,865,126	46,865,126
	<u>50,599,547</u>	<u>50,599,547</u>

Reconciliation of heritage assets and collectibles - 2019

	Opening balance	Revaluation increase/ (decrease)	Total
Art collections, musical instruments and books	3,348,295	386,126	3,734,421
Historical buildings	46,865,126	-	46,865,126
	<u>50,213,421</u>	<u>386,126</u>	<u>50,599,547</u>

Pledged as security

During the financial year there was no heritage asset pledged as security

Expenditure incurred to repair and maintain heritage assets

	2020	2019
Expenditure incurred to repair and maintain heritage assets included in Statement of Financial Performance		
Building maintenance	-	424,497
Windybrow heritage house renovation costs	160,345	10,840,630
Shlom Eating House	-	1,246,330
Market Theatre building	847,713	34,778,166
	<u>1,008,058</u>	<u>47,289,623</u>

The historical buildings consist of the Shlom Eating House, the Windybrow Randlord house and the Market Theatre building. The Shlom house, built in 1914 on Erf 608 Newtown, was acquired in March 2013. The ruin of this building has been restored as part of the Market Square building project. The construction cost of the Shlom Eating House is disclosed as the value of the house. The construction of the Shlom Eating House was complete at 30 November 2016.

The Windybrow heritage house was designed by William Leck in the pseudo-tudor style and built in 1896 on several acres of steep rocky ground at the end of Pietersen Street and the north end of Nugget Street. It was the second home for industrialist Theodore 'Teddy' Reunert and named after the poet Robert Southey's home in the English Lake district. The renovation cost of the Windybrow heritage house is disclosed as the value of the house. The renovation project was complete in July 2016.

The Market Theatre building, the old Indian fruit market with its steel arches and its soaring, cathedral-like dome was built in 1916 and served the people of Johannesburg for almost 60 years. Considered to be one of the most superb pieces of organic architecture in South Africa, it formed the eastern portion of the sprawling building which housed the city's produce market – a massive steel structure shipped from Britain and constructed on site. On June 21, 1976 the doors of the converted produce market opened to admit a theatre audience. Only weeks before the opening night, the Trustees had to take a stand for a complete non-racial status to the Market. The renovation cost of the Theatre building is disclosed as its value.

Revaluations of collectibles

Musical instruments: The effective date of the revaluation was 2019/05/03. The revaluation of the instruments was performed by an independent valuer, Mr Raymond Frank Cugnolio of The Piano Man. The values were based on estimated market value of the instruments.

Artwork: The effective date of the revaluation was 2019/05/05. Revaluations of the artwork were performed by an independent valuer, Mr Willem van Rensburg of Strauss and Co. The valuation was done on the cost to replace the artworks with similar items purchased in the ordinary retail market.

Books: The effective date of the revaluation was 2019/04/24. The revaluation of the books was performed by an independent valuer, Ms Angela Spencer of Spencer Library Services. The value was determined directly by reference to observable prices in an active market.

Revaluation of collectibles is done every 3 years.

	2020	2019
7. RECEIVABLES FROM EXCHANGE TRANSACTIONS		
Trade debtors from exchange transactions	1,566,321	1,911,234

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

Trade and other receivables are unsecured, bear no interest and are expected to be settled within 30 days of date of invoice.

8. RECEIVABLES FROM NON-EXCHANGE TRANSACTIONS

Utility deposits	115,466	111,138
Prepayments	150,525	-
Staff debtors	144,477	29,724
	410,468	140,862

9. CASH AND CASH EQUIVALENTS

Cash and cash equivalents consist of:

Cash on hand	9,444	9,922
Bank balances	80,209,077	58,825,090
	80,218,521	58,835,012
Bank balances held in respect of unutilised grants	74,417,384	54,021,945
Bank balances excluding unutilised grants	5,801,137	4,813,067
	80,218,521	58,835,012

Cash and cash equivalents held by the entity in respect of unutilised grants are not available for use for any other purpose other than that specified by the funder.

10. REVALUATION RESERVE.

Opening balance	3,695,421	3,308,295
Change during the year	-	387,126
Closing balance	3,695,421	3,695,421

11. CAPITAL GRANTS RESERVE

Brought forward from previous year	145,052,899	145,824,444
Utilisation of reserve	(3,625,343)	(4,222,087)
Capital works grant received	1,854,822	3,450,542
Closing balance	143,282,378	145,052,899

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

12. UNSPENT CONDITIONAL GRANTS AND RECEIPTS

Unspent conditional grants and receipts comprise of:

Atterbury	4,780,639	5,256,000
DSAC - conditional grant in respect of capital works for building projects	68,003,759	45,675,948
DSAC - project grants	1,105,503	587,122
Giselle Wulfsohn	838	5,978
Other funders	1,256,943	557,239
Open Society Foundation	245,566	443,182
Tierney Fellowship	27,052	13,554
US Embassy	39,150	-
Dutch Embassy	33,452	-
Pro Helvetia grant	69,817	33,291
Prins Clause award	246,623	1,449,631
	75,809,342	54,021,945

Movement during the year

Balance at the beginning of the year	54,021,945	51,541,088
Additions during the year	32,816,896	20,846,943
Income recognition during the year	(9,174,677)	(14,915,544)
Capital works expenditure incurred	(1,854,822)	(3,450,542)
	75,809,342	54,021,945

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

13. PROVISIONS

Reconciliation of provisions - 2020

	Opening balance	Additions	Utilised during the year	Total
Provision for bonus	496,892	500,318	(496,892)	500,318

Reconciliation of provisions - 2019

	Opening balance	Additions	Utilised during the year	Total
Provision for bonus	580,650	496,892	(580,650)	496,892

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

	2020	2019
14. PAYABLES FROM EXCHANGE TRANSACTIONS		
Trade payables	893,017	1,704,036
Accrued expenses	1,180,177	1,131,553
Deposits received	197,392	163,710
	<u>2,270,586</u>	<u>2,999,299</u>

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

15. INCOME

Trading income	2,688,364	1,888,559
MPW income	1,032,169	1,018,449
Programme income	3,397,946	3,927,506
Reversal of utility charges by the City of Johannesburg	1,612,094	-
	<u>8,730,573</u>	<u>6,834,514</u>

Reversal of utility charges by the City of Johannesburg (COJ): The MTF employed a consultant to investigate the exorbitant charges by the COJ on one of the utility accounts. In January 2020 the COJ reversed R1,6 million of previous charges.

16. REVENUE FROM NON-EXCHANGE TRANSACTIONS: GOVERNMENT GRANTS

Operating grants

DSAC - Medium-Term Expenditure Framework (MTEF) allocation	48,709,000	46,303,000
DSAC project grant received	2,481,619	6,776,328
	<u>51,190,619</u>	<u>53,079,328</u>

Capital grants

DSAC Capital Works grant	1,379,462	3,450,542
	<u>52,570,081</u>	<u>56,529,870</u>

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

17. REVENUE FROM NON-EXCHANGE TRANSACTIONS - OTHER

Public contributions and donations	7,325,410	8,139,216
Public contributions and donations for capital works	475,361	-
	<u>7,800,771</u>	<u>8,139,216</u>

18. IMPAIRMENT OF ASSETS

Impairments

Property, plant and equipment	1,937,612	-
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The DSAC committed capital works funding to develop an arts centre in Doornfontein for the Windybrow. The planning and design of the arts centre was done. In November 2019 the DSAC called for a reprioritisation of capital works funds and withdrew the commitment to fund an arts centre, but agreed to fund the renovation of the existing Windybrow theatre as well as the renovation of the Barney Simon Theatre. The planning and design costs for the arts centre was therefore impaired.

19. INTEREST PAID

Trade and other payables	193	1,881
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20. TAXATION

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

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

	2020	2019
21. SURPLUS FROM OPERATIONS		
Surplus from operations for the year is stated after accounting for the following:		
Remuneration, other than to employees, for:		
Chief Executive Officer		
- Salary	1,360,170	1,320,258
- Pension	101,260	253,322
- Annual bonus	163,285	97,297
Chief Financial Officer		
- Salary	1,366,014	1,346,000
- Annual bonus	145,369	140,665
Artistic Director		
- Salary	1,113,597	1,164,182
- Annual bonus	120,907	108,837
- Theatre director's fees	-	430,000
- Pension	89,290	85,794
Total for key employees	4,459,893	4,946,355
Non-executives		
Members of Council for serving on Council and Council Committees		
- K Gumbi (Chairman March 2018 to December 2018)	-	51,294
- Dr S Mokone-Matabane	-	21,360
- J B Spector	-	11,605
- S Twala	56,204	59,128
- K Xaba	52,296	63,267
- G Dumas (Chairman from April 2018)	80,142	83,070
- U Malunga	-	16,926
- S Naidoo	126,070	66,857
- N Maharaj	161,162	96,672
- A le Roux	54,002	7,812
- P Klotz	29,614	5,208
- K Nyatumba	51,712	8,454
Non-Council members serving on Council Committees		
- MK Maponya (Audit committee chairman from February 2019)	-	60,438
- ML Pududu	-	14,404
- SF Mudau	-	140,930
- N Bamazu	-	10,429
- S Gounden (Audit committee chairman from February 2019)	56,121	8,634
- R Rajcoomar	26,190	5,238
- M Mavumengwana	26,190	5,238
Skills development levy	7,197	-
Subtotal for Council members and Council committees	726,900	736,964
Total	5,179,596	5,683,313

21. SURPLUS FROM OPERATIONS (CONTINUED)

Council members 2020	Remuneration for Council meetings	Remuneration for other Council committess	Reimbursements	Total
G Dumas (Chairman)	80,142	-	7,263	87,405
S Twala	43,550	12,654	105,028	161,232
K Xaba	33,098	19,198	1,298	53,594
S Naidoo	64,454	61,616	22,537	148,607
N Maharaj (Vice chair)	72,846	88,316	39,071	200,233
A le Roux	36,582	17,420	2,569	56,571
P Klotz	19,162	10,452	4,349	33,963
K Nyatsumba	31,356	20,356	6,557	58,269
I Mahomed	-	-	-	-
	<u>381,190</u>	<u>230,012</u>	<u>188,672</u>	<u>799,874</u>

Council members 2019	Remuneration for Council meetings	Remuneration for other Council committess	Reimbursements	Total
K Gumbi (Chairman up to December 2017)	51,294	-	165,297	216,591
Dr S Mokone-Matabane	11,718	9,642	-	21,360
JB Spector	11,605	-	-	11,605
S Twala	41,013	18,115	154,205	213,333
K Xaba	42,315	20,952	-	63,267
G Dumas (Chairman from April 2018)	62,238	20,832	-	83,070
U Malunga	-	16,926	1,466	18,392
S Naidoo	40,362	26,495	15,103	81,960
N Maharaj	62,844	33,828	14,774	111,446
A le Roux	7,812	-	-	7,812
P Klotz	5,208	-	329	5,537
K Nyatsumba	5,208	3,246	269	8,723
	<u>341,617</u>	<u>150,036</u>	<u>351,443</u>	<u>843,096</u>

Audit and Risk committee	Remuneration 2020	Remuneration 2019
S Gounden (Chairman)	56,121	8,634
R Rajcoomar	26,190	5,238
M Mavumengwana	26,190	5,238
I Mahomed	-	-
MK Maponya (Chairman until January 2019)	-	60,438
ML Pududu	-	14,404
SF Mudau	-	140,930
N Bamazu	-	10,429
	<u>108,501</u>	<u>245,311</u>

21. SURPLUS FROM OPERATIONS (CONTINUED)

Operating lease charges

Contractual amounts - Premises	49	48
Contractual amounts - Equipment	14,100	16,865
	14,149	16,913
Impairment on property, plant and equipment	1,937,612	-
Depreciation and amortisation	4,024,895	3,762,777
Employee costs	29,246,679	26,854,718
Auditors' remuneration	1,052,155	1,024,297
Loss on disposal of assets	224,921	239,145

22. NET CASH FLOWS FROM OPERATING ACTIVITIES

(Deficit) surplus	(2,655,883)	2,294,941
Adjustments for:		
Depreciation and amortisation	4,024,895	3,762,777
Interest received	(649,612)	(846,933)
Impairment deficit	1,937,612	-
Debt impairment	7,900	176,501
Changes in provisions	3,426	(83,758)
Loss on sale of assets	224,921	239,145
Changes in working capital:		
Receivables from exchange transactions decrease	67,407	(1,647,845)
Payables from exchange transactions decrease	(728,713)	(2,298,269)
	2,231,953	1,596,559

23. COMMITMENTS

Operating leases - as lessee

Minimum lease payments due

- within one year	48	48
- in second to fifth year inclusive	240	240
- later than five years	480	528
	768	816

During the year the Foundation awarded five tenders:

Ticketing system	798,739
Transport services	1,781,657
Security services	6,312,018
Internal audit	1,560,053
Facilities management	1,700,218
	12,152,685

Contract	Remaining period	2020	2019
		Capital commitment	Capital commitment
Cleaning outsourced services	7 months	320,267	1,044,906
Ticketing solutions	34 months	798,739	896,506
Internal audit	31 months	1,284,980	348,752
Transport services	34 months	1,667,407	-
Security services	34 months	5,977,895	-
Airconditioners services	7 months	39,358	34,214
Eco cleaning material	17 months	178,937	-
Lift maintenance	31 months	69,825	100,530
Window cleaning	15 months	121,039	188,056
Consulting Engineer	12 months	42,723	-
Networking security	19 months	40,120	69,517
Facilities management	34 months	1,700,218	-
Media monitoring		-	12,290
Airconditioners service		-	120,050
Disability lift maintenance		-	4,355
Armed response		-	1,350
Generator installation		-	1,334,612
		12,241,508	4,155,138

24. CONTINGENT LIABILITIES

In terms of section 53(3) of the PFMA the Foundation has to obtain approval from National Treasury to retain its accumulated surplus funds as at year end. A submission has been made to National Treasury in this regard. If approval is not granted by National Treasury to retain the surplus funds, a maximum amount of R16 million (2019: R17 million) would be repayable to National Treasury.

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

Fundi Communications and Advertising CC sues the Windybrow for payment of an outstanding invoice and contractual damages in the amount of R20 264 640. Should the case ultimately proceed to trial it will involve substantial legal fee and disbursement implications which is estimated in the amount of R700 000. The timing and outcome of this action is pending at the balance sheet date, and no provision for a liability has been made.

The Department of Sports, Arts and Culture committed in writing on 25 February 2016 that "it is appraised of the risks associated with the merger of the two institutions, and more especially the liabilities that the Windybrow Theatre brings to the merger." The Department gave assurance to the Council of the Market Theatre Foundation on the following:

- The Department will provide funds for all contingent liabilities that may arise during and after the merger of the two institutions.
- The Department will provide funds for the refurbishment of the Windybrow premises. Due to budget constraints, the refurbishment of the premises will be done in phases.
- Funds for legal costs (estimated at R700 000) will be sourced and ring-fenced from the current Windybrow allocation.

25. RELATED PARTIES

Relationships

Ultimate controlling entity Department of Sports, Arts and Culture

Related party balances

Unspent capital works and project grants

Department of Sports, Arts and Culture	68,003,759	45,675,948
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Related party transactions

Department of Sports, Arts and Culture (DSAC)

DSAC capital grant released to income from unspent portion	1,854,822	3,450,542
DSAC operating grant received	48,709,000	46,303,000
DSAC production grants received	2,481,619	6,776,328

The Market Theatre Foundation receives an annual grant from the Department of Sports, Arts and Culture. See note 21 for the remuneration paid to senior management and members of Council.

26. FINANCIAL INSTRUMENTS

Credit risk management

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

Exposure to credit risk

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

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

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

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

Financial assets at amortised cost	Carrying Amount 2020	Carrying Amount 2019
Bank balances - Ba1 rating	80,218,521	58,835,012
Receivables from exchange transactions	1,566,321	1,911,234
Receivables from non-exchange transactions	410,468	140,862
Sensitivity analysis		
Change in investments	1 %	1 %
Upward change	802,185	588,350
Downward change	(802,185)	(588,350)

Liquidity risk management

The institution manages liquidity risk by reviewing the bank and cash balances on a daily basis. All bank accounts are held with reputable banking institutions.

Exposure to liquidity risk

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

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

At 31 March 2020	Carrying amount	Total contractual cash flow	Not later than one year	1-5 years
Trade and other payables from exchange transactions	893,017	893,017	893,017	-
Unspent conditional grants and receipts	75,809,342	75,809,342	75,809,342	-
	<u>76,702,359</u>	<u>76,702,359</u>	<u>76,702,359</u>	<u>-</u>
At 31 March 2019	Carrying amount	Total contractual cash flow	Not later than one year	1-5 years
Trade and other payables from exchange transactions	1,704,036	1,704,036	1,704,036	-
Unspent conditional grants and receipts	54,021,945	54,021,945	54,021,945	-
	<u>55,725,981</u>	<u>55,725,981</u>	<u>55,725,981</u>	<u>-</u>

Interest rate risk

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

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

	2020	2019
Variable rate instruments		
Financial assets	<u>80,218,521</u>	<u>58,835,012</u>
Fixed rate instruments		
Financial liabilities – Trade and other payables from exchange transactions	(893,017)	(1,704,036)
Financial assets – Trade and other receivables from exchange transactions	1,566,321	1,911,234
	<u>673,304</u>	<u>207,198</u>

Fair value of financial instruments

At 31 March 2020 the carrying amounts of bank balances and cash, trade and other receivables, trade and other payables, unutilised subsidies and current portion of long term liabilities approximate their fair values due to the short term maturity of these assets and liabilities. The net fair value of the institution's financial assets and liabilities are stated below:

	Carrying value 2020	Fair value 2020
Assets		
Cash and cash equivalents	80,218,521	58,835,012
Trade and other receivables from exchange transactions	1,566,321	1,566,321
Liabilities		
Trade and other payables from exchange transactions	893,017	893,017
Unspent conditional grants and receipts	75,809,342	75,809,342

27. FRUITLESS AND WASTEFUL EXPENDITURE

Overpayment of a staff member	13,495	-
Catering paid for that arrived late	2,875	-
Recovered from staff members	(16,370)	-
	<u>-</u>	<u>-</u>

28. IRREGULAR EXPENDITURE

	2020	2019
Opening balance	2,145,612	1,759,052
Add: Irregular Expenditure - current year	35,887	2,145,612
Less: Amounts condoned	-	(1,759,052)
Closing Balance	2,181,499	2,145,612

Details of irregular expenditure – current year		2020
	Disciplinary steps taken/criminal proceedings	
Transactions with hardware store and plumber that was not tax compliant	Written warnings were issued	18,949
Hotel accommodation invoices were split to reduce the invoice amounts to be low the 3 quote threshold	Written warning was issued	16,938
		35,887

29. STAFF INFORMATION

	2020	2019
Number of employees	58	59

30. COMPARISON OF BUDGET AND ACTUAL AMOUNTS

30.1 Operating income exceeds the budget as a result of a correction of a Windybrow municipal water account that was reduced by R1,6 mil as a result of historical over charging, and R400 000 increase in event rentals generated in the past year.

30.2 The increased funding from the DSAC is a result of additional programme funding of R2,5 mil and capital works funding of R3,2 mil.

30.3 Public contributions and donations were R3,5 mil less than the budget as a result of the loss of large funders who withheld funding from the MTF during the turmoil of forensic investigations and hearings of the senior management of the MTF.

30.4 The personnel cost exceeded the budget as a result of the appointment of the company secretary which was not budgeted for, overspending on staff training for a skills audit and reimbursement for Council travel which was not budgeted for.

30.5 The unfavourable variance between the actual and budgeted selling and fundraising costs was caused by higher production costs as a result of increased funding raised and overseas travel that was not budgeted for.

30.6 The favourable variance on depreciation was caused by the heritage assets that are no longer depreciated as well as the delay in acquiring fixed assets during the year.

30.7 The development of the Windybrow Arts Centre was cancelled by DSAC and the balance of the DSAC funding was reprioritised.

30.8 Improved debt collection caused a positive variance in the debt impairment provision.

30.9 Fixed assets written off as a result of technological advances as well as assets that are no longer productive caused the unfavourable variance.

30.10 The overspending on general expenses was a result of overspending on repairs and maintenance for unforeseen maintenance such as leaking roofs and consulting fees incurred during the hearings of senior personnel.

30.11 Cash and cash equivalents and unspent grants exceeded the budget as capital works funds were approved and paid by DSAC in March 2020 and will be spent in the new financial year.

30.12 Heritage assets were depreciated in previous years. This accounting policy was amended in 2019. However, the 2020 budget was finalised before the change in the accounting policy. The reversal of previous years' depreciation as well as the current years depreciation caused this variance.

30.13 The correction by the City of Johannesburg of the Windybrow water account in the amount of R1,6 million caused the variance in payables.

30.14 The budget did not take into account the revaluation done in 2019 after the budget was completed.

30.15 The positive variance in the Accumulated surplus for the year is a result of the positive variance in the surplus brought forward from the 2018/19 year as reflected in the Statement of Financial Performance.

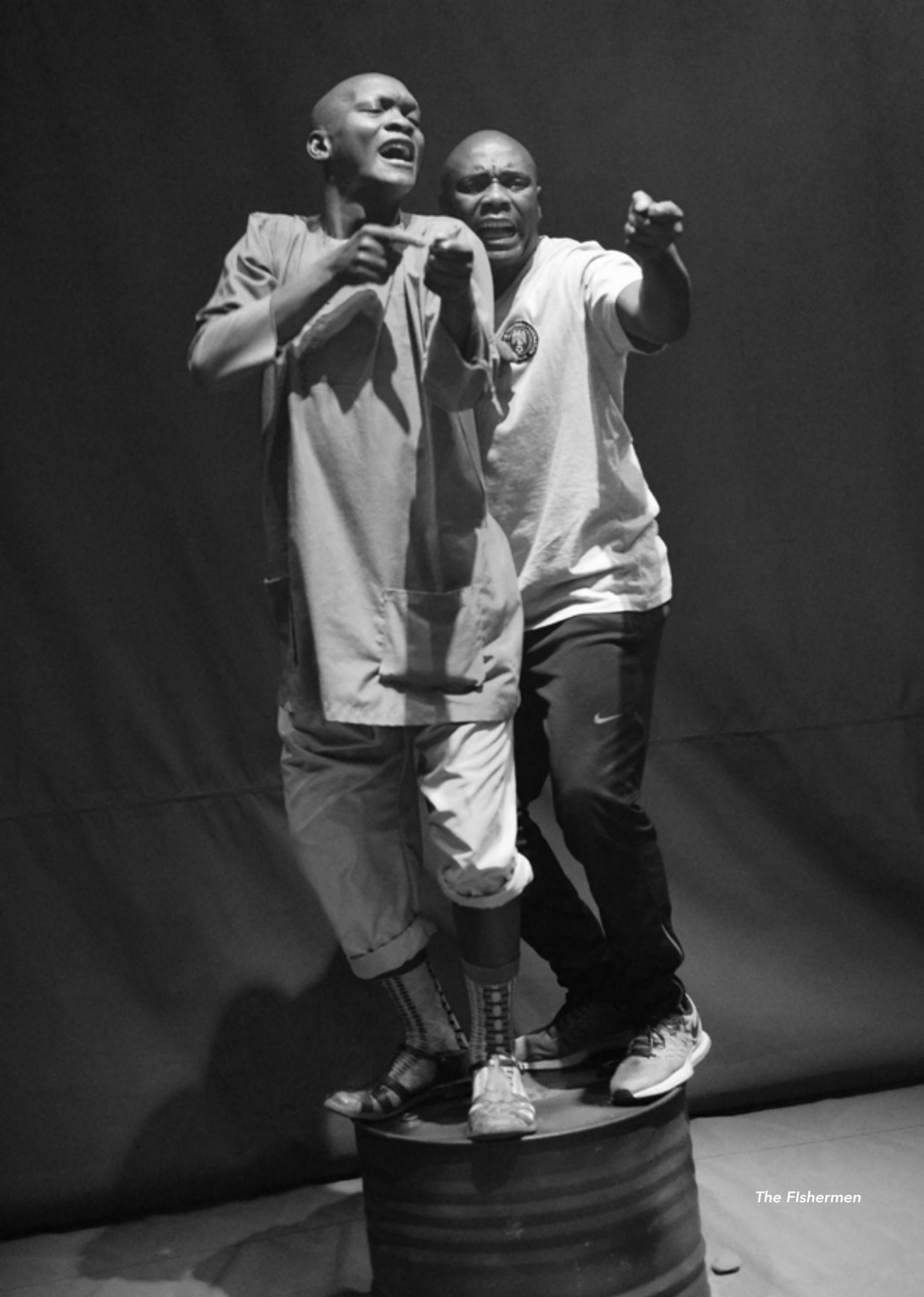
30.16 DSAC approved the reprioritisation of capital works funds which delayed the capital works projects and allocated new funds to replace all theatre lights in the last week of March 2020. These funds were not foreseen when the budget was done.

31. EVENTS AFTER THE REPORTING DATE

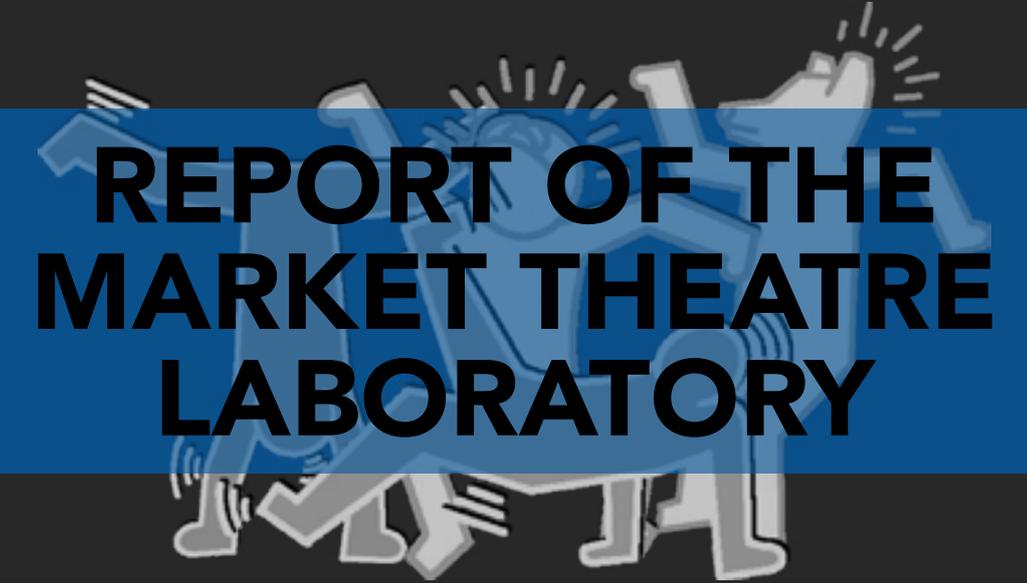
During the last week of March 2020, the Market Theatre shut down its premises as a result of the National Lockdown announced by the President, Mr Cyril Ramaphosa. The Market Theatre Foundation has remained committed to supporting government's efforts to combat Covid-19 and at the same time to find alternate ways online to serve the student communities at the Market Theatre Laboratory and Market Photo Workshop. The long closure of the theatre and the schools will have a direct impact on box office income and venue hire income as well as tuition fee income. The effect of the pandemic on the income of the Market Theatre will be material but the cost of the productions and student programmes will also reduce as a result of the lock down. The 2020/21 Budget has been adjusted and Council is satisfied that The Market Theatre Foundation will remain a going concern for the foreseeable future.

SCHEDULE OF OPERATING COSTS

	2020	2019
Selling and fundraising costs		
Marketing and advertising	536,043	821,939
Production costs	12,588,776	17,000,976
Travel and per diems - local	539,131	514,168
Travel and per diems - overseas	187,241	104,424
Total selling costs	13,851,191	18,441,507
Personnel costs		
Salaries and wages	27,780,499	25,511,636
Staff transport	538,461	665,603
Staff training	433,330	179,906
Staff welfare	111,902	50,945
Internal audit fees	205,704	144,130
Secretarial fees	176,783	302,498
Total personnel costs	29,246,679	26,854,718
Personnel cost as % of total operating costs	40 %	38 %
Administration costs		
Auditors remuneration	1,052,155	1,024,297
Communications	125,464	205,105
Performance payments	355,325	581,825
Computer expenses	672,533	598,074
Other expenses	712,596	918,947
Insurance	678,841	654,380
Laboratory expenses	2,965,184	2,462,797
Legal fees	746,480	1,493,465
Photo workshop expenses	4,495,889	4,146,991
Repairs and maintenance	4,908,166	4,046,658
Security	2,047,445	1,927,119
Printing and stationery	295,644	246,143
Utilities	1,791,691	1,386,005
Consulting and professional fees	1,525,067	133,380
Total administration costs	22,372,480	19,825,186



The Fishermen



REPORT OF THE MARKET THEATRE LABORATORY

The Market Theatre Laboratory celebrated its 30th anniversary in 2019, which was a wonderful opportunity to bring together multiple generations of people who have been a fundamental part of the Market Theatre Laboratory's story, to celebrate what has remained constant through the Market Theatre Laboratory's various iterations: its commitment to providing a seedbed for the creation of new South African plays, and to the development of emerging theatre-makers.

The past year has presented extraordinary opportunities and challenges for the Market Theatre Laboratory, as several new partnerships and initiatives have both stretched our capacity, and established the Market Theatre Laboratory's reputation even more firmly on both a national and global level as a unique pioneer in performing arts education, and as a production incubator of socially relevant, artistically innovative theatre. Part of this growth is in the form of extensive international and national tours for multiple student and company productions (even as Covid19 puts these on hold) which offers a new model to create lasting, sustainable and rich opportunities for our students and alumni, and the compelling performances they make.

In the past three years, income generating projects initiated by the Market Theatre Laboratory have seen us make huge strides toward financial sustainability, which allows us to provide better support for students in need, through interventions such as the counselling programme we started in 2019, and the pilot breakfast project, in which we provided breakfast for the students each morning. This improved financial position has also enabled us to compensate our contract staff better for the huge amount of work they do in creating a safe and fertile environment for students to flourish.

As always, the investment, creativity and collaborative spirit of the staff, teachers and students has been the key to the Market Theatre Laboratory's successes this year. The high demand for spaces in both the part-time and full-time courses is an indication of how many people wish to participate in creative processes, rather than only experience the finished product. This thirst that people have to create and tell stories, and to share their humanity with others through performance, is the engine that drives the Market Theatre Laboratory's purpose.

Weekly classes at the Market Theatre Laboratory engage students in the following programmes:

1. Theatre and Performance (full-time two-year course)
2. Part-time acting course (Level 1, 2 & 3)
3. Part-time writing course (Module 1 & 2)
4. Open dance classes (twice weekly)
5. Children's Dance Classes (every Saturday)

all of whom gather in the pursuit of growing essential skills through learning, teaching, practise and experimentation.

2019 was a rewarding year of powerful, relevant and artistically innovative theatre being created and presented at the Market Theatre Laboratory. This was true across the board of student work, alumni productions, Kwasha Theatre Company and the professional independent theatre staged at the Ramolao Makhene Theatre. The longevity of some of the student productions is particularly exciting, as it speaks to the quality and relevance of theatre made by young people, and provides continued opportunities for cultural exchange, employment and creative engagement for Market Theatre Laboratory students and alumni. For example, *Hani: the Legacy*, which was created by students in 2016, celebrates its fifth anniversary this year, and is still scheduled to be touring in 2021. Perhaps even more encouraging are productions such as *Text Me When You Arrive*, where the vision for the work is driven entirely by students. This particular play, a searing satire about rape culture in South Africa, was initially conceptualized and created by second year students as part of their 'own work' project, was developed further when the cast were members of Kwasha Theatre Company, and continues to tour as an independent production.

The student productions this year continued along this trajectory. The second years created their own work, *Le Journal*, which was presented on the student platform of the National Arts Festival, where it won Best Script and Best Actor for the whole cast. *Le Journal* returned to the Market Theatre Laboratory's own Ramolao Makhene Theatre for a short season. This highly engaging play about false news and threats of state censorship presented and re-presented real events in South Africa's recent history from different angles, through the eyes of a journalist trying desperately to maintain his integrity and tell the truth. But whose truth?

For the fifth year, the second-year students participated in a partnership with Pop Art Theatre, a small independent theatre based in Johannesburg. They attended a course, titled *The Business of Theatre*, which encourages students to embrace a new financial model that views artists as entrepreneurs. While attending classes, the students created and marketed two shows, negotiated an agreement with Pop Art as a host theatre, and engaged in fundraising activities. During a week-long performance season, their aim was to sell enough tickets to make the production profitable. Furthermore, in participating in this course the students were both learning to conduct themselves as professionals and building relationships with industry experts. The 2019 Pop Art Theatre productions were *How To Crack a Coconut*, a new play written by Market Theatre Laboratory graduate Ncumisa Ndimeni and directed by Khutjo Green, and *GO!*, devised by the cast with the direction of Maude Sandham and Nikki Pilkington.

The first-year students were exceptionally fortunate to be able to perform in a professional Market Theatre Production, *No Easter Sunday for Queers*, written by award-winning poet and playwright Koleka Putuma, and directed by Mwenya Kabwe. The group worked with one of the most accomplished choral music composers in South Africa, Nhlanhla Mahlangu, while playing the chorus/choir in this experimental performance work, which was nominated for a Naledi Award. This project gave the students the opportunity to witness and interact with professional theatre-makers, and to perform on a stage with some of their most admired icons. It was also a rich engagement topically, being a challenging piece that aims to name and emphasise the murder of queer people, specifically lesbians, as hate crimes.

This process prepared them well for their own production, *Eclipsed: Phifalo Ye Ngwedi*, a play about the Life Esidimeni crisis, directed by Sylvaine Strike, choreographed by Phumlani Ndebele, and researched and dramaturged by Gina Shmukler. The cast drew on testimonies, articles, documentaries, news bulletins, and the commission statements and cross-examinations, as well as their personal responses to the tragedy, to create an impactful physical interpretation of this event and its aftermath. The production has been nominated for a Naledi Award in the Best Tertiary/Incubation category and has been offered several platforms to perform in 2020. It was presented at the National School of the Arts Festival of the Arts at the Lesedi Theatre, and was selected for the Arena Programme at the National Arts Festival, and the Pan African Creative Exchange, although these two festivals have been re-imagined in light of Covid19. Despite these immediate constraints, this exceptional play will remain relevant and moving, and hopefully will be performed for years to come.

The content and range of styles explored in these productions, as well as the numerous smaller projects in which the students participate, working both on their own and with professional creative teams, is a key part of providing fertile ground for students to find and develop their creative voices, while giving them the skills and knowledge to realise their own visions.

This positions the Market Theatre Laboratory uniquely as an education and development facility concerned both with providing access to quality theatre and performance training to marginalised youth, and with creating meaningful theatre that contributes to wider conversations about pertinent social

dynamics and realities. It becomes evident that the voices, theatrical innovations, and stories of young people are a force to be reckoned with.

Every year international teachers, performers, directors and writers visit Johannesburg and the Market Theatre. The Market Theatre Laboratory is fortunate to be able to engage with many of them to facilitate classes. This gives the theatre and performance students access to a wide range of theatrical approaches and inspirations and enables them to engage with an international network of theatre makers. In 2019, students had the opportunity to work with Abdoulaye Diallo from Senegal, Sebastien Lange from France/Mexico, Iker Ortiz De Zarate from Spain, Cynthia Croot from the U.S.A. and Tom Silburn from the U.K.

Kwasha Theatre Company, which was started in 2018 as a collaborative project between the Windybrow Arts Centre and the Market Theatre Laboratory as a bridge to help performing arts graduates establish their professional careers, yielded many successful projects, partnerships and experiences in its first year. 2019 built on the success of 2018, with Kwasha Theatre Company creating a diverse and theatrically exciting body of work throughout the year through multiple collaborative relationships. They began by creating their own work, with the mentorship of Prince Lamla, and the direction of two company members, Sinenhlanhla Mgeyi and Aaliyah Matintela. This production, *Currently (G)old*, which was an exploration of the concept of 'human rights' in South Africa's past and present, premiered at the Ramolao Makhene Theatre on Human Rights Day, and went on to perform at the National Arts Festival, where it won a Bronze Ovation and Best Ensemble Award, and at the Barney Simon Theatre, where it was nominated for three Naledi Awards. This is an excellent example of the company doing the work it should: giving emerging theatre-makers the opportunity to make their own work and develop their artistic voices, and thus helping them to create their own opportunities going forward, using the work they've made while in the company as a launchpad. *Currently (G)old* was invited to a human rights festival at Constitution Hill and to the Pan African Creative Exchange, although both events have been postponed. Following this success, the company embarked on a collaboration with Theatre Rocket on a co-production for the main platform at NAF, a one on one theatre experience called *Deurnis/Uzwelo*. This was a rare opportunity to explore a theatre style that is little practised in South Africa and was totally new to the company members. For the second year in a row, the company were able to do a collaborative project with the Centre for the Less Good Idea, Umsebenzi Ka BraShakes, directed by Hayleigh Evans and Phala O Phala. Finally, the company worked with the multi award-winning Theatre Duo, Mahlatsi Mokgonyana and Billy Langa, on a production of *Rhinoceros*, with the continued support of the French Institute of South Africa. This production toured to Durban and Cape Town after a successful season in Johannesburg. As a fully funded production, it was the first opportunity for the company to experience working with a large creative team, including dialogue coach Vanessa Cooke, lighting designer Mandla Mtshali, and set and costume designer Thando Lobese. This production has also been nominated for a Naledi Award.

A new intake of Kwasha Theatre Company members has been auditioned for 2020, and an exciting group of emerging theatre-makers began work on their first project, a play raising awareness about gender based violence, that will tour nationally to high

schools later this year.

In the Ramolao Makhene Theatre, our integration of a public performance programme, alongside student showcases, has provided an additional platform for independent theatre-makers, and helped the Market Theatre Laboratory establish its audience base. There are also several opportunities for the students to participate in these productions, as stage-managers, technical assistants, and in other capacities. This gives them very valuable insights into the many roles they can play in the live performance environment and helps them build a range of skills that increases their employability. The increased activity at the theatre also enabled us to appoint Namhla Blou, a young female technician (women are under-represented in the field), to support the Lab's venue technician.

The Market Theatre Laboratory's 30th Anniversary programme included experimental performance events, including a highly successful 'open mic' night, that references the Lab's famous showcases, as well as improv performances and storytelling events. We intend to continue to programme events such as this, which allow diverse communities of artists to come together and play, to create work through experimental formats, to create just for the fun of it, to offer impetus for the inception of new work, and to provide an accessible platform for work in development.

Projects

Between the Pillar and the Post

The Market Theatre Laboratory, together with independent publisher diartskonageng, launched a new book, *Between the Pillar and the Post*, a multi-lingual anthology of contemporary South African monologues and scenes. This ground-breaking new collection offers a broad range of texts, with a particular focus on identities, languages and themes that are under-represented in the South African theatre canon. It features 29 of South Africa's most interesting emerging and established playwrights, writing in 8 South African languages. The intention of this compilation is to reflect the diversity of South African people in the characters and conversations on the page, ensuring that every actor, especially those in student and audition contexts, has the opportunity to work with writing they connect to; that feels current, relatable, and accessible. Kwasha Theatre Company performed a selection of the monologues and scenes in the anthology to a packed Ramolao Makhene Theatre at the book launch on 6 June, followed by a panel discussion about language and identity in South African theatre. This fascinating conversation illustrated how important it is for spaces such as the Market Theatre Laboratory to facilitate dialogues and engagements that allow practitioners to reflect and share ideas about their praxis, and the environment in which they create. The Cape Town book launch of *Between the Pillar and the Post* was held on 22 August at the Masambe Theatre, as part of the Assitej Cradle of Creativity.

Counselling Programme

In 2019 the Market Theatre Laboratory launched a pilot counselling programme, which offers free counselling to full-time students, staff, and Kwasha Theatre Company members. This was a very rewarding moment, as the need for such a service has been recognised for years. Skills and knowledge alone cannot secure a good future for young people without mental health support, especially for those who have experienced poverty and trauma. Mental health is a concern in the theatre and entertainment industries generally, with artists being lost every year due to depression, addiction or trauma. The aim of the counselling

programme is to provide students with a safe space to help them cope with and process the challenges of the course, the stresses and traumas of their current lives and past experiences, and the decisions they need to make for their futures. The extent to which the students have made use of this new resource has indicated the extent to which it was needed. There is no purpose to training highly skilled theatre practitioners without focusing also on the person, and on the life skills needed to manage the challenges of South African life and a career in theatre or performance in particular. The continuation of this programme is one of the key priorities of the Market Theatre Laboratory, with the long-term vision being to offer this service to a wider community.

30 Year Anniversary

The Market Theatre Laboratory opened in a small warehouse under the highway in Goch Street, Newtown in October 1989 and quickly became a platform for young artists to meet and engage creatively and collaboratively, first in apartheid South Africa and later in the new democracy. 2019 was the Market Theatre Laboratory's 30th anniversary, and to celebrate the success, resilience and legacy of this institution, we hosted several weeks of celebratory events from 8 October - 24 November. The extensive programme was presented with generous support from the Barney Simon Trust and the Market Theatre Foundation. Events included one off showings of successful alumni productions, improv battles between the original theatre sports teams and the Market Theatre Laboratory's current students, storytelling evenings with members of the Market Theatre Laboratory sharing anecdotes of their experiences, panel discussions and an exhibition telling the story of 30 years of the Market Theatre Laboratory through photos, videos, maps, an SA history timeline and a collection of stories. This warm and carefully designed programme was curated with enormous skill by Hayleigh Evans and resulted in the sharing of many special memories. It was also an opportunity for the Market Theatre Laboratory to begin to develop and curate an archive.

The Barney Simon Residency Programme

The Market Theatre Laboratory is thrilled to announce that, from 2020, with the support of the Barney Simon Foundation, we will be offering one residency a year to support artists to develop a new work, investigate artistic process, and take creative risks.

For this project, which draws inspiration from the Market Theatre Laboratory's original residency programme (one of the Market Theatre Laboratory's first projects), the artist will receive a grant of R80 000 to subsidise their project costs, including their creative team, cast, archiving and materials. In addition, the residency project will be given 8 weeks of studio space, access to the Ramolao Makhene Theatre for one week to present the outcomes of the residency (with a technician), access to the internet and some IT resources, and printing. The resident artist will be asked to engage with the students at the Market Theatre Laboratory through masterclasses, seminars and sharings of the creative process.

Partnerships

POPART Theatre: in 2019, we entered our fifth year of partnership with the POPART Theatre in Maboneng. The basis of the partnership lies in a "Business of Theatre" course where students are taught the elements of self-producing theatre (budgeting, fundraising, marketing and logistics). In 2020, we plan to create site-specific productions, as an experimental development of

the partnership. In addition, POPArt continues to offer stage management and ushering experience for students at The Centre for the Less Good Idea where POPArt facilitates the front of house for their live performance program.

Hillbrow Theatre: Since 2013, the Market Theatre Market Theatre Laboratory has partnered with Hillbrow Theatre's Inner-City High School Festival. Each year, second year students are assigned a school to work with in weekly workshop facilitations and rehearsals. While assisting students in preparing for their presentation in the festival, students are also able to hone their facilitation and directing skills.

National Theatre Live: The Market Theatre Laboratory continued to present free screenings of National Theatre Live productions for students from various institutions in Johannesburg. Students from WITS, Moving into Dance Mpphatong, University of Johannesburg, AFDA among others are invited to the free screenings. Productions screened in 2019 included I'm not running, The Madness of George, King Lear and Antony and Cleopatra.

IFAS: In 2019, IFAS partnered with the Market Theatre Laboratory and Windybrow Arts Centre to support Kwasha Theatre Company for the second year. This time, the production was Rhinoceros, directed by Mahlatsi Mokgonyana and Billy Langa, with Vanessa Cooke assisting as the dialogue coach. This innovative and remarkably relevant production opened the Market Theatre Laboratory's 30th anniversary celebrations and toured to Durban and Cape Town after its successful season in Johannesburg. It was nominated for a Naledi Theatre Award.

Bursary Awards

POPArt Theatre Bursary: The annual 24 Hours in the City POPArt Birthday celebration staged at The Ramolao Makhene Theatre is a fundraiser toward a bursary programme that was initiated by POPArt in 2015. Given the company's interest in creating a generation of theatre makers who are able to create sustainable careers in the arts, the bursary clears student fee debts of students who have shown initiative and potential in assisting with various Market Theatre Laboratory /POPArt theatre projects. In 2019, the recipients of the bursary were Dintshitle Mashile and Khethukuthula Jele.

Cameron Conlan Scholarship: Cameron Conlon tragically passed away in his matric year at St Stithians. In his short performing life, he showed undeniable talent and passion for the performing arts. Cameron's mother and father, Sue and Deon, have decided that in order to keep Cameron's memory alive they will contribute and fundraise for the scholarship originally created by Zikkazimba Productions, in collaboration with the Just the One Foundation, in 2015. This scholarship is for the most excellent first year at the Market Theatre Laboratory, covering the tuition fees for their second year. With contributions from both Cameron's family and Zikkazimba, this year's scholarship was awarded to Siphesihle Fakude.

Kiri Pink Nob: Kiri Pink Nob is a multimedia production company that has collaborated with the Market Theatre Laboratory in training and public performances. Kiri Pink Nob's primary commitment is embedded in its dedication to producing exceptionally superior quality works in the literary, visual, multimedia, crafts and performing arts. This year, they are sponsoring

two students: Sydney Ndlovu and Tshepo Matlala.

We would also like to acknowledge the Barney Simon Foundation, which has generously provided funds for struggling students for several years.

Core Principles of the Market Theatre Laboratory's Learning Programmes

The Market Theatre Laboratory programmes are inspired by the notion of practice-led learning, and how the word 'laboratory' informs a particular approach to performing arts education. The ultimate purpose is to help emerging theatre-makers become fearless storytellers, critical thinkers, ethical practitioners, and versatile, confident creatives. Deeply embedded in the ethos of the Market Theatre Laboratory is our commitment to providing opportunities to talented youth from disadvantaged backgrounds who would not otherwise be able to pursue their passion for the arts or study further. The full-time, two-year programme is holistic in nature, focusing on the development of both the person and the performer.

In first year, students focus on intensive introductory training in various disciplines, aimed at developing performance skills, establishing collaborative working practices, and allowing each student to explore topics and stories that interest them. Subjects include acting, singing, movement, theatre making, ensemble creation, voice, theatre studies, design and writing.

In second year, the students develop their theatre-making and performance skills further, while gaining performance experience by participating in several productions. They also focus on making their own work, as an ensemble and as individuals.

The Theatre and Performance Course:

- Prepares learners to function in the professional environment
- Provides optimum student / teacher ratio
- Employs teachers who are working professionals in their fields
- Immerses students in an intensive theoretical and practical program
- Lays the foundation for ongoing discipline when it comes to honing and maintaining one's craft
- Engages with current South African Theatre and Arts & Culture trends and events through its relationship with the Market Theatre.
- Provides opportunities for students to engage in masterclasses with a variety of practitioners who are exceptional in their field
- Creates opportunities to develop working relationships nationally and internationally
- Teaches a working ethos based on self-discipline, experimentation, initiative and professionalism
- Provides opportunities for young artists who would otherwise have no access to quality education and training
- Takes a multi-disciplinary approach and encourages a multiplicity of methodologies
- Encourages students to make their own work and contribute to the creation of new South African theatre
- Guides students along a path of personal development through coping skills, self-awareness, interpersonal skills and increased confidence
- Exposes students to a wide range of theatre, film and television

Where are they now? Our Graduate Success Stories

- Bongani Gumede (1991) is performing in Isibaya (Mzansi Magic).

- Kenneth Nkosi (1993) starred in the new South African film *Blessers*. He continues to star in and often produce local films.
- Mncedisi Shabangu (1996) is nominated for a Safta in the category of Best Supporting Actor for his role in *Rhythm City*. Presented his play *Vuka Machel*, at the Market Theatre Laboratory in January 2020, and as part of the Market Theatre Laboratory 30-year celebrations.
- Harriet Manamela (1996) is performing in *Skeem Saam* on SABC 1.
- Mpho Molepo (1996) is performing in *Generations the Legacy* on SABC 1.
- Ronnie Nyakale (1996) is performing in *Generations the Legacy* on SABC1.
- Lindiwe Ndlovu (1998) performed in *Frontieres* at the Market Theatre, which was Naledi-nominated in the Tertiary/Incubation category, and *Ifalakhe* on *Mzansi Magic*. Sibusiso Ndumndum (2000) is the resident Venue Technician at the Market Theatre Laboratory, and lighting designer for several plays scheduled for international tours, including *Hani: the Legacy* and *The Little Prince*.
- Prince Lamla is lecturing at Wits University. He mentored the Kwasha Theatre Company's very successful production, *Currently (G)old*.
- Monageng Motshabi (2002) is currently teaching acting, directing and theatre studies at the Market Theatre Laboratory, and performance practice and writing at Wits University. He has collaborated with the Market Theatre Laboratory on *Between the Pillar and the Post*. He is participating in *Out of Sight*, an international drama lab in which four playwrights from different countries are writing new work on the question of visibility and participation in public discourse in their various societies.
- Paul Maila (2002) is performing in *Rhythm City* (e.tv).
- Warren Masemola (2004) is nominated for the Best Actor Naledi Award for his role in *The Fishermen* and for a Safta Award in the category Best Actor in a TV Drama for his role in *The Republic*. He is headlining a new Netflix series, *Tjovitjo*.
- Omphile Molusi (2004) is the senior resident writer of the e.tv soap opera, *Scandal*. Omphile is currently teaching writing at the Market Theatre Laboratory, and is the artistic director of *TsaMmu*, an independent theatre company.
- Paul Noko (2006) is studying towards a master's degree at Drama for Life.
- Hlomahang Mothetho is currently a resident stage-manager at the Wits Theatre. He was the lighting designer for Market Theatre production, *Kings of the World*.
- Phillip Dikotla (2010): is a member of *Ghetto Laughs*, a comedy collective, and the *Sketch Trio*. He is teaching entrepreneurship at the Market Theatre Laboratory and continues to make his own work. He performed his multi award-winning play, *Skierlik*, as part of the Market Theatre Laboratory's 30-year celebrations.
- Thapelo Motsikoe (2010) is a member of *Drama for Life's* resident theatre company.
- Thabiso Rammala (2010) participated in the *Bosman Theatre Residency*, directed and co-ordinated by Maude Sandham.
- Barileng Malebye (2011) performed in *King Kong* and *Sophiatown*.
- Lillian Tshabalala (2011) wrote work featured in *Between the Pillar and the Post*.
- Billy Langa (2012) is nominated for Best Solo Performance in a Production Naledi Award for *Tswalo*, which was presented at the Market Theatre last year after touring extensively. He co-directed Naledi-nominated *Rhinoceros* with Mahlatsi Mokgonyana, co-created and performed in international collaboration *Redsoil/Brownsoil* and is a teacher in the part-time programme at the Market Theatre Laboratory.
- Mlilendeli Zondi (2013): is a member of the *WellWorn Theatre Company*.
- Alfred Motlhapi (2013): performed in a re-interpretation of *Milk and Honey*, a play originally developed at the Market Theatre Laboratory, called *Milk and Honey Revisited*, at the Centre for the Less Good Idea. He also participated in *Season 7* at the same venue.
- Lethabo Bereng (2013) is currently performing in the independent theatre production *Born Naked* which was nominated for the Naledi for Best Independent/Fringe Theatre Production. It was part of the programme for the Market Theatre Laboratory's 30-year celebrations and performed at *POPART Theatre* and *Redfest*.
- Molebogeng Phiri (2013) performed in *Three Women Break the Silence* which toured nationally and featured in *Season 7* at the Centre for the Less Good Idea.
- Kagiso Radebe (2013): appeared in *Igazi* Seasons 1 and 2, *Generations*, and international series, *Noughts and Crosses*.
- Sibongile Fisher is one the writers featured in a new anthology compiled by Niq Mhlongo, titled *Black Tax: Burden or Ubuntu?* Her writing is also featured in the Market Theatre Laboratory's anthology, *Between the Pillar and the Post*. She taught writing in the part-time programme at the Market Theatre Laboratory before relocating to Cape Town.
- Katlego Letsholonyana (2014): was commissioned to create and perform a new work for the Market Theatre Laboratory's 30 Year celebrations, *Darkie*, directed by Jaques De Silva. He has subsequently performed this piece, which has no dialogue, at *POPART Theatre*. He featured in *Season 7* at the Centre for the Less Good Idea and is performing in the local SABC series *Skeem Saam*.
- Mahlatsi Mokgonyana (2014) co-directed *Rhinoceros* with Billy Langa, which has been nominated for a Naledi Award. The two also created *Redsoil/Brownsoil*, a collaboration with two artists from Sweden/Norway, and presented their production *Tswalo* at the Market Theatre.
- Lesego Chabedi (2014) performed in *Three Women Break the Silence*, which toured nationally.
- Tebogo Machaba (2015) performed in *Zikkazimba's Firehouse* for a short season at the *Ramolao Makhene Theatre*, and starred in a *Lunch Bar* ad. He performed in *Swarm Theory* with the *Well Worn Theatre Company*, at *Infecting the City* in Cape Town, and the *National Arts Festival* in Makhanda.
- Lerato Sefoloshe (2015): a member of *Well Worn Theatre Company*, with whom she has created three shows, *Galela*, *Burning Rebellion* and *Plastocracy*. She participated in the *Bosman Theatre Residency*.
- Happy Simelane (2015) was a finalist in the *Distell National Playwright Competition 2020*.
- Dimpho More (2016): performing in *Rhythm City* (e-tv).
- Khanyisile Ngwabe (2016) performed in the Naledi-nominated *No Easter Sunday for Queers*. She was a drama company member in the *H2O Today* project, resident at *Sci-Bono*, performing in two plays educating learners about water, and is also a *Hani* cast member.
- Sinenhlanhla Mgeyi (2017): was a member of *Kwasha Theatre Company* in 2018 and 2019. He co-directed the multi-award winning and nominated *Currently (G)old*, and co-directed

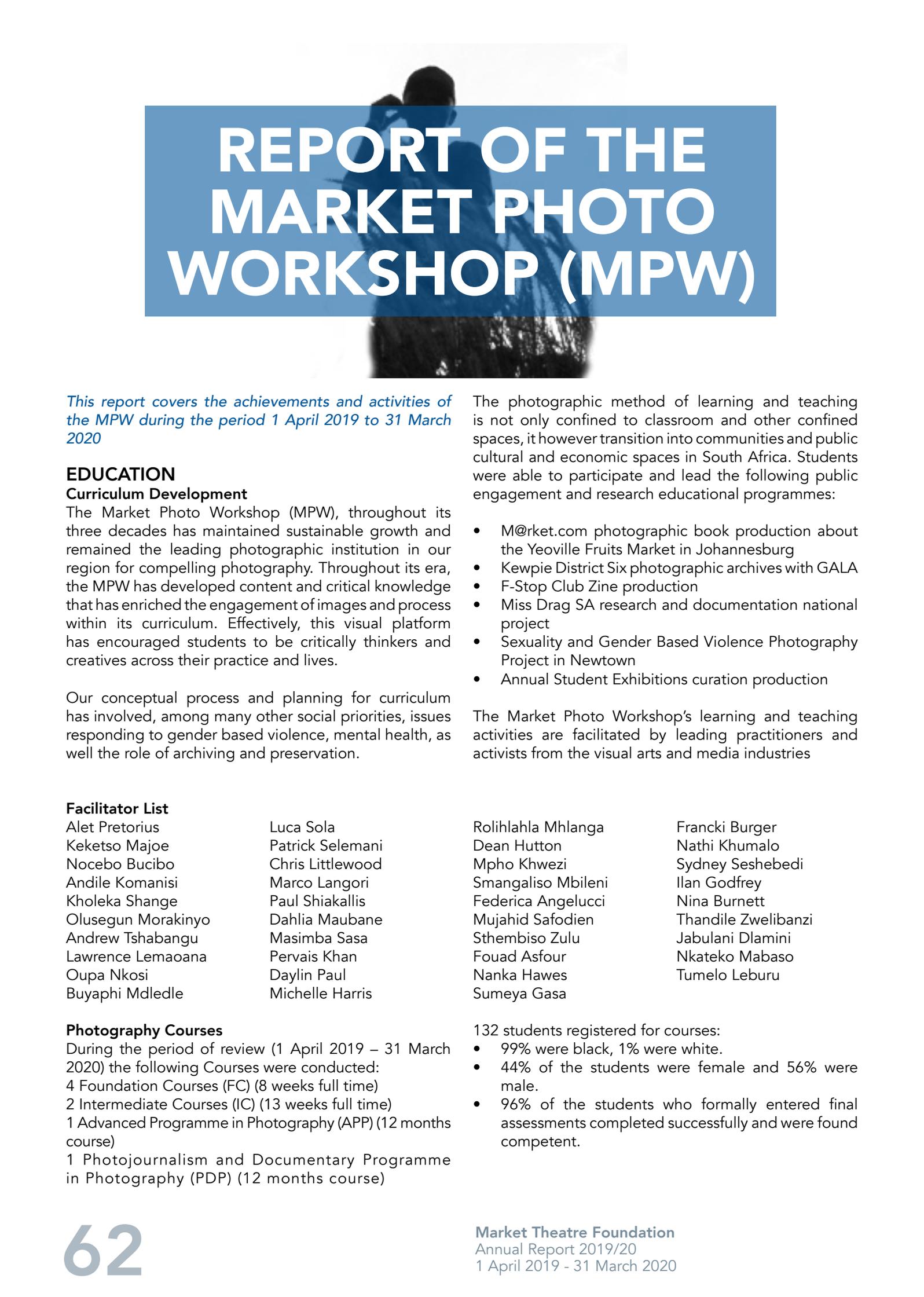
- *Text Me When You Arrive*. He is a member of the *Hani* cast.
- Mathews Rantsoma (2017): performed in Season 6 and 7 at The Centre for the Less Good Idea, and in *Ekasi Lam'* at the Market Theatre, which has been nominated for the Best New South African Script Naledi. He is a cast member of *Hani*.
- Ncumisa Ndimeni (2017) wrote *How to Crack a Coconut* which was performed at the POPArt Theatre by the second years and featured as a monologue in *Between the Pillar and the Post*. She performed in *Three Women Break the Silence* and helped to curate the Market Theatre Laboratory's 30th Anniversary Exhibition. She is a *Hani* cast member.
- Tumeka Matintela (2017) performed in *No Easter Sunday for Queers*, participated in the Bosman Theatre Residency, and is a *Hani* cast member.
- Boikobo Masibi (2017) performed in the national tour of *Three Women Break the Silence* and is a member of the *Hani* cast.
- Rudy Motseatsea (2017) is the manager of Kwasha Theatre Company, which has experienced extraordinary success in its first two years.
- Vusi Nkwenkwezi (2017) was a member of Kwasha Theatre Company in 2019. He performed in *Hani* at Woordfees in 2020.
- Darlington Khoza (2017) was a drama company member in the H2O Today project, resident at Sci-Bono, performing in two plays educating learners about water. He is also a *Hani* cast member.
- Thulisile Nduvane (2018) was a member of Kwasha Theatre Company in 2019. She co-created *Text Me When You Arrive*, which she had begun work on as a second-year student. This production featured at the Market Theatre Laboratory's 30-year celebrations and played the first two-week season at POPArt.
- Sibahle Mangena (2018) was a member of Kwasha Theatre Company in 2019, and co-created *Text Me When You Arrive*, which she had begun work on as a second-year student. This production featured at the Market Theatre Laboratory's 30-year celebrations and played the first two-week season at POPArt. She also featured in Season 7 at the Centre for the Less Good Idea.
- Aaliyah Matintela (2018) was a member of Kwasha Theatre Company in 2019 and co-directed the multi-award winning and nominated *Currently (G)old*. She also co-created *Text Me When You Arrive*, which she had begun work on as a second-year student. This production featured at the Market Theatre Laboratory's 30-year celebrations and played the first two-week season at POPArt.
- Chantel Thomas (2018) was a drama company member in the H2O Today project, resident at Sci-Bono, performing in two plays educating learners about water.
- Poloko Mmusiemang (2018) was a drama company member in the H2O Today project, resident at Sci-Bono, performing in two plays educating learners about water.
- Siyambonga Mdubeki (2018): researched and wrote a play about Life Esidimeni, titled *Isililo*.
- Mosehlana Mamaregana (2019): is a member of Kwasha Theatre Company
- Wander Ndlovu (2019): is a member of Kwasha Theatre Company
- Dintshitile Mashile (2019) is a member of Kwasha Theatre Company and an intern producer with POPArt Theatre, as well as a member of their FOH team.
- Sicelo Buthelezi (2019) is performing in Mzansi Magic's hit telenovela, *Gomora*.

- Chris Djuma (2019) performed in *The Kings of the World* shortly after graduating, a professional production at the Market Theatre. He is a part of the POPArt FOH Team.

Teachers

- Irene Stephanou (Theatre and Life)
- Monageng Motshabi (Acting/Theatre Studies/Directing)
- Themba Mkhoma (Acting)
- Nondumiso Msimanga (Acting)
- Tshego Khutsoane (Acting)
- Toni Morkel (Stage-management/Improvisation)
- Leila Henriques (Acting)
- Omphile Molusi (Writing)
- Jacques Da Silva (Mime and Physical Theatre)
- Onthathi Matshidiso (Design and Visual Literacy)
- Joni Barnard (Body Autonomy)
- Sibusiso Shoji (Singing)
- Teresa Phuti (Movement)
- Billy Langa (Movement/Acting)
- Alex Halligey (Voice/Theatre in Context)
- Monde Mayephu (Writing)
- Hayleigh Evans (Business of Theatre/Personal Brand-management)
- Bianca Amato (Audition Techniques/Acting for Screen)
- Tamara Guhrs (Facilitation/Collaborative Playmaking)
- Phillip Dikotla (Creative Arts Entrepreneurship)
- Athena Mazarakis (Movement)
- Roberto Pombo (Clowning/Buffoon)
- Daniel Buckland (Mime & Physical Theatre)
- Thabang Gabogope (Mentee Voice)
- Thamsanqua Mbongo (Mentor)
- Mwenya Kabwe (Mentor)
- Mlindeli Zondi (Mentor)
- Sylvaine Strike (Mentor)
- Nikki Pilkington (Mentor)





REPORT OF THE MARKET PHOTO WORKSHOP (MPW)

This report covers the achievements and activities of the MPW during the period 1 April 2019 to 31 March 2020

EDUCATION

Curriculum Development

The Market Photo Workshop (MPW), throughout its three decades has maintained sustainable growth and remained the leading photographic institution in our region for compelling photography. Throughout its era, the MPW has developed content and critical knowledge that has enriched the engagement of images and process within its curriculum. Effectively, this visual platform has encouraged students to be critically thinkers and creatives across their practice and lives.

Our conceptual process and planning for curriculum has involved, among many other social priorities, issues responding to gender based violence, mental health, as well the role of archiving and preservation.

Facilitator List

Alet Pretorius	Luca Sola
Keketso Majoe	Patrick Selemani
Nocebo Bucibo	Chris Littlewood
Andile Komanisi	Marco Langori
Kholeka Shange	Paul Shiakallis
Olusegun Morakinyo	Dahlia Maubane
Andrew Tshabangu	Masimba Sasa
Lawrence Lemaona	Pervais Khan
Oupa Nkosi	Daylin Paul
Buyaphi Mdledle	Michelle Harris

Photography Courses

During the period of review (1 April 2019 – 31 March 2020) the following Courses were conducted:

- 4 Foundation Courses (FC) (8 weeks full time)
- 2 Intermediate Courses (IC) (13 weeks full time)
- 1 Advanced Programme in Photography (APP) (12 months course)
- 1 Photojournalism and Documentary Programme in Photography (PDP) (12 months course)

The photographic method of learning and teaching is not only confined to classroom and other confined spaces, it however transition into communities and public cultural and economic spaces in South Africa. Students were able to participate and lead the following public engagement and research educational programmes:

- M@rket.com photographic book production about the Yeoville Fruits Market in Johannesburg
- Kewpie District Six photographic archives with GALA
- F-Stop Club Zine production
- Miss Drag SA research and documentation national project
- Sexuality and Gender Based Violence Photography Project in Newtown
- Annual Student Exhibitions curation production

The Market Photo Workshop's learning and teaching activities are facilitated by leading practitioners and activists from the visual arts and media industries

Rolihlahla Mhlanga	Francki Burger
Dean Hutton	Nathi Khumalo
Mpho Khwezi	Sydney Seshebedi
Smangaliso Mbileni	Ilan Godfrey
Federica Angelucci	Nina Burnett
Mujahid Safodien	Thandile Zwelibanzi
Sthembiso Zulu	Jabulani Dlamini
Fouad Asfour	Nkateko Mabaso
Nanka Hawes	Tumelo Leburu
Sumeya Gasas	

132 students registered for courses:

- 99% were black, 1% were white.
- 44% of the students were female and 56% were male.
- 96% of the students who formally entered final assessments completed successfully and were found competent.

PUBLIC PROGRAMMES AND TRAINING

F-Stop Club: Editions

Market Photo Workshop

April – 30 November 2019

The F-Stop Club is a collective of visual artists who are interested in DIY self-publishing through the creation of Zine making. The Club believe that within the South African visual culture, it is important to have a platform where artists can produce their own work in order to sustain the practice. The F-Stop Club SA is an Alumni Programme supported by the Market Photo Workshop and conducted Edition Two in July 2019. The F-Stop Club SA conducted three editions of DIY workshops.

Gamleby Photo Grant Recipient 2019

Sweden

14 April – 13 May 2019

Market Photo Workshop alumni Kegomoditswe Mohitli's participated in a cultural exchange artist in residency programme hosted by the Association Gamleby för fotografi and the Market Photo Workshop in Sweden. Gamleby för fotografi partnered with Market Photo Workshop to host and support a once off fully paid for residency in Sweden. Gamleby is a Swedish association supporting international artists working with photography.

2019 Tierney Fellow and 12th recipient of Tierney Fellowship at the Market Photo Workshop

24 May 2019 – 29 May 2020

The Market Photo Workshop in partnership with The Tierney Family Foundation announced Kabelo Mokoena as the 12th recipient of the Tierney Fellowship at the Market Photo Workshop. The Tierney Fellowship enables an ideal platform for an emerging photographer to successfully conceptualize, develop and produce a body of work of photography. The Fellowship provides the successful applicant with the financial support necessary to research and produce a body of photography work, in consultation with an appointed mentor of the recipient's preference, over a period of a year. The Tierney Fellowship programme ran for the first time in South Africa in 2008 and partner institutions include the Market Photo Workshop, WITS School of Arts and The Michaelis School of Fine Art at the University of Cape Town.

The Tierney Fellowship builds on other Market Photo Workshop platforms geared towards a South Africa where photography plays an important part in the development of careers and the development of photography. Andrew Tshabangu, a distinguished South African photographer and practitioner, mentored Mokoena.

Ntethelelo Images and Self Photography Project

Market Photo Workshop

Alexandra Township

30 June 2019

The Ntethelelo Foundation in collaboration with the Market Photo Workshop conducted a photography outreach-training programme with young Womyn in an informal settlement of Sitjwetla just outside

Alexandra Township. These young Womyn come from a neglected community that places them in vulnerable situations daily. This training programme was aimed at helping them build resilience through photography and theatre of the oppressed techniques including other art mediums. The photography element is designed to enhance their critical thinking and reading skills, thus afford them these critical skills to best present their lived experiences and hopes through visual narratives. The first project outcome was an exhibition at the Constitution Hill Human Rights Festival in March 2019. The second was an exhibition in Sitjwetla.

Lupane State University Photography Programme

Bulawayo, Zimbabwe

04 – 12 July 2019

The Market Photo Workshop in partnership with the Lupane State University, hosted the Lupane State University Photography Programme 2019 in July. The 2 weeks programme of workshops and masterclasses aimed to support and prepare participants for the creative, conceptual, technical and professional demands of photographic practice. The programme was held in Bulawayo, Zimbabwe at the Lupane State University campus. The programme has led to plans to run an accredited 1-year Diploma study at the Lupane State University aimed at preparing students for the creative, conceptual, technical and professional demands of photographic practice.

Dior Photography Award for Young Talents

Arles, France

04 – 06 July 2019

Participation in the exhibition and publication of the Dior Photography Award for Young Talents by Market Photo Workshop alumni Patrick Selemani. Patrick was chosen as the Laureate of the Dior Photography Award for Young Talents at the Market Photo Workshop.

Alumnus Award at the Market Photo Workshop

08 August 2019 – 30 August 2020

The Market Photo Workshop hosted the 2019 Alumnus Award. The Market Photo Workshop Alumnus Award celebrates the outstanding achievements of Market Photo Workshop alumni. The award is for alumni who are in the process of creating a new body of work and would like the opportunity to further develop and present a selection of this work. Mandisa Mchiza was selected as the second recipient of the Alumnus Award at the Market Photo Workshop. Mandisa Mchiza is a South African photographer who completed the Advanced Programme in Photography at the Market Photo Workshop and has exhibited locally. Mchiza's photography work explore issues of gender, the marginalized and people who do not conform to norms. Mchiza lives by the idea that I believe that "Normal is an illusion; what's normal to a spider is abnormal to a fly".

San, Nama and Khoe communities photo mentorship

Market Photo Workshop, Northern Cape

19 August – 11 October 2019

An outreach mentorship project with two participants from within the San, Nama and Khoe communities of Kalahari region – Northern Cape. The idea and

intentions behind this project are to bring forth and elevate the visual voice of the people of that region, strategically focusing on issues relating to land and identities. The two participants, Tommy Busakhe and Luce Steenkamp, were selected with assistance from the Khomani San organisation based in Askham, Northern Cape. The outcome of the programme would see the photographers producing an exhibition to replace the current one at the OSF-SA offices.

Women in Photojournalism

A series of talks to celebrate Women in Photojournalism and honour the Syria kidnapped South African photojournalist Shiraz Mohamed
14 September 2019

The Market Photo Workshop hosted a Women in Photojournalism public talk on the 14th of September. Photographers, Ruth Seopedi Motau, Gulshan Khan, Sebatatso Mosamo, Neo Ntsoma, Miora Rajaonary and Tracy Lee Stark were in conversation about their multi-generational experiences of being women in the photojournalism industry. The event also honoured South African photojournalist, Shiraz Mohamed, who was kidnapped in Syria and kept in jail against his will since January 2017.

Miss Drag SA Internship

Western Cape, Gauteng, North West, Northern Cape
11 September – 04 October 2019

2 students from the Market Photo Workshop long courses, Kabelo Mofokeng and Mkhululi Sibanda, took part in an internship programme by the Market Photo Workshop, OUT - LGBT Well-being and Miss Drag South Africa 2019. The 2 students travelled, interned and critically documented and engaged with interesting drag queens, gender queer and trans bodies from 5 provinces. Bodies of work produced during the internship was showcased at the Miss Drag South Africa 2019 Crowning Gala on 4 October. The aim of this annual 'drag with purpose' pageant is to "celebrate diversity."

Cultural Education Centre Amsterdam-Bijlmermeer Photography Training Workshops

Amsterdam, Netherlands
17 – 25 September 2019

Market Photo Workshop trainers, Buyaphi Mdledle, Michelle Loukidis and Dahlia Maubane conducted a workshop aimed at training the youth of Amsterdam-Bijlmermeer communities in basic photography and visual literacy using mobile phones as part of the 2019 Unseen Amsterdam educational programme. The outcome of the programme was a curated public screening of works produced by the youths.

A public talk centred on Ukugumba:

Finding intergenerational healing from the trauma of apartheid

Market Photo Workshop
31 October 2019

The Market Photo Workshop hosted the photography and media community in a public talk centred on Ukugumba: An exhibition by 2018 Tierney Fellow Tshepiso Mabula ka Ndongeni.

Tshepiso Mabula ka Ndongeni was in conversation with former combatants, who were photographed during the development of Ukugumba, and specialists in trauma and violence issues. The theme of the talk was "Finding intergenerational healing from the trauma of apartheid".

Panel Discussion:

Buyaphi Mdledle: Tshepiso Mabula ka Ndongeni' mentor.

Eugene Paramoer: The spiritual dialectic between story and change, dreaming and transformation, art and struggle has been the leitmotif of Eugene Paramoer's creative life.

Velaphi "Mavela" Dlamini [Combat Name: Dick Boyce]

Razia Saleh: Currently Director: Archive and Research at the Nelson Mandela Foundation. Prior to this she was the archivist at the African National Congress (ANC), overseeing the arrangement and description of ANC archives, primarily those produced in exile.

The talk was preceded by a short performance on Ukugumba by the Market Theatre Laboratory's first year students.

Biennale de Lubumbashi 2019 Workshop

Lubumbashi, Democratic Republic of Congo
20 – 29 October 2019

The Biennale de Lubumbashi 2019 Workshop was a 2 weeks programme of workshops and masterclasses. The programmes aimed to support and prepare participants for the creative, conceptual, technical and professional demands of photographic practice. The Programme provided participants with the structure and support necessary to develop an independent and self-motivated body of photographic work. The Biennale de Lubumbashi 2019 Workshop nurtured photographers from the DRC to be technically competent and capable of bringing critical thought to photography and society at large. The latter part of the workshop focused on DIY self-publishing through the zine making process, sharing with the participants alternative platforms to showcase their own works in order to sustain the practice. The programme, facilitated by Patrick Selemani and assisted by our alumni Pamela Tulizo.

2019 Photo Incubator Programme and 5th cycle

Market Photo Workshop
November 2019 – 31 March 2020

With the support from the Department of Sports, Arts and Culture, the Market Photo Workshop designed the 5th cycle of the Photo Incubator Programme to ensure that rather than simply gaining a grant, participating photographers were afforded the support of established art and photography practitioners, administrators and business experts – who were able to assist the photographers in gaining a foothold in the broader photography community, developing networks and growing relationships. The rationale behind the Photo Incubator Programme is to benefit emerging photographers – to better the lives of young photographers especially those coming from and living in marginalised areas such as informal settlements and townships. The main objectives are to develop local

content and economies in townships by giving emerging photographers access to resources and business opportunities designed for practicing photographers who need support in further developing their photography business to the next level of practice. The programme exposed the participating photographers to a wide variety of artistic practices to inspire their creative thought and sense urgency for their enterprises.

The 4 incubates took part in the following incubation programmes:

1. Curatorial Practice and Exhibitions design incubation: art administration, logistical support for exhibitions installation and deinstallation: Phumzile Nkosi
2. Arts administration incubation: arts projects administration, administration of photography training (understanding of curriculum content research), digital presence, outreach programming: Tiisetso Lesotho
3. Photography project development incubation: photography contemporary practice, completion of a photography project, support for applying and being nominated to partake in local and international exchange projects and exhibitions (editing, applying, pitching, writing, establishing networks and digital presence): Mpho Seleka
4. 4IR digital database incubation: data management logistical support for photoformafrika and MPW websites and archiving: Janine Brown

Mollo wa Ditshomo Public Programme Collaboration

Soweto, Johannesburg
25 – 30 November 2019

The Market Photo Workshop in partnership with Mollo wa Ditshomo, a youth-led Art Primary Co-operative conducted a week training programme in basic technical and visual literacy skills of digital photography. Through the programme, participants were trained to conceptualise and develop their own photography projects, stories and voice around their communities. The project takes place in Soweto and was facilitated by Market Photo Workshop trainer and alumni Mpho Seleka.

Gisèle Wulfsohn Mentorship in Photography at the Market Photo Workshop

29 November 2019

The Gisèle Wulfsohn Mentorship in Photography builds on other Market Photo Workshop platforms geared towards a South Africa where photography plays an important part in the development of careers and the development of photography. The Market Photo Workshop in association with the family of the late Gisèle Wulfsohn announced Thembinkosi Reginald Hlatshwayo as the recipient of the 2019 Gisèle Wulfsohn Mentorship in Photography in January 2019, and John Fleetwood, a renowned South African photography practitioner as his mentor. The mentorship was completed in November 2019

Sexuality and Gender Based Violence Photography Project

16 Days of Activism

Newtown, Johannesburg

05 December 2019

06 – 07 March 2020

A project by the Market Photo Workshop in partnership with the Kingdom of the Netherlands Embassy in Pretoria that aimed to respond to contemporary matters like Gender Based Violence and LGBTQI issues, arising from the current political context in South Africa.

The project activities included a multi-layered participatory exhibition around the Newtown Precinct with the focus on gender-based violence and LGBTQI issues, film screenings and public conversations on gender identity and violence issues.

EXHIBITIONS

Transitions: South Africa

An exhibition of a student photography collection from the Market Photo Workshop archive
Bronx Documentary Centre, New York
19 April - 26 May 2019

Transitions: South Africa was an exhibition comprising of work produced by students, mentorship and fellowship recipients at the Market Photo Workshop from 2008 to 2018. The images presented in this exhibition aimed to show the contemporary role of photography in South Africa and explore how photographers who studied at the Market Photo Workshop view their communities and the society at large. This exhibition honoured Market Photo Workshop's three decades of photography, multimedia training programs, and public programming to help bring photography to the forefront of social consciousness in South Africa and around the world. The selected images showed the myriad of experiences of South African life over the selected 10-year period. From political unrest due to service delivery failure, student protests over the inherited, exclusivist tertiary education system and the contentious issue of land ownership in a country that is still grappling with over 350 years of colonialism and land dispossession. The daily life of both South Africans and nationals from the rest of the continent were revealed through the informal economic activities of individuals as they eked out a living within an economic climate of high unemployment rates. Through the faces of young South Africans, we see hope, joy and wonder for the future.

Kewpie: Daughter of District Six

Market Photo Workshop

17 May – 31 July 2019

To acknowledge the International Day Against Transphobia, Market Photo Workshop launched the vibrant diversity of District Six with a new exhibition about one of the area's famously known resident known simply as Kewpie. The Johannesburg exhibition is a result of the collaboration between the GALA Archives, District Six Museum and the Market Photo Workshop, and was made possible through generous funding from the Norwegian Embassy in South Africa. Born in 1941,

Kewpie was a well-known queer figure and hairdresser from District Six. From what we know, Kewpie's gender identity was fluid, and she did not strictly identify as either male or female. However, both Kewpie and her friends tended to use feminine pronouns for each other. Kewpie was a well-known hairdresser in District Six, and later in Kensington, in Cape Town in the 1960s and 1970s. By night, Kewpie was a celebrated attendee at drag balls, and would often perform on stage.

Ukugrumba

Market Photo Workshop

21 August 2019 – 31 January 2020

Ukugrumba, which means to "dig up" in isiXhosa, is a body of work by the 2018 Tierney Fellow Tshepiso Mabula motivated by her family's trauma as a result of activism in South Africa's struggle against apartheid, liberation and reconciliation effects within present day South Africa. It seeks to exhume experiences of the foot soldiers that sacrificed their youth by fleeing away into exile to join in the trenches for armed struggle for national liberation; including those who stayed in the country to continue the fight against the brutal apartheid regime. More often than not, those who are hailed as heroes of the struggle are well known political figures. Ukugrumba is a visual representation and narrative of the forgotten people who were affected both mentally and physically by the effects of the armed struggle against apartheid

Afro Argentina

Market Photo Workshop

16 October – 30 November

The Market Photo Workshop together with the Argentine Embassy presents the multi-media exhibition, Afro Argentina by Gaby Messina. Messina reflects on the politics of Afro-Argentine visibility based on her personal experiences and the testimonies of this community whose history and current socio-economic status struggles to appear within contemporary Argentine society. Global complexities of the African diaspora are situated here within the South American context, which still grapples with questions of trauma and memory, racism, and the legacies of authoritarian regimes. Messina's exhibition arrives in Johannesburg in the wake of a recent outbreak of xenophobic violence. The Market Photo Workshop welcomes Afro Argentina as a necessary intervention into critically reflecting on what it means to be of African descent both locally and in a country like Argentina, not associated with African history or precarity.

Slaghuis II

Market Photo Workshop

28 February – 29 May 2020

Slaghuis II is a photographic exhibition by the 2019 Gisèle Wulfsohn Mentorship Recipient of the Market Photo Workshop Theminkosi Hlatshwayo. He is in search for what it means to be marked by violence. 'Slaghuis' is an Afrikaans word for a literal place of slaughter and a vernacular expression for a place of violence that had come to identify the tavern where Hlatshwayo grew up. He transforms the familiar spaces of home and

tavern into places of making that takes up violence as a visual language. Hlatshwayo was mentored by John Fleetwood.





Matidi Africa Makunyane



Sello Baba Maloyi



Nduduzo Terence Radebe



Banelise Neo Masoetsa



Bongani Wellington Khumalo



Zethu Ngwenya

FC 20-01

THE
MARKET
PHOTO
WORKSHOP

Tendal Vincent Matsieng

Tebogo Molepo

Molemo Daniel Mpotla

Simphiwe Julia Thabede

Khaya Njabulo Malinga

Emmanuel Ndivhuwo Masha



Photos courtesy of Market Photo Workshop Archive

REPORT OF THE WINDYBROW ARTS CENTRE

Africa Month Festival

The Windybrow Arts Centre hosted the 2nd Annual Africa Month Festival for the month of May. The Festival launched with a collaboration with Malagasy Photographer Tsioharana Tommy Rabearivelo, exhibited photographs taken by his grandfather of his family just before the Malagasy independence. The narrative in the images elevated the familiarity in our common experiences. The Festival takes place over 4 weekends during May with an event on each of the Saturdays. The second programme item showcased Mozambican Musician Tore Gune who spent the day with Windybrow Arts Centre's youth programmes. Storytelling, dancing and drumming was presented in partnership with Ghanaian percussionists Kojo Doodoo and Ivory Coast Master Drummer Goula Bienvenu. The children learnt a Ghanaian children's game, a story and sang in Twi.

The Maskandi Music Festival at the Windybrow Arts Centre saw award-winning artists Shwi Nomtekhala, Abafana baka Mqomeni and the all-female isicathamiya group Uju, ignite the stage, attracting audiences from the surrounding Hillbrow buildings. The Festival attracted curious members of the community who have remained interested in the activities at the Windybrow Arts Centre throughout the year. The Africa Month Festival ended with celebration of African-influenced music from the diaspora and with Afro-Cuban band En-Fuego's blazing performance closing the 2019 May Festival. Each Festival is themed to speak to current social issues. The 2018's Festival unpacked South Africa's lived Pan African Experience in society's grass root demographic. The 2019 Festival identified the similarities we share in our diverse backgrounds, how stories in photography unites us, and how music from opposite ends of the world can share the same crowd.

National Arts Festival

The Windybrow Arts Centre made its debut at the National Arts Festival this year with two productions performed by the Kwasha Theatre Company. In Partnership with Theatre Rocket, the Windybrow Arts Centre and Market Theatre Laboratory presented Deurnis/ Uzwelo on the main programme of the 2019 National Arts Festival, a

one on one site specific multi-lingual production. This year, the co-production with young theatre makers from the Kwasha Theatre Company who wrote and directed their works for the production and introduced Sesotho, Tsotsi Taal, IsiXhosa and Sepedi, to the predominantly English and Afrikaans production, creating a more inclusive and truly South African experience:

Kwasha Theatre Company

Thuli Nduvane - *Womb*
Zama Aaliyah Matintela - *Isiqhelo*
Sibahle Mangena - *Control*
Molatelo Maffa - *Heaven*
Sinenhlanhla Mgeyi - *Omnibus*
Vusi Nkwekwezi - *Kgogo*
Thabiso Rudy Matseatsea - Company Manager
Nthabiseng Kodisang - Windybrow Arts Centre Administrator

Currently (G)old

Currently (G)old was the second Windybrow Arts Centre's production at the National Arts Festival. It was performed on the fringe programme. This thought provoking, cutting edge production scooped 2 awards at the National Arts Festival for Best Ensemble and the Bronze Ovation Award. The production narrates the contradicting experiences South Africans encounter when navigating South Africa's celebrated Constitution. The story weaves in and out of South African history recalling human rights violations from the past bringing them into a dialogue with today's experiences. *Currently (G)old* has also been nominated for 2 Naledi Awards in 2019, The Best New South African Script and the Best New Ensemble.

Kwasha! Drama Company

Thuli Nduvane - Actor
Sibahle Mangena - Actor
Molatelo Maffa - Actor
Vusi Nkwekwezi - Actor
Sinenhlanhla Mgeyi - Choreographer and Director
Zama Aaliyah Matintela - Director

Thabiso Rudy Matseatsea – Company Manager
Nthabiseng Kodisang – Windybrow Administrator

Venus vs Modernity

From a collaboration that began in 2018, *Venus vs Modernity* made its way back to the Market Theatre in partnership with the Windybrow Arts Centre for a second season. This time award-winning poet and author Lebo Mashile completed her 4-year journey in the development of her groundbreaking work taking a contemporary approach to the story of Saartjie Baartman. The 5-time Naledi Award nominated production performed to full houses where audiences could engage in dialogue with performers and guest speakers afterwards. The talks extracted the historical experiences of Saartjie Baartman in parallel with current social issues affecting the black female body.

Venus vs Modernity: The Story of Saartjie Baartman

Pamela Nomvete - Director 1

Koleka Putuma - Director 2

Lebogang Mashile - Producer, Scriptwriter & Actor

Ann Masina - Actor

Ntsako Mkhabela – Production Manager 1

Blythe Linger – Production Manager 2

Mandla Mtshali - LX Lighting Designer

Karabo Legoabe - Mtshali and Balekane Legoabe

Kholofelo Sewela and Major Mockery

Superella, Moonchild Sanelly Butter jewelers

Windybrow Arts Centre in partnership with Afrovibes Festival Present: Venus vs Modernity & Boom Zonder Wortels

In 2019 The Windybrow Arts Centre and The Afrovibes Festival partnered on what will be an ongoing Arts Exchange between the two organisations. After the successful run of *Venus vs Modernity* co-produced by Lebo Mashile and the Windybrow Arts Centre for the Market Theatre performance in September, the production travelled to the Netherlands in October for a two-week run at various venues in Amsterdam and Den Haag. In November, Afrovibes and the Windybrow Arts Centre brought *Boom Zonder Wortels* from the Netherlands to the Market Theatre. The production was performed and choreographed by Henry O'Tawaiah. It is a contemporary dance piece on self – discovery, where Henry narrates a song in a dream that plagues him sung by his unknown father. Henry is on a journey seeking his biological parents and has left the Netherlands and returned to his country of birth Ghana in hopes of fulfilling his quest.

Boom Zonder Wortels

Performer Choreographer - Henry O'Tawaiah

Production Manager - Blythe Linger

LX Lighting Designer & Implementer - Thabo Pule

Exclusive Books Pan African Reading Lounge

Relaunching the Exclusive Books Pan African Reading Lounge, the Windybrow Arts Centre hosted Rosie Motene to speak on her latest book, *Reclaiming the soil*. Paired with the book review was the first of many speed booking sessions with Madibookeng Smangele

Mathebula. Leading programming in the reading lounges is newly appointed Zintle Radebe will be managing the Windybrow Arts Centre's Online Book Lounge.

IVLP

The Windybrow Arts Centre Head, Keitu Gwangwa, joined the 80-year-old International Visitors Leadership Programme hosted by the United States Embassy South Africa in 2019 on a three-week tour of the United States. Twenty three delegates from all over the world met with organisations with a core focus on social change through the arts. Gwangwa formed lasting networks within the Arts for Social change delegation who continue to broker opportunities for cultural exchange and collaboration.

Growing a little more

The Windybrow Arts Centre was proud to welcome both Nthabiseng Kodisang and Zintle Radebe to the Windybrow Arts Centre's staff compliment in 2019.





ARTISTIC DIRECTOR'S REPORT

The beginning of 2020 will be remembered as the most difficult period thus far of the 21st century. From the early months, the COVID19 virus which initially was a distant and scary feature in the news became a reality of our lives. By the time it was declared a pandemic this global calamity affected everyone and everywhere and it has come as an avalanche that is tumbling and leaving its horrifying footprints. It is surely the most devastating global event in recent times.

When President Cyril Ramaphosa announced a lockdown period, we knew that the last part of the 2019 / 2020 fiscal year was not going to be business as usual. The year that follows will be a massive challenge that we will have to face. We are dealing with a huge hurdle that has meant that all sectors of life as we know it in the country had to orbit a lot to take on board this new reality. Like all industries, we have had to defer all our productions to a time when there will be a clear directive from the government; and only then will we resume our activities at the theatre.

The major questions that I am completely preoccupied with are:

How do we get our audiences back to the theatre?

How do we adjust to the now?

What is that one big idea that we come up with that will even make our funders excited?

There has never been a time when making theatre has been easy. It has always been a daunting task. This pandemic has challenged theatre-makers not only in this country but globally to dig deep and look for new ways to tell stories. As creatives, this new reality should not be a problem, but it should be perceived as a new gateway to another thinking around how we capture audiences and stay relevant as theatre-makers.

From the beginning, the Market Theatre has always had to deal with difficult terrain to navigate and the most wonderful thing about this theatre is that it has always had people who did not wallow in the problem but who looked for pragmatic and creative ways to work around a problem. There is a commitment from all of us who

are the present custodians of this prolific theatre to finding new ways to maintain our visibility during such a challenging time globally.

Ours is a commitment to working together as a collective with a clear vision that informs us that when our operations are put on hold as we are experiencing with this lockdown. What is it that we do so that we stay in touch with our constituency? We might be in a lockdown, but stories are never on pause. Stories are a series of events that happen each time we replenish a breath. How do we give rise to that again? We have started an online initiative at the Market that we have branded #TheatreWillRiseAgain.

Throughout time, the evolution of ideas and concepts have happened during a dark era. We have taken the challenge of this pandemic to look wider and find other platforms that will help us unfold all the planning that we had curated for the 2021 Season. Last year was a year where we decided to push the envelope of our bravery around programming. We had, for the first time in the history of the theatre, curated a Continental Season with two productions. This meant that during the month of May which is celebrated as Africa Month, we produced and staged works that spoke to stories from different pockets of our continent.

We commissioned Bobby Rodwell to write *Frontiers*, a collage of testimonials by different characters defining the journey from their cradles to South Africa. These were very emotional testimonies of these economic refugees and asylum-seekers. Bobby worked very closely with people she met around Johannesburg who became a well from where she was able to source their personal stories. To take the concept further, we even looked for actors from countries that are mentioned in the story to take on these parts and play them.

Dr Chigodze Obieme's book, *The Fishermen* that was nominated for the Booker Prize, is a very emotional story, set in the Western part of Nigeria, a place called Akure. Upon realising that it had been adapted into a play, we acquired the rights for it and staged it. It played

to amazing audiences. I am yet to see a production that has brought so many Nigerians and West Africans to the Market Theatre. This tells us that the path we have taken to reach out to the African diaspora in the inner city of Johannesburg is yielding results and our patrons are responding to this new path in a very positive way. What this also tells us is that there is an appetite for continental stories in South Africa.

We are always guided by the idea that audiences can be fickle. It is very difficult to hold on to audiences who have so many options out there for entertainment, the only way for us is to stand in the middle of the arena and articulate the fact that we are that theatre that is constantly looking for that "NEXT THING". We believe that programming should always be in synch with what is around us. The diversity that we have in our country becomes a muse that inspire us to think broadly.

Our bilaterals with the dance world has seen us featuring dance very strongly in our installations. We have relationships with choreographers that have been working closely with us on our Incubation Program Productions. We brought them in as mentors to work with the mentees that are creating works for our studio theatres.

This is very important to me that a work that was created in a hall or classroom in one of the surrounding townships, by young people who have a burning passion to tell stories about life through their eyes and daily experiences, is more broadly understood. We have found ways to work with such enthusiasm and shape it into a fully-fledged production. The fieldworkers that we send out to find these unpolished gems bring us some of these pieces and we immediately roll our sleeves and get working. I firmly believe in finding the right mentors who will walk inside a rehearsal room and sit next to a developing storyteller and guide them with clarity and generosity. This helps them to carry on telling stories with a new set of skills that are given to them during the incubation period. We are very cognizant of the fact that we cannot do everything with the resources that we have but the ones that we commit to are given all the care and attention by the Producing Department and the Artistic Director.

There are even master classes that are attached to this incubation period with some of the best people that our industry has to offer who interact with these young people to share with them a landscape bigger than just making plays. These are professionals who pose difficult questions to the young directors. They are asked the questions that will help the emerging artists to hone their voices and purify the stories that they want to tell and at the same time, network with each other to navigate in this industry as creatives. One values so much the idea that we can see a very clear intervention from the Market Theatre that turns those production that are part of the Zwakala Festival into productions that are part of our year planner.

The excitement about all of this is that not only do we challenge ourselves as curators of spaces, but we also get to challenge the actors to immerse themselves on the stories and biographies that are the life of these stories.

In May, we presented a dance season that resulted in the presentation of two productions titled *Legaga* and *Mnquma*. These works not only showcased the dance talent that is abound in our country, but it specifically dealt with the question of conceptualizing in our languages and focusing on the African culture through dance. We gave an opportunity to young choreographers to showcase the works and the themes that unpack how our cultures are able to walk in parallel to the contemporary tapestry that changes all the time.

It delights us so much when it is the young that are feeling the need to tap into these stories. Our responsibility yet again is a commitment to giving space and resources for these works to be realised.

Black History Month in February has been a feature in our annual planning. We are the only theatre on the continent that programmes such works. Nina Simone *Four Women* by Christina Ham was the production that I chose for 2019, yet again this was the first for the country to have a piece about the life of this very vocal character during the Civil Rights Movement era. The play is a delightful basket of her musicality, her journey, a very arduous journey that she embarked on in the 1960's, her passion for humanity and truth, her quest for the emancipation of the persecuted, a journey that saw her even move to Africa, Liberia.

This year we staged *Paradise Blue* by Dominique Morisseu, the first Black History Month production that is set before the emergence of Rosa Parks, Dr Martin Luther King and Malcom X. Through these productions we have been able to introduce new playwrights to our patrons, to persuade them to watch works that are removed from our immediate environment, plays that ooze a universality and constantly remind us that our struggles have always been similar.

2020 became the year in which we celebrated the 5th Anniversary of the US Embassy's partnership with the Market Theatre Foundation to showcase works as part of Black History Month. We have taken new challenges on board, doing all we can to carry on with what we do best; and that is to tell stories.



JAMES NGCOBO
ARTISTIC DIRECTOR
30 September 2020



PRODUCTIONS FROM APRIL 2019 – MARCH 2020

IN THE JOHN KANI THEATRE:

JUDITH SEPHUMA (LISTENING SESSION)

Season: 2 May 2019

SOUTH AFRICAN UPCOMING MUSIC AWARDS

Season: 4 May 2019

Stage Manager: Ali Madiga

EXIT/EXIST

Season: 9 – 19 May 2019

Concept, Choreographer & Performance: Gregory Maqoma

Music Composition: Simphiwe Dana

Director: James Ngcobo

Set Designer: Oliver Hauster

Lx Designer: Ralf Nonn

Av Designer: Mileta Postic

Costume Designer: David Tlale

Stage Manager: Motlalepule Makhathe

Cast: Greg Maqoma

REQUIEM POUR L+ B

Seasons: 28 – 29 May & 31 May – 01 June 2019

Director: Alain Platel and Fabrizio Cassol

Technical Manager: Koen Augustijnen

Cast: Rodriguez Vangama, Boule Mpanya, Fredy Massamba, Russel Tshiebua, Nobulumko Mngxekeza, Owen Metsileng, Stephen Diaz, Rodrigo Ferreira, Joao Barradas, Charles Kieny, Kojack Kossakamvwe, Niels Van Heertum, Bouton Kalanda, Erick Ngoya, Silva Makengo and Michel Seba

McCoy MRUBATA @ 60 THE COMPLETE STORY LIVE AT THE MARKET

Season: 20 July 2019

Music Director: Hlubi Kwebulana

Lx Designer: Nomvula Molepo

Av Designer: Kholofelo Siwela

Stage Manager: Motlalepule Makhate

Cast: McCoy Mrubatha

PHENOMENAL WOMEN

Season: 7 August 2019

Director: James Ngcobo

Musical Director: Tshepo Mngoma

Lx Designer: Nomvula Molepo

Costume Designer: Nthabiseng Makone

AV Designer: Jurgen Meekel

Stage Manager: Lebeisa Molapo

Cast: Lerato Gwebu, Leseli Job, Lerato Mvelase, Tshepo Mngoma, Cameron Ward, Mpho Kodisang, Wanda Baloyi, Tebogo Mokoena, Bunny Majaja, Mpho Somani, Sibusiso Sibanyoni & Leroy Sauls

CAIPHUS SEMENYA BIRTHDAY EVENT

Season: 24 August 2019

Music Director: Tshepo Mngoma

Set Designer: Rendani

Lx Designer: Mandla Mtshali

Stage Manager: Ali Madiga

Cast: Tshepo Mngoma, Ezabie Moilwa, Sakhile Mthethwa, Lerato Gwebu, Gugu Shezi, Jonny Vilakazi, Thapelo Lefifi, Tsoakae Molipa, Nokukhanya Dlamini, Lebogang Mokhela, Samuel O. Ibelt, Mpho Kodisang, Sifiso Khanyile, Kuki Mncube, Sthembiso Mkhize, Thami Mahlangu, Sibusiso Sibanyoni, Tsholofelo Papo

TRANCE-FORMATIONS

Season: 26 – 28 September 2019

Director: Mark Hawkins

Set Designer: Sarah Roberts

Lx Designer: Wilhelm Disbergen

Costume Designer: Sarah Roberts

Stage Manager: Wilhelm Disbergen

Cast: Muzi Shili, Teboho Letele, Sunnyboy Motau, Eugene Mashiane, Otsile Masemola, Oscar Buthelezi, Sussera Olyn, Lesego Dihemo

ACT SCHOLARSHIP AWARDS

Season: 29 September 2019

Music Director: Franco Prinsloo

Assistant Director: Ditshitile Mashile

Lx Designer: Nomvula Molepo

Stage Manager: Ali Madiga

I WRITE WHAT I DREAM TOUR

Season: 4 – 5 October 2019

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Director: Ntsika Fana Ngxanga
Lx Designer: Josiah Mashiane
Stage Manager: Dimakatso Motholo
Cast: Ntsika Fana Ngxanga Thembinkosi Mavimbela,
Ngwato Mapalakanye, Courage Sadiki, Sboniso Mbhele,
Mxolisi Madono, Aphiwo Dumeko, Thembi Khumalo

EMPOWAWORX LIFETIME AWARD FOR JOHN KANI

Season: 31 October 2019
Director: James Ngcobo
Set Designer: Nadya Cohen
Lx Designer: Mandla Mtshali
Av Designer: Jurgen Meekel
Costume Designer: Nthabiseng Mokone
Stage Manager: Zandile mawane
Cast: Thapelo Sebogadi, Ezbie Moilwa, Gugu Shezi,
Molefi Monaisa, Pakamisa Zwedala, Zenzo Ngqobe,
Mcedisi Shabangu, Oarabile Ditsele

THE LION AND THE LAMB

Season: 22 November – 22 December 2019
Writers: John Kani and Barney Simon
Director: James Ngcobo
Musical Director: Tshepo Mngoma
Lx Designer: Mandla Mtshali
Set Designer: Nadya Cohen
Costume Designer: Nthabiseng Makone
AV Designer: Jurgen Meekel
Sound Engineer: Kholofelo Sewela
Stage Manager: Bongani Motsepe
Cast: John Kani, Itumeleng Tshabane, Avril Mkansi,
Hlengiwe Pitso, Lebohang Barole, Gugulethu Shezi,
Thembisa Khuzwayo, Samuel Ibeh, Mpho Kodisang,
Nokukhanya Mphephu, Nomfundo Dlamini, Lungelo
Ngcobo, Mpho Somani, Tebogo Mokoena, Fana Zulu,
Sandile Mgcina, and Prudence Mlangeni

JAZZ GIANTS (MUSICAL EVENT)

Season: 17 - 18 January 2020
Cast: Khaya Mahlangu, Andile Yenana
Company: Collaboration Concepts
Producer: Ike Phahla

PARADISE BLUE

Season: 31 January – 01 March 2020
Author: Dominique Morissenn
Director: James Ngcobo
Music Director: Tshepo Mngoma
Lx Designer: Luyanda Somkence
Set Designer: Nadya Cohen
Costume Designer: Nthabiseng Makone
Sound Designer: Kholofelo Sewela
American Accent Coach: Yewande James
Stage Manager: Zandile Mawane
Cast: Aubrey Poo, Pakamisa Zwedala, Busisiwe Lurai,
Leseli Job, Seneliso Dladla, Mpho Kodisang and Sakhile
Nkosi

RAPIDLION FILM FESTIVAL

Season: 6 – 15 March 2020

IN THE BARNEY SIMON THEATRE:

STRANGE LAND

Season: 24 May – 16 June 2019
Author: Anton Krueger
Director: Jade Bowers
Lx Designer: Nomvula Molepo
Set Designer: Nthabiseng Malaka
Cosume Designer: Jade Bowers
Stage Manager: Malebo Mokoto
Cast: Renos Spanoudes

AN EXTRA ORDINARILY ORDINARY LIFE

Season: 26 June – 14 July 2019
Director: Nic Leonidas and Jervis Pennington
Lx Designer: Jervis Pennington
Costume Designer: Jervis Pennington
Stage Manager: Motlalepule Makhate
Cast: Jervis Pennington

EKASI LAM

Season: 21 August – 08 September 2019
Director: Jeff Tshabalala
Set designer: Shruti Nair
Lx Designer: Mandla Mtshali
Costume Designer: Shruti Nair
Stage Manager: Dimakatso, Nontobeko Mkhathshwa, and
Nandi Ntlapho
Cast: Simpho Mathenjwa, Andisiwe Mphindwa, Kopano
Tshabalala, Gugu Dlamini, Lucky Ndlovu, Mathews
Rantsoma, Bennet Mlungwana on keys

TSWALO

Season: 2 October – 27 October 2019
Director: Mahlatsi Magonyana
Lx Designer: Mahlatsi mogonyana
Costume designer: Billy Langa
Stage Manager: Frans and Bongani
Cast: Billy Langa

DOP

Season: 9 – 19 January 2020
Director: Sylvain Strike
Set Designer: Kosie Smit and Sylvain Strike
Lx Designer: Kosie Smit
Costume Designer: Madelaine Iodder
Stage Manager: Motlalepule Makhate
Cast: André Odendaal, Wilhelm Van Der Walt

BROTHERS

Season: 24 January – 23 February 2020
Author: Victor Gordon
Mentor Director: Mncedisi Shabangu
Mentee Director: Francois Jacobs
Lx Designer: Kosie Smith
Lx Designer Mentee: Neliswa Fantesi
Set and Costume Designer: Karabo Legoabe
Set Designer Mentee: Gift Makadikwa
Costume Designer Mentee: Philani Masedi
Sound Designer Mentor: Mandisa Vilakazi
Sound Designer Mentee: Lebogang Rammala
Stage Manager Mentor: Ali Madiga
Stage Manager Mentee: Philadelphia Williams

Cast: Dawid Minnaar, Drikus Volschenik, Ruan Wessels, Gustav Gerderner and David James

IN THE MANNIE MANIM THEATRE:

HUNTER GATHERERS

Season: 10 April 2020 – 14 April 2020

Director: Neka Da Costa and Tshego Khutsoane

Set Designer: Hira Lodhi and Amy-Sue Lithgow

Lx Designer: Hlomohang Motheo

Costume Designer: Hira Lodhi and Amy-Sue Lithgow

Stage Manager: Motlalepule Makhate

Cast: Beverly Batohi, Neka Da Costa, Hira Lodhi, Amy-Sue Lithgow, Nadia Kruger, Lindani Mxumalo, Yuhl Headman, Julian August, Lerato Sekele

DOUBLE DANCE BILL – LEGAGA + MNQUMA

Season: 23 – 26 May 2019

Director/Choreographer: Xolisile Bongwana

Lx Designer: Thapelo Mogosi

Lx designer incubator: Promise Khuzwayo

Stage Manager: Siya Nkosi

Stage Manager Incubator: Mandisa Hope Vilakazi

Cast: Kaldi Makutike, Dipuo Banda, Xolisile Bongwana

FRONTIERS

Season: 14 June – 7 July 2019

Director: Bobby rodwell

Set Designer: Nthabiseng Malaka

Lx Designer: Promise khuzwayo

Costume Designer: Nthabiseng Makone

Stage Manager: Kgomotso Nkomo

Cast: Busisiwe Lurayi, Charly Azade, Khatu Ramabulana, Lindiwe Ndlovu, Tonderai Chiyindiko

DIE RYPMAAKKAMER

Season: 12 June – 30 June 2019

Director: Frans Swart

Set Designer: Krustof Van Rooyen

Lx Designer: Krustof Van Rooyen

Av Designer: QQQ Productions

Costume Designer: Frans Swart

Stage Manager: Lebeisa Molapo

Cast: Nathan Hammon, Anele Situlweni, David Conrad, Zack Mtombeni, Gregg Pettigrew, Mauritz Badenhorst, Dirk Joubert

THE FISHERMEN

Season: 12 July – 04 August 2019

Director: James Ngcobo

Accent Coach: Dike Sam

Set Designer: Nadya Cohen

LX Designer: Mandla Mtshali

AV Design: Jurgen Meekel

Costume Designer: Thando Lobese

Stage Manager: Bongani Motsepe

Cast: Siyabonga Thwala, Warren Masemola

NO EASTER SUNDAY FOR QUEERS

Season: 20 August – 25 August 2019

Director: Mwenya Kabwe

Music director: Nhlanhla Mahlangu

Set Designer: Thando Lobese

Lx Designer: Jade Bowers

Av Designer: Nicola Pilkington

Costume Designer: Noluthando Lobese

Stage Manager: Malebo Mokoto and Campbell Meas

Cast: MoMo Matsunyane, Tshego Khutsoane, Tumeka

Matintela, Khanyisile Ngwabe, Lunga Radebe

MAMA I WANT THE BLACK THAT YOU ARE

Season: 20 September – 21 November 2019

Director: Arthur Molepo

Set Designer: Arthur Molepo

Lx Designer: Themba Mthiyane

Costume Designer: Arthur Molepo

Stage Manager: Jacob langa

Cast: Tumi Mothabela, Alistair Dube, Puleng Molebatsi, Anneline Mathiba, Prisca Motswatswa

MEDEA AND TITUS ANDRONICUS

(ITALIAN INSTITUTE OF CULTURE PARTNERSHIP)

Season: 27 – 29 September 2019

Director: Dario D'Ambrosi

Cast: Teatro Patologico

MAN ALONE

Season: 2 – 13 October 2019

Director: Roelf Matlala

Set Designer: Busisiwe Nkabinde

Lx Designer: Themba Mthimkhulu

Costume Designer: Phumelele Dlamini

Stage Manager: Motlalepule Makhathe

Cast: Charity Sehlapelo, Beon Nkuna, Seboni Lekatse

MANDLA MLANGENI

Season: 2 November 2019

Director: Mandla Mlangeni

Lx Designer: Nomvula Molepo

Stage Manager: Motlalepule Makhate

Cast: Mandla Mlangeni, Afrika Mkhize, Sipiwe Shiburi, Nhlanhla Radebe

VAN WYK THE STORYTELLER OF RIVERLEA

Season: 14 November - 15 December 2019

Writer: Zane Meas

Director & Set Designer: Christo Davids

Lx Designer: Thapelo Mokgosi

Costume Designer: Nthabiseng Makone

Cast: Zane Meas

Stage Manager: Lebeisa Molapo

KINGS OF THE WORLD

Season: 23 January – 16 February 2020

Author: William Harding

Mentor Director: Robert Whitehead

Mentee Director: William Harding

Lx Designer: Hlomohang Mothetho

Lx Designer Mentee: Promise Khuzwayo

Set & Costume Designer: Noluthando Lobese

Set Designer Mentee: Eric Ndibi

Cast: William Harding, Kaz McFadden, Chris Djuma

RAPIDLION FILM FESTIVAL

Season: 6 – 15 March 2020

IN THE RAMOLOAO MAKHENE:

ZWAKALA FESTIVAL

Season: 8 February – 9 February 2020
Lx Designer: Luyanda Mkence
Set designer: Onthatile Matshidisotage
Manager: Lebeasia Molapo

TAINTED

Season: 18 February – 01 March 2020
Author: Thabang Mboshane
Festival Director: Zimkhitha Kumbaca
Director: Thabang Mboshane
Lx Designer: Luyanda Mkence
Lx Designer Mentee: Phumeza Damane
Set and Costume Designer: Onthatile Matshidiso
Set Designer Mentee: Philani Masedi
Costume Designer Mentee: Gift Makadikwa
Sound Designer: Mandla Mkaba
Sound Designer Mentee: Ntando Makhubela
Stage Manager: Lebeisa Molapo
Cast: Vusumuzi Majola, Lebogang Mphine, Mbali Ntombela, Nompumelelo Ndhlovu and Itumeleng Mabaso

PARADISE BLUE PACOFS SEASON

Season: 5 – 7 March 2020
Author: Dominique Morissenn
Director: James Ngcobo
Music Director: Tshepo Mngoma
Lx Designer: Luyanda Somkence
Set Designer: Nadya Cohen
Costume Designer: Nthabiseng Makone
Sound Designer: Kholofelo Sewela
American Accent Coach: Yewande James
Stage Manager: Zandile Mawane
Cast: Aubrey Poo, Pakamisa Zwedala, Busisiwe Lurai, Leseli Job, Seneliso Dladla, Mpho Kodisang and Sakhile Nkosi



COUNCIL

COUNCIL COMMITTEES

Audit and Risk Committee

(held 5 meetings)

Sathia Gounden (Chairperson)
Rajendra Rajcoomar
Mxolisi Mavunmengwana
Nalini Maharaj
Kopano Xaba
Ismail Mahomed (CEO)
Christine McDonald (CFO)
Kiran Bhika - Lunika Inc Internal Auditor
Nelisiwe Mhlongo – Auditor General

Legal, Ethics, Compliance and Governance Committee

(held 4 meetings)

Nalini Maharaj (Chairperson)
Andre le Roux
Ismail Mahomed (CEO)

Building and Maintenance Committee

(held 5 meetings)

Sershan Naidoo (Chairperson)
Nalini Maharaj
Kopano Xaba
Ismail Mahomed (CEO)
Christine McDonald (CFO)

Artistic Committee

(held 4 meetings)

Shado Twala (Chairperson)
Sershan Naidoo
Phyllis Klotz
Ismail Mahomed (CEO)
James Ngcobo (Artistic Director)
Lekgetho Makola (Head: Market Photo Workshop)
Clara Vaughan (Head: Market Theatre Laboratory)
Keitu Gwangwa (Head: Windybrow Arts Centre)
Penny Morris (Fundraiser)
Zodwa Shongwe (Producer)

Human Resources and Remuneration Committee

(held 4 meetings)

Kaizer Nyatumba (Chairperson: resigned 31 March 2020)
Nalini Maharaj
Sershan Naidoo
Ismail Mahomed (CEO)
Perpetua Mathsa (Human Resources Manager)

Fundraising and Marketing Committee

(held 4 meetings)

Sershan Naidoo (Chairperson)
Phyllis Klotz
Ismail Mahomed (CEO)
Penny Morris (Stakeholder Relationship Manager)
Zama Buthelezi (Brand and Communications Manager)



Mr Gerald Dumas (Chairperson)



Ms Nalini Maharaj (Vice-Chairperson)



Ms Shado Twala



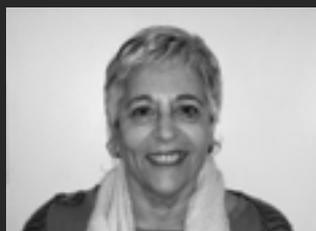
Mr Kopano Xaba



Mr Sershan Naidoo



Mr Andre le Roux



Ms Phyllis Klotz



Mr Kaizer Nyatumba



TRUSTEES AND COUNCIL MEMBERS SINCE 1976

The Market honours the following people who served as Trustees and / or Council members since 1976:

Founding Trustees

Mr Cyril Fisher
Mr Petrus Breytenbach
Mr Mannie Manim
Mr Murray McLean
Mr Barney Simon
Mr Benjamin Trisk
Mr Raymond Tucker

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Mr Murray McLean
Mr John Wall
Mr Ian Haggie
Mr Grahame Lindop
Dr Nthato Motlana
Ms Irene Menell

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Mr Wilby Baqwa
Mr Humphrey Borkum
Professor Guerino Bozzoli
Mr Petrus Breytenbach
Ms Cheryl Carolus
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Dr Nthato Motlana
Ms Xoliswa Ngema
Mr Michael O'Dowd
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Ms Thea Soggot
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Mr Benjamin Trisk
Mr Raymond Tucker
Mr Pieter-Dirk Uys
Ms Christina van der Walt
Mr John Wall
Mr Wolf Weinek
Mr John Wentzel
Mr John White Spinner

Council members 2004-2007

Dr Sebiletso Mokone-Matabane
(Chairperson)
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Dr John Kani
Ms Angela Makwetla
Dr Ivan May
Professor Zakes Mda
Mr Les Phillips
Mr Allan Swerdlow
Adv Kgomotso Moroka
Mr Brooks Spector

Council members 2007-2019

Dr Sebiletso Mokone-Matabane
Ms Jo Ractliffe
Ms Marjorie Letoaba
Ms Shado Twala
Ms Bongzi Dhlomo-Mautloa
Mr Peter McKenzie
Mr Cedric Nunn
Mr Rory Bester
Dr Oupa Moshebi
Mr Kwanele Gumbi
Ms Nomveliso Ntanjana
Mr J Brooks Spector
Mr Kopano Xaba
Ms Nicola Cloete
Ms Unathi Malunga
Ms Vanessa Cooke
Adv Kgomotso Moroka

STAFF at 31 March 2020

CORPORATE

1.	Chief Executive	Ismail Mahomed
2.	Personal Assistant	Portia Muvirimi
3.	Stakeholder Relationship Manager	Penny Morris
4.	HR Manager	Perpetua Mathsa
5.	HR Assistant*	Phaniel Poee
6.	Brand and Communications Manager	Zama Buthelezi
7.	Senior Publicist	Lusanda Zokufa
8.	Audience Development	Anthony Ezeoke
9.	Digital Communications Officer	Thato Kobile
10.	Graphic Designer	Ryan Lloyd
11.	Senior IT Administrator	Isaac Rantsieng
12.	Web Developer IT	Sandile Phakathi
13.	Receptionist	Busi Letwaba
14.	Driver	Joseph Molokoane

FINANCE

15.	Chief Financial Officer	Christine McDonald
16.	Accountant	Fazel Mayet
17.	Financial Administrative Clerk	Seipati Ncube

PRODUCTION

18.	Artistic Director	James Ncqobo
19.	Producer	Zodwa Shongwe
20.	Assistant Producer	Phodiso Matloga
21.	Senior Stage Manager	Motlalepule Makhate
22.	Stage Manager	Thulani Mngomezulu
23.	Stage Services and Production Manager	Malebo Mokoto
24.	Head of Lighting and Stage Services	Nomvula Molepo
25.	Project Administrator	Mvuzo Mfobo
26.	Assistant Stage Manager	Lebeisa Molapo
27.	Technical Crew	Floyd Dlamini
28.	Stores & Technical Assistant	Ncedo Ntaba
29.	Sound Technician	Ntuthuko Mbuyazi
30.	Technical Coordinator	Paulos Modisagae
31.	Project Coordinator	Sipho Mwale
32.	Laundry and Wardrobe	Diamakatso Maega
33.	Stage Manager	Zandile Mawane

MARKET THEATRE LABORATORY

34.	Head of The Lab	Clara Vaughan
35.	Projects Officer	Thandeka Nheke
36.	Venue Technician	Sibusiso Ndimdum
37.	Intern Administrator and Kwasha Company Manager*	Rudy Motseasea
38.	Technical Assistant*	Namhla Blou

MARKET PHOTO WORKSHOP

39.	Head of Photo Workshop	Lekgetho Makola
40.	Manager: Programmes And Projects	Khona Dlamini
41.	Manager: Administration and Operations.	Busisiwe Sithole
42.	Manager: Training And Public Engagement Programming *	Bekie Ntini
43.	Coordinator: Short Courses	Tsepo Gumbi
44.	Officer: Resources	Tswaledi Thobejane
45.	Assistant: Administration	Babalwa Mtanga
46.	Weekend Workshop Assistant	Nathi Khumalo
47.	Coordinator: Archives and Research *	Loyiso Qanya
48.	Courses Assistant *	Zegugu Ngemntu
49.	Manager: Curriculum and Training *	Loyiso Oldjohn
50.	Courses Assistant *	Bongiwe Phakathi
51.	Courses Assistant *	Morris Mohanoe
52.	General Assistant *	Lemogang Matlhong
53.	Courses Assistant *	Charles Mphahlele
54.	Coordinator: Long Courses *	Fulufhelo Mobadi
55.	Manager: Research and Exhibitions	Candice Jansen
56.	Information Assistant*	Gcina Zintathu Mduyvelwa

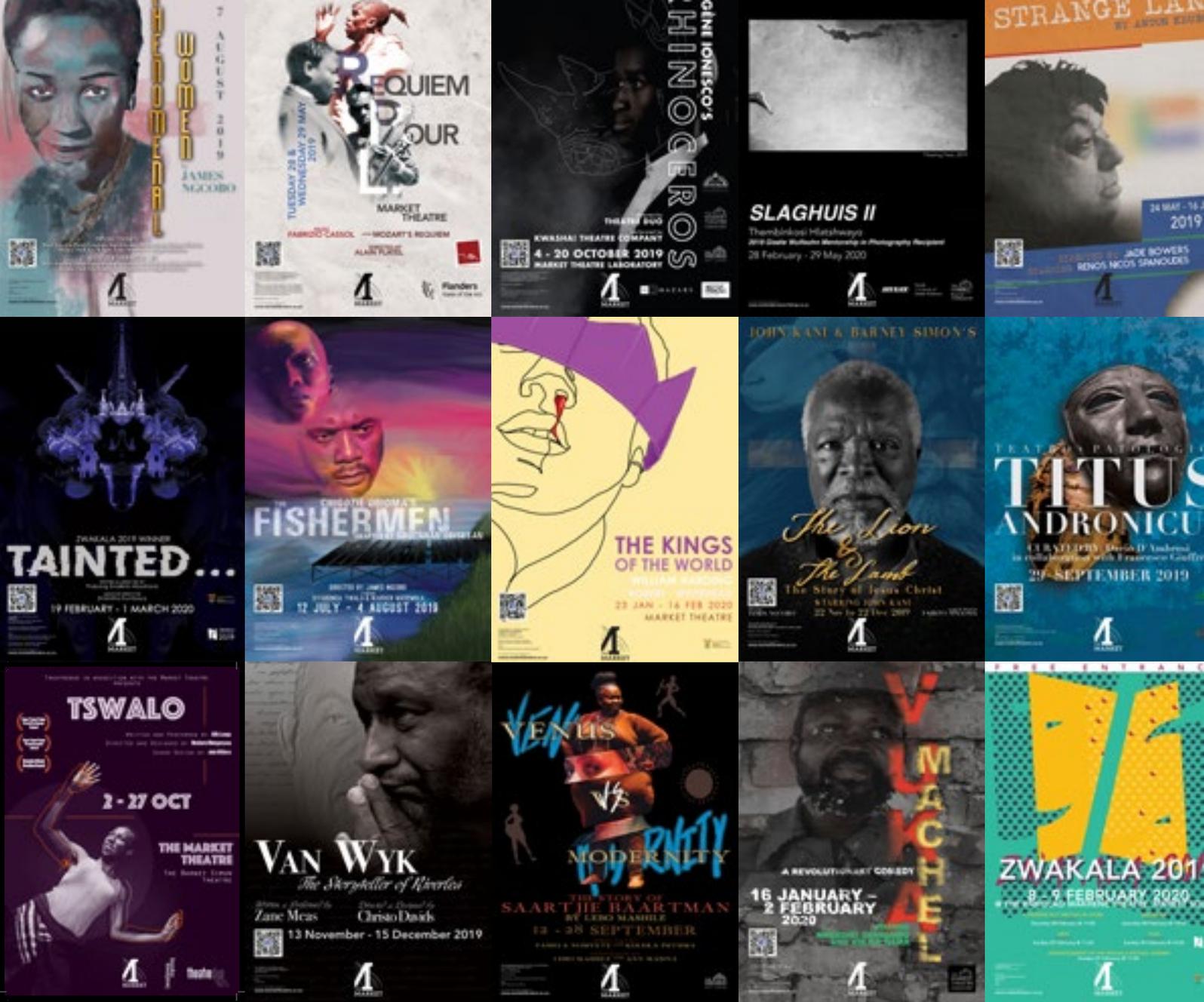
THEATRE COMPLEX

57.	Facilities Officer, Operations and Housekeeping	Thabisile Hlaneke
58.	FOH Manager	Mavis Nengovhela
59.	Information Officer	Shaun Majoji
60.	Box Office Administrator	Siwe Hashe
61.	Box Office Assistant	Sonia Teme
62.	FOH Assistant Manager	Tebogo Konopi
63.	FOH Assistant Manager	Simphiwe Boya
64.	Maintenance	Justice Bila
65.	Maintenance	Samson Vilakazi
66.	Handy Man	Bismarck Hungwe

WINDYBROW ARTS CENTRE

67.	Head of Windybrow	Keitu Gwangwa
68.	Administrative Assistant	Nthabiseng Kodisang
69.	Programmes Officer	Zintle Radebe

* Contract Position



THE MARKET THEATRE FOUNDATION UK

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

Directors: William Frankel (OBE), Dr John Kani, Janet Suzman

MARKET THEATRE FOUNDATION (USA) INC

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

President: Michael Kaiser
 Vice-President: Penelope Jane Morris
 Directors: Joan Harris, Dr John Kani, Manuel Manim, Gregory Mosher, Howard Orlin, Allen Turner

Auditors: Janover LLP

THE MARKET THEATRE FOUNDATION

AN AGENCY OF THE DEPARTMENT OF ARTS AND CULTURE

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