



AN AGENCY OF THE DEPARTMENT OF SPORT, ARTS AND CULTURE

**THE MARKET THEATRE FOUNDATION**

**Annual Performance Plan**

For the fiscal year

2021 – 2022

**January 2021**

## ACCOUNTING AUTHORITY STATEMENT

The Market Theatre Foundation is a schedule 3A public entity accountable to the Executive Authority, the Minister of Sports, Arts and Culture (DSAC), and Parliament in terms of financial and performance management as required by legislation. As an Accounting Authority, the Council has fiduciary responsibilities towards the Institution, which includes the development of a five-year strategic plan that is aligned with the five-year Medium Term Strategic Framework (MTSF).

I am therefore pleased to present The Market Theatre Foundation's (MTF) Annual Performance Plan for the 2021-2022 year, outlining the mandate, strategic focus and performance as approved by the Council as the Entity's Accounting Authority.

This Annual Performance Plan has been developed at a time where the world is increasingly becoming a polarised place – polarised along religious, cultural, ethnic, economic and gender lines. We are experiencing the rise of fascism and the far right, both nationally and internationally. These levels of polarisation are at levels that should have all of humanity concerned. Simultaneously, the advent of the Covid-19 pandemic in March 2020 has resulted in a great global social and economic disruption to lives and industries. For our operations, it led to postponements and in extreme cases cancellation of projects. However, the period also forced us to figure out new ways of delivering on our mandate.

Theatres are now, more than ever, important to the preservation and protection of our cultural and social history. Theatres offer more than canons of performances of literary works developed over centuries, they are important cultural spaces that contribute to social cohesion, nation building, learning and intercultural dialogue. They hold up a mirror to society, and present opportunities for societal reflection and introspection, while introducing visitors to alternative visions of the world. Importantly, theatres and cultural heritage sites are powerful assets for local development, and contribute to defining the social and cultural fabric of our cities.

The Annual Performance Plan was developed in the context of a concerning economic outlook. The Council had to take a long-term view of running a public entity and the imperative to ensure the sustainability of the MTF, beyond our term of office and the desire to remain a well-performing cultural institution. In support of the National Development Plan and the Strategic Performance Plan, the Annual Performance Plan reflects the MTF's contribution to the Medium-Term Strategic Framework (MTSF) 2020-2025 priorities of:

### Primary Contribution:

- 1) Priority 1: Social cohesion and safe communities;

### Secondary Contributions:

- 2) Priority 2: Economic transformation and job creation;
- 3) Priority 3: Education, skills and health;
- 4) Priority 4: Spatial integration, human settlements and local government ;
- 5) Priority 5: A capable, ethical and developmental State.

Informed by the establishment legislation of the MTF, provided for by the Cultural Institutions Act, No. 119 of 1998, the Council has identified five (5) outcomes for the 2020-2025 planning period:

- 1) Outcome 1: Increased Visibility, Accessibility and Relevance of Theatre Productions;
- 2) Outcome 2: Increased Visibility, Accessibility and Awareness of Theatres and Photography;
- 3) Outcome 3: Increased Participation of Historically Disadvantaged Groups in the Theatrical and Arts Sector;

- 4) Outcome 4: Improved Financial Sustainability; and
- 5) Outcome 5: A Compliant and Responsive Organisation.

The intended impact of achieving the above outcomes is *“increased awareness, knowledge and appreciation for the arts, culture and heritage of South Africa through accessible, relevant and sustainable theatres”*.

This Strategy seeks to ensure that The Market Theatre Foundation continues to play a strategic role towards implementation of Government policies, priorities and programmes such as the NDP, and sector policies.

In addition, we have interrogated other national and international policies and strategies to ensure that the MTF’s strategy is holistic, with the intention of contributing to:

- 1) African Union Agenda 2063;
- 2) The Sustainable Development Goals (SDGs);
- 3) Growing Gauteng Together: Our Roadmap to 2030;
- 4) The Province of Gauteng’s Tourism Strategy.

However, as we prepare the MTF for the ‘Theatre of the Future’, it is important that we take hold of the opportunities presented by the Fourth Industrial Revolution (4IR). The world we know is changing at such a rapid pace that theatres have to embark on this 4IR journey if we are to remain relevant and accessible. The sustainability of the MTF depends on our ability to take the opportunities presented by the technologies available today. Since the beginning of the internet, digital extensions of the physical theatre have been viewed as non-traditional spaces to theatre practise, largely due to the costs associated with digitisation and cyber security, however a theatre’s online presence must be as an integral extension of the theatre’s strategy to grow new audiences and reach communities beyond its geographic location.

Sustainability is a key consideration for any organisation and the development of this strategy is underpinned by the imperative to be a sustainable organisation. Sustainability is about ensuring posterity for future generations. It is about adopting sustainable practices in our daily operations, taking into account that our natural resources are under increasing pressures from a growing population. More importantly, sustainability is about the MTF’s ability to function in the event that the fiscus is unable to meet our operational needs. This scenario is something that is on the Council’s priority focus. Income generation, work creation, content creation while exploiting said content through broadcast and licensing opportunities are some of the strategies to be explored. Optimising our property portfolio to be able to generate own income revenue is a key strategic intervention and we will be monitoring Management’s activities in this regard to increase own revenue to 10% (and above). During the 2014-2019 MTSF the Council’s focus was on the institution’s performance, obtaining a positive audit outcome and stabilising the core leadership team. The focus for the next five-years is on stakeholder management, resource mobilisation and growing the MTF brand.

The NDP calls for government to have achieved certain milestones by 2030 in bettering the lives of all South Africans. This is a national call to action for all South Africans across all sectors. Theatres will make a contribution through the social cohesion programme, employment practices, procurement spend on Black-owned business, producing research output that contributes to national and international issues, partnering with stakeholders across the scope of our operations, and ensuring that our theatres are world-class, with relevant and accessible productions.

The Council has also considered the Revised White Paper and the opportunities presented by the structural reconfiguration of the entities. We trust that this process will conclude in the short-term as the Arts, Culture and Heritage Sector needs to operate within a stable policy environment in going forward.

Through implementation of this strategy, The Market Theatre Foundation shall fully respond to its mandate, key national policy objectives and regional developments whilst at the same time improving service delivery and value add to customers. The desired impact will be achieved through steadfastly upholding its mission 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 SA 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.

In closing, the Council affirms its commitment to providing strategic guidance to the Management team that will see the MTF develop into a sustainable, high performing entity that is well positioned and resourced to deliver on our shared vision of *"Sustainable theatres and arts, accessible and relevant to all"*.

While we acknowledge the enormous work that lies ahead, we believe that this 2021-2022 Annual Performance Plan reflects a sound response to the many factors and critical issues presented by the external and internal environments. The plan contains the right ideas, stretch targets with the concomitant resource allocations to deliver the intended impact.

As the Council of the MTF, we fully endorse this plan as the guiding document for the work and focus of the MTF for the year 2021-2022 and assure the Minister, as the Executive Authority, of our commitment to oversee the delivery of the commitments outlined in the Annual Performance Plan.

A handwritten signature in cursive script, reading "Dumas.", positioned above a horizontal line.

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**Mr Gerald Dumas (Chairperson of the Council)**

**ACCOUNTING AUTHORITY**

**THE MARKET THEATRE FOUNDATION**

## ACCOUNTING OFFICER STATEMENT

With the advent of the 6<sup>th</sup> Administration, post the national and provincial elections in May 2019, and in line with the Revised Framework for Strategic Plans and Annual Performance Plans (DPME, 2019), The Market Theatre Foundation presents its Annual Performance Plan for the 2021-2022 planning period that is aligned with the period of the MTSF.

The care, production and presentation of the literary and performing arts and research through the various mediums including photography will always be our core function. However, today theatres are increasingly recognising their role as agents of social and economic change. They generate knowledge for and about society, are a place for social interaction and dialogue, and a source of creativity and innovation.

Theatres also play a crucial role in addressing contemporary societal issues. They tackle diverse and challenging issues, such as xenophobia, racism, globalisation, migration, polarisation, inequality, populism, gender equality, ageing societies, technology, digital content creation, decolonisation, climate change and most recently global health crises as witnessed during the Covid-19 pandemic. They are platforms where restorative justice, intercultural and intergenerational dialogue, and cultural diplomacy principles can be applied.

The MTF theatres seek to be a cultural hub that is accessible and relevant to all; presenting the past, while providing a glimpse of the future as informed by our presentations. The need to be relevant and accessible is poignantly expressed in our vision statement, ***Sustainable theatres, accessible and relevant to all***. We are fortunate to have presented incredible theatrical productions over the decades, and these award winning productions reflect our expertise and years of practice, which attest to our reputation as an institution. However, with the pandemic still raging and the uncertainty associated with it; we have been challenged to think differently about how we program and curate content for our spaces and the need for us to possibly migrate that content to other platforms. As such, our plans to focus on growing our capacity to represent a diverse society, thus paying homage to the diverse cultures in South Africa and across the continent might take a little longer than envisioned to realise as we adjust and firm our footing in this new pandemic reality so as to ensure continuity and sustainability.

This representation is important if we are to grow new audiences. Theatres across the world struggle with retaining young and new audiences into their spaces, because of the perceptions that these spaces offer little interest to the youth market. Ours includes the apartheid spatial and economic dilemma. The Market Theatre Laboratory however challenges this perception and has been successful at attracting and retaining youth audiences for the Market Theatre Foundation. The theatre of the 21<sup>st</sup> Century is about connecting with this segment of society, but in ways that are meaningful and in keeping with the hopes and aspirations of young people. We have further identified community engagement as a critical component to achieving our intended outcomes. All of our theatres are located within close proximity to communities and, in order to be seen to be relevant and accessible, we have to offer programming that directly speaks to the hopes and aspirations of our communities. During the strategic period, our focus on community engagement will be supported by an engagement programme, together with strengthening our community liaison function that will seek to achieve greater community engagement.

Our theatres are place-markers and contribute to the city's cultural fabric. In developing the strategy, we have considered the direct relationship between the MTF and the broader tourism strategies. The location of our theatres in the Johannesburg metropolitan area supports a holistic cultural ecosystem in both cities, and the relationship with tourism is inseparable. While both these industries have been greatly impacted by the lockdown regulations for almost a year; strategic ideation is afoot in preparation for when the industries open up again.

The strategy that we have set is bold and achievable. The Council, Management and staff are committed to this brand and everything it represents. There is a deep understanding of the role of theatres in society, as it is through theatres that public awareness of the value of cultural and natural heritage can grow.

There were no changes in relevant legislative or policy mandates nor were there any legal rulings having a effect on the preparation of this document.

I thank the staff of the MTF for their hard work and outstanding commitment. Together, we can only grow from strength to strength and ensure lasting impact for the beneficiaries of our services. I affirm my commitment to lead the MTF with passion and commitment as we strive to implement the priorities and outcomes reflected in this Annual Performance Plan.



**Ms Tshiamo Sibande**

**CHIEF EXECUTIVE OFFICER / ACCOUNTING OFFICER**

**THE MARKET THEATRE FOUNDATION**

#### Official sign-off

It is hereby certified that this Annual Performance Plan of The Market Theatre Foundation for the period 2021/22:

- was developed by the Management of The Market Theatre Foundation under the guidance of the Council of The Market Theatre Foundation.
- takes into account all the relevant policies, legislation and other mandates for which The Market Theatre Foundation is responsible.
- accurately reflects the performance targets The Market Theatre Foundation will endeavour to achieve given the resources made available in the budget for the 2021/22 financial year.

Christine McDonald

**Chief Financial Officer**

**Signature:**



**Date** 29 January 2021

Tshiamo Sibande

**Chief Executive Officer**

**Signature:**



**Date** 29 January 2021

**Approved by:**

Gerald Themba Dumas

**Chairperson of the Council**

**Signature:**



**Date** 29 January 2021



## Acronyms

<b>MTF</b>	Market Theatre Foundation
<b>CEO</b>	Chief Executive Officer
<b>CFO</b>	Chief Financial Officer
<b>AD</b>	Artistic Director
<b>PFMA</b>	Public Finance Management Act
<b>ARC</b>	Audit & Risk Committee
<b>DSAC</b>	Department of Sport Arts and Culture
<b>GDP</b>	Gross Domestic Product
<b>MPW</b>	Market Photo Workshop
<b>MGE</b>	Mzansi Golden Economy
<b>APP</b>	Advanced Programme in Photography
<b>PDP</b>	Photojournalism and Documentary Photography Programme
<b>JPC</b>	Johannesburg Property Company
<b>JDA</b>	Johannesburg Development Agency
<b>NDP</b>	National Development Plan
<b>MTSF</b>	Media Term Strategy Framework
<b>WAC</b>	Windybrow Arts Centre



**THE MARKET THEATRE FOUNDATION  
ANNUAL PERFORMANCE PLAN**

**1 APRIL 2021 – 31 MARCH 2022**

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## **Part A: Our mandate**

The mandate of The MTF is to create an authentic South African arts and culture experience which is committed to providing the highest level of artistic excellence.

### **1. Relevant legislative and policy mandates**

The Market Theatre Foundation was declared a cultural institution in 2005, through the Cultural Institutions Act, 1998 (Act 119 of 1998) which was amended by the cultural laws amendment act 36 of 2001.

The Market Theatre Foundation (MTF), originally founded as a non-profit Section 21 company in 1976 was restructured and gazetted as a cultural Institution in terms of the Cultural Institutions Act 1998 (Act No. 119 of 1998 as amended) in 2005. In terms of Section 8 of the Act, the primary objects of the MTF, through a Council appointed by the Minister of Sport, Arts and Culture, are:

- 1) to formulate policy (for the Institution);
- 2) to hold, preserve and safeguard all movable and immovable property of whatever kind placed in the care of or loaned or belonging to the declared institution concerned;
- 3) to receive, hold, preserve and safeguard all specimens, collections or other movable property placed under its care and management under section 10(1);
- 4) to raise funds for the Institution;
- 5) to manage and control the moneys received by the declared institution, and to utilise those moneys for defraying expenses in connection with the performance of its functions;
- 6) to keep a proper record of the property of the declared institution, to submit to the Director-General any returns required by him or her in regard thereto, and to cause proper books of account to be kept; and
- 7) to determine, subject to the Act, and with the approval of the Minister, the objectives of the declared institution, and to generally carry out the objects of the declared institution.

The Council of The Market Theatre Foundation administers the above objectives through a Council Charter and Terms of References for each of the Committees of Council.

The MTF is further established in terms of the Public Finance Management Act (No.1 of 1999) (PFMA), as amended, through which it is listed as a schedule 3A Public Entity, accountable to the Department of Sport, Arts and Culture (DSAC) and Parliament. As such, all prescripts and regulations arising from the PFMA are applicable to its governance and operations.

It is recognised that the MTF must comply with all National and Provincial legislation and regulations, and all municipal by-laws applicable to its functions, or the areas in which it operates.

## 2. Institutional policies and strategies

Relevant 2020/21-2024/25 MTSF Priorities	Relevant MTSF Outcomes and Interventions	The MTF's MTSF-Aligned Outcomes and Interventions	The MTF Alignment and Response to MTSF and DSAC
<b>Primary Contribution</b>			
<b>Priority 1: Social cohesion and safe communities</b> <b>2024 Impact:</b> <ol style="list-style-type: none"> <li>1) A diverse socially cohesive society with a common national identity;</li> <li>2) Improved investor perception (confidence).</li> </ol>	Promoting social cohesion through increased interaction across space, race and class: <ol style="list-style-type: none"> <li>1) Promote access to cultural facilities/community arts centres and participation in arts, culture and heritage programmes.</li> </ol> Increased feelings of safety in communities: <ol style="list-style-type: none"> <li>1) Reduction in gender based violence;</li> <li>2) Reduction in violence against children;</li> <li>3) Implementation of the National Action Plan (NAP) to combat racism, racial discrimination, xenophobia and related intolerance.</li> </ol>	<b>A diverse socially cohesive society with a common identity:</b> <ol style="list-style-type: none"> <li>1) Increase awareness of charter of positive values and national symbols;</li> <li>2) Equalising opportunities, inclusion and redress;</li> <li>3) Increase interaction across space, race and class.</li> </ol>	<ol style="list-style-type: none"> <li>1) Develop and present content that is inclusive and relevant;</li> <li>2) Increase in the number of artists who can make effective and measurable inputs into the development sector;</li> <li>3) Develop and present productions and exhibitions in line with international standards;</li> <li>4) Transform the narrative of theatres to become inclusive spaces;</li> <li>5) Digitise the artistic collections (photos, videos, scripts) for the purposes of preservation, conservation and promotion;</li> <li>6) Increase accessibility to theatres and collections by building the MTF's relevance to stakeholders and society, especially the youth;</li> <li>7) Implement public programmes that address the social ills of society, including violence against women and children, racism and xenophobia.</li> </ol>
<b>Secondary Contribution:</b>			
<b>Priority 2: Economic transformation and job creation</b> <b>2024 Impact:</b>	Reduce concentration of monopolies and expanded small business sector:	<b>Increased market share of and job opportunities created</b>	<ol style="list-style-type: none"> <li>1) Increased procurement spend on businesses owned by women, youth</li> </ol>

Relevant 2020/21-2024/25 MTSF Priorities	Relevant MTSF Outcomes and Interventions	The MTF's MTSF-Aligned Outcomes and Interventions	The MTF Alignment and Response to MTSF and DSAC
<p>1) Unemployment reduced to 20%-24% with 2 million new jobs, especially for youth.</p> <p>Economic growth of 2%-3% and growth in levels of investment to 23% of GDP.</p>	<p>1) Facilitate the increase in the number of functional small businesses with a focus on township economies and rural development;</p> <p>2) Ensure inclusion of SMME's in localisation and buy local campaigns.</p> <p>Increased economic participation, ownership, access to resources, opportunities and wage equality for women, youth and persons with disabilities:</p> <p>1) Expand government spend on women, youth and persons with disabilities through preferential procurement.</p>	<p><b>in sport, cultural and creative industries:</b></p> <p>1) A well-researched, regulated and funded AC sector;</p> <p>2) Support a range of cultural and creative sector initiatives;</p> <p>3) Expansion in new and traditional creative industry markets.</p> <p>Increased economic participation by historically disadvantaged groups.</p>	<p>and persons with disabilities;</p> <p>2) Young entrepreneurs (within heritage and related sectors, such as tourism) to be supported in the MTF's public programmes.</p>
<p><b>Priority 3: Education, skills and health</b></p> <p><b>Education, Skills – 2024 Impact:</b></p> <p>1) Access to pre-schooling expanded to 95 and quality improved;</p> <p>2) More children in foundation phase acquire levels of literacy and numeracy required for meaningful lifelong learning by 2024;</p> <p>3) Improved quality of learning</p>	<p>1) Youths better prepared for further studies, and the world of work beyond Grade 9;</p> <p>2) Youths leaving the schooling system more prepared to contribute towards a prosperous and equitable South Africa.</p>	<p><b>Transformed, capable and professional sport, arts and culture sector:</b></p> <p>1) Transformed, capable and professional sport, arts and culture sector;</p> <p>2) Increased awareness of and capacity building in AC sector;</p> <p>3) AC practitioners achieve success at international events.</p> <p>Capacitate, organise and professionalise the AC sector.</p>	<p>1) Expansion of the MTF Incubator programme to build the pool of skilled black, women and youth heritage practitioners;</p> <p>2) Co-curating and co-creating programmes for youth by providing spaces within facilities for talent development and youth related programmes;</p> <p>3) Outreach programmes that are linked to curriculum statements.</p>

Relevant 2020/21-2024/25 MTSF Priorities	Relevant MTSF Outcomes and Interventions	The MTF's MTSF-Aligned Outcomes and Interventions	The MTF Alignment and Response to MTSF and DSAC
<p>outcomes in the intermediate and senior phases with inequality reduced by 2024;</p> <p>4) More learners obtain National Senior Certificates with excellent marks in critically important subjects by 2024.</p> <p>Learners and teachers feel respected and learning improved by 2024.</p>			
<p><b>Priority 4: Spatial integration, human settlements and local government</b></p> <p><b>2024 Impact:</b></p> <p>1) Institutionalise spatial/territorial integration to fast-track transformation and resilience of sub-national regions.</p> <p>Shared national spatial vision and frames to support integration between sector departments, provinces and regions.</p>	<p>Coordinated, integrated and cohesive national spatial development guidance to enable economic growth and spatial transformation.</p>	<p><b>Integrated and accessible infrastructure and information:</b></p> <p>1) AC infrastructure programme.</p> <p>Multipurpose SAC hubs and/or precincts.</p>	<p>1) Maintain and upgrade the infrastructure of theatres and implement technological advancements;</p> <p>2) Integration of theatres with broader spatial development strategies and plans across the ACH and tourism sectors.</p>
<p><b>Priority 5: Capable, ethical and developmental State</b></p> <p><b>2024 Impact:</b></p>	<p>Improved governance and accountability:</p> <p>1) Strengthen the governance system of state-owned entities.</p>	<p><b>Compliant and responsive governance/administration:</b></p>	<p>1) Achieve and maintain a clean audit outcome</p> <p>2) Financial sustainability:</p>

Relevant 2020/21-2024/25 MTSF Priorities	Relevant MTSF Outcomes and Interventions	The MTF's MTSF-Aligned Outcomes and Interventions	The MTF Alignment and Response to MTSF and DSAC
<p>1) Public value and trust.</p> <p>Active citizenry and partnerships in society.</p>	<p>Functional, efficient and integrated government:</p> <p>1) Enhance productivity and functionality of public sector institutions in supporting people-centred service delivery;</p> <p>2) Measures taken to reduce wasteful and fruitless expenditures, and irregular expenditure in the public sector.</p> <p>Professional, meritocratic and ethical public administration:</p> <p>1) Programme for building a professional public administration (job competency framework).</p> <p>Mainstreaming of gender, youth and disability, empowerment and development institutionalised.</p>	<p>1) Performance and financial oversight;</p> <p>2) Capacitated human resources;</p> <p>3) Integrated stakeholder management;</p> <p>4) Strengthen public entity oversight mechanisms;</p> <p>5) Service delivery.</p>	<p>a) Increased revenue through diversified sources;</p> <p>b) Costs contained and resources directed towards the core business;</p> <p>3) Increased brand visibility and awareness;</p> <p>4) Digital transformation and modernisation of systems and processes;</p> <p>5) The MTF an employer of choice;</p> <p>6) Effective stakeholder and partnerships management.</p>

### 3. Relevant court rulings

At the time of developing this 2020-2025 Strategic Plan, there are no specific court rulings that have a significant, ongoing impact on the MTF's operations or business obligations.

## Part B: Strategic focus

### 4. Updated situational analysis

MTF executes its mandate, and seeks to achieve its vision and mission, in a complex environment, impacted by global, national and provincial events, which directly affect the pursuit of its desired impact and in delivering on its mandate.

#### 4.1 Core Business

The Market Theatre Foundation has 4 divisions:

- Market Theatre
- Market Laboratory
- Market Photo Workshop
- Windybrow Arts Centre

The core business unit of the MTF is the Theatre Complex. The **Theatre's** primary fields of activity are to:

- promote, present, produce, co-produce, and enter into partnerships for any theatre initiative subject to the availability of adequate resources;
- make the performing arts accessible to the general public and ensure that programmes are a true reflection of the cultural diversity of South Africa, diversifying The Market Theatre's audience base;
- evaluate, maintain and upgrade the Market Theatre complex facilities so that a full range of theatre projects can be presented;
- promote an appreciation, understanding and enjoyment of the theatre among the general public;
- provide high quality arts skills development programme by supporting and strengthening organisations, communities and individuals through arts and culture;
- encourage artists and technicians to make use of The Market Theatre Foundation facilities by promoting new writing and producing of performing art works for presentation on stage, encouraging South African art and creativity, including, but not limited to, script writing, directing, musical composition and choreography;
- foster the expression of identity and consciousness by means of the performing arts;
- establish mutually beneficial relationships with local, national, continental and international organisations and individuals, creating work opportunities for artists, photographers, designers and technicians; and
- encourage local and international tours of theatre productions.

The goals of the Theatre are supported by the Market Laboratory.

The **Market Laboratory's** primary fields of activity are in:

- Theatre;
- Education; and
- Training.

Through its training, the Market Laboratory provides a life-changing theatre experience that is committed to innovative and indigenous theatre through identifying and developing young acting, directing and writing talent. The Laboratory's training is vocation-based in order to foster job creation and to interest young audiences in theatre. The projects include a two-year drama training programme, drama fieldwork with

community-based groups, resident projects, drama classes for young people and the hosting of the Zwakala Festival. This makes the MTF one of the few producing theatres dually serving as a feeder to other theatres and the television and film industry.

The **Market Photo Workshop (MPW)** has become the leading photography institution in South Africa and internationally. Its primary fields of activity are in:

- Photography Training and Education
- Discourse on photography and visual arts
- Networking international photography, especially within the African continent
- Publication of materials around photography
- Work creation and upskilling for photographers (archives and digitization and distribution)

In order to train photographers and teach visual literacy, the MPW offers courses in:

- Photography: short courses – foundation, intermediate, advanced, covering technical and practical aspects of analogue and digital photography, visual literacy, professional practice.
- Photojournalism and Documentary Photography.

In addition, the Photo Workshop convenes and hosts:

- Public programmes to marginalised communities in rural and urban contexts
- Exhibitions
- Public programmes interfacing contemporary professionals with students

The **Windybrow Arts Centre** has been under the MTF management since March 2014. On 1 April 2016, the Windybrow was amalgamated with the MTF.

The strategic objectives and performance indicators have been amended to align with the redefined focus and strategic vision of the entity as a Pan-African Arts Centre. The Windybrow Arts Centre is the 4<sup>th</sup> of the Market Theatre Foundation's Arts divisions, framing itself as a space for thought leadership, literacy and Pan African Expression.

Nestled in the small cultural Hub of New Doornfontein, the Heritage house stands out from between the modern city buildings, boasting Victorian architecture from a by-gone era. The Windybrow Arts Centre is largely characterised by the following:

- A large African expat, refugee and displaced communities
- Hillbrow/Berea demographics suggest there is an audience that may be developed here (approximately 135 000 residents, 70% employed).
- The Windybrow Arts Centre can sustain a limited night-time programme because of security concerns and the perception of Hillbrow as unsafe. This can be supported by developing a significant daytime programme, which could be done in partnership with other institutions.

In addition, the Windybrow Arts Centre will present the following programmes annually:



- Two exhibitions, either developed by the Centre or presented in collaboration with partners with similar objectives as the MTF;
- Three public engagement programmes that promote awareness of the work of the Centre in the cultural and creative sector;
- One mentorship in either writing, directing or arts administration;
- One symposium each quarter.

#### **4.2 MTF's Stakeholder Profile**

The MTF interacts with several stakeholders. The MTF will continue to establish and maintain professional and strategic relationships with key stakeholders with the ultimate objective of promoting and sustaining the performing and visual arts within South Africa and the rest of the world.

The MTF's external stakeholders may be categorised as follows:

- (a) Stakeholders to whom the MTF is accountable with respect to its functions. These include the Department of Arts and Culture and Parliament;
- (b) Stakeholders with whom the MTF has direct contact in the course of fulfilling its activities. These include:
  - Directors, actors, artists, technicians and designers who participate in the production and presentation of the performing arts.
  - The students who attend and successfully complete the various training initiatives presented by the MTF.
  - Sponsors, grantors and donors who fund the MTF's activities.
  - MTF employees as well as the recognized union.
- (c) Stakeholders who act as reputational agents in providing feedback on the standard and quality of work produced by the MTF. These include local and international patrons who attend the staged productions as well as the media and academics providing their views on the productions staged.

The Windybrow's most accessible target markets are:

- Hillbrow/Berea/Inner city community
- Creating a platform for young emerging artists
- Community theatre groups

#### **4.3 Organisational Environment**

The organisational environment of the MTF has remained fairly stable in the past 5 years. The MTF will continue to review its strategic objectives and goals and this may provide opportunities to change the organisational structure in order for the Foundation to be better placed to deliver on its mandate.

A significant structural change was in 2017 with realigning the Market Laboratory (Lab) as a Department reporting directly to the CEO. This was necessitated by the need to align operational processes, alleviate duplication and to re-align the business model to increase income generation. The Lab works towards

providing qualified and competent theatre practitioners who are industry-ready and who will have future opportunities of working presenting on a professional stage.

Another significant change was the amalgamation with the Windybrow on 1 April 2016. This change was elected as a result of a decision by the Department of Sports, Arts and Culture. The Windybrow was managed by the MTF since March 2014. The staff have been incorporated into the MTF structure and they adjusted very well. A new Windybrow Arts Centre head was appointed in 2017.

#### **4.4 Communicating the Work of the MTF**

The MTF strives to be an accessible institution and to ensure that the public remains informed about the MTF and its activities. Stakeholder newsletters are distributed monthly, whilst online advertisements are placed daily when a production is running (Tuesday to Sunday). All the activities of the MTF can be accessed by the general public from the MTF's website or its offices.

### **5. External Environment analysis**

The COVID-19 pandemic has, with alarming speed, dealt a heavy blow to an already-weak global economy, which is expected to slide into its deepest recession since the second world war, despite unprecedented policy support. Economic disruptions are likely to be more severe and protracted in emerging market and developing economies with larger domestic outbreaks and weaker medical care systems; greater exposure to international spillovers through trade, tourism, and commodity and financial markets; weaker macroeconomic frameworks; and more pervasive informality and poverty.

According to the World Bank's Global Economic Prospects (GEP), the outlook for the global economy has significantly worsened amid slowing activity and heightened risks. Global growth is expected to slow by about 8% in 2020 and would barely begin to recover, increasing to just over 1 percent in 2021.

South Africa's expanded unemployment rate increased by 2.3 percentage points to 42% halfway through 2020<sup>1</sup>. Youth unemployment (under 34's) is around 43.2%<sup>2</sup>. Part of the MTF mandate is to contribute to socio-economic transformation by providing opportunities to historically disadvantaged groups and entrepreneurs to participate, grow and develop within the sector. The MTF creates employment directly by procuring goods and services from small and micro enterprises owned and operated by previously disadvantaged peoples. There is a sustained and systematic approach to increasing such procurement practise wherever possible.

But the MTF's greater and far more significant contribution to fighting unemployment is a little more abstract and involves enhancing the employability of future generations. There is a strong correlation between the level of education and unemployment, with 90.4% of the country's 6.7 million unemployed having matric or less. Aside from valuable theatrical rights, the MTF possess invaluable knowledge in a number of key fields; knowledge that can be used to empower future generations.

Certain emerging technologies hold exciting possibilities for MTF, and allow a complete reimagining of what a theatre can be. Suggestions for possible application of technology with MTF partnering with local digital innovation/disruption companies include the following:

- 1) Support the utilisation of handheld devices and wearables by providing free WiFi and charging stations;
- 2) Integrate content into handheld digital devices and wearables;
- 3) Develop Augmented Reality (AR) components to shows. Digital enhancements to support the promotion

<sup>1</sup> <http://www.statssa.gov.za/?p=13633>

<sup>2</sup> <http://www.statssa.gov.za/?p=13379>

of theatre productions will create a more engaging and immersive experience, particularly for younger visitors;

- 4) Create Virtual Reality (VR) tours of exhibits to widen public access to MTF's photography collections. Through virtual reality, the Market Photo Workshop experience can be taken out of the buildings and into the community;
- 5) Digitise all photographic collections and create a virtual gallery;
- 6) Thoughtfully review MTF's existing presentation of artworks and repackage them to better resonate with a new generation of audiences. Make high-quality prints of MTF photographic collections available for purchase.
- 7) Income generated from content creation for digital dissemination

Where MTF is struggling to get feet through the doors of the physical theatres, people are beginning to use their fingers to find the MTF online, with traffic to the website consistently exceeding targets. Over half of South Africa's population is connected to the internet, and 40%, or around 23 million people, are active social media users (Twitter, Facebook, Instagram, SnapChat, etc.), the vast majority of whom are in the 18 – 34 age bracket. Teenagers are the next biggest single group.

The theatre unit has traditionally partnered with the National Arts Festival, supporting the Standard Bank Young Artist Award recipient of the year to successfully produce and stage their production. With the pandemic and the festival having had to move online for the first time last year; this provides an opportunity for us to review the partnership and provides an opportunity for different opportunities.

Social media platforms do not respond well to the hard sell. Social media is about fostering relationships and sharing interests; listening, not listing products on sale.

MTF has had a presence on Twitter, Instagram and Facebook since 2010 but there has yet to be a properly coordinated approach to exploiting maximum benefit from social media. Team members of the Market Theatre Foundation's Brand & Communications Department have participated in specialist training courses in social media engagement. The services of a social media monitoring company through Ponelelo have been procured in April 2020.

Posting a piece of content to one or all of the social media platforms costs nothing, but creating content to post that conforms to an overarching communication strategy, online identity and of a consistent tone requires a specialised skillset. It is a core focus of marketing at the Market Theatre Foundation. Social media opens up a global community of potential patrons, whilst connecting intimately at the local level as well. It is not an add-on or nice to have. It is a pivotal marketing function. The Market Theatre Foundation intends strengthening its social media monitoring to increase its impact.

## **6. Internal environmental analysis**

### **6.1 Income and Expenditure Trends**

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.

In this regard, the MTF would like to see increased support for institutions that are delivering on national priorities. Currently there does not seem to be any proper acknowledgement of the MTF's successes and its performance against objectives. The MTF strongly supports the implementation of a grading system for purposes of allocating funding to cultural institutions, linked to performance. Our commitment to the development of South Africa's arts and culture does not seem to be receiving the recognition it deserves, despite a demonstrable track record.

## 6.2 Organisational delivery environment

The organizational environment of the MTF has remained fairly stable in the past 5 years. The MTF will continue to review its strategic objectives and goals and this may provide opportunities to change the organizational structure in order for the Foundation to be better placed to deliver on its mandate.

The MTF's approved structure makes provision for 63 full time positions. A high-level organogram of management structure of The MTF is contained in **Appendix A**.

In April 2014, the Minister of Sport, Arts and Culture placed the WAC under administration and appointed the Council of the MTF as administrators of the WAC. In September 2014, the Minister approved the amalgamation of the two entities. The amalgamation was effective from 1 April 2016. The amalgamation drastically altered the organisational delivery environment as the WAC is located in Doornfontein on the border of Hillbrow. The WAC is the fourth business unit of the MTF. A Head of the WAC was appointed with effect from 1 January 2018.

Whilst the MTF has successfully brokered partnerships with Exclusive Books to develop two Pan-African Reading Rooms at the Centre, with the French Institute of South Africa to present a Youth Day music concert, the International Library of African Music to present workshops and performances by artists from the African diaspora and a range of other innovative projects the Windybrow Arts Centre remains challenged by:

- Its location in the inner-city where infrastructure and public service of amenities, sanitation and public safety has declined;
- The previous reputation of the Windybrow Arts Centre under its previous administration which still impacts on trying to woo funders for projects at the Centre;
- Declining budgets which place a constraint on the range of programming that the MTF aspires to present at the Centre.

## 6.3 Overview of 2021/2022 budget and MTEF estimates

A detailed one-year budget for the 2021/22- fiscal year is included in **Appendix B**.

The MTF's budget cycle starts in October each year. The departmental and project budgets are compiled by the Heads of the Departments based on the activities and projects planned for the budget year as well as the forecast figures for the current financial year and the comparative figures for the previous two years. The CFO compiles the first draft of the budget after receiving all the input. The CEO and CFO meet after the DSAC indicative grant has been communicated to the MTF by DSAC in November. Based on the needs identified, the CEO and CFO prepare the budget assumptions and priorities for submission to Council in November or December. After the assumptions and priorities of the budget have been

approved by Council a second draft of the budget is prepared for submission to the Audit & Risk Committee (ARC) meeting in November. The Budget is updated with amendments proposed by the ARC and the third draft of the budget is then tabled to Council in November for approval. The final budget is discussed with and signed off by the Heads of Departments.

The Budget assumptions approved by Council are as follows:

- Assume inflation at 5% for budgeting purposes, based on the increase we receive in the grant from DSAC. Salaries would be increased by 5% across the board and no increase will be applicable for senior executives .
- The number of positions is 63.
- Limited additions to fixed assets, R2 million is included.
- Ensure that the accumulated surplus is no less than R5 000 000. The budget includes accumulated surplus of R12 million, but keep in mind that R5 000 000 was spent of acquiring the Becker Street property (the acquisition was approved by the Minister of Arts and Culture in 2013). We will experience serious cash flow problems if the accumulated surplus drops to below R10 000 000.

The MTF continues to produce excellence and strengthen its brand with both national and international accolades. Thus, the demands on the institution also continue to grow. As an increasing number of young people enter the performing arts and creative sectors the pressures on the MTF to be responsive to their needs grow. The expansion of the MTF facilities into the contemporary and physically well resourced Market Square complex also places additional pressure on the MTF for staffing, general maintenance and programming.

The budgeting process was very difficult as a result of the reduction in the DSAC grant. Many valid requests for additional funding had to be excluded.

The DSAC overhead grant for 2021/2022 was reduced to R51 354 000. The reduction in the overhead grant from DSAC will put further strain on the MTF resources and output. The Performance Targets have therefore been adjusted as the reduction seems to be of a permanent nature.

#### **6.4 Relating expenditure trends to strategic outcome goals**

During the strategic planning and budgeting process, we have allocated funds to ensure that each of the MTF's strategic objectives are achieved. As indicated below, in 2021/22 70% of the available R59 046 125 will be utilised to:

- (a) Producing and providing a platform for a professional performing and visual arts repertoire that is authentic and artistically excellent;
- (b) Developing the next generation of SA performing and visual arts talent;
- (c) Engaging, educating and developing a diverse community through the performing and visual arts to become enthusiastic audience members and supporters of a diverse range of performing arts practices and which dance, music, writing and newly evolving and hybrid form of artistic expressions that resonate in particular with urban youth in the innercity.
- (d) Maximising the use of all venues of the MTF through effective partnerships, venue hires and co-productions that will enhance the image of the MTF as a vibrant multi-cultural, multi-disciplinary and multi-genred arts space.
- (e) Hosting and facilitating a series of symposia, roundtable discussions and workshops that engage with the discourse on the decolonisation of the arts and promote cultural programmes that are reflective of the Pan-African character of the Windybrow Arts Centre;

(f) Present programmes that encourage multi-disciplinary and multi-genre collaboration.

Expenses	Objective	Budget 2021/22	% of Total Budget
<b>Programme 1: Administration</b>	<b>1</b>	<b>19 396 382</b>	<b>29%</b>
To support and strengthen the MTF's leadership and management delivery capacity. Corporate support services that ensure the achievement of the MTF's strategic objectives			
<b>Programme 2: Public engagement</b>	<b>2</b>	<b>43 163 563</b>	<b>65%</b>
<b>Performance Art and Photography Services</b> To identify, develop, host and produce performing arts productions to progressively advance the cultural wellbeing of all South Africans.  To identify, develop and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans.  <b>Training and Development Services</b> 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.  To train and develop interns, students and community theatre practitioners.  To empower students, individual participants in photography.	2.1	27 556 909	42%
	2.2	1 496 776	2%
	2.3	4 774 465	7%
	2.4	9 335 413	14%
<b>Programme 3: Business development</b>	<b>3</b>	<b>3 818 986</b>	<b>6%</b>
To promote the activities of the MTF in order to grow and enhance the brand of the MTF within South Africa  To obtain sufficient funding from donors to support the projects and operations of the MTF.	3.1	2 667 534	4%
	3.2	1 151 452	2%
<b>Total expense budget</b>		<b>66 378 932</b>	<b>100%</b>

Income	Budget 2021/22	% of Total Budget
Interest received	490 142	1%
Rental received	611 059	1%
Other income	3 976 976	6%
DSAC grant	51 216 000	77%
Donations received	7 239 281	11%
Transfer from unutilised capital works grants – depreciation on donated assets	2 845 474	4%
<b>Total income budget</b>	<b>66 378 932</b>	<b>100%</b>

## Part C: Measuring our performance

### 7 Strategic outcome oriented goals

The mandate of The MTF is to create an authentic South African arts and culture experience which is committed to providing the highest level of artistic excellence.

#### Programme 1: Administration

The purpose of this programme is to provide the MTF with core support services, including administrative, financial, human resources, communications and marketing.

Due to the transversal nature of the programme, it supports delivery across the four business units, namely the Market Theatre, the Market Laboratory, the Market Photo Workshop and the Windybrow Arts Centre.

<b>Strategic Outcome Oriented Goal 1</b>	<b>Institutional Management: Provide leadership and corporate support services</b>
<b>Goal Statement</b>	Tangible leadership, supported by professional communication, fair legal opinion and internal controls and underpinned by good cooperative governance
<b>Link to National Outcomes</b>	Outcome 12: An efficient, effective and development-oriented public service.
This goal is premised on the provision of corporate services that support the service delivery mandate of the MTF.	

#### Programme 1: Administration: **Outcomes, outputs, performance indicators and targets: 2021/22**

<b>Strategic Objective 1.1</b>	<b>Provide strategic direction and leadership to the MTF</b>
<b>Objective Statement</b>	To support and strengthen the MTF's leadership and management delivery capacity
<b>Baseline</b>	This is a new indicator
<b>Indicators</b>	<ul style="list-style-type: none"> <li>Compliance with regulatory reporting requirements ie. PFMA, Treasury regulations, GRAP</li> <li>Percentage of total positions filled</li> <li>Number of skills programmes undertaken by staff</li> </ul>
<b>Justification</b>	To maintain high ethical standards that promotes the work of the Foundation.
<b>Link to National Outcomes</b>	Outcome 12: An efficient, effective and development-oriented public service.

<b>Strategic Objective 1.2</b>	<b>Provide corporate support services</b>
<b>Objective Statement</b>	Corporate support services that ensure the achievement of the MTF's strategic objectives
<b>Baseline</b>	Unqualified audit report
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Unqualified audit &amp; 90% on reduction of findings</li> <li>• Annual review of Risk Management Strategy conducted and implemented</li> <li>• Internal control environment maintained (Compliance with policies and procedures)</li> </ul>
<b>Justification</b>	Compliance with applicable legislation, regulations, practice notes, government circulars and internal policies
<b>Link to National Outcomes</b>	Outcome 12: An efficient, effective and development-oriented public service.

## Programme 2: Public Engagement

The purpose of this programme is to stage productions and present exhibitions in keeping with the objectives of the Market Theatre, Market Photo Workshop and the Windybrow Arts Centre.

<b>Strategic Outcome Oriented Goal 2</b>	<b>Public Engagement: Promote Arts and Culture in South Africa and mainstream its role in social development</b>
<b>Goal Statement 2.1</b>	<p>To present a diverse cultural programme within South Africa which:</p> <ul style="list-style-type: none"> <li>• Contributes to nation building;</li> <li>• Develops social cohesion; and</li> <li>• Provides employment.</li> </ul>
<b>Link to National Outcomes</b>	<p>Outcome 4: Decent employment through inclusive growth.</p> <p>Outcome 11: Create a better South Africa and contribute to a better Africa and a better world.</p>
This goal is premised on presenting an artistic programme that engages society and builds audiences that appreciate the artistic offering presented by the MTF.	

## Programme 2: Public Engagement: Outcomes, outputs, performance indicators and targets: 2021/22

<b>Strategic Objective 2:</b>	Development, Preservation and Promotion of Arts, Culture and Heritage within South Africa
<b>Objective Statement 2.1</b>	To identify, develop, host and produce performing arts productions to progressively advance the cultural wellbeing of all South Africans.
<b>Baseline</b>	The MTF will continue to produce and present artistic programming that is authentically South African and of international standards
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Number of productions staged</li> <li>• Number of audiences attending shows</li> </ul>
<b>Justification</b>	The MTF is the leading performing arts and photography centre in SA and strives to present authentic artistic experience, which honours and celebrates the arts.
<b>Links</b>	<p>Outcome 4: Decent employment through inclusive growth.</p> <p>Outcome 11: Create a better South Africa and contribute to a better Africa and a better world.</p>



<b>Strategic Objective 2:</b>	Development, Preservation and Promotion of Arts, Culture and Heritage within South Africa
<b>Objective Statement 2.2</b>	To identify, develop and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans
<b>Baseline</b>	The MTF will continue to produce and present artistic programming that is authentically South African and of international standards
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Number of exhibitions held</li> <li>• Number of public programmes (other than exhibitions) convened</li> <li>• Number of photographers, curators showcased</li> <li>• Number of visitors to the public programmes</li> <li>• Number of publications produced</li> </ul>
<b>Justification</b>	The MTF is the leading performing arts and photography centre in SA and strives to present authentic artistic experience, which honours and celebrates the arts.
<b>Link to National Outcomes</b>	Outcome 4: Decent employment through inclusive growth. Outcome 11: Create a better South Africa and contribute to a better Africa and a better world.

### Programme 3: Training and Development Services

The purpose of this programme is to implement training and development programmes for the Market Theatre, Market Theatre Laboratory (Drama School and Fieldwork), the Market Photo Workshop and the Windybrow Arts Centre.

<b>Strategic Outcome Oriented Goal 3</b>	<b>Public Engagement: Create employment opportunities and economic livelihoods for the next generation of art practitioners</b>
<b>Goal Statement</b>	To provide a training platform for arts management, artists, photographers and technicians to develop and perfect their skills.
<b>Link to National Outcomes</b>	Outcome 4: Decent employment through inclusive growth. Outcome 11: Create a better South Africa and contribute to a better Africa and a better world.
The implementation of training and skills development programmes is crucial for building a professional sector and contributing to a skilled workforce.	

**Programme 3: Training and Development Services: Outcomes, outputs, performance indicators and targets: 2021/22**

<b>Strategic Objective 3:</b>	Artistic Skills Development
<b>Objective Statement 3.1</b>	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.
<b>Baseline</b>	The MTF will continue to offer educational programming in performance arts that showcases creative talent.
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Number of directors, writers, designers and technical personnel identified for development and/or empowerment</li> <li>• Number of directors, writers, actors, designers and technical personnel employed, with particular focus on youth (under 35) and women.</li> </ul>
<b>Justification</b>	The performing arts contribute to nation building, social cohesion and employment creation. The productions and exhibitions staged as well as the education programmes offered contribute to improving the livelihoods of practitioners and the community and it provides emerging creative talent with the opportunity to contribute to the growth of sector.
<b>Links</b>	Outcome 4: Decent employment through inclusive growth. Outcome 11: Create a better South Africa and contribute to a better Africa and a better world.

<b>Strategic Objective 3:</b>	Artistic Skills Development
<b>Objective Statement 3.2</b>	To train and develop interns, students and community theatre practitioners.
<b>Baseline</b>	The MTF will continue to offer educational programming in performance arts that showcases creative talent.
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Number of students registered for the theatre and performance course at first year level</li> <li>• Number of students that have completed the theatre and performance course at first year level</li> <li>• Number of students registered for the theatre and performance course at second year level (8 months)</li> <li>• Number of students that have completed the theatre and performance course at second year level (8 months)</li> <li>• Number of festivals organised</li> <li>• Number of participants at the festivals</li> <li>• Number of audiences attending the festivals</li> </ul>
<b>Justification</b>	The performing arts contribute to nation building, social cohesion and employment creation. The productions and exhibitions staged as well as the education programmes offered contribute to improving the livelihoods of practitioners and the community and it provides emerging creative talent with the opportunity to contribute to the growth of sector.
<b>Links</b>	Outcome 5: A skilled and capable workforce to support an inclusive growth path Outcome 11: Create a better South Africa and contribute to a better Africa and a better world.

<b>Strategic Objective 3:</b>	Artistic Skills Development
<b>Objective Statement 3.3</b>	To empower students, individual participants in photography
<b>Baseline</b>	The MTF will continue to offer educational programming in photography that showcases creative talent.
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Number of short courses presented (Foundation and Intermediate)</li> <li>• Number of year-courses presented (APP and PDP)</li> <li>• Number of individuals that have registered in the structured training initiatives mentioned above</li> <li>• Percentage of individuals that have successfully completed the various training initiatives mentioned above</li> <li>• Number of Mentorship and Fellowships programmes completed</li> </ul>
<b>Justification</b>	The visual arts contribute to nation building, social cohesion and employment creation. The productions and exhibitions staged as well as the education programmes offered contribute to improving the livelihoods of practitioners and the community and it provides emerging creative talent with the opportunity to contribute to the growth of sector.
<b>Links</b>	Outcome 5: A skilled and capable workforce to support an inclusive growth path Outcome 11: Create a better South Africa and contribute to a better Africa and a better world.

#### Programme 4: Institutional Advancement

The purpose of this programme is to grow the business of the MTF to audiences and raise sufficient income to support the programmes of the MTF.

<b>Strategic Outcome Oriented Goal 4</b>	<b>Business Development: Promote and sustain the visual and performing arts within South Africa through mutually beneficial partnerships.</b>
<b>Goal Statement</b>	To sustain and grow stakeholder confidence in the Market Theatre Foundation within South Africa.
<b>Link to National Outcomes</b>	Outcome 4: Decent employment through inclusive growth. Outcome 11: Create a better South Africa and contribute to a better Africa and a better world. Outcome 14: Leading nation building and transformation through social cohesion.
The MTF's sustainability is dependent on our ability to attract new audiences, raise funds for the artistic programmes and forge strategic partnerships for the benefit of the institution.	

Each of the strategic goals has been unpacked into strategic objectives. These objectives provide an overview of the key focus area for each goal and have been defined in a manner that is appropriately specific to aid measurability.

**Programme 4: Institutional Advancement: Outcomes, outputs, performance indicators and targets: 2021/22**

<b>Strategic Objective 4:</b>	Stakeholder Management and Awareness
<b>Objective Statement 4.1</b>	To promote the activities of the MTF in order to grow and enhance the brand of the MTF within South Africa
<b>Baseline</b>	Maintain the brand of the MTF (Theatre, Lab and MPW), retain existing patrons, attract new audiences and raise income.  Strengthen the identity of the Windybrow Arts Centre as a business unit of The Market Theatre Foundation.
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Number of stakeholder newsletters distributed annually</li> <li>• Publicity value achieved annually</li> <li>• Number of new stakeholders registered on the database [emails or cellphone numbers]</li> </ul>
<b>Justification</b>	The success of the MTF's artistic programme depends on our marketing and fundraising activities
<b>Links</b>	Outcome 11: Create a better South Africa and contribute to a better Africa and a better world

<b>Strategic Objective 4:</b>	Stakeholder Management and Awareness
<b>Objective Statement 4.2</b>	To obtain sufficient funding from donors to support the projects and operations of the MTF.
<b>Baseline</b>	Maintain the brand of the MTF (Theatre, Lab, MPW and WAC), retain existing patrons, attract new audiences and raise income.
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Number of funding proposals submitted to donors</li> <li>• Amount of actual funding secured, excluding DSAC</li> </ul>
<b>Justification</b>	The success of the MTF's artistic programme depends on our marketing and fundraising activities
<b>Links</b>	Outcome 11: Create a better South Africa and contribute to a better Africa and a better world

<b>Strategic Objective 5:</b>	Windybrow Arts Centre:
<b>Objective Statement 5.1</b>	To develop the Windybrow Arts Centre as a vibrant platform for Pan-African cultural expression and experiences.
<b>Baseline</b>	Maintain the brand of the Windybrow Arts Centre, retain existing patrons, attract new audiences and raise income.
<b>Indicators</b>	<ul style="list-style-type: none"> <li>• Number of adult (19 years and above) members enrolled at the Pan-African Reading Rooms.</li> <li>• Number of children (7 to 18 years) members enrolled at the Pan-African Reading Rooms</li> <li>• Number of productions presented / produced by the Windybrow Arts Centre</li> <li>• Number of audiences at shows</li> <li>• Number of public programmes</li> <li>• Number of participants of public programmes</li> </ul>
<b>Justification</b>	The success of the Windybrow Arts Centre depends on our marketing and fundraising activities
<b>Links</b>	Outcome 11: Create a better South Africa and contribute to a better Pan African Society and a better world

For each focus area and strategic objective specific outputs, performance indicators and targets have been assigned for 2020/21.

## 8. Outcome indicators: Annual and Quarterly

### 8.1 Annual targets

#### PROGRAMME 1: Administration

Strategic Objective 1:		Administration							
Strategic Objective		Performance Indicators	Audited Performance			Baseline Year 2020/21	Targets		
			2017/18	2018/19	2019/20		2021/22	2022/23	2023/24
1.1	Provide strategic direction and leadership to the MTF	Compliance with regulatory reporting requirements	Reports submitted	Reports submitted	Reports Submitted	Reports submitted	Reports submitted	Reports submitted	Reports submitted
		Percentage of total positions filled ( <i>state current vacancy in number in order to have a denominator to calculate the specific %</i> )	90%	96%	95%	90% (6 Vacant)	90% (6 Vacant)	90% (6 Vacant)	90% (6 Vacant)
		Number of skills programmes undertaken by staff	18	46	11	10	10	10	10

Strategic Objective		Performance Indicators	Audited Performance			Baseline Year 2020/21	Targets		
			2017/18	2018/19	2019/20		2021/22	2022/23	2023/24
1.2	Provide corporate support services	Achieve an unqualified audit opinion	Maintain	Maintain	Maintain	Maintain	Maintain	Maintain	Maintain
		Annual review of Risk Management Strategy conducted and implemented	Review and implement	Review and implement	Review and implement	Review and implement	Review and implement	Review and implement	Review and implement
		Internal control environment maintained	Maintain	Maintain	Maintain	Maintain	Maintain	Maintain	Maintain

## Programme 2: Performing Arts and Photography Professional Services

Strategic Objective 2:		Development, Preservation and Promotion of Arts, Culture and Heritage within South Africa							
Strategic Objective		Performance Indicators	Audited Performance			Baseline Year 2020/21	Targets		
			2017/18	2018/19	2019/20		2021/22	2022/23	2023/24
2.1	To identify, develop, host 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	35	40	20	20	20	20
		Number of audiences attending shows ( <i>Output indicator but not controllable by the MTF</i> )	78 700	55 305	49 768	40 000	60 000	65 000	68 000
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> )	11	10	5	4	8	8	8
		Number of public programmes (other than exhibitions) convened	4	7	16	3	5	5	5
		Number of photographers, curators showcased	88	134	69	11	22	22	22
		Number of visitors to public programmes ( <i>Dependent on funding</i> )	13 334	6 450	1 956	1 000	1 000	1 000	1 000
		Number of publications produced	1	1	3	1	1	1	1

### PROGRAMME 3: Training and Development Services

Strategic Objective 3:		Artistic Skills Development							
Strategic Objective		Performance Indicators	Audited Performance			Baseline Year 2020/21	Targets		
			2017/18	2018/19	2019/20		2021/22	2022/23	2023/24
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 on a specific arts skill through mentorship that culminates in a production. <i>(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)</i>	4	4	5	4	4	4	4
		Number of directors, writers, actors, designers and technical personnel employed in a production with a particular focus on youth (under 35) and women for development and/or empowerment <i>(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)</i>	213	219	153	16	80	80	80
3.2	To train and develop interns, students and community theatre practitioners	<b>Market Laboratory:</b> Number of students registered for the theatre and performance course at first year level	20	21	20	20	20	20	20
		Number of students that have completed the theatre and performance course at first year level <i>(Outcome indicator but not controllable by the MTF)</i>	20	17	19	18	20	20	20
		Number of students registered for the theatre and	12	14	15	14	14	14	14



		performance course at second year level (8 months) (Outcome indicator but not controllable by the MTF)							
		Number of students that have completed the theatre and performance course at second year level (8 months) (Outcome indicator but not controllable by the MTF)	12	11	14	12	12	12	12
		Number of festivals organised (Outcome indicator but not controllable by the MTF)	2	2	1	0	1	1	1
		Number of participants at the festivals	160	129	52	0	40	40	40
		Number of audiences attending the festivals	3 461	1 521	457	0	1500	1550	1 600
3.3	To empower students, individual participants in photograph	<b>Market Photo Workshop:</b> Number of short courses presented (Dependent on funding): – Foundation – Intermediate	6 3	3 2	4 2	2 1	4 2	4 2	4 2
		Number of year-courses presented (Dependent on funding): – Advanced Programme in Photography – Photojournalism and Documentary Photography Programme	1 1	1 1	1 1	1 1	1 1	1 1	1 1
		Number of individuals that have registered in the structured training initiatives mentioned above (Output indicator but not controllable by the MTF)	121	86	93	60	96	96	96
		Percentage of individuals that have	93%	88%	73%	75%	75%	75%	75%

	successfully completed the various training initiatives mentioned above <i>(Quality indicator but not controllable by the MTF)</i>								
	Number of mentorship and fellowships programmes completed <i>(Dependent on funding)</i>	1	1	2	1	3	3	3	

#### Programme 4: Institutional Advancement

Strategic Objective 4:		Stakeholder Management and Awareness							
Strategic Objective	Performance Indicators	Audited Performance			Baseline Year 2020/21	Targets			
		2017/18	2018/19	2019/20		2021/22	2022/23	2023/24	
4.1	To promote the activities of the MTF in order to grow and enhance the brand of the MTF within South Africa	Number of stakeholder newsletters distributed annually	35	32	48	48	48	48	48
		Publicity value achieved annually	R10 930 000	R8 400 000	R16 100 000	R7 800 000	R8 000 000	R8 300 000	R8 600 000
		Number of total stakeholders registered on the database (emails or cell phone numbers) <i>(Output indicator but not controllable by the MTF)</i>	27 881	6 243	7 567	7 700	8 000	8 500	9 000
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	50	50	50	50
		Amount of actual funding secured, excluding DSAC <i>(Output indicator but not controllable by the MTF)</i>	R11 800 000	R14 200 000	R11 900 000	R7 700 000	R10 000 000	R13 000 000	R14 500 000

Strategic Objective 5:		Windybrow Arts Centre							
Strategic Objective		Performance Indicators	Audited Performance			Baseline Year 2020/21	Targets		
			2017/18	2018/19	2019/20		2021/22	2022/23	2023/24
5.1	To develop the Windybrow Arts Centre as a vibrant platform for Pan-African cultural expression and experiences	Number of adult (19 years and above) members enrolled at the Pan-African Reading Rooms	N/A	N/A	N/A	0	30	40	45
		Number of children (7 to 18 years) members enrolled at the Pan-African Reading Rooms	N/A	N/A	N/A	0	35	50	70
		Number of productions presented / produced by the Windybrow Arts Centre	N/A	N/A	N/A	2	3	4	4
		Number of audiences at shows	N/A	N/A	N/A	300	450	600	800
		Number of public programmes	N/A	N/A	N/A	3	3	4	4
		Number of participants of public programmes	N/A	N/A	N/A	100	120	140	150

## 8.2 Quarterly targets

### QUARTERLY TARGETS FOR 2021/22

Performance Indicators	Reporting Period	Annual Target 2021/22	Quarterly Targets			
			Q1 (Apr-Jun)	Q2 (Jul-Sept)	Q3 (Oct-Dec)	Q4 (Jan-Mar)
Compliance with regulatory reporting requirements	Quarterly	Reports submitted	Reports Submitted	Reports Submitted	Reports submitted	Reports Submitted
Percentage of total positions filled ( <i>state current vacancy in number in order to have a denominator to calculate the specific %</i> )	Annual	90% (6 vacant)	90% (6 vacant)	90% (6 vacant)	90% (6 vacant)	90% (6 vacant)
Number of skills programmes undertaken by staff	Quarterly	10	-	5	5	-

Performance Indicators	Reporting Period	Annual Target 2021/22	Quarterly Targets			
			Q1 (Apr-Jun)	Q2 (Jul-Sept)	Q3 (Oct-Dec)	Q4 (Jan-Mar)
Achieve an Unqualified Audit Opinion	Annual	Maintain	-	Maintain	-	-
Annual review of Risk Management Strategy conducted and implemented	Annual	Review and implement	-	Risk Review Workshop	-	Risk Review Workshop

Internal control environment maintained	Quarterly	Maintain	Internal Audit Report	-	Internal Audit Report	-
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#### QUARTERLY TARGETS FOR 2021/22

Performance Indicators	Reporting Period	Annual Target 2021/22	Targets			
			Q1 (Apr-Jun)	Q2 (Jul-Sept)	Q3 (Oct-Dec)	Q4 (Jan-Mar)
Number of productions staged ( <i>Output indicator, dependent on funding</i> )	Quarterly	20	5	5	5	5
Number of audiences attending shows ( <i>Output indicator but not controllable by the MTF</i> )	Quarterly	60 000	15 000	15 000	15 000	15 000
Number of exhibitions held (Output indicator, dependent on funding)	Quarterly	8	2	2	2	2
Number of public programmes (other than exhibitions) convened	Quarterly	5	1	1	1	2
Number of photographers, curators showcased	Quarterly	22	4	6	6	6
Number of visitors to public programmes (Dependent on funding)	Quarterly	1 000	200	300	200	300
Number of publications produced	Quarterly	1	-	-	-	1

Performance Indicators	Reporting Period	Annual Target 2020/21	Quarterly Targets			
			Q1	Q2	Q3	Q4
Number of directors, writers, designers and technical personnel identified for development and/or empowerment on a specific arts skill through mentorship that culminates in a production ( <i>Outcome indicator but not controllable by the MTF due to the dependency on donor funding</i> )	Quarterly	4	1	1	1	1

Number of directors, writers, actors, designers and technical personnel employed in a production with a particular focus on youth (under 35) and women for development and/or empowerment <i>(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)</i>	Quarterly	80	20	20	20	20
<b>Market Laboratory:</b> Number of students registered for the theatre and performance course at first year level	Quarterly	20	-	-	-	20
Number of students that have completed the theatre and performance course at first year level <i>(Outcome indicator but not controllable by the MTF)</i>	Quarterly	20	-	-	20	-
Number of students registered for the theatre and performance course at second year level (8 months) <i>(Outcome indicator but not controllable by the MTF)</i>	Quarterly	14	-	-	-	14
Number of students that have completed the theatre and performance course at second year level (8 months) <i>(Outcome indicator but not controllable by the MTF)</i>	Quarterly	12	-	-	12	-
Number of festivals organised <i>(Outcome indicator but not controllable by the MTF)</i>	Quarterly	1	-	-	1	-
Number of participants at the festivals	Quarterly	40	-	-	40	-
Number of audiences attending the festivals	Quarterly	1 500	-	-	1 500	-
<b>Market Photo Workshop:</b> Number of short courses presented <i>(Dependent on funding):</i>						
– Foundation	Quarterly	4	1	2	-	1
– Intermediate	Quarterly	2	-	1	-	1

Number of year-courses presented ( <i>Dependent on funding</i> ):	Quarterly	1	-	-	-	1
– Advanced Programme in Photography	Quarterly	1	-	-	-	1
– Photojournalism and Documentary Photography Programme						
Number of individuals that have registered in the structured training initiatives mentioned above ( <i>Output indicator but not controllable by the MTF</i> )	Quarterly	96	12	36	0	48
Percentage of individuals that have successfully completed the various training initiatives mentioned above ( <i>Quality indicator but not controllable by the MTF</i> )	Quarterly	75%	75%	75%	75%	75%
Number of mentorships and fellowships programmes completed ( <i>Dependent on funding</i> )	Quarterly	3	1	1	1	-

Performance Indicators	Reporting Period	Annual Target 2021/22	Quarterly Targets			
			Q1	Q2	Q3	Q4
Number of stakeholder newsletters distributed annually	Quarterly	48	12	12	12	12
Publicity value achieved annually	Quarterly	R8 000 000	R2 000 000	R2 000 000	R2 000 000	R2 000 000
Number of total stakeholders registered on the database (emails or cell phone numbers) ( <i>Output indicator but not controllable by the MTF</i> )	Quarterly	8 000	2 000	2 000	2 000	2 000
Number of funding proposals submitted to donors	Quarterly	50	12	13	12	13
Amount of actual funding secured, excluding DSAC ( <i>Outcome indicator but not controllable by the MTF</i> )	Quarterly	R10 000 000	R2 500 000	R2 500 000	R2 500 000	R2 500 000
<b>Windybrow Arts Centre:</b> Number of adult (19 years and above) members enrolled at the Pan-African Reading Rooms	Quarterly	30	7	8	7	8

Number of Children (7 to 18 years) members enrolled at the Pan-African Reading Rooms	Quarterly	35	8	9	9	9
Number of productions presented / produced by the Windybrow Arts Centre	Quarterly	3	1	0	1	1
Number of audiences at shows	Quarterly	450	150	0	150	150
Number of public programmes	Quarterly	3	1	0	1	1
Number of participants of public programmes	Quarterly	120	30	30	30	30

## 9. Programme resource considerations

The MTF is constrained by its resource capacity to fully comply with relevant legislation. These constraints and limitations threaten the future of the business and hamper long-term planning.

The DSAC overhead grant was reduced to R51 354 000. The reduction in the overhead grant from DSAC will put further strain on the MTF resources and output. The Performance Targets have therefore been adjusted as the reduction seem to be of a permanent nature.

The Theatre has a focused approach to growing its audience figures in the medium- to long-term period to attract more audiences and remain the leading cultural institution in SA. We will achieve this by presenting a diverse programme consisting of drama and musicals, exhibitions, music and comedy. The Foundation will conduct regular audience surveys and market research in order to ensure that there is constant improvement in the quality of products being presented. Management continues to strengthen existing international partnerships while also forging new partnerships. Other audience development initiatives are being explored to draw diverse audiences and the media is being utilised to full advantage.

One of the greatest obstacles to the achievement of the goals is the lack of funding. This situation was worsened by the global financial crisis which began in 2008 and indication is that it will remain challenging for the next 5 years. As mentioned above the funding landscape has changed significantly since 1994. Funding for the arts continues to dwindle as other priorities take precedence. It is precisely for this reason that the Department needs to review its policy on funding for its cultural institutions. This is long overdue and the Executive Authority must fast track the policy review process to define the policy framework for the arts.

The MTF also faces a serious challenge of lack of skilled staff. The MTF will prioritise staff development through formal and informal training as well as industry-specific learning opportunities such as tours and cultural exchanges. Human resource policies and strategies will be reviewed and developed in order to ensure investment in personnel as the organisation relies on skilled and professional personnel for the delivery of quality services to the community. The MTF will prioritise skills assessment and will develop a mobility strategy to for staff to move into positions that is best suited to their qualifications and skills set. Performance assessments and performance agreements will be aligned with KRA's of the MTF.

## 10. Risk Management

The MTF has established an Enterprise Risk Management (ERM) process to:

- Proactively identify and manage risks that prevent the MTF from achieving its objectives. The MTF will develop an implementation and mitigation plan.
- Comply with best practice risk management.

The Risk Management plan is attached **Appendix E**.

## 11. Capital works project

In 2010 - 2018 the MTF benefitted from generous allocations of capital funding from the DSAC. The Capital Projects are managed by the Building Committee which is a Committee of Council. Procurement is conducted through the MTF's Supply Chain Management process. The award of tenders is approved by Council. The engagement, monitoring is done through bi-monthly site meetings led by the Project Manager and attended by the CFO as the MTF representative. The professional team including Project Manager, Quantity Surveyor, architect and engineers are responsible for quality control.

The allocation of more than R100 million has been utilised for the renovation of the John Kani Theatre, construction of new Mannie Mannim Theatre, renovation of the Windybrow heritage house and purchase and renovation of new premises, Market Square. The Market Square now accommodates Corporate Services, Producing offices, Market Laboratory and Market Photo Workshop.

The 2 theatres and Windybrow heritage house projects are complete. The Market Square project has experienced several delays and variation orders as a result of additional funding that became available. The project was completed at the end of 2016. This is a significant milestone for the Foundation as it solidifies the organization's presence in Newtown and ensure that the MTF continues to provide relevant programming in the performing arts and photography sectors. The Market Square building has won 2 international architecture awards. We are very proud of what we achieved with the grant received from DSAC.

Generators were installed at the Theatre building and the Market Square building in 2018/19. The theatres, training facilities and offices are no longer exposed to the Johannesburg electricity supply.

The projects for the future are:

Windybrow Community Arts Centre  
Barney Simon Theatre  
Upgrading of the Theatre Lights

The Capital works budget is attached **Appendix C**.

## 12. Gender based violence targets and indicators

The Market Theatre Foundation (MTF) adopts a zero-tolerance approach to Gender Based Violence (GBV). The following are targets and indicators in the approach adopted by the MTF:

- **Policy Review:** The MTF's policy on Sexual Harassment & Gender Based Violence has been reviewed and updated following consultations and engagements with key players in the NGO sector whose primary focus is on combatting GBV. The Policy is subject to an annual review at the MTF's annual Strategy Planning Workshop.
- **Reports to Council:** The item on GBV is on all agendas of the MTF including Staff Meetings, Council Meetings and Committees of Council. The report covers any incidents that have occurred as well as strategies to be implemented to strengthen awareness about GBV.
- **Training Workshops:** The Human Resources Department schedules two intensive training workshops (One per semester) for all employees of the MTF.
- **Sexual Harassment Support Team:** As per policy of the MTF each division of the MTF appoints a representative to serve on the Sexual Harassment Support team. The responsibility of the team is to

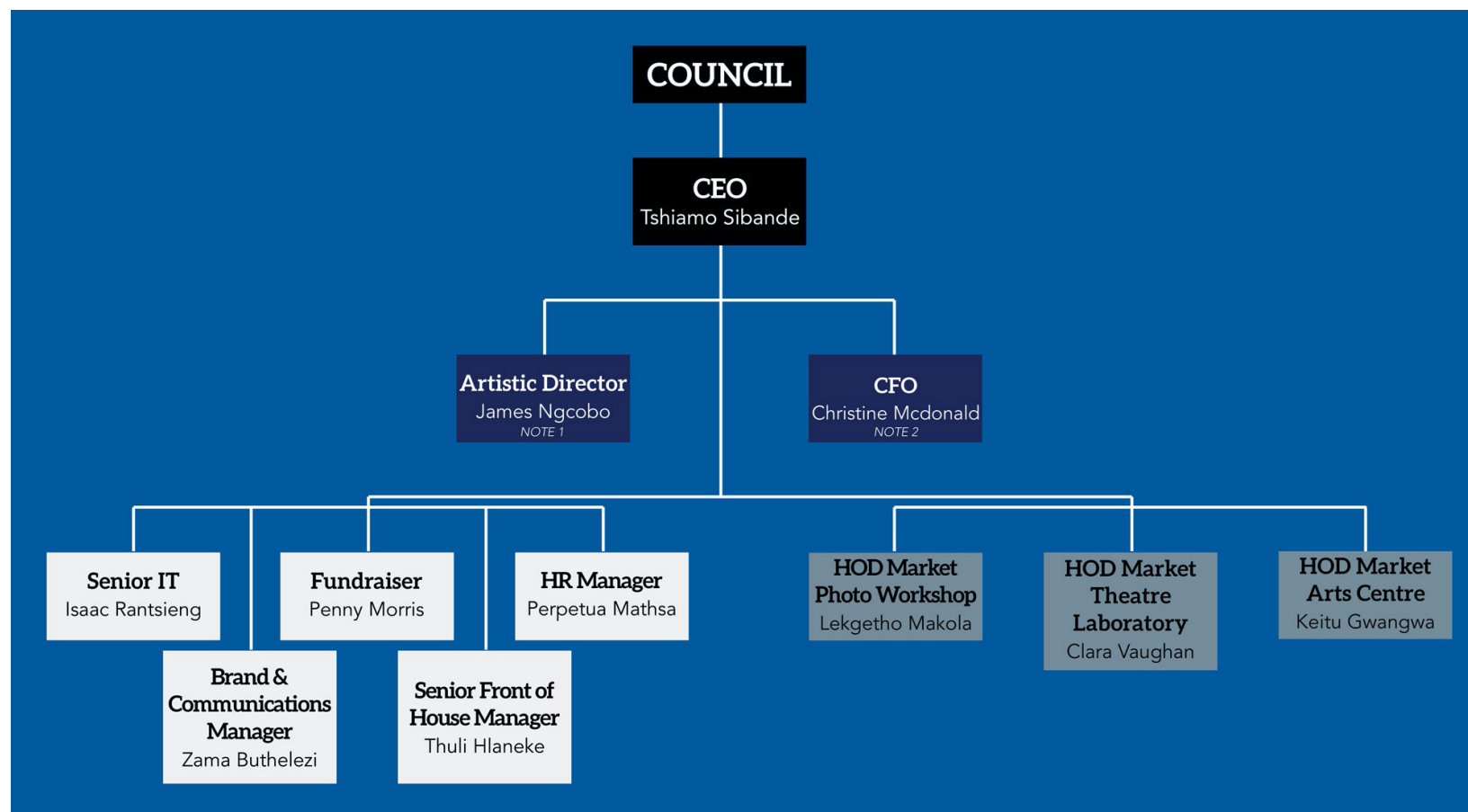


continually assess employee wellness and safety of all employees at the MTF with a particular focus on sexual harassment and / or gender-based violence. The team meets with the HR Manager once every quarter.

- **Induction:** All new employees of the MTF receive an induction about the MTF's sexual harassment policy.
- **Exist Interviews:** A question on sexual harassment and GBV in the workplace is included in all exit interviews.
- **Performance Appraisals:** A question on adherence to the MTF's values, including sexual harassment and GBV, commitment to =gender equality and non-discrimination in the workplace is included in employee's annual performance reviews.
- **Code of Conduct:** All employees, artists and students at the MTF must sign an annual agreement to the MTF's Code of Conduct on GBV and Sexual Harassment.
- **Posters & Newsletters:** The MTF's Brand & Communication is responsible for the development and display of posters and relevant promotional content in all the divisions of the MTF.
- **Productions & Exhibitions:** Each of the following units --- the Market Theatre, Market Theatre Laboratory, Market Photo Workshop and the Windybrow Arts Centre --- develop and present productions and exhibitions to create awareness about GBV. At least one production / exhibition per quarter is presented by any one of the four departments.
- **Student Orientation:** A session on GBV and sexual harassment in the workplace is included in the annual student orientation of both the Market Theatre Laboratory and the Market Photo Workshop.
- **Kwasha Theatre Company:** The MTF's youth project, Kwasha Theatre Company, embarks on at least one production per year which promotes awareness about GBV and sexual harassment. For 2020 and 2021, the Company is sponsored by the International Association of Women Judges to embark on a national tour to rural schools in all 9 provinces of the country.

The MTF ensures that all its partners / sponsors and funders also have a strong and proactive approach to combatting GBV.

## APPENDIX A Organogram



Note 1: The following staff report to the Artistic Director: Producer, Assistant Producer, Project Co-ordinator, Project Administrator, Stage managers, Technical Crew, and Technical personnel

Note 2: The following staff report to the CFO: Accountant, Accounting assistant and SCM administrator.

## APPENDIX B

### MATERIALITY AND SIGNIFICANCE FRAMEWORK

Council developed a framework of acceptable levels of materiality and significance:

Fiduciary Duties of Accounting Authorities	Quantitative (Amount)	Qualitative (Nature)
<p>The accounting authority for a public entity must-</p> <p>On request, disclose to the executive authority responsible for that public entity or the legislature to which the public entity is accountable, all material facts, including those reasonably discoverable, which in any way may influence the decisions or actions of the executive authority or that legislature;</p> <p>Before concluding a transaction to acquire or dispose of a significant asset, the accounting authority for the entity must promptly and in writing inform the relevant treasury of the transaction and submit relevant particulars of the transaction to its executive authority for approval of the transaction</p>	<p>The MTF has a material amount of R340 485 per incident and R1 702 413 for the cumulative amount of incidents. The cumulative amount has been determined by applying 2,5% on the gross annual income and the per incident amount by applying 0,5% on the gross annual income i.e. R68m (2018).</p> <p>In determining the said materiality value of R1 702 413, we also took cognisance of the following:</p> <ul style="list-style-type: none"> <li>• Nature of The MTF's business</li> <li>• Statutory and disclosure requirements laid down by the PFMA and its regulations; and</li> <li>• Control and inherent risks associated with the systems of internal control at The MTF.</li> </ul> <p>Any transaction of which the amount exceeds 2,5% of the total value of assets per the annual financial statements.</p>	<p>The MTF does not view materiality solely based on the size and extent of misstatement of any elements in the financial statements.</p> <p>Where misstatements are large enough, either individually or in aggregate, which may affect the reasonable user's judgement, will be adjusted and disclosed in the financial statements</p> <p>Any unplanned event per the approved strategic plan that may affect the core purpose or mandate of the entity.</p>

Annual Report and Financial Statements	Quantitative (Amount)	Qualitative (Nature)
<p>The annual report and financial statements include particulars of-</p> <ul style="list-style-type: none"> <li>• Any material losses through criminal conduct and any irregular expenditure and fruitless and wasteful expenditure that occurred during the financial year;</li> <li>• Any criminal or disciplinary steps taken as a consequence of such losses or irregular expenditure or fruitless and wasteful expenditure;</li> <li>• Any losses recovered or written off;</li> <li>• Any financial assistance received from the state and commitments made by the state on its behalf; and</li> <li>• Any other matters that may be prescribed.</li> </ul>	<p>Material losses through criminal conduct – if it exceeds the materiality figure of R340 485 per incident.</p> <p>Losses through irregular/ fruitless /wasteful expenditure – any loss identified.</p>	<p>Any material losses through criminal conduct.</p> <p>The following will be taken into account in measuring materiality for presentation:</p> <ul style="list-style-type: none"> <li>• Disclosure requirements,</li> <li>• Compliance with legislative requirements, regulations and policies,</li> <li>• Possible unauthorised expenditure that must be listed and reported.</li> </ul>

## APPENDIX C

### CAPITAL PROJECTS BUDGET

<b>Re-prioritisation Mar 2020</b>	<b>Funding 1 Mar</b>	<b>Reprioritised</b>	<b>Final funding</b>
Barney Simon Theatre renovation	1,300,000.00	37,459,716.00	38,759,716.00
Theatre lighting	17,498,000.00	0.00	17,498,000.00
Facilities management	3,500,000.00	0.00	3,500,000.00
Windybrow Theatre renovation	28,847,216.00	-22,539,894.00	6,307,322.00
Interest	15,971,961.08	-14,919,822.00	1,052,139.08
	67,117,177.08	0.00	67,117,177.08

## APPENDIX D

### TECHNICAL INDICATORS

<b>Outcome Indicator 1.1.</b>	Commendable Administration from a compliant, adequately staffed and trained personnel corps that meets its reporting requirements
<b>Definition</b>	Provide strategic direction and leadership to the MTF
<b>Source of data</b>	<ul style="list-style-type: none"> <li>• Reports submitted</li> <li>• Internal control</li> </ul>
<b>Method of Calculation/ Assessment</b>	Simple count
<b>Assumptions</b>	Staff available to compute accurately
<b>Disaggregation of Beneficiaries (where applicable)</b>	Demographically representative
<b>Spatial Transformation (where applicable)</b>	Not applicable
<b>Reporting Cycle</b>	Annual progress against the five year target
<b>Desired Performance</b>	<ul style="list-style-type: none"> <li>• Compliance with regulatory reporting requirements</li> <li>• Percentage of total positions filled (state current vacancy in number in order to have a denominator to calculate the specific %)</li> <li>• Number of skills programmes undertaken by staff</li> </ul>
<b>Indicator Responsibility</b>	HR Manager

<b>Outcome Indicator 1.2.</b>	Avail comprehensive Corporate Services to meet needs of the organisation, addressing internal controls and dynamic risk management
<b>Definition</b>	Provide corporate support services
<b>Source of data</b>	<ul style="list-style-type: none"> <li>• Internal controls</li> <li>• Internal audit</li> </ul>
<b>Method of Calculation/ Assessment</b>	Straight count
<b>Assumptions</b>	Staff with subject matter knowledge on hand
<b>Disaggregation of Beneficiaries (where applicable)</b>	Stakeholders across the spectrum
<b>Spatial Transformation (where applicable)</b>	Not applicable
<b>Reporting Cycle</b>	Annually
<b>Desired Performance</b>	<ul style="list-style-type: none"> <li>• Maintain unqualified audit</li> <li>• Annual review of the Risk Management Strategy conducted and implemented</li> <li>• Internal control environment maintained</li> </ul>
<b>Indicator Responsibility</b>	CFO

<b>Outcome Indicator 2.1.</b>	<b>Development, Preservation and Promotion of Arts, Culture and Heritage in South Africa through staging increasing numbers of national and international productions including a growing number of female performers</b>
<b>Definition</b>	To identify, develop and produce performing arts productions to progressively advance the cultural wellbeing of all South Africans
<b>Source of data</b>	Number of productions staged
<b>Method of Calculation/ Assessment</b>	Output indicator, dependent on funding
<b>Assumptions</b>	The MTF outputs have national and international track record.
<b>Disaggregation of Beneficiaries (where applicable)</b>	40% of output by female performers.
<b>Spatial Transformation (where applicable)</b>	Not applicable.
<b>Reporting Cycle</b>	Annual progress against the five year target
<b>Desired Performance</b>	Average of 20 productions per annum over five year period of measurement
<b>Indicator Responsibility</b>	Artistic Director

<b>Outcome Indicator 2.1.</b>	<b>Cumulative number of theatre attendees over the five-year period</b>
<b>Definition</b>	The sum of the cumulative number of physical visitors to the MTF and the physical number of people reached through outreach programmes
<b>Source of data</b>	Record of the visitor statistics maintained by each of the theatres

	Public programmes outreach reports
<b>Method of Calculation/ Assessment</b>	Simple count of validated records kept by theatres and outreach programmes
<b>Assumptions</b>	<ul style="list-style-type: none"> <li>Marketing and publicity efforts and activities will result in increased interest in the MTF</li> <li>Collaborative projects will support improved awareness of the MTF of South Africa brand.</li> </ul>
<b>Disaggregation of Beneficiaries (where applicable)</b>	Not applicable
<b>Spatial Transformation (where applicable)</b>	An active theatre contributes to the social and cultural fabric of the City of Joburg
<b>Reporting Cycle</b>	Annual progress against the five-year target.
<b>Desired Performance</b>	From 65 000 to 75 000 over 5 years from 2020-2025 period.
<b>Indicator Responsibility</b>	Marketing and Communications Manager
<b>Outcome Indicator 2.2.</b>	<b>Increasing Development, Preservation and Promotion of Arts, Culture and Heritage in South Africa through convening public programmes of exhibitions and photography and producing publications</b>
<b>Definition</b>	To identify, develop and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans
<b>Source of data</b>	Number of exhibitions held
<b>Method of Calculation/ Assessment</b>	Output indicator, dependent on funding



<b>Assumptions</b>	The MTF outputs have national and international track record.
<b>Disaggregation of Beneficiaries (where applicable)</b>	<ul style="list-style-type: none"> <li>• Number of public programmes (other than exhibitions) convened</li> <li>• Number of photographers, curators showcased</li> <li>• Number of visitors to public programmes (<i>Dependent on funding</i>)</li> <li>• Number of publications produced</li> </ul>
<b>Spatial Transformation (where applicable)</b>	Not applicable
<b>Reporting Cycle</b>	Annual progress against the five year target
<b>Desired Performance</b>	<p>At least 5 public programmes per annum</p> <p>At least 22 photographers, curators showcased per annum</p> <p>At least 1 000 visitors to public programmes, funding dependent</p> <p>At least 1 publication produced</p>
<b>Indicator Responsibility</b>	Head of MPW

<b>Outcome Indicator 3.1.</b>	<b>Artistic skills development and demographically representative empowerment of directors, writers, designers and technical personnel</b>
<b>Definition</b>	To identify, develop and produce performing arts productions to progressively advance the cultural wellbeing of all South Africans
<b>Source of data</b>	Actual participants attending the MTF theatres and workshops
<b>Method of Calculation/ Assessment</b>	Straight count of total number of participants
<b>Assumptions</b>	The MTF actors and graduates have a national and international track record

<b>Disaggregation of Beneficiaries (where applicable)</b>	Composed of both male and female, and demographically representative
<b>Spatial Transformation (where applicable)</b>	Not applicable
<b>Reporting Cycle</b>	Annual progress against the five year target
<b>Desired Performance</b>	<ul style="list-style-type: none"> <li>At least 4 directors, writers, designers and technical personnel identified for development and/or empowerment on a specific arts skill through mentorship that culminates in a production (<i>outcome indicator but not controllable by the MTF due to the dependency on donor funding</i>) per annum</li> <li>At least 80 directors, writers, actors, designers and technical personnel employed, with particular focus on youth (under 35) and women for development and / or empowerment (<i>outcome indicator but not controllable by the MTF due to the dependency on donor funding</i>) per annum</li> </ul>
<b>Indicator Responsibility</b>	Artistic Director

<b>Outcome Indicator 3.2.</b>	<b>Artistic skills development through training and development of interns, students and community theatre practitioners</b>
<b>Definition</b>	To train and develop interns, students and community theatre practitioners
<b>Source of data</b>	Actual participants attending the MTF theatres and workshops
<b>Method of Calculation/ Assessment</b>	Straight count of total number of participants
<b>Assumptions</b>	The MTF actors and graduates have a national and international track record

<b>Disaggregation of Beneficiaries (where applicable)</b>	Composed of both male and female, and demographically representative
<b>Spatial Transformation (where applicable)</b>	Not applicable
<b>Reporting Cycle</b>	Annual progress against the five year target
<b>Desired Performance</b>	<b>Market Laboratory:</b> <ul style="list-style-type: none"> <li>• 20 students registered for the theatre and performance course at first year level</li> <li>• 18 students that have completed the theatre and performance course at first year level</li> <li>• 14 students registered for the theatre and performance course at second year level (8 months)</li> <li>• 12 students that have completed the theatre and performance course at second year level (8 months)</li> <li>• 1 festival organised</li> <li>• 40 participants at the festivals</li> <li>• 1 300 audiences attending the festivals</li> </ul>
<b>Indicator Responsibility</b>	Head of the Lab Artistic Director

<b>Outcome Indicator 3.2.</b>	Cumulative number of young entrepreneurs supported through the MTF public programmes
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<b>Definition</b>	The MTF's contribution to supporting young entrepreneurs working in the Arts, Culture, Heritage and Tourism sectors, aligned to National Youth Policy and the MTF's Transformation Strategy
<b>Source of data</b>	<ul style="list-style-type: none"> <li>Public programmes activity reports</li> <li>Procurement report</li> </ul>
<b>Method of Calculation/ Assessment</b>	Simple count
<b>Assumptions</b>	Existing tourism business owned by young people and registered on the CSD
<b>Disaggregation of Beneficiaries (where applicable)</b>	<ul style="list-style-type: none"> <li>100% youth focused, targeting 60% young women and 5% young PwDs</li> </ul>
<b>Spatial Transformation (where applicable)</b>	Not applicable
<b>Reporting Cycle</b>	Annual progress against the five-year target
<b>Desired Performance</b>	20 young entrepreneurs supported in the MTF public programmes over the five-year period
<b>Indicator Responsibility</b>	Head of Lab
<b>Outcome Indicator 3.3.</b>	<b>Artistic skills development by empowering an increasing number of male and female students and individual participants in photography</b>
<b>Definition</b>	To empower students, individual participants in photography
<b>Source of data</b>	Actual participants attending the MTF theatres and workshops
<b>Method of Calculation/ Assessment</b>	Straight count of total number of participants

<b>Assumptions</b>	The MTF photography participants have a national and international track record
<b>Disaggregation of Beneficiaries (where applicable)</b>	Composed of males and females, representative of country demographics
<b>Spatial Transformation (where applicable)</b>	Not applicable
<b>Reporting Cycle</b>	Annual progress against the five year target
<b>Desired Performance</b>	<p><b>Market Photo Workshop:</b></p> <ul style="list-style-type: none"> <li>• Number of short courses presented (Dependent on funding): <ul style="list-style-type: none"> <li>○ Foundation: 4</li> <li>○ Intermediate: 2</li> </ul> </li> <li>• Number of year-courses presented (Dependent on funding): <ul style="list-style-type: none"> <li>○ Advanced Programme in Photography : 1</li> <li>○ Photojournalism and Documentary Photography Programme : 1</li> </ul> </li> <li>• Number of individuals that have registered in the structured training initiatives mentioned above: 96 (<i>output indicator but not controllable by the MTF</i>)</li> <li>• Percentage of individuals that have successfully completed the various training initiatives mentioned above: 75% (<i>quality indicator but not controllable by the MTF</i>)</li> <li>• Number of mentorship and fellowship programmes completed: 3 (<i>dependent on funding</i>)</li> </ul>
<b>Indicator Responsibility</b>	Head of MPW

<b>Outcome Indicator 3.4.</b>	<b>Artistic skills development of participants from the local surrounding community that would showcase their Pan-African cultural expression and experiences and talents at the Windybrow Art Centre</b>
<b>Definition</b>	To develop the Windybrow Arts Centre as a vibrant platform for Pan-African cultural expression and experiences
<b>Source of data</b>	Participants from the local surrounding community
<b>Method of Calculation/ Assessment</b>	Straight count of total number of participants
<b>Assumptions</b>	The MTF outputs have a national and international track record
<b>Disaggregation of Beneficiaries (where applicable)</b>	Composed of males and females, representative of country demographics
<b>Spatial Transformation (where applicable)</b>	Not applicable
<b>Reporting Cycle</b>	Annual progress against the five year target
<b>Desired Performance</b>	<b>Windybrow Arts Centre:</b> <ul style="list-style-type: none"> <li>• Number of adult (over 19 years) members enrolled at the Pan-African Reading Rooms to grow from 0 to 50 over 5 year target period</li> <li>• Number of children (7 to 18 years) members enrolled at the Pan-African Reading Rooms to grow from 0 to 100 over 5 year target period</li> <li>• Number of productions presented / produced by the Windybrow Arts Centre to grow from 0 to 4 over year target period</li> <li>• Number of audiences at shows to grow from 0 to 1 000 over 5 year target period</li> <li>• Number of public programmes to grow from 0 to 4 over 5 year target</li> </ul>

	<p>period</p> <ul style="list-style-type: none"> <li>Number of participants of public programmes to grow from 0 to 200 over 5 year target period</li> </ul>
<b>Indicator Responsibility</b>	Head of Windybrow

<b>Outcome Indicator 4.1.</b>	Cumulative number of virtual visitors.
<b>Definition</b>	The cumulative number of unique home page hits on the MTF website.
<b>Source of data</b>	Computer printout from ICT on the virtual visitors
<b>Method of Calculation/ Assessment</b>	Simple count from ICT report
<b>Assumptions</b>	<ul style="list-style-type: none"> <li>Revamped website</li> <li>Integrated Digital Transformation Strategy.</li> <li>Regular uploads across all digital platforms.</li> </ul>
<b>Disaggregation of Beneficiaries (where applicable)</b>	Not applicable
<b>Spatial Transformation (where applicable)</b>	Not applicable
<b>Reporting Cycle</b>	Annual progress against the five-year target
<b>Desired Performance</b>	Increase from 7 700 to 9 500 over the 2020-2025 period

<b>Indicator Responsibility</b>	Marketing and Communications Manager
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<b>Outcome Indicator 4.1.</b>	Ongoing Stakeholder Management and Awareness engagement, promoting the activities of the MTF and enhancing our brand
<b>Definition</b>	To promote the activities of the MTF in order to promote and enhance the brand of the MTF within South Africa
<b>Source of data</b>	Consolidated and validated internal records
<b>Method of Calculation/ Assessment</b>	Cumulative numerical totals
<b>Assumptions</b>	<ul style="list-style-type: none"> <li>• Improved internal control environment</li> <li>• Functioning internal audit</li> </ul>
<b>Disaggregation of Beneficiaries (where applicable)</b>	Dependent on funding outreach programme can be expansive
<b>Spatial Transformation (where applicable)</b>	Not applicable.
<b>Reporting Cycle</b>	Annual progress against the five year target
<b>Desired Performance</b>	<ul style="list-style-type: none"> <li>• Number of stakeholder newsletters distributed annually: 48</li> <li>• Publicity value achieved annually: 7 500 000 to 9 000 000 over five year period</li> </ul>



	<ul style="list-style-type: none"> <li>Number of new stakeholders registered on the database (emails and cellphone numbers): 7 500 to 9 500 over five year period (output indicator but not controllable by the MTF)</li> </ul>
<b>Indicator Responsibility</b>	Marketing and Communications Manager

<b>Outcome Indicator 4.2.</b>	Improved Stakeholder Management and Awareness targeting donors to support specific projects and operations of the MTF
<b>Definition</b>	To obtain sufficient funding from donors to support the projects and operations of the MTF
<b>Source of data</b>	Internal financial records
<b>Method of Calculation/ Assessment</b>	Output indicator, depending on numbers tracked
<b>Assumptions</b>	<ul style="list-style-type: none"> <li>Improved internal control environment</li> <li>Functioning internal audit</li> </ul>
<b>Disaggregation of Beneficiaries (where applicable)</b>	<ul style="list-style-type: none"> <li>Number of funding proposals submitted to donors: 50</li> <li>Amount of actual funding secured, excluding DSAC: from 14,5 million to R17 million over the five year period</li> <li>(Output indicator but not controllable by the MTF)</li> </ul>
<b>Spatial Transformation (where applicable)</b>	Not applicable.
<b>Reporting Cycle</b>	Annual progress against the five year target
<b>Desired Performance</b>	<ul style="list-style-type: none"> <li>To increase number of funding proposals and receipt of funding</li> </ul>

Indicator Responsibility	The CEO and CFO
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## APPENDIX E

### THE MARKET THEATRE FOUNDATION

### OCTOBER 2020 STRATEGIC RISK REGISTER

Risk	Root Cause	Inherent Risk Rating	Existing Control	Residual Risk Rating	Key Risk Indicator	Risk Mitigation Plan	Responsible person	Target Date
		L I T		L I T				
Strategic outcome:								
1. Financial Sustainability Risk	<ul style="list-style-type: none"> <li>Current economic conditions (i.e. impact on visitors, funding sources)</li> <li>Lack of alternative revenue streams</li> <li>Reduction in Funding from DSAC and donors</li> <li>Covid19 and its impact on income generating activities, securing and maintain grants from DSAC and donor funding and monies due to the MTF.</li> <li>Financial structure of MTF not geared towards profit.</li> </ul>	4 5 20	<ul style="list-style-type: none"> <li>Cost Containment Measures</li> <li>Budgeting and Expenditure Management</li> <li>Revenue sources form Venue Hire and Rentals of theatres, rehearsals rooms</li> <li>Dedicated fundraiser in place with specific targets set by Management.</li> <li>Quarterly financial reporting</li> <li>3 year budgeting cycle</li> <li>Fundraising and Marketing committee</li> </ul>	4 5 20	<ul style="list-style-type: none"> <li>Rand amount of new Revenue achieved</li> <li>% of savings achieved due to cost containment measures</li> <li>Rand amount of new sponsorship/donor funding</li> <li>% Reduction/increase of DSAC grant based on the approved 2020/21 budget</li> <li>New revenue streams type developed</li> </ul>	<ul style="list-style-type: none"> <li>Alternative Revenue Generation plans: <ul style="list-style-type: none"> <li>Development of an Online part-time courses</li> <li>Develop a plan utilise spare capacity/space for additional revenue generation</li> <li>commercialisation of our product services and offerings</li> </ul> </li> <li>Develop other Cost containment measures: <ul style="list-style-type: none"> <li>Freeze vacant posts</li> <li>Review of all existing business plans</li> </ul> </li> <li>Stakeholder Engagement Revenue generation plan <ul style="list-style-type: none"> <li>Focus on existing to generate additional funding</li> </ul> </li> </ul>	CFO and CEO       CFO   CEO	Oct 2021       Ongoing   Ongoing

Risk	Root Cause	Inherent Risk Rating			Existing Control	Residual Risk Rating			Key Risk Indicator	Risk Mitigation Plan	Responsible person	Target Date
		L	I	T		L	I	T				
										<ul style="list-style-type: none"> <li>- Constant outreach and networking with potential donors.</li> <li>- Researching potential donors to see if their funding focus areas align with MTF's needs.</li> <li>- Continuous stakeholder engagement (NT, DSAC) maintain existing funding levels</li> </ul>		
2. Declining number of patrons & audiences	<ul style="list-style-type: none"> <li>• Lack of or no audience development</li> <li>• The MTF artistic identity is unclear and fails to attract audiences</li> <li>• Products are niche and have a limited appeal</li> <li>• Low engagement with and participation by the wider public (e.g. immediate community)</li> <li>• Programmes are possibly not relevant and not linked to what people require</li> <li>• Lack of communication and effective coordination between the different business units (working in silos -</li> </ul>	4	5	20	<ul style="list-style-type: none"> <li>• Annual Production Schedule</li> <li>• Each project has its own marketing plan</li> <li>• Digital programming (ZB) – B2</li> <li>• Think tank programme funded by NIHSS(C)</li> </ul>	4	5	20	<ul style="list-style-type: none"> <li>• % Decline/increase on year to year basis of audience and patrons</li> <li>• Number of audiences/patrons attracted by the MTF for all the service offerings</li> <li>• Number of productions, exhibitions, public programmes, and publications produced</li> </ul>	<ul style="list-style-type: none"> <li>• Set up formal Debrief sessions and analysis of every performance. (Lesson Learnt and close out reports)</li> <li>• Activate Market research and Audience analysis</li> <li>• Cleansing and updating of the audience database (i.e. to ensure reliable, accurate and complete information)</li> <li>• Implement customer surveys for feedback</li> <li>• Secure Investment into the following:</li> </ul>	Artistic Director  Brand & Communication Manager B & C Manager  B & C Manager  Head of Market Laboratory	Immediate  Dec 2020  Feb 2021  Feb 2021  March 2021

Risk	Root Cause	Inherent Risk Rating			Existing Control	Residual Risk Rating			Key Risk Indicator	Risk Mitigation Plan	Responsible person	Target Date
		L	I	T		L	I	T				
	missed opportunities for efficiencies) • Impact of COVID 19									<ul style="list-style-type: none"> <li>- new technology such as vlogging kit;</li> <li>- the development of new courses aligned to new structures;</li> <li>- self-tape auditions, home voice-overs,</li> <li>- activate online acting-training content</li> </ul>		
3. Operational inefficiencies	<ul style="list-style-type: none"> <li>• Poor planning, communication and coordination between the business units</li> <li>• Sub Committees TOR not aligned to mandate/output</li> <li>• Recommendations of Artistic Committee are not implemented</li> <li>• Lack of effective reporting on performance and KPI's</li> <li>• Lack of proper planning, monitoring and evaluation</li> </ul>	4	5	20	<ul style="list-style-type: none"> <li>• Monthly Manco meetings</li> <li>• Interdepartmental meetings (bi weekly)</li> <li>• Individual Performance agreements</li> <li>• Artistic Committee</li> </ul>	4	5	20	<ul style="list-style-type: none"> <li>• Number of productions, exhibitions, public programmes, photographers and publications produced</li> <li>• Lead time from concept to output (e.g. production, publication)</li> </ul>	<ul style="list-style-type: none"> <li>• Debrief sessions and Lesson Learnt of Post shows and events</li> <li>• Alignment of APP to individual performance agreements and KPI's</li> <li>• Reconfigure and realign sub committees to maximise efficiency</li> <li>• Quarterly feedback reports by sub committee</li> <li>• Development of a tracking and monitoring reporting tool to measure efficiencies</li> </ul>	Artistic Director  CEO CEO & Council Rep CEO & Council Rep CEO	Immediate  March 2021 March 2021 March 2021 March 2021
4. Business Continuity risk	• Ineffective information management system	4	5	20	• Offsite backup	3	4	12	• Business Continuity, system failure and / or	• Development of archiving plans and management information systems	CEO/IT	March 2021

Risk	Root Cause	Inherent Risk Rating			Existing Control	Residual Risk Rating			Key Risk Indicator	Risk Mitigation Plan	Responsible person	Target Date
		L	I	T		L	I	T				
	<ul style="list-style-type: none"> <li>Poor maintenance of institutional knowledge (currently not in place)</li> <li>Online intellectual property vulnerability (i.e. copyright)</li> <li>Change in doing business, with move to digitisation and virtual platforms</li> <li>Lack of succession planning</li> </ul>				<ul style="list-style-type: none"> <li>Business continuity plan</li> <li>Shared Drive</li> <li>Different sites/locations</li> <li>Insurance</li> </ul>				<ul style="list-style-type: none"> <li>outages, per month, per incident</li> <li>DRP testing interval</li> </ul>	<ul style="list-style-type: none"> <li>Establishment of a Business Development Plan</li> <li>On line content creation</li> <li>Review and test Business Continuity Plan</li> <li>Implementation of succession planning in key areas like donor funding and Sponsorships</li> </ul>	CEO & B&C Manager  Artistic Director, Head of Laboratory and Head of MPW, Head of Windybrow  CEO/CFO & IT  CEO & Fundraiser	March 2021  March 2021  Quarterly  Immediate
5. Low staff morale and productivity	<ul style="list-style-type: none"> <li>Ineffective allocation of resources</li> <li>Lack and Poor implementation of a grading system</li> <li>Pay disparity</li> <li>Lack of updated tools to perform core functions</li> <li>Inconsistent application of policies and procedures</li> <li>Lack of institutional Staff Wellness plan</li> </ul>	4	5	20	<ul style="list-style-type: none"> <li>Payments are made in accordance with the budget</li> <li>HR strategies, policies and procedures</li> <li>Performance Management Development System (PMDS)</li> <li>Approved recognition and rewards (e.g.</li> </ul>	3	4	12	<ul style="list-style-type: none"> <li>Staff Turnover rate</li> <li>Staff absenteeism</li> <li>Number of staff grievances</li> <li>Staff efficiency assessments</li> </ul>	<ul style="list-style-type: none"> <li>Implementation of the outcomes of the recommendation of the skills audit</li> <li>Develop/Implement the grading system</li> <li>Management development programme</li> <li>Wellness programme</li> </ul>	CEO/Council Rep	March 2021

Risk	Root Cause	Inherent Risk Rating			Existing Control	Residual Risk Rating			Key Risk Indicator	Risk Mitigation Plan	Responsible person	Target Date
		L	I	T		L	I	T				
	<ul style="list-style-type: none"> <li>Ineffective induction procedure for new staff</li> </ul>				<ul style="list-style-type: none"> <li>employee of the month)</li> <li>Current employee engagement (e.g. Local labour forums)</li> <li>Contribution to Internal and external publications</li> <li>Human resources and Remuneration Committee</li> </ul>							
6. Information Technology Risk	<ul style="list-style-type: none"> <li>No proper storage devices for backups and no off site backups</li> <li>Use of outdated hardware</li> <li>No strategic IT procurement plan suitable to our future state</li> <li>No IT strategy maps and alignment to the impact of 4IR</li> <li>Insufficient funds/budget allocated to IT</li> <li>Lack of an ERP system for the MTF</li> </ul>	4	5	20	<ul style="list-style-type: none"> <li>Current storage devices are limited to 20 TB NAS device and 4 TB External Hard drives</li> </ul>	3	4	12	<ul style="list-style-type: none"> <li>Back-up interval</li> <li>Number of identified security breaches per annum</li> <li>Number of SLA breaches by 3<sup>rd</sup> party service providers collectively</li> <li>Spend on major IT investment</li> </ul>	<ul style="list-style-type: none"> <li>IT Procurement plan to prioritise critical and essential needs such as the following: <ul style="list-style-type: none"> <li>Backups devices</li> <li>Server and hardware upgrades</li> <li>Labelling of Network Cables</li> </ul> </li> <li>Development of an Integrated IT Strategy and Plan to address 4IR</li> </ul>	CFO/IT	Feb 2021
7. Reputational Risk	<ul style="list-style-type: none"> <li>Negative media reports</li> <li>Forensic investigations</li> <li>Artists that are vocal and not supporting the MTF on social media</li> </ul>	4	4	16	<ul style="list-style-type: none"> <li>Monthly/Quarterly newsletter that communicates good news about MTF (i.e. the Buzz)</li> </ul>	3	4	12	<ul style="list-style-type: none"> <li>Negative media reports per month</li> <li>Customer satisfaction survey results</li> </ul>	<ul style="list-style-type: none"> <li>Develop a Marketing plan and a brand awareness campaign for the MTF</li> <li>Implement customer surveys for feedback</li> </ul>	Brand & Communication Manager	March 2021

Risk	Root Cause	Inherent Risk Rating			Existing Control	Residual Risk Rating			Key Risk Indicator	Risk Mitigation Plan	Responsible person	Target Date
		L	I	T		L	I	T				
	<ul style="list-style-type: none"> <li>Lack of attracting new Artists</li> <li>No brand value created for MTF</li> </ul>				<ul style="list-style-type: none"> <li>Publicity and marketing unit</li> <li>Fundraising and Marketing committee</li> <li></li> </ul>				<ul style="list-style-type: none"> <li>Number of registered individual customer complaints per quarter.</li> </ul>			
8. Potential fraud and corruption	<ul style="list-style-type: none"> <li>Reliance on manual systems</li> <li>Current economic recession and COVID 19 pandemic</li> <li>Lack of qualified and specialist resources in areas of SCM</li> <li>Low levels of understanding of fraud and corruption</li> <li>Collusion between parties</li> </ul>	4	5	16	<ul style="list-style-type: none"> <li>SCM Policies and procedures</li> <li>Fraud prevention policy and response plan</li> <li>Conflict of interest policy</li> <li>Annual declarations</li> <li>Code of conduct and ethics</li> <li>Fraud hotline</li> <li>Management representation letters</li> <li>Assurance providers (internal and external)</li> </ul>	3	4	12	<ul style="list-style-type: none"> <li>Number of fraud cases per annum</li> <li>Number of days to complete fraud investigations</li> <li>Percentage of unresolved fraud investigations per month</li> </ul>	<ul style="list-style-type: none"> <li>Ongoing Training and awareness on Fraud</li> <li>Specific Training planned on SCM</li> <li>Ongoing review of key roles and responsibilities relating to Banking and payments</li> <li>Fraud hotline</li> </ul>	CFO CFO CFO CEO	Aril 2021 Nov 2021 On-Going March 2021
9. Non-compliance with the laws and regulations	<ul style="list-style-type: none"> <li>Insufficient staffing of the finance and SCM department</li> <li>Lack of a dedicated compliance officer/unit</li> <li>Regulatory changes due to COVID 19</li> <li>Failure to Review and update policies with changes in legislation</li> </ul>	4	4	16	<ul style="list-style-type: none"> <li>Financial policies and procedures</li> <li>SCM policy and procedure</li> <li>Quarterly SCM compliance report</li> <li>Organisational wide policies and procedures</li> </ul>	3	4	12	<ul style="list-style-type: none"> <li>New major regulations readiness</li> <li>New penalties and fines</li> </ul>	<ul style="list-style-type: none"> <li>Management information system for all policies and procedures (what has been replaced, reviewed, adjusted, version control)</li> <li>Communication of policies and procedures</li> <li>Training on SCM laws regulations, PFMA and TR</li> </ul>	HR Manager & Relevant Business Owner HR Manager CFO	March 2021

Risk	Root Cause	Inherent Risk Rating			Existing Control	Residual Risk Rating			Key Risk Indicator	Risk Mitigation Plan	Responsible person	Target Date
		L	I	T		L	I	T				
	<ul style="list-style-type: none"> <li>Failure to update all MTF policies and procedures</li> <li>Lack of a repository and version control of all policies and procedures</li> </ul>				<ul style="list-style-type: none"> <li>Assurance providers (internal and external)</li> <li>LGCE Committee</li> </ul>							Nov/Dec 2021

## APPENDIX F



## District Development Model

The Market Theatre Foundation (MTF) was established in June 1976, two days after the historic Soweto Uprising. Over its 42-year legacy the MTF has built a formidable reputation as a leading cultural institution with a track record of engaging the arts as a platform and expression for social justice. The MTF has won four awards for engaging the arts in the struggle for human rights. Two of these accolades are leading international awards. The MTF's programme remains committed to transforming and building a cohesive society based on social justice and human rights.

The MTF is located midway between the South African Constitution Court and the Apartheid Museum. This forms an ideal point for marketing the MTF as a socio-political and socio-cultural node to international tourists and local schools as the city's important site that through creative production's and exhibitions narrates South Africa's transition from an apartheid state to a constitutional democracy.

During the eighties the Johannesburg City Council invested extensively in developing the Newtown precinct as the city's Cultural District. With the Market Theatre Foundation as the leading cultural site in Newtown, the other cultural developments included Museum Africa, the Sci Bono Museum, Dance Factory, Kippies Music venue, Baseline Music Venue, Vuyani Dance Theatre and the Moving Into Dance studios in Newtown. Along with these cultural sites was a buzzing restaurant trade.

The centralization of the above leading institutions affirmed Newtown's identity and public profile as a leading cultural site. Over the years with significant decay of the inner-city, the increase of crime and declining visiting numbers in the inner-city, the Newtown Cultural District suffered challenges with the Baseline Music venue and the Kippies Jazz Bar closing down. Resultantly, the Standard Bank Jazz Festival also relocated from Newtown to a more plush environment in Sandton. A number of popular restaurants also closed down. The Market Theatre Foundation however continued to plod along trading on its excellent productions and exhibitions; and its loyal audience and funder support.

In the nineties, significant new developments began to take place in the Newtown district with the development of a new housing scheme for lower and middle income earners. This brought in a new economic and social demographic to Newtown; and to which the Market Theatre Foundation needed to adapt to serve and accommodate in its programming. The Newtown Shopping Mall was developed with its new restaurants which made up for those restaurants that had departed from Newtown. The City Lodge Hotel opened bringing in overnight business clients and a new set of younger tourists to the Newtown area.

In 2017, the Market Theatre Foundation moved into its new and internationally award-winning building, Market Square, funded entirely by the Department of Sports, Arts & Culture. The relocation resulted in the consolidation of the Market Theatre Foundation's three business units viz, the Market Theatre, Market Theatre Laboratory and Market Photo Workshop into one single building located across the road from the historical and legendary Market Theatre building.

The development of Market Square and the consolidation of the MTF's two training schools in a single building affirmed a new identity for the cultural precinct as a district for youth innovation, creativity and training. The location of the heritage Market Theatre building and the new Market Square building are architecturally in conversation with each other; and the two buildings metaphorically reflect the transition from old to new in cultural development.

The placement of the Kippie Moeketsie statue and the Brenda Fassie statue, as interactive public artworks in the precinct, further amplifies the cultural dialogue between old and new. The Kippies Jazz Bar which was once a vibrant Jazz Bar has been reactivated in 2019 as a hub for young creatives; and nightly performances of spoken word performances, new music and productions by emerging playwrights are presented in the venue.

The Market Theatre Foundation retains strong linkages with Sci Bono Museum, Vuyani Dance Theatre, Moving Into Dance and Museum Africa which have remained in Newtown despite several challenges over the past number of years. The National Arts Council which is located in the Market Theatre precinct further adds to attracting artists to the precinct.

The Market Theatre Foundation remains committed and visionary about how it strengthens its role as an axis and as the city's cultural district for international cultural programmes in the City. The annual Jozi Book and the South African Book Fair continue to present from the Market Theatre precinct. The Rapid Lion International Film Festival is presented at the Market Theatre. The Fete de la Musique Festival hosted by the French Institute of South Africa and the Alliance Francais is presented in the Market Theatre precinct. Several embassies co-host cultural events in the precinct; and this includes the US Embassy's annual Black History Month programming every February.

To strengthen the identity and sustainability of the cultural district the Market Theatre Foundation is represented on several forums. These include:

- Inner City Forum: directed by the office of the Mayor of the City of Johannesburg. The Forum focuses on issues related to public safety and infra-structure in the inner city;
- Newtown Improvement District: a forum of property developers in the inner city focusing on the safety, cleanliness and the aesthetics of the inner city to ensure retention of property values in the Newtown district;
- Johannesburg Tourism : a city driven tourism forum that continues to attract both local and international tourists to the city; and in particular to its cultural sites;
- Johannesburg Development Agency: a security cluster of organisations and business which engage on collaborative promotion and development of the inner-city.

The Market Theatre Foundation is celebratory and critically reflective of its past. It remained committed to adapting to a city environment that is in continuous transition. It remains visionary about its future. The mission of the Market Theatre Foundation is to continue to present authentic South African cultural experiences and expressions. Its artistic reputation both locally and internationally is firm and strongly respected. This gives the Market Theatre Foundation and undisputed gravitas to continue to play a meaning role in any city plans to attract cultural tourism to the inner city; and on how this can impact on the sustainability and development of Newtown as the city's cultural district.



**THE MARKET THEATRE FOUNDATION COUNCIL CHARTER**

**2021**

## **1. INTRODUCTION**

This Council Charter is subject to the provisions of the Cultural Institutions Act No. 119 of 1998 as amended by the Cultural Laws Second Amendment Act No. 69 of 2001, the Public Finance Management Act No. 1 of 1999, the Companies Act No. 71 of 2008 and any applicable law or regulatory provision.

The Market Theatre Foundation (MTF) acknowledges the need for a Council Charter as recommended in the King IV Report on Corporate Governance for South Africa (King IV). The Council Charter provides guidelines to members in respect of, inter alia, the Council's responsibilities, authority, composition, meetings, and the need for performance evaluations.

References to the male gender are intended to equally reflect as references to the female gender.

## **2. PURPOSE OF THE COUNCIL CHARTER**

The purpose of the Council Charter is to provide a concise overview of:

- 2.1 The roles and responsibilities of the MTF Council (the Council), Chairperson, and the individual members of Council.
- 2.2 It defines the Council's limits and delegations of authority and matters reserved for decision-making by the Council.
- 2.3 The establishment of the various Council committees.
- 2.4 Meetings procedures.
- 2.5 The policies and practices of Council concerning matters such as corporate governance, declarations, and conflicts of interest, Council meeting documentation and procedures, induction, training, and evaluation of the Council members.

## **3. COMPOSITION**

- 3.1 Council members are appointed to the Council of MTF by the Minister of Sports, Arts, and Culture (the Minister) in line with section 5 of the Cultural Institutions Act 119 of 1998.
- 3.2 In terms of Section 5.2. of the Cultural Institutions Act No 119 of 1998, the Council will consist of at least seven members appointed by the Minister in the prescribed manner, and the Chief Executive Officer (CEO) of the MTF as an *ex officio* member.
- 3.3 The Council comprises of non-executive members who are largely independent. Independence is defined per principle 7 of King IV under part 6.6 (Supplement for State Owned Entities).
- 3.4 The Council must recommend to the Minister at least three of the members of the Council to be re-elected to the Council of the MTF, for continuity purposes. The re-appointment and tenure of the members to the Council are at the discretion of the Minister.

## **4. ROLES AND RESPONSIBILITIES OF COUNCIL**

The following roles and responsibilities of Council are founded on the 16 Principles of King IV for state-owned entities and complement the functions outlined in section 8(1) of the Cultural Institutions Act, 1998 and sections 50 to 55 of the Public Finance Management Act, 1999 and in furtherance that:

- 4.1 Act as the focal point for, and custodian of, corporate governance by managing its relationship with management, the shareholder, and other stakeholders of the MTF along with sound corporate governance principles.

- 4.2 Provide effective leadership on an ethical foundation.
- 4.3 Inform and set the strategic direction of the MTF by:
  - 4.3.1 contributing to and approving the organisations' strategy.
  - 4.3.2 identifying key performance and strategic risk areas.
- 4.4 Provide oversight on material decisions of the MTF.
- 4.5 Take responsibility for the governance of information technology and governance risk.
- 4.6 Monitor the implementation by Council committees and executive management of the Council's strategies, decisions, values, and policies with a structured approach to governance, risk management, and combined assurance.
- 4.7 Ensure that there is an effective risk-based internal audit approach.
- 4.8 Act in the best interests of the MTF by ensuring those individual Council members:
  - 4.8.1 adhere to ethical and legal standards of conduct.
  - 4.8.2 are permitted to take independent advice in connection with their duties following an agreed procedure.
  - 4.8.3 disclose conflicts of interest to Council.

## **5. ROLE OF THE CHAIRPERSON**

- 5.1 The chairperson's role is to lead the Council and ensure that members discharge their responsibilities per their roles and responsibilities as contained in the charter. He sets the ethical tone for the Council and the MTF.
- 5.2 The responsibilities of the chairperson include:
  - 5.2.1 ensuring that all Council members are fully involved and informed of any business issue on which a decision must be taken.
  - 5.2.2 ensuring that management plays an effective management role and participates fully in the operations and governance of the organisation.
  - 5.2.3 ensuring that Council members contribute to Council decisions.
  - 5.2.4 exercising independent judgment, acting objectively, and ensuring that all relevant matters are placed on the agenda and prioritised.
  - 5.2.5 working closely with Council members in ensuring that at all times Council members fully understand the nature and extent of their responsibilities as Council members to ensure effective governance.
- 5.3 The chairperson will act as a facilitator at meetings of Council to ensure that no member dominates the discussion, that relevant discussions take place, that the opinions of all members relevant to the subject under discussion are solicited and freely expressed leading to appropriate decision making.
- 5.4 The chairperson will seek a consensus amongst Council members but may, where considered necessary, call for a vote, in which event the decision of an ordinary majority of members will prevail and dissenting views will be recorded. The chairperson shall have a casting vote.
- 5.5 In the event of any matter arising, which the chairperson, or the majority of Council, feel that the chairperson may not be able to deal with objectively, due to a conflict of interest, the chairperson shall temporarily relinquish the chair to the deputy chairperson or any other Council member for the duration of the discussion on such issue. In such an event, the chairperson shall be entitled to enter into discussion and to vote as any other member present at the meeting.
- 5.6 Communication with the Shareholder will take place through the chairperson of the Council. At his discretion, the chairperson may invite the CEO or any other Council members to meetings with the Shareholder.

- 5.7 The CEO may communicate with the Director-General of the Department of Arts and Culture provided, that the chairperson is informed before the meeting and its purpose thereof. The CEO shall report to the chairperson the outcome of such meetings.
- 5.8 The chairperson attends to administrative approvals in respect of the CEO for, amongst others, leave, travel and entertainment.

## **6. DUTIES OF THE COUNCIL MEMBERS**

- 6.1 Council members must exercise their powers and perform the functions expected of a director. Such responsibility being; acting in good faith and for a proper purpose, in the best interests of the MTF and with the degree of care, skill, and diligence that may reasonably be expected of a person carrying out the same functions of Council as carried out by that Council member, and having the general knowledge, skill and experience of that Council member.
- 6.2 Every member of the Council shall:
  - 6.2.1 at all times professionally conduct himself, having due regard to his fiduciary duties and responsibilities.
  - 6.2.2 uphold the core values of confidentiality, integrity, and independence in all activities on behalf of the MTF.
  - 6.2.3 ensure that he has sufficient time available to devote to his duties as a Council member.
  - 6.2.4 exercise diligence in discharging his duties and seek to acquire a broad knowledge of MTF's business to be able to provide meaningful direction to it.
  - 6.2.5 keep abreast of changes and trends in the business environment and markets, including changes and trends in the economic, political, social, technology, and the legal environment generally, which may impact MTF's business.
  - 6.2.6 strive to attend all Council meetings and prepare himself thoroughly in advance of Council meetings.
- 6.3 Members who are unable to attend a scheduled council or committee meeting must advise the chairperson and the secretariat in writing, before the scheduled meeting for the apology to be recorded.
- 6.4 The Council shall allow every member to play a full and constructive role in its affairs. Members shall accordingly participate constructively in Council discussions and other activities and shall endeavour to bring the benefit of their particular knowledge, skills, and abilities to Council discussions.
- 6.5 As members are individually and collectively accountable for compliance with statutory and regulatory obligations, every member should endeavour to be knowledgeable of the statutory and regulatory framework within which the MTF operates.
- 6.6 The Council shall adopt a formal Conflicts of Interests Policy in terms of which conflicts are defined and appropriate procedures for dealing with conflicts are prescribed. As a minimum, such a policy must state that members recuse themselves from discussions or decisions on matters in which they have a conflict of interest.
- 6.7 Members are required to inform the Council through the secretariat in advance, of any conflicts of interest they may have with particular items of business to be discussed at a meeting.
- 6.8 Members may not vote on a resolution in respect of any business where they have a direct or indirect interest.
- 6.9 If any member wilfully or negligently fails to disclose an interest as required above or, subject to the provisions of the policies of the MTF or any applicable legislation, and he participates in the proceedings of the Council notwithstanding any conflict of interest, the relevant proceedings of the Council may, at the discretion of the other members, be declared null and void. This shall be in addition to any other sanction that the Council may collectively apply in

respect of the errant member, which sanction may include a recommendation to the Minister that such a member be removed from the Council.

## **7. COMMITTEES OF THE COUNCIL**

The Council delegates certain functions to well-structured committees to promote independent judgement and assist with the balance of power in discharging its duties but without abdicating its responsibilities and authority. The Councils' delegation is formal and involves the following:

- 7.1 The Council must form committees to assist the Council to discharge its duties. The committees must have their responsibilities set out in formal charters.
- 7.2 Council committees will observe the same rules of conduct and procedures as the Council unless the Council specifically determines otherwise in the committee's charter.
- 7.3 The committee structure, membership, and mandates may be reviewed regularly.
- 7.4 The chairperson, considering the experience and expertise of individual members, will propose the assignment of members to various committees.
- 7.5 Council committees must be constituted having regard to the skills, expertise, and experience of members concerning the respective committee mandates. Where appropriate or necessary, independent external professionals with relevant skills and expertise may be co-opted as advisors to the committees to assist or bolster the committees where there is a shortage of such skills or expertise. Such co-opted professionals shall have the status of invitees to the committee, shall not form part of the quorum for meetings, and shall have no voting rights.
- 7.6 The council shall have the authority to appoint independent Audit and Risk Committee members in line with the legislative prescripts stated in the PFMA and recommended principles of King IV, to augment the independence of the audit and risk function.
- 7.7 The Council shall have the power, at all times, to alter the size of any of its committees, to remove any member or members from a committee, and to fill any vacancies created by such removal.
- 7.8 Committees do not have independent decision-making powers. They make recommendations to the Council except in situations where the Council authorises the committee to take decisions and implement them. Thus, in undertaking its duties, each committee must have due regard to its role as an advisory body to the Council, unless specifically mandated by the Council to make decisions.
- 7.9 A formal report back, in writing, shall be provided by the chairperson of each committee to all ordinary Council meetings following the committee meetings to keep the Council informed and to enable the Council to monitor the committee's effectiveness.
- 7.10 Council has the following committees:
  - 7.10.1 Building and Property Management Committee.
  - 7.10.2 Audit and Risk Committee.
  - 7.10.3 Human Resource and Remuneration Committee.
  - 7.10.4 Legal, Governance, Compliance and Ethics Committee.
  - 7.10.5 Artistic Committee.
  - 7.10.6 Fundraising and Marketing Committee.

## **8. COUNCIL AND SHAREHOLDER RELATIONSHIP**

- 8.1 The relationship between the Shareholder and the MTF Council is governed by the Shareholders' Compact. The targets to be achieved by MTF in any financial year are determined in the Shareholder Compact. It is the joint responsibility of the Shareholder and the Council to ensure that the Shareholder Compact is developed.

- 8.2 The Council shall, when reporting to the Shareholder, present a balanced and understandable assessment of the MTF position.

## **9. INDUCTION OF THE COUNCIL**

- 10.1 A formal induction for Council members is the prerogative of the Department of Sports, Arts & Culture, although the Council and the Executive Management of the MTF will jointly arrange orientation programmes for new members.
- 10.2 Members of the Council will be registered by the MTF with the Institute of Directors of Southern Africa.
- 10.3 Programmes for continuing professional development will be implemented for Council members to ensure they receive regular briefings on changes in risks, laws, and the environment.

## **10. MEETING PROCEDURES AND DOCUMENTATION**

### **10.1 Attendance of non-members at Council meetings**

The chairperson may permit members of the MTF staff and outside parties to attend all or part of Council meetings at specific or regular times. The purpose of such attendance is to provide the Council with expert insights into their deliberations or as capacity building for potential members. The CEO should propose such attendance and must consult the chairperson for permission thereof.

### **10.2 Attendance of executives and independent chairpersons of Council committees**

The MTF CEO shall attend all Council and the relevant Council committee meetings as an *ex officio* member. The independent chairpersons of Council committees shall attend all the ordinary meetings of the Council where they are required to provide a report to Council from that committee.

### **10.3 Council meetings**

- 10.3.1 The Council should meet regularly, at least once a quarter, if not more frequently as circumstances require, and must disclose in the Annual Report the number of Council and committee meetings held in the year and the details of attendance of each member.
- 10.3.2 Meetings of the Council may be held through a physical meeting or a virtual platform.
- 10.3.3 Decisions of the Council may be taken and recorded at a physical meeting or through any electronic means such as email, i.e. round-robin resolution.
- 10.3.4 The Council must institute efficient and timely methods for informing and briefing Council members before meetings while each Council member is responsible for being satisfied that, objectively, they have been furnished with all the relevant information and facts before making a decision.
- 10.3.5 Council members must participate fully, frankly, and constructively in Council discussions and other activities to bring the benefit of their particular knowledge, skills, and experience to the Council.
- 10.3.6 The chairperson, with the assistance of the secretariat, shall develop the agenda for each Council meeting and in doing so may consult with the CEO and other members. The agenda for each meeting shall provide an opportunity for the chairpersons of the committees to report on any matters of importance or for approval.
- 10.3.7 The chairperson must also place on the agenda any item that is proposed in writing by a member. The agenda and other relevant documents shall be circulated to Council members at least 7 days before an ordinary Council meeting.



- 10.3.8 The CEO shall ensure that information and data that is important to the Council's understanding of the matters to be discussed is distributed in writing at least 7 days before the Council meets. This material should be as brief as possible while still providing the essential information.
- 10.3.9 Presentations, wherever possible, should be sent to the Council members at least 7 days in advance so that the Council's meeting time can be conserved, and the discussion time focused on questions that the Council has about the material distributed. On those occasions when, in the opinion of the chairperson, the subject matter may be too sensitive to record, the presentation will be discussed at the meeting.
- 10.3.10 Minutes of all Council meetings shall record the proceedings and decisions taken, the details of which shall remain confidential. The secretariat will circulate minutes of Council meetings to all Council members within 7 days of each meeting.
- 10.3.11 The Council and its committees may, subject to this being sanctioned by the chairperson in the case of the Council and by the respective committee chairperson in the case of the committees, take decisions on urgent and non-contentious issues, through the round-robin resolution method. The approval of the round-robin resolution should be by at least the majority of the Council members.
- 10.3.12 The Council shall then after approval of a round-robin decision, note such a decision at an ordinary council meeting.

## **11. QUORUM OF MEETINGS**

A representative quorum for meetings is 50% + 1 member of Council and must exclude the *ex officio* members. These members of the Council must be present in person or through electronic media throughout the meeting.

## **12. MAINTENANCE OF MEETING AND STATUTORY RECORDS**

- 12.1 The Council must establish an annual work plan to ensure that all relevant matters are covered by the agendas of the meetings planned for the year.
- 12.2 The secretariat shall ensure that minutes of all Council meetings and written resolutions of such meetings are kept safe per this Charter.
- 12.3 The secretariat shall maintain an up-to-date Council resolutions register, approved Council minutes, members' annual register of interests, and meetings attendance register.

## **14. DELEGATION OF AUTHORITY TO MANAGEMENT**

- 14.1 A delegations of authority framework shall be established, granting management formal authority to carry out duties as set by the Council.
- 14.2 The Council has unfettered powers to direct and control the business of MTF and may delegate the day-to-day business operations to Management through the CEO. At all times, the Council must retain full and effective control over the strategic direction and performance of MTF.
- 14.3 The Council must delegate clearly and transparently, such powers as are necessary for Management to run the business of the MTF while retaining sufficient powers to itself to control the management and strategic direction of the MTF.
- 14.4 In instances of crisis within the organisation, the Council may revoke any powers delegated to Management to stabilise MTF.
- 14.5 No member of the Council will be authorized to sign any operational and/or employment contracts of the MTF, save for the Chairperson of the Council, who will by resolution of Council sign the employment contract and performance agreement of the CEO.

- 14.6 If the Council is required to engage specialised services to facilitate the business of the Council, then the terms of reference, tenure, and payments for such services will be duly minuted by a resolution of the Council; and with the proviso that such engagement of services is not in conflict with the Public Finance Management Act and is compliant with the policies of the MTF. The administration of such specialized services will be delegated by the Council to the Secretariat of Council, who will liaise with the Executive Management on the administration of the agreement.

## **15. RESERVATION OF POWERS**

The following matters, with recommendations from Committees, as may be appropriate, shall be reserved for decision by the Council:

- 15.1 The adoption of any significant change or departure in the accounting policies and practices of the MTF.
- 15.2 The approval of the Strategic Plan, Annual Performance Plan, and Annual Budgets.
- 15.3 Any subsequent material changes in strategic direction or material deviations in Strategic or Annual Performance Plans.
- 15.4 Approval of recommended policies about employment-related legislation.
- 15.5 Appointment of the Executives.
- 15.6 Approval of the rules and amendments to the MTF's pension or provident funds having a material effect on the actuarial liabilities of those funds.
- 15.7 The formulation and amendment of the Code of Conduct.
- 15.8 Recommending to the Shareholder to approve any ordinary or special resolutions in respect of MTF.
- 15.9 Recommending that the Shareholder take a particular course of action proposed by the Council.
- 15.10 Approval of the organisational structure and creation of new positions.
- 15.11 Approval of the remuneration structure and the conditions of service of employees.

## **16. MONITORING OF PERFORMANCE**

- 16.1 The Council must ensure that procedures are in place for monitoring and evaluating the implementation of its Strategies, Policies and Performance Plans, as a measure of performance.
- 16.2 The Council should establish a mechanism to ensure that the Shareholder's Performance Objectives contained in the Shareholder Compact are achieved and such achievement is reflected in the performance of the MTF.
- 16.3 The Key Performance Areas of the Executive Management must include the achievement of the Strategic Objectives.

## **17. THE SECRETARIAT**

- 17.1 The decision to appoint or remove the secretariat is a Council decision. The Council should be assisted by a competent, suitably qualified, and experienced secretariat.
- 17.2 The secretariat provides a central source of guidance and support to the Council on matters of good governance and changes in legislation.
- 17.3 The secretariat is accountable to the Council to:
  - 17.3.1 Ensure that Council procedures are followed and reviewed regularly.
  - 17.3.2 Maintain statutory records per legal requirements.

- 17.3.3 Provide the Council as a whole, and individually, with detailed guidance as to how their responsibilities should be properly discharged in the best interest of the MTF and on good governance principles.
- 17.3.4 Keep abreast of, and inform the Council of current corporate governance thinking and best practice.
- 17.3.5 Assist with training programmes for new council members.
- 17.3.6 Ensure that the Council Charter and the terms of reference of Council committees are kept up to date.
- 17.3.7 Prepare and circulate Council and Council committee documents.
- 17.3.8 Elicit responses, input, and feedback for Council and Council committee meetings.
- 17.3.9 Assist in drafting annual work plans.
- 17.3.10 Ensure preparation and circulation of minutes of Council and committee meetings.
- 17.3.11 Assist with the evaluation of the Council, committees, and individual members.
- 17.3.12 Maintain a register of members' interests, minutes of meetings, resolutions, and attendance registers.

## **18. DISCLOSURE AND CONFLICTS OF INTEREST**

- 18.1 Members of the Council will submit a written declaration of interest/conflict on a prescribed written form once every year during their tenure on the Council.
- 18.2 The secretariat must submit all disclosures of interest to the LGCE committee and the Council at the first subsequent meeting of the year. LGCE is required to:
  - 18.2.1 Consider all declarations of interest.
  - 18.2.2 Report to the Council any conflicts of interest which require specific action by the Council.
  - 18.2.3 Report to Council all enduring material conflicts of interest which could be regarded by the Council as incompatible with the fiduciary duties of Council members.
- 18.3 Members will make a declaration of interest/conflict before the commencement of any meeting. The matter will be a standing item on all agendas of the Council and its Committees.

## **19. CORPORATE GOVERNANCE AND RISK MANAGEMENT**

- 19.1 The MTF intends to apply the principles of King IV to the extent that it advances effective and good corporate leadership.
- 19.2 Council directly assumes responsibility for the governance of risk; it approves the risk policies that give effect to its set direction on risk.
- 19.3 To support the Council in ensuring effective risk management oversight, the Council committees are responsible for ensuring the effective monitoring of risks, in compliance with the MTF risk management framework, risk policy, and profile, within the ambit of each committee's scope.
- 19.4 In monitoring and providing oversight on MTF's risk, each committee will consider potential opportunities that may be presented by such a risk.

## **20. REMUNERATION**

- 20.1 Remuneration for Council Members for attendance at meetings will be at the standard approved Treasury rates.
- 20.2 Remuneration for Council Members will be effected within 30 days and the amounts payable will be determined and be audited against a register on which members sign.
- 20.3 Council Members are not eligible for advance payments and/or loans against their remunerations.

- 20.4 The Council will not commit, by any resolution or otherwise, to pay itself any form of remuneration that conflicts with the Public Finance Management Act and/or Treasury regulations.
- 20.5 Council will be paid a monthly allowance for telephone & data use. The rate of such allowance will be reviewed annually and be per the MTF's budgetary framework.

## **21. TRANSPORT, PER DIEMS & ALLOWANCES**

- 21.1 Members of the Council will be paid transport reimbursements for the use of their vehicles to and from meetings and/or Council meetings at the Standard AA rates.
- 21.2 Flights for Council members on any representation business of The Market Theatre Foundation will be as per The Market Theatre Foundation's transport policy.
- 21.3 International travel of Council Members to any representational event will be subject to the approval of the Minister of Sports, Arts & Culture.
- 21.4 Per diem allowances during representational events that require overnight accommodation will be as per The Market Theatre Foundation's applicable policy.

## **22. COUNCIL'S PRESS / MEDIA SPOKESPERSON**

If and when the Council is expected to make any press statement, the Chairperson of the Council and/or the Council's delegated representative will make such statement, which will be approved and represent the consensus view of the Council.

## **22. EVALUATION**

- 22.1 An evaluation of the Council, its committees, and individual council members, including the chairperson, must be performed every one and a half years.
- 22.2 The appraisal of the Council will take the form of each Council member submitting a self-assessment as well as an assessment of the Council.
- 22.3. The Council may also engage an external service provider to appraise the Council.

## **23. REVIEW OF CHARTER**

The charter shall be reviewed and approved on an annual basis.

APPROVED BY THE COUNCIL ON:

29 JANUARY 2021

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**DATE**

SIGNED ON BEHALF OF COUNCIL:

29 JANUARY 2021

**DATE**

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**COUNCIL CHAIRPERSON**

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