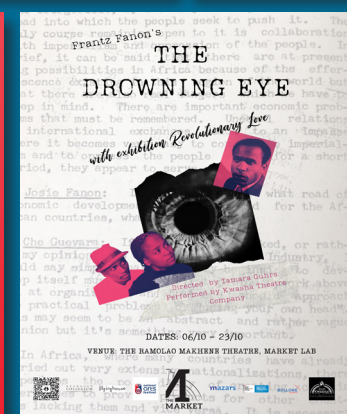
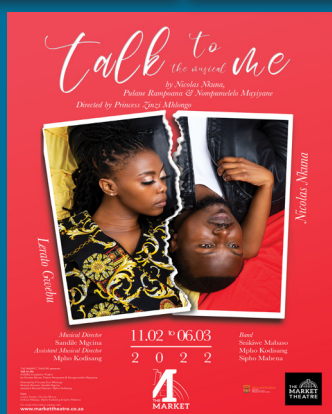
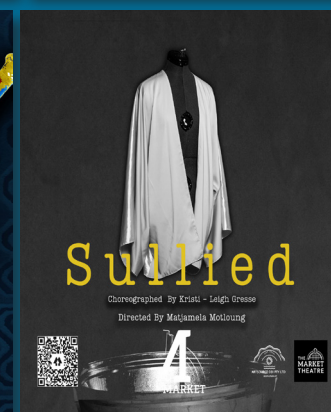
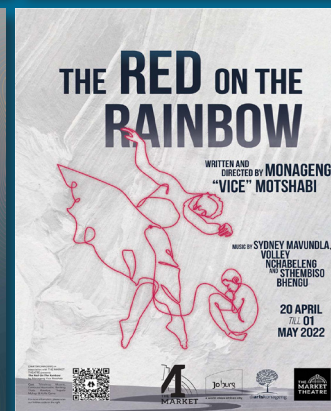
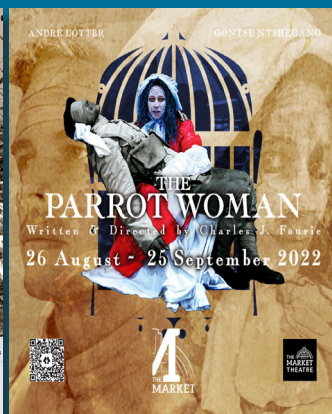


THE MARKET THEATRE FOUNDATION

ANNUAL REPORT 2022 / 2023





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LIST OF ABBREVIATIONS

Lab	Market Theatre Laboratory
MPW	Market Photo Workshop
MTF	The Market Theatre Foundation
WAC	Windybrow Arts Centre

GENERAL ENTITY INFORMATION

REGISTERED NAME OF THE PUBLIC ENTITY: Market Theatre Foundation
REGISTERED OFFICE ADDRESS: 138 Lilian Ngoyi St, Newtown, Johannesburg, 2001
POSTAL ADDRESS: The Market Theatre Foundation, PO BOX 8656, Johannesburg, 2000
CONTACT TELEPHONE NUMBERS: (011) 832 1641
EMAIL ADDRESS: info@markettheatre.co.za
WEBSITE ADDRESS: www.markettheatre.co.za

EXTERNAL AUDITOR INFORMATION

NAME OF THE EXTERNAL AUDITOR Auditor-General South Africa
PHYSICAL ADDRESS: 4 Daventry Street, Lynnwood Bridge Office Park, Lynnwood Manor, Pretoria
POSTAL ADDRESS: PO Box 446, Pretoria, 0001
TELEPHONE: 012-426-8000
FAX: 012-426-8257

BANKERS INFORMATION

NAME OF THE BANK: Nedbank Limited
PHYSICAL ADDRESS: 135 Rivonia Rd, Sandown, 2196

COMPANY SECRETARY INFORMATION

NAME OF COMPANY SECRETARY: Steve Mbengo
COMPANY: Ukhozi Transcribers & Secretaries

HIGHLIGHTS

Productions

- **Bloodknot** - Following its sold-out success at The Market Theatre, South African theatre legend, Athol Fugard's acclaimed production, *Blood Knot*, transferred to The Baxter Theatre for a limited season. Directed by James Ngcobo, the hit production featured the the late Mncedisi Shabangu and Francois Jacobs. Two brothers navigate the intricacies of being stuck in a place that offers them nothing but it's squalor and the poverty they are confronted with. They are forced to dream. The theme of hope runs through this very delicate conversation.

Jazzy July

- Sydney Mavundla.** This was a live testimony to Sydney Mavundla latest record which took another tributary step in honoring those musical greats that have paid substantive dues in the evolution of the great South African jazz music legacy, laying a path of notes so lyrical, so blue, so true.



- **Billy Monama** presented music from his debut offering - *"REBOUNCE"*. A soundtrack that underscores the sentiments of places, people, experiences, and influences that have shaped Monama's life and music. Marcus Wyatt, on trumpet, combined with the warm blend of Tutu' Puoane's voice. The music felt like a conversation between kindred spirits.

- **The Lesson:** A thrilling new version of Eugène Ionesco's gripping play, *The Lesson*, by Greg Homann, was based on a translation by Donald Watson. It was a darkly entertaining theatre production about enforcing power by using knowledge and culture as a weapon. The production received Naledi Awards nominations for Best Breakthrough Performance, Best Original Soundscape and Best Director.



- **Sullied:** What do you do when you find yourself face to face with the most powerful man, his organization and its leagues and everyone accuses you of Sullying his name?



Sullied interrogated a societal moral compass when women are forced to prove their abuse because it doesn't look good on their abuser. The production featured an artist who performed using sign language and supported by Pan South African Language Board.

- ***Ruined*:** Set in a small mining town in the Democratic Republic of the Congo, Lynn Nottage's *Ruined* follows Mama Nadi, a businesswoman who is trying to stay afloat in a world torn apart by civil war. The war has ravaged her country, and especially the young girls who have literally been torn to pieces by soldiers on both sides of the conflict. The



production received
Naledi Awards
nominations for Best
Supporting Actress, Best
Lead Actress and Best
Set Design.

- **Live @ the Market:** An outdoor Amapiano music experience ended the year in 2022. This offering traced roots back to Kwaito, blending musical beats from Zulu folklore, the deep fusion of SA sounds characterized by a clear rhythm and beats, the continuous piano keys in the music, deep bass, and a touch of jazz and percussions with melodic voices. Amapiano was presented live at the Market for the first time.

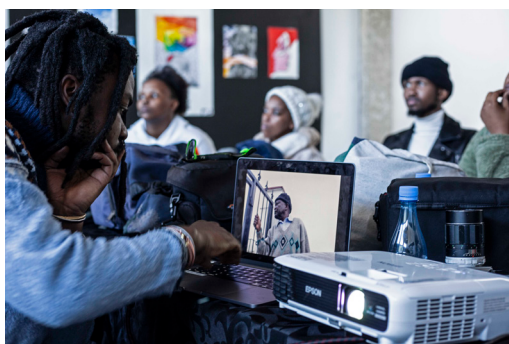


- *A Gathering in a Better World:* The Market Theatre was proud to host this collaborative and interdisciplinary project that seeks to create a worldwide network for artists with disabilities.
- The 5-day festival presented work lead by artists with disability.



Market Theatre Laboratory

- The Market Lab was commissioned by the South African chapter of the International Consortium of Women Judges to produce *Seriti* a play about gender-based violence.
- The Market Lab launched a pilot programme, the *Dlala Wena Showcases*, to give theatre practitioners and community groups an open platform to showcase their work, get feedback, and have opportunities to network and build community.
- First year students travelled to São Paulo and Dusseldorf, and the Lab hosted students from those cities in the culmination of *Urgent Interactions*, a youth congress about globalisation.
- Second year students presented *KAK* (a tribute to Maishe Maponya) on the Main platform of the National Arts Festival in Makhanda.
- The Lab collaborated with Windybrow Arts Centre to present a production commissioned by the American Consulate for Juneteenth, featuring Lab alumni, Lab students, and the Windybrow Choir
- *KwaSha* presented *The Drowning Eye* on the Main platform of the National Arts Festival.
- The Lab accepted a corporate commission from Cremora to make a short performance called *The Joy of Inclusion*, raising awareness of prejudice based on albinism, mental health and body shaming.



Market Photo Workshop

- 109 Students trained through both short and long courses
- 20 Public Engagement Programmes conducted
- 17 exhibitions held,
- 4 Mentorships completed,
- 201 Photographers and curators supported, and
- 4 Publications produced in the financial year

Windybrow Arts Centre

- Zandile Dube was selected as one of the three winners of the UJ Arts & Culture and the Johannesburg Institute for Advanced Study (JIAS) writing competition, set in Johannesburg.
- *The Kids from Amandla Street* received a Naledi Theatre Awards nomination in the category for Best Production for Children and Young Audiences (Aged 0-13) – Supported by Assitej SA.
- The Windybrow Arts Centre literacy programme was launched in May 2022 under the guidance and expertise of Moyagabo Senyabo. It is run in partnership with MES (Metro Evangelical Services), particularly the Joshua Youth Development homework programme and currently reaches over 100 school-going children and youth.



STRATEGIC OVERVIEW

In accordance with the provisions of the Public Finance and Management Act, 1999 (Act 1 of 1999), we have pleasure in submitting for presentation to Parliament this report of the activities of The Market Theatre Foundation for the financial year ended 31 March 2023.

Applicable Acts

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

Vision

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

Mission

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

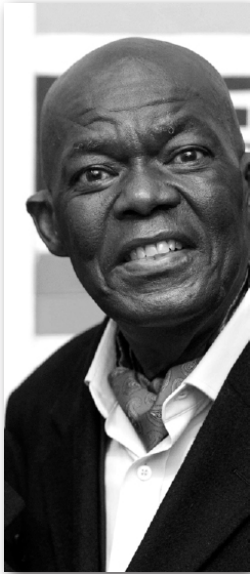
- (1) Producing and providing a platform for a professional performing and visual arts repertoire that is authentic and artistically excellent;
- (2) Developing the next generation of SA performing and visual arts talent;
- (3) Engaging, educating and developing a diverse community through the performing and visual arts to become enthusiastic audience members and supporters.

Values

In pursuing our legislated mandate:

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

FOREWORD BY THE CHAIRPERSON



Dear Members and Stakeholders,

I am pleased to present the Council Chairperson's report on the annual performance of the Market Theatre Foundation. As a Schedule 3A entity, the Council has diligently fulfilled its oversight responsibilities throughout the past year, ensuring that the Foundation's activities remain aligned with its mission and objectives.

Performance Achievements and Challenges:

The Foundation has made commendable progress during the past year, with 97% of the non-financial performance targets successfully achieved. Despite the lingering challenges posed by the global COVID-19 pandemic, the Foundation has demonstrated resilience in striving to recover. However, it is noted that audience attendance remains below the pre-pandemic targets. This can be attributed to the ongoing impact of the pandemic on public gatherings and the apprehensions surrounding such events in addition to the challenging economic climate. The Council recognizes the Foundation's efforts in adapting its strategies to these unprecedented circumstances while aiming to engage its audience effectively.

Financial Stability and Going-Concern Status:

I am pleased to report that the Foundation has maintained its going-concern status. Despite the economic uncertainties and disruptions caused by the pandemic and fiscus downturn, the Foundation's financial stability has been preserved, reflecting prudent financial management and adaptability. This achievement underscores the commitment of the Council and

the Foundation's management to ensure long-term sustainability even in challenging times.

Internal Control Environment:

The Council acknowledges the Foundation's dedication to maintaining a robust internal control environment. The efforts to uphold internal controls have resulted in irregular expenditure being maintained at levels similar to the previous year i.e. R 88,822 (2022:89,763). This is a testament to the Foundation's commitment to transparency, accountability, and responsible resource utilization. While we commend these achievements, the Council remains committed to further enhancing the control environment to mitigate risks and optimize operational efficiency.

Future Outlook:

As the Council enters its final year of the current term, we are committed to continuing our role in supporting the Foundation's growth and development. Our focus remains on improving the internal control environment, fostering stronger financial sustainability, and exploring innovative approaches to overcome the challenges that lie ahead.

In conclusion, I would like to express my gratitude to the Foundation's management, staff, and all stakeholders for their dedication and resilience in navigating a complex and ever-evolving landscape. Together, we can build on the achievements of the past year to ensure that the Market Theatre Foundation remains a beacon of artistic expression, cultural enrichment, and community engagement.

A handwritten signature in dark ink, appearing to read 'P. Molefe', written in a cursive style.

PHIL MOLEFE
CHAIRPERSON OF COUNCIL
31 July 2023

CHIEF EXECUTIVE OFFICER'S REPORT



As we present this year's annual report for the Market Theatre Foundation, I am filled with a sense of pride and gratitude for what we have achieved in the face of challenging times. The past year has been marked by an unforgiving economic climate, one that forced us to innovate, adapt, and explore new avenues for sustaining our mission. I am thrilled to share our accomplishments and acknowledge the dedicated efforts of our team, partners, and supporters.

Navigating through the complexities of the ongoing pandemic, we recognized the need to diversify our income streams. In a remarkable display of resilience and determination, the Foundation successfully embarked on a journey of self-sustenance, generating an impressive R5.6 million through our own income-

generating activities. This accomplishment is no small feat, and it speaks volumes about our commitment to ensuring the continuity of our vital work.

A significant portion of this success can be attributed to various initiatives that have become integral to our operations. The Lab's part-time acting classes have not only enriched the skills of aspiring actors but have also contributed substantially to our financial stability. Additionally, our bar sales and facilities rental have played a pivotal role in augmenting our resources. These efforts underscore our capacity to adapt and thrive in the face of adversity.

Amid these economic challenges, we have not wavered in our dedication to artistic excellence and community engagement. The past year brought forth a series of artistic highlights that resonate deeply with our commitment to inclusivity and creativity. We had the privilege of collaborating with the US Consulate in South Africa to host the inaugural Juneteenth celebrations, an event that not only commemorated a significant moment in history but also fostered cultural exchange and understanding.

Furthermore, our unwavering commitment to nurturing future theatre audiences remained steadfast through our production of "Kids from Amandla Street." This theatrical masterpiece for young audiences not only entertained but also educated and inspired as it toured schools across the province. The impact of this endeavour cannot be overstated, as we continue to lay the foundation for a vibrant and diverse theatre-going community.

Collaboration has been a cornerstone of our success, and we are proud to have partnered with fellow entities under the DSAC umbrella. Collaborations with The Pan South African Language Board (PANSALB) and the South African State Theatre (SAST) have amplified our reach, promoted our works, and aligned us with our shared mandates. Through these partnerships, we have harnessed collective energies to champion the arts and enrich our nation's cultural landscape.

As we reflect on the accomplishments of the past year, we also look forward with hope and optimism. The challenges we faced have fortified our resolve and kindled a spirit of innovation that will guide us into the future. With the unwavering support of our stakeholders, patrons, and partners, the Market Theatre Foundation will continue to be a beacon of artistic brilliance, community engagement, and cultural enrichment.

Thank you for joining us on this remarkable journey. Your support fuels our passion, and together, we shall overcome any obstacle that stands in the way of our mission.

A stylized, handwritten signature in black ink, appearing to read 'Tshiamo Sibande'.

TSHIAMO SIBANDE
CEO, MARKET THEATRE FOUNDATION
31 July 2023

CHIEF EXECUTIVE OFFICER'S REPORT (continued)

We acknowledge the following funders for the year 2022/23 financial year:

Barloworld Empowerment Fund
Barney Simon Trust
Bielefeld Theatre
Business & Arts South Africa
Department of Sports, Arts & Culture
Embassy of the Federal Republic of Germany
Embassy of Ireland
Eyesizwe Mining Development Trust
French Institute of South Africa
Goethe Institute
Laboratory for Actor Training Experimental Theatre Company
Lucha Lunaka
National Institute for the Humanities & Social Sciences
Netherlands Embassy
Open Society Foundation for South Africa
Open Society Foundations New York
Oxfam South Africa
South African Chapter – International Association of Women Judges
Tierney Family Foundation
Tshedza Pictures
United States Consulate General
Wiser Institute
World Press Photo Foundation
ZikkaZimba Productions
A Laboratory for Actors Training Experimental Theater Company
D'haus - Düsseldorfer Schauspielhaus

STATEMENT OF RESPONSIBILITY AND CONFIRMATION OF ACCURACY FOR THE ANNUAL REPORT

To the best of my knowledge and belief, I confirm the following:

All information and amounts disclosed in the annual report is consistent with the annual financial statements audited by the Auditor General.

The annual report is complete, accurate and free from any omissions.

The annual report has been prepared in accordance with the guidelines on the annual report as issued by National Treasury.

The Annual Financial Statements (Part E) have been prepared in accordance with the GRAP standards applicable to the public entity.

The accounting authority is responsible for the preparation of the annual financial

statement and for the judgements made in this information.

The accounting authority is responsible for establishing, and implementing a system of internal control has been designed to provide reasonable assurance as to the integrity and reliability of the performance information, the human resources information and the annual financial statements.

The external auditors are engaged to express an independent opinion on the annual financial statements.

In our opinion, the annual report fairly reflects the operations, the performance information, the human resources information and the financial affairs of the entity for the financial year ended 31 March 2023.

Yours faithfully

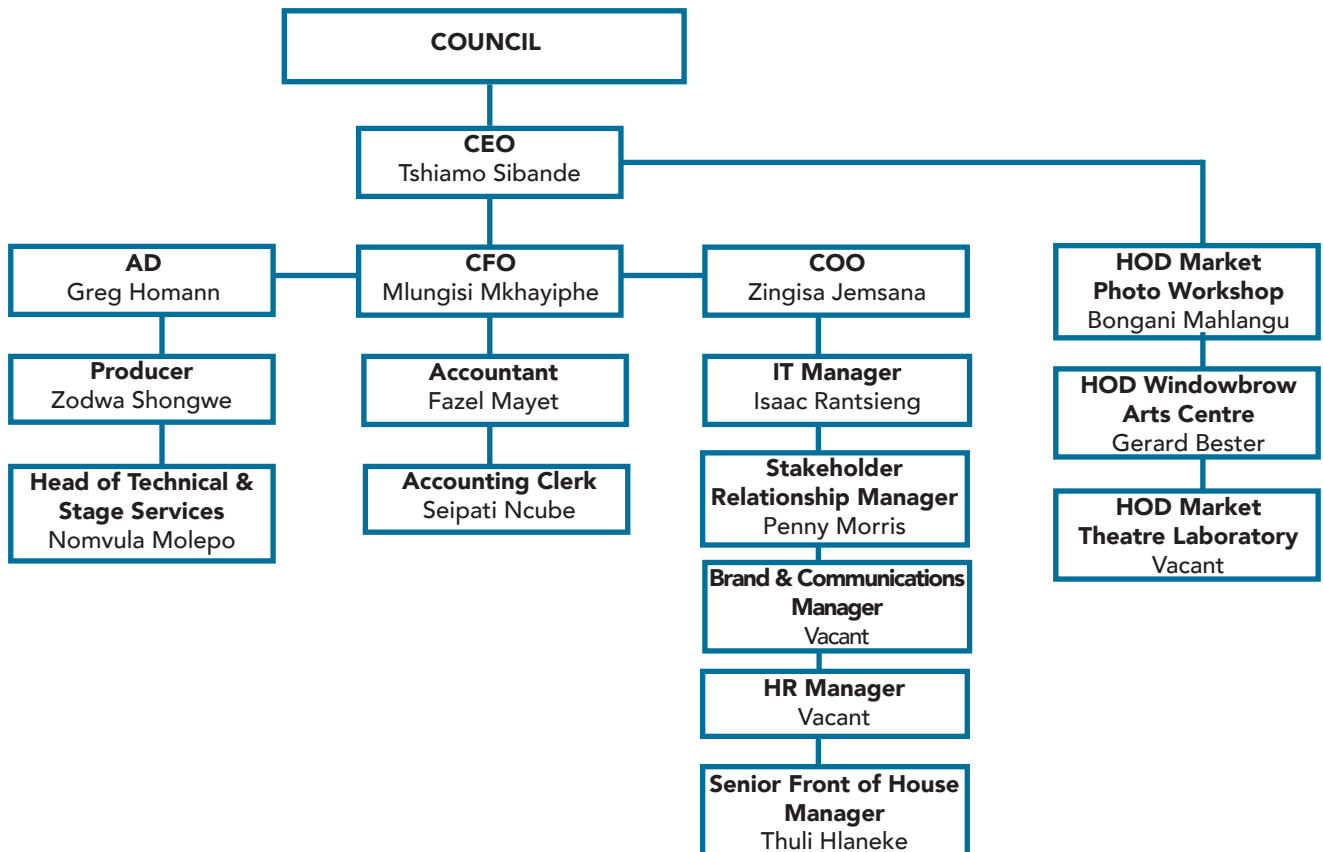


TSHIAMO SIBANDE
CHIEF EXECUTIVE OFFICER
31 July 2023



MR PHIL MOLEFE
CHAIRPERSON OF COUNCIL
31 July 2023

ORGANOGRAM



PART B: PERFORMANCE REPORT

PROGRESS TOWARDS ACHIEVEMENT OF INSTITUTIONAL IMPACT AND OUTCOMES

Impact Statement

Increased awareness and knowledge of theatre through accessible, relevant, and sustainable theatres, thus contributing meaningfully to nation-building, social cohesion, and socio-economic transformation

The Market Theatre Foundation's planned impact for the 2020 – 2025 period is to increase awareness and knowledge of theatre through accessible, relevant, and sustainable theatres, thus contributing meaningfully to nation-building, social cohesion and socio-economic transformation. All four business units' activities centre around the intended impact as is evidenced in our nonfinancial performance indicators with most corresponding targets met. The MTF identified the following focus areas which are aligned with the 5- year strategic goal: continue innovating to find ways of delivering and/or improving the delivery of its programmes and projects; undertaking a review of its structure and operations; developing an internal revenue generation strategy and strengthening its reputation management. The focus for the Council was to outline how the organisation would deliver on the five (5) outcomes in the SPP and devise solutions that are realistic, achievable, and time-bound. Governance oversight was one of the key areas of focus for the Council and one of the most noticeable achievements was the reduction in irregular expenditure.

Progress made towards the achievement of the impact statement.

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. The Vision of the Market Theatre Foundation is to create an authentic South African cultural experience which is committed to providing the highest level of artistic excellence in all aspects of the performing and visual arts in which the education and development of a diverse community of artists, audiences and technicians are assured. To realize our vision, our mission is to ensure the long-term future of the MTF by producing and providing a platform for a professional performing and visual arts repertoire that is authentically and artistically. This is done through developing the next generation of South African performing and visual arts talent and engaging, educating, and developing a diverse community through the performing and visual arts to become enthusiastic audience members and supporters. From our mission, our annual performance plans are formed and through these, we directly responded to the 2020-2025 impact statement, at the midway point we have achieved 80% which shows progress to attain the impact statement is on track.

Progress made so far towards the achievement of the five-year targets for the outcome indicators.

In the 2020/21 financial year, the MTF succeeded in delivering 95% of its set targets, and 5% was not achieved. This was no mean feat for an institution with 44 years of history and experience in live performance and training. In the 2021/22 financial year, we were able to achieve 83% of the Annual Performance Plan targets. The 17% of the targets that were not met, while we acknowledge that the reasons for not achieving the targets were out of our control; we do still pride ourselves in achieving as many of our performance targets as possible as this is how we know we are servicing our constituencies and delivering on our mandate. For the period under review the MTF has met 97% of the annual targets, the only target that was not met relates to the number of people attending shows which was impacted by the on-going refurbishments on the theatre building.

Challenges that may have affected the performance of the institutions in achieving the five-year targets.

The targets that were not met, generally fall within three categories: (1) those impacted by venue capacity limitations owing to Covid-19 restrictions; (2) financial – both from delayed funding impacting roll out of programmes and/ or low enrolment/dropping out of learners due to financial constraints; (3) challenges in recruiting and attracting suitable candidates.

Corrective measures in instances where the five-year targets are likely not to be achieved by 2024/25.

The MTF capacity limitations in theatres during the 2020/21 financial year have had a huge impact on audience numbers attending shows, the institution through the appointment of an integrated marketing agency is working on audience development and marketing strategy to drive audience numbers. The current economic climate has impacted the funding opportunities available to the arts, the organisation will try and meet the target for the amount of actual funding secured through a follow-up with our current funders to ensure that grant funds get paid in tranches according to grant agreement conditions and a fundraising strategy.



INSTITUTIONAL PROGRAMME PERFORMANCE INFORMATION

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.

Outcome	Institutional Management: Provide leadership and corporate support services
Purpose	Tangible leadership, supported by professional communication, fair legal opinion and internal controls and underpinned by good cooperate governance
Link to National Outcomes	Improved leaders hip, governance and accountability
This goal is premised on the provision of corporate services that support the service delivery mandate of the MTF.	

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.

Outcome 2	Public Engagement: Promote Arts and Culture in South Africa and mainstream its role in social development
Purpose	To present a diverse cultural programme within South Africa which: • Contributes to nation building; • Develops social cohesion; and • Provides employment.
Link to National Outcomes	• More decent jobs created and sustained, with youth, women and persons with disabilities prioritised • Investing in accelerated inclusive growth • Promoting social cohesion through increased interaction across space and class
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 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.

Explanation of planned performance over the medium-term period (for all indicators under programme 3):

The MTF is a vertically integrated entity that caters for an artist's life cycle:

- from arts appreciation and introductory programmes offered by the WAC for 7 – 18-year-olds
- to post school training, development, and mentorship for 18 – 35-year-olds at the MTL and MPW
- and professional practice opportunities offered by the Market Theatre

As such, our programmes encompass development, inclusivity, and outreach. Participants are given opportunities to develop and showcase their skills through workshops, training, mentorships and productions or exhibitions. The MPW is in the process of obtaining accreditation for their courses.

Outcome 3	Public Engagement: Create employment opportunities and economic livelihoods for the next generation of art practitioners
Purpose	To provide a training platform for arts management, artists, photographers and technicians to develop and perfect their skills.
Link to National Outcomes	• Expanded access to PSET opportunities • Equal opportunities, inclusion and redress • Investing in accelerated inclusive growth • More decent jobs created and sustained, with youth, women and persons with disabilities prioritised
The implementation of training and skills development programmes is crucial for building a professional sector and contributing to a skilled workforce.	

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.

Explanation of planned performance over the medium-term period (for all indicators under programme 4):

The MTF is home to four very strong brands, having played an important role during the apartheid era and promoting diversity and inclusivity. At times, this history dominates over our current work – which is equally compelling, challenging, and exciting. We aim to continue being a leader in artistic expression in Gauteng and the country. To this end, we strive to be accessible and that is achieved through various publicity, marketing and stakeholder engagement strategies which are measured in the indicators below.

Outcome 4	Business Development: Promote and sustain the visual and performing arts within South Africa through mutually beneficial partnerships.
Purpose	To sustain and grow stakeholder confidence in the Market Theatre Foundation within South Africa.
Link to National Outcomes	• More decent jobs created and sustained, with youth, women and persons with disabilities prioritised • Investing in accelerated inclusive growth • Increased ownership and participation by historically disadvantaged individuals • Equal opportunities, inclusion and redress • Promoting social cohesion through increased interaction across space and class
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.	

PART B: PERFORMANCE REPORT

Strategic Outcome-Oriented Goals

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

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

Strategic Objective
1: ADMINISTRATION

Output Indicator	Audited Actual Performance 2020/21	Audited Actual Performance 2021/22	Planned Annual Target 2022/23	Actual Performance 2022/23	Deviation from planned target to Actual achievement 2021/22	Reasons for deviation
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1.1 Provide strategic direction and leadership to the MTF

Compliance with regulatory reporting requirements	Reports submitted	Reports submitted	Reports submitted	Reports submitted	0	
Percentage of total positions filled (state current vacancy in number in order to have a denominator to calculate the specific %)	92% (5 vacant of 61)	85% (11 vacant of 61)	90% (6 vacant)	92% (5 vacant of 61)	2%	A number of vacant posts were filled during the financial year
Number of skills programmes undertaken by staff	15	10	10	18	8	Greater interest in furthering studies and training by MTF employees

1.2 Provide corporate support services

Achieve an Unqualified audit	Maintain	Maintain	Maintain	Maintain	0	
Annual review of Risk Management Strategy conducted and implemented	Review and implement	Review and implement	Review and implement	Review and implement	0	
Internal control environment maintained	Maintain	Maintain	Maintain	Maintain	0	

Performance Indicators	Audited Actual Performance 2020/21	Audited Actual Performance 2021/22	Planned Annual Target 2022/23	Actual Performance 2022/23	Deviation from planned target to Actual achievement 2022/23	Reasons for deviation
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2.1 To identify, develop and produce performing arts productions to progressively advance the cultural wellbeing of all South Africans

Number of productions staged	23	31	20	31	11	Partnerships with other arts institute led to an increase in the number of productions staged.
Number of audiences attending shows	751 432	18,809	65,000	36,038	(28,962)	Capacity limitations as Barney Simon refurbishment and lower turnout of patrons

2.2 To identify, develop and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans

Number of exhibitions held	8	13	8	17	9	Additional funding was available to do more exhibitions than initially targeted.
Number of public programmes (other than exhibitions) convened	21	20	5	20	15	Additional funding was available to have more public programmes than planned.
Number of photographers, curators showcased	183	104	22	201	92	Additional funding was available to enable hosting of more exhibitions to showcase more curators and photographers hence the target was exceeded.
Number of visitors to public programmes	7 415	1528	1,000	1,766	766	The increase in public programmes output because of additional funding for more programmes lead to attendance numbers exceeding the target
Number of publications produced	2	5	1	4	3	Additional funding made an additional publication possible

Performance Indicators	Audited Actual Performance 2020/21	Audited Actual Performance 2021/22	Planned Annual Target 2022/23	Actual Performance 2022/23	Deviation from planned target to Actual achievement 2022/23	Reasons for deviation
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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(Outcome indicator but not controllable by the MTF due to the dependency on donor funding)	6	24	4	4	0	
Number of directors, writers, actors, designers and technical personnel employed, with particular focus on youth (under 35) and women for development and/ or empowerment (Outcome indicator but not controllable by the MTF due to the dependency on donor funding)	63	157	80	203	123	The incubation project which focuses on youth development enabled increased number of participants

3.2 To train and develop interns, students and community theatre practitioners

Market Laboratory:	Audited Actual Performance 2020/21	Audited Actual Performance 2021/22	Planned Annual Target 2022/23	Actual Performance 2022/23	Deviation from planned target	Reasons for deviation
Number of students registered for the theatre and performance course at first year level	20	20	20	20	0	
Number of students that have completed the theatre and performance course at first year level (Outcome indicator but not controllable by the MTF)	18	18	20	20	0	
Number of students registered for the theatre and performance course at second year level (8 months) (Outcome indicator but not controllable by the MTF)	18	18	14	15	1	Additional enrolment of students
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)	14	18	12	14	2	Additional enrolment of students
Number of festivals organised (Outcome indicator but not controllable by the MTF)	0	1	1	1	0	
Number of participants at the festivals	0	17	40	43	3	Interest in the festival was better than anticipated
Number of audiences attending the festivals	0	148	1550	1,979	429	Interest in the festival was greater than anticipated

3.3 To empower students, individual participants in photography

Performance Indicators	Audited Actual Performance 2020/21	Audited Actual Performance 2021/22	Planned Annual Target 2022/23	Actual Performance 2022/23	Deviation from planned target	Reasons for deviation
Market Photo Workshop: Number of short courses presented						
- Foundation	2	4	4	4	0	
- Intermediate	1	2	2	2	0	
Number of year-courses presented (Dependent on funding):						
- Advanced Programme in Photography	1	1	1	1	0	
- Photojournalism and Documentary Photography Programme	1	1	1	1	0	
Number of individuals that have registered in the structured training initiatives mentioned above (Output indicator but not controllable by the MTF)	51	109	96	109	13	While enrolment of students for classes declined because of changes in the unit's management personnel, additional funding enabled access to additional resources and the introduction of a nationwide year-long learner programme for 18 learners.
Percentage of individuals that have successfully completed the various training initiatives mentioned above (Output indicator but not controllable by the MTF)	91%	88%	75%	88%	13%	Hardworking students as a result higher pass rate
Number of mentorship and fellowship programmes completed (Dependent on funding)	4	4	3	4	1	Additional external funding raised made the additional mentorship programmes possible

Performance Indicators	Audited Actual Performance 2020/21	Audited Actual Performance 2021/22	Planned Annual Target 2022/23	Actual Performance 2022/23	Deviation from planned target	Reasons for deviation
Number of adult (19 years and above) members enrolled at the Pan-African Reading Rooms	406	83	40	40	-	
Number of Children (7 to 18 years) members enrolled at the Pan-African Reading Rooms	5	84	50	186	136	Launched a literacy programme in partnership with MES and the SEF Internship
Number of productions presented / produced by the Windybrow Arts Centre online	2	5	4	11	7	Additional funding was acquired hence increased programming
Number of audiences at shows	2 170	1 100	600	1,073	473	Additional funding was acquired hence increased programming
Number of public programmes	8	6	4	21	17	Additional funding was acquired hence increased programming and number of attendees
Number attendees of public programmes	244 092	116	140	974	834	Additional funding was acquired hence increased programming and number of attendees

Strategic Objective 4:

Performance Indicators	Audited Actual Performance 2020/21	Audited Actual Performance 2021/22	Planned Annual Target 2022/23	Actual Performance 2022/23	Deviation from planned target to Actual achievement 2022/23	Reasons for deviation
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4.1 To promote the activities of the MTF in order to promote and enhance the brand of the MTF within South Africa

Number of stakeholder newsletters distributed annually	53	48	48	48	0	
Publicity value achieved annually	R22,7 million	R37,6 million	8,000,000	44,504,934	36,504,934	Partnerships with radio stations and newspapers increased the publicity value
Number of total stakeholders registered on the database (emails and cellphone numbers) (Output indicator but not controllable by the MTF)	7 627	9 233	8,000	10,165	2,165	A new campaign was launched, this constantly reminds people to subscribe on our database, hence the increase in subscriptions registered

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	51	50	56	6	To ensure that we get additional funding for MTF programmes
Amount of actual funding secured, excluding DSAC (Output indicator but not controllable by the MTF)	R11,9 million	R10,04	10,000,000	10,410,408	410,408	Increased number of proposals and additional funding from current funders

LINKING BUDGET TO PERFORMANCE

Programme	2022/23			2021/2022		
	Budget	Actual Expenditure	Over/Under expenditure	Budget	Actual Expenditure	Over/Under expenditure
	R'000	R'000	R'000	R'000	R'000	R'000
Administration	23,648	38,685	(15,037)	22,113	25,169	(3,056)
Performing Arts and Photography Professional Services	46,954	35,705	11,249	39,650	34,347	5,303
Artistic Skills Development	4,559	4,667	(108)	3,818	13,581	(9,763)
Stakeholder Management and Awareness				797	1,869	(1,072)
	75,161	79,056	(3,895)	66,378	74,966	-8,588

REVENUE COLLECTION

The following are the sources of revenue for the MTF as disclosed in the annual financial statement:

Sources of Revenue	2022/23			2021/2022		
	Budget	Actual Expenditure	Over/Under collection	Budget	Actual Expenditure	Over/Under expenditure
	R'000	R'000	R'000	R'000	R'000	R'000
Trading Income	1,925	2,290	365	1,601	1,606	5
MPW Income	1,293	1,032	(261)	1,075	1,091	16
Programme Income	2,089	2,332	243	1,737	2,580	843
Interest income	214	731	517			
	5,521	6,386	865	4,413	5,277	864

CAPITAL INVESTMENT

The following are the infrastructure projects were in progress during the financial year, these are funded from the DSAC conditional grants.

	2022/23			2021/2022		
	R'000	R'000	R'000	R'000	R'000	R'000
Infrastructure Project	Budget	A c t u a l Expenditure	Over/Under expenditure	Budget	A c t u a l Expenditure	Over/Under expenditure
Refurbishments to the Windybrow Theatre	0	0	0	0	1,437	(1,437)
LED Theatre Lighting	0	0	0	0	8,730	(8,730)
Refurbishments to the Barney Simon Theatre	0	605	(605)	0	2,943	(2,943)
	0	605	(605)	0	13 110	13 110

The condition grant allocation to fund the infrastructure projects was received in the 2020 financial year, overspending is therefore funded from unspent conditional grants.

PART C: CORPORATE GOVERNANCE

BACKGROUND

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

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

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

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

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

Governance

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

Committees of Council

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

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

Meetings

Council:

Council meetings are held annually, at least four times a year. During the period under review, Council held 8 meetings.

Audit and Risk Committee:

The Audit and Risk Committee is chaired by an external member and comprised of 5 members, 2 from Council and 3 external members. The Committee met 8 times.

The Audit and Risk Committee was fully functional as is evident from its report on pages 25 and 26.

Risk Policy Framework

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

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

Fraud Prevention Strategy

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

Internal Audit

Masegare and Associates was appointed as internal auditors for three years in January 2023. A Strategic Three-year Rolling and Annual Internal Audit Plan was prepared to provide efficient and effective assurance service to:

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

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

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

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

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

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

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

Investment Policy

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

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

Report of the Audit and Risk Committee

We are pleased to present our report for the financial year ended 31 March 2023.

Audit and Risk Committee members and attendance

The Audit and Risk Committee consists of the members listed hereunder and meets not less than four times per annum as per its approved terms of reference. During the current financial year 8 meetings were held.

Name of member	Number of meetings attended	Date appointed
S Gounden (Chairperson)	8	1 February 2019
A. Vikilahle	8	25 May 2020
R Rajcoomar	7	1 February 2019
M Mavumengwana	7	1 February 2019
Z Nkosi	7	26 March 2021

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

- Chief Executive Officer,
- Chief Financial Officer,
- Representatives from the Auditor-General of South Africa (AGSA), and
- Representatives from the internal auditors.

Audit and Risk Committee responsibility

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

The effectiveness of internal control

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

Accordingly, we can report that the system of internal control over financial reporting for the period under review was efficient and effective.

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

- Audit of Performance Information
- Financial Control reviews
- Supply Chain Management reviews
- Information Technology Review
- Facilitated the strategic risk assessment

The Committee was satisfied with that Internal Audit had discharged its functions objectively and with independence in compliance with its Charter.

Report of the Audit and Risk Committee

Risk Management

The Committee was responsible for the oversight of the entity's risk management activities, strategic and operational risk assessments were conducted for the year under review.

The Committee reviewed the risk management process on the quarterly basis, had made recommendations for the improvements thereof and was satisfied with the process made. A risk maturity assessment of the enterprise risk management unit had been recommended to ensure the extent to which risk management was embedded within the entity and the extent of effectiveness thereof.

In-Year Management and Monthly/Quarterly Report

The Committee had:

- Reviewed the quarterly financial management and performance reports submitted to the Department and National Treasury in terms of the PFMA and Treasury Regulations.
- Reviewed the policies and procedures to ensure compliance with applicable laws and regulations.

The Committee was satisfied with the quality of the in-year reports that were presented at the Committee meetings.

Evaluation of annual financial statements

The Audit and Risk Committee has:

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

Auditor-General of South Africa

The Committee has reviewed the entity's implementation plan for audit issues raised in the prior year and is satisfied that the matters have been adequately resolved.

The Committee is satisfied with the independence and objectivity of the Auditor-General of South Africa. the Committee has met with External Auditors separately to ensure that there were no unresolved issues.

The Committee also approved the audit strategy and acknowledged the contents of the engagement letter presented by the External Auditors.

Conclusion

The Committee concurred with and accepts the Auditor-General of South Africa's report on the annual financial statements, reviewed significant adjustments resulting from the audit and is of the opinion that the audited annual financial statements should be accepted and read together with the report of the Auditor-General South Africa.



S Gounden
Chairperson of the Audit and Risk Committee
Johannesburg, 31 July 2023

B-BBEE COMPLIANCE PERFORMANCE INFORMATION

The MTF's Supply Chain Management process ensures that the MTF enforces the preferential points system and thus provide the platform for the MTF to implement its socio-economic objectives aimed at correcting the imbalances of the past. The MTF policy is intended to address the Preferential Procurement Policy Framework Act (PPPFA) objectives. MTF has completed the table in accordance with the compliance to the BBBEE requirements as required by the BBBEE Act and as determined by the Department of Trade, Industry and Competition.

Criteria	Response (yes/no)	Discussion
Determining qualification criteria for the issuing of licences, concessions or other authorisations in respect of economic activity in terms of any law	No	
Developing and implementing a preferential procurement policy?	Yes	
Determining qualification criteria for the sale of state-owned enterprises?	No	
Developing criteria for entering into partnerships with the private sector	No	
Determining criteria for the awarding of incentives, grants and investment schemes in support of Broad Based Black Economic Empowerment?	No	

PART D: HUMAN RESOURCES REPORT

Introduction

The objective of the Human Resource Unit is to align HR procedures, systems, and priorities of the Market Theatre Foundation with the risk management framework and overall strategic plan.

Priorities For the Year

The strategic objectives of the HR during the period under review as per the HR plan were as follows:

1. Develop and implement an objective system for human resource planning that is efficient, effective, economical, and equitable.
2. Ensure that the demand, supply, and development of staff are in accordance with the strategic needs and advancement of the institution.
3. Review and fill vacancies as soon as they arise and/or re-align the vacant posts to meet emerging needs of the institution.
4. Implement the employment equity plan.
5. To provide the core and support functions to the institution so that service delivery is optimal to address the skills shortages and to provide, where relevant, staff training and mapped-out career pathways at the institutions.
6. To address transformation imperatives through recruitment, career planning, and succession planning to achieve representation regarding gender, race, and culture at all levels in accordance with the Employment Equity Plan.
7. To remunerate staff at levels appropriate to their qualifications, skills, experience, and responsibility level at market-related salaries to enhance job satisfaction.

Human Resources achievements that occurred during the year under review:

1. Job evaluation, grading, and salary benchmarking process was initiated, although not yet completed.
2. The appointment of a new employee wellness service provider.
3. Group training which included the annual sexual harassment education, mental health workshop, and disciplinary processes workshops.
4. Performance Agreements were signed and reviewed bi-annually, to monitor performance and identify possible training gaps.
5. The MTF managed to fill critical positions such as the Chief Operations Officer and Artistic Director.

The areas of focus and projects for the next financial year will be the following:

1. Implementation of new performance management policy
2. Annual audit, internal and external.
3. Support the improvement of the health and wellness of our employees and their families through the Employee Wellness Programme
4. Compliance with relevant legislation.
5. Implementation of salary benchmarking.
6. Reviewing the HR Policies.
7. Ensure that the identified training and development needs of employees are catered for.

PART D: HUMAN RESOURCES REPORT

(continued)

EMPLOYMENT EQUITY

	Coloured		Indian/Asian		White		African		Persons with Disabilities	
CATEGORY	Male	Female	Male	Female	Male	Female	Male	Female	Male	Female
Senior Management					1		1	2		
Professionally qualified and experienced specialists in mid-management					1	1	2	3		
Skilled technical and academically qualified workers, junior management, supervisors, supervisor, and superintendents		0	1		2		4	7		
Semi-skilled and discretionary decision-making					2		10	12		1
Unskilled and defined decision-making							4			
Contract staff						1	4	5		
Interns		0	1				7	7		
Total	0	0	2	0	6	2	32	36		1
MTF EE actual %	0%	0%	2%	0%	3%	1%	41%	46%	0%	1%
MTF EE targets %	3%	4,50%	1,50%	1,50%	1,50%	1,50%	42%	40%	2%	2%

LABOUR ISSUES

Warnings issued

Type of Warning	No	Reason for Warning
Written Warning	1	Wasteful expenditure
Final Written Warning	2	Report to work whilst under influence of alcohol
Written Warning	1	Late arrival at work

DISCIPLINARY HEARING

No.	Charges	Verdict
1	Dishonesty - attempted fraud, accepting a bribe, willfully using position for personal advantage and committing serious breach of the Foundation's policies.	Not Guilty

TERMINATIONS

REASON FOR TERMINATIONS	NUMBER OF TERMINATIONS
Resignation	6
Dismissal	1
Retirement	2

PART D: HUMAN RESOURCES REPORT

(continued)

TRAINING PROVIDED

Training	Male African	Male Indian	Male White	Female African	Female Indian	Female Coloured	Female White
Management Development Programme				2			
Postgrad in Marketing				1			
Executive Support Course				1			
POPI ACT Training	2		1	11			
Media Training	1			4			
Whistle Blowers Training	19	1	4	24			1
Payroll Workshop				1			
Course in Financial Reporting, Corporate Strategy				1			
Degree in Business Administration	1			1			
Certificate in Customer Relationship Building	1						
Certificate in Project Management				2			
Arts Occasional Course				1			
Operations Management	1						
Intro to SAMTRAC	1						
Barman Training	2		1				
SCM course			1				
French Languages Course				1			
Bachelor of Arts	1						
Total no of courses: 18							

TRAINING COST AS A PERCENTAGE TO PERSONNEL COST

	Total personnel cost 2023 R'000	Training Cost 2023 R'000	Training cost as a percentage to personnel cost
Total Cost	28,630	408	1,4%

PERSONNEL COST BY SALARY BAND

Level	Personnel Expenditure	% of personnel Expenditure	No. of Employees	Average cost per employee
	R'000			R'000
Top Management	1,622	6%	1	1,622
Senior Management	2,707	9%	3	902
Professional	8,580	30%	9	953
Skilled/qualified	8,378	29%	17	493
Semi-skilled	6,750	24%	18	375
Unskilled	593	2%	4	148
Total	28,630	100%	52	551

PERFORMANCE AWARDS

Level	Performance Reward	Personnel Expenditure	% of Performance Reward to personnel Expenditure
	R'000	R'000	
Top Management	110	1,622	7%
Senior Management	129	2,707	5%
Professional	453	8,580	5%
Skilled/qualified	547	8,378	7%
Semi-skilled	373	6,750	6%
Unskilled	30	593	5%
Total	1,642	28,630	6%

PERSONNEL COST PER PROGRAMME

Programme	Total Expenditure	Personnel Expenditure	Personnel Expenditure % of total expenditure	No of employees	Average cost per employee
	R'000	R'000			R'000
Administration	38,685	15,891	41%	27	589
Performing Arts and Photography Professional Services	35,705	12,649	37%	17	744
Artistic Skills Development	4,667	1,205	26%	8	150
Stakeholder Management and Awareness	-	-	-	-	-
Total	79,056	28,630		52	

EMPLOYMENT AND VACANCIES

Programme	2022/2023 No of Employees	2022/2023 Approved Posts	Vacancies	% of vacancies	2021/2022 No of Employees	2021/2022 Approved Posts	Vacancies	% of vacancies
Administration	26	30	4	13%	26	30	4	13%
Performing Arts and Photography Professional Services	17	20	3	15%	17	20	3	15%
Artistic Skills Development	8	8	0	0	8	8	0	0
Stakeholder Management and Awareness	1	1	0	0	1	1	0	0
Total	52	59	7	12%	52	59	7	12%

PART E: PFMA COMPLIANCE REPORT

IRREGULAR, FRUITLESS AND WASTEFUL EXPENDITURE AND MATERIAL LOSSES

Irregular expenditure

Reconciliation of irregular expenditure

Description	2022/2023 R'000	2021/2022 R'000
Opening Balance	89,763	3,673,002
Add: Irregular Expenditure confirmed	88,882	89,763
Less: Irregular expenditure not recovered and written off		(3,673,002)
Closing Balance	178,585	89,736
Reconciling Notes		
Description	2022/2023 R'000	2021/2022 R'000
Irregular Expenditure for the current year	88,882	89,763
	88,882	89,763

Details of current and previous year irregular expenditure (under assessment, determination, and investigation)

Description	2022/2023 R'000	2021/2022 R'000
Irregular expenditure under assessment	-	-
Irregular expenditure under determination	-	-
Irregular expenditure under investigation	-	-

Details of current and previous year irregular expenditure condoned

Description	2022/2023 R'000	2021/2022 R'000
Irregular expenditure condoned	-	-

Details of current and previous year irregular expenditure removed (not condoned)

Description	2022/2023	2021/2022
	R'000	R'000
Irregular expenditure removed not condoned	-	3,673,002

Details of current and previous year irregular expenditure recovered

Description	2022/2023	2021/2022
	R'000	R'000
Irregular expenditure recovered	-	-

Additional disclosure relating to Inter-Institutional Arrangements**Details of non-compliance cases where an institution is involved in an inter-institutional arrangement (where such institution is not responsible for the non-compliance)**

Description	2022/2023	2021/2022
	R'000	R'000
None	-	-

Details of non-compliance cases where an institution is involved in an inter-institutional arrangement (where such institution is responsible for the non-compliance)

Description	2022/2023	2021/2022
	R'000	R'000
None	-	-

Details of current and previous year disciplinary or criminal steps taken as a result of irregular expenditure

Disciplinary steps taken
4 written warnings were issued for 4 transgressions relating to irregular expenditure incurred during the financial year.

Fruitless and Wasteful Expenditure

Reconciliation of fruitless and wasteful expenditure

Description	2022/2023 R'000	2021/2022 R'000
Opening Balance	2,965	1,599
Add: Fruitless and Wasteful Expenditure confirmed	-	1,366
Less: Fruitless and Wasteful Expenditure not recoverable	-	-
Closing Balance	2,965	2,965
Reconciling Notes		
Description	2022/2023 R'000	2021/2022 R'000
Fruitless and Wasteful Expenditure for the current year	-	1,366
	0	1,366

Details of current and previous year Fruitless and Wasteful Expenditure recovered

Description	2022/2023 R'000	2021/2022 R'000
Fruitless and wasteful expenditure recovered	-	-

Details of current and previous year Fruitless and Wasteful Expenditure under assessment

Description	2022/2023 R'000	2021/2022 R'000
Fruitless and wasteful expenditure under assessment	-	-

Details of current and previous year Fruitless and Wasteful Expenditure written off

Description	2022/2023 R'000	2021/2022 R'000
Fruitless and wasteful expenditure written off	-	-

Details of current and previous year disciplinary or criminal steps taken as a result of Fruitless and Wasteful Expenditure

Disciplinary steps taken
None

Additional disclosure relating to material losses in terms of PFMA Section 55(2)(b)(i) &(iii)

Details of current and previous year material losses through criminal conduct

Description	2022/2023 R'000	2021/2022 R'000
Theft	-	-
Other material losses	-	-
Less: Recovered	-	-
Less: Not Recovered and written off	-	-

LATE AND OR NONPAYMENT OF INVOICES

Description	2022/2023 R'000	2021/2022 R'000
Valid Invoices received	3,189	73,793,077.02
Invoices paid within 30 days or agreed period	3,189	73,793,077.02
Invoices paid after 30 days or agreed period	-	-
Invoices older than 30 days or agreed period (unpaid without dispute)		
Invoices older than 30 days or agreed period (unpaid in dispute)	-	-

SUPPLY CHAIN MANAGEMENT

Contract variations and expansions

Project Description	Name of Supplier	Contract Modification type	Contract Number	Original Contract Value	Value of previous contract expansion/s or variation/s	Value of current contract expansion or variation
Security Services	Rise Security	Extension		6,312,017	0	758,846

PART F

ANNUAL FINANCIAL STATEMENTS



PART F: ANNUAL FINANCIAL STATEMENTS

Report of the auditor-general to parliament on The Market Theatre Foundation

Report on the audit of the financial statements

Opinion

1. I have audited the financial statements of The Market Theatre Foundation set out on pages 46 to 75, which comprise the statement of financial position as at 31 March 2023, the statement of financial performance, statement of changes in net assets, cash flow statement and statement of comparison of budget and actual amounts for the year then ended, as well as notes to the financial statements, including a summary of significant accounting policies.
2. In my opinion, the financial statements present fairly, in all material respects, the financial position of the The Market Theatre Foundation as at 31 March 2023, and its financial performance and cash flows for the year then ended in accordance with South African Standards of Generally Recognised Accounting Practice (Standards of GRAP) and the requirements of the Public Finance Management Act 1 of 1999 (PFMA).

Basis for opinion

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

Other matter

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

National Treasury Instruction No 4 of 2022-23: PFMA Compliance and Reporting Framework

7. On 23 December 2022 National Treasury issued Instructions No. 4:PFMA Compliance and Reporting Framework of 2022-23 in terms of section 76(1)(b), (e) and (f), 2(e) and (4)(a) and (c) of the PFMA, which came into effect on 3 January 2023. The PFMA Compliance and Reporting Framework also addresses the disclosure of unauthorised expenditure, irregular expenditure and fruitless and wasteful expenditure. Among the effects of this framework is that irregular and fruitless and wasteful expenditure incurred in previous financial years and not addressed is no longer disclosed in the disclosure notes of the annual financial statements, only the current year and prior year figures are disclosed in notes 25 to 26 to the financial statements. The movements in respect of irregular expenditure and fruitless and wasteful expenditure are no longer disclosed in the notes to the annual financial statements of The Market Theatre Foundation. The disclosure of these movements (e.g. condoned, recoverable, removed, written off, under assessment, under determination and under investigation) are now required to be included as part of the other information in the annual report of the auditees.
8. I do not express an opinion on the disclosure of irregular expenditure and fruitless and wasteful expenditure in the annual report.

Responsibilities of the accounting authority for the financial statements

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

Responsibilities of the auditor-general for the audit of the financial statements

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

Report on the audit of the annual performance report

Introduction and scope

13. In accordance with the Public Audit Act 25 of 2004 (PAA) and the general notice issued in terms thereof, I have a responsibility to report on the usefulness and reliability of the reported performance information against predetermined objectives for selected programmes presented in the annual performance report. The accounting authority is responsible for the preparation of the annual performance report.
14. I selected the following material performance indicators related to Programme 2: performing arts and photography professional services presented in the annual performance report for the year ended 31 March 2023. I selected those indicators that measure the entity's type of performance on its primary mandated functions and that are of significant national, community or public interest.
 - Number of productions staged
 - Number of audiences attending shows
 - Number of exhibitions held
 - Number of public programmes (other than exhibitions) convened
 - Number of photographers, curators showcased
 - Number of visitors to public programmes
 - Number of publications produced
15. I evaluated the reported performance information for the selected material performance indicators against the criteria developed from the performance management and reporting framework, as defined in the general notice. When an annual performance report is prepared using these criteria, it provides useful and reliable information and insights to users on the entity's planning and delivery on its mandate and objectives.

16. I performed procedures to test whether:

- the indicators used for planning and reporting on performance can be linked directly to the entity's mandate and the achievement of its planned objectives.
- the indicators are well defined and verifiable to ensure that they are easy to understand and apply consistently and that I can confirm the methods and processes to be used for measuring achievements.
- the targets linked directly to the achievement of the indicators and are specific, time bound and measurable to ensure that it is easy to understand what should be delivered and by when, the required level of performance as well as how performance will be evaluated.
- the indicators and targets reported on in the annual performance report are the same as what was committed to in the approved initial or revised planning documents.
- the reported performance information is presented in the annual performance report in the prescribed manner.
- there are adequate supporting evidence for the achievements reported and for the reasons provided for any over- or underachievement of targets.

17. I performed the procedures for the purpose of reporting material finding only.

18. I did not identify any material finding on the reported performance information for the selected material performance indicators.

Other matter

19. I draw attention to the matters below.

Achievement of planned targets

20. The annual performance report includes information on reported achievements against planned targets and provides explanations for over- and under achievements.

Report on the audit of compliance with legislation

Introduction and scope

21. In accordance with the PAA and the general notice issued in terms thereof, I must audit and report on compliance with applicable legislation relating to financial matters, financial management and other related matters. The accounting authority is responsible for the entity's compliance with legislation.

22. I performed procedures to test compliance with selected requirements in key legislation in accordance with the findings engagement methodology of the Auditor-General of South Africa (AGSA). This engagement is not an assurance engagement. Accordingly, I do not express an assurance opinion or conclusion.

23. Through an established AGSA process, I selected requirements in key legislation for compliance testing that are relevant to the financial and performance management of the entity, clear to allow consistent measurement and evaluation, while also sufficiently detailed and readily available to report in an understandable manner. The selected legislative requirements are included in the annexure to this auditor's report.

24. The material findings on compliance with the selected legislative requirements, presented per compliance theme, are as follows:

Expenditure management

25. Effective and appropriate steps were not taken to prevent irregular expenditure amounting to as disclosed in note 26 to the annual financial statements, as required by section 51(1)(b) (ii) of the PFMA. The majority of the irregular expenditure was caused by entity not following proper procurement procedures.

Procurement and contract management

26. Some of the invitation to tender for procurement of commodities designated for local content and production, did not stipulate the minimum threshold for local production and content, as required by the 2017 Procurement Regulation 8(2). Similar non-compliance was also reported in the prior year.

Other information in the annual report

27. The accounting authority is responsible for the other information included in the annual report. The other information referred to does not include the financial statements, the auditor's report and those selected material indicators in the scoped-in programme presented in the annual performance report that have been specifically reported on in this auditor's report.
28. My opinion on the financial statements, the report on the audit of the annual performance report and the report on compliance with legislation do not cover the other information included in the annual report and I do not express an audit opinion or any form of assurance conclusion on it.
29. My responsibility is to read this other information and, in doing so, consider whether it is materially inconsistent with the financial statements and the selected material indicators in the scoped-in programme presented in the annual performance report, or my knowledge obtained in the audit, or otherwise appear to be materially misstated.
30. I did not receive the other information prior to the date of this auditor's report. When I do receive and read this information, if I conclude that there is a material misstatement therein, I am required to communicate the matter to those charged with governance and request that the other information be corrected. If the other information is not corrected, I may have to retract the auditor's report and re-issue and amended report as appropriate. However, if it is corrected this will not be necessary.

Internal control deficiencies

31. I considered internal control relevant to my audit of the financial statements, annual performance report and compliance with applicable legislation, however, my objective was not to express any form of assurance on it.
32. The matters reported below are limited to the significant internal control deficiencies that resulted in the findings on compliance with legislation included in this report.
33. Management did not implement adequate internal controls to review and monitor compliance with applicable legislation relating to procurement processes.

Auditor-General

Pretoria
31 July 2023



Annexure to the auditor's report

The annexure includes the following:

- the auditor-general's responsibility for the audit
- the selected legislative requirements for compliance testing.

Auditor-general's responsibility for the audit

Professional judgement and professional scepticism

As part of an audit in accordance with the ISA's, I exercise professional judgement and maintain professional scepticism throughout my audit of the financial statements and the procedures performed on reported performance information for selected material performance indicators and on the entity's compliance with selected requirements in key legislation.

Financial statements

In addition to my responsibility for the audit of the financial statements as described in this auditor's report, I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error: design and perform audit procedures responsive to those risks; and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made.
- conclude on the appropriateness of the use of the going concern basis of accounting in the preparation of the financial statements. I also conclude, based on the audit evidence obtained, whether a material uncertainty exists relating to events or conditions that may cast significant doubt on the ability of the entity to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements about the material uncertainty of, if such disclosures are inadequate, to modify my opinion on the financial statements. My conclusions are based on the information available to me at the date of this auditor's report. However, future events or conditions may cause an entity to cease operating as a going concern.
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and determine whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

Communication with those charged with governance

I communicate with the accounting authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

I also provide the accounting authority with a statement that I have complied with relevant ethical requirements regarding independence and to communicate with them all relationships and other matters that may reasonably be thought to bear on my independence and, where applicable, actions taken to eliminate threats or safeguards applied.

Compliance with legislation - selected legislative requirements

The selected legislative requirements are as follows:

Legislation	Sections or regulations
Public Finance Management Act No.1 of 1999 (PFMA)	Section 51(1)(a)(iv); 51(1)(b)(i); 51(1)(b)(ii); 51(1)(e)(iii). Section 53(4) Section 54(2)(c'); 54(2)(d) Section 55(1)(a); 55(1)(b); 55(1)(c)(i) Section 56(1); 56(2) Section 57(b);
Treasury Regulations for public entities (TR)	Treasury Regulation 8.2.1; 8.2.2 Treasury Regulation 16A 3.1; 16A 3.2; 16A 3.2(a); 16A 6.1; 16A6.2(a) & (b); 16A6.2(e); 16A 6.3(a); 16A 6.3(a)(i); 16A 6.3(b); 16A 6.3(c); 16A 6.3(d); 16A 6.3(e); 16A 6.4; 16A 6.5; 16A 6.6; TR 16A.7.1; 16A.7.3; 16A.7.6; 16A.7.7; 16A 8.2(1); 16A 8.2(2); 16A 8.3; 16A 8.3(d); 16A 8.4; 16A9.1 16A9; 16A9.1(b)(ii); 16A9.1(c); 16A 9.1(d); 16A 9.1(e); 16A9.1(f); 16A 9.2; 16A 9.2(a)(ii); TR 16A 9.2(a)(iii) Treasury Regulation 30.1.1; 30.1.3(a); 30.1.3(b); 30.1.3(d); 30.2.1 Treasury Regulation 31.1.2(c') Treasury Regulation 31.2.1; Treasury Regulation 31.3.3 Treasury Regulation 32.1.1(a); 32.1.1(b); 32.1.1(c') Treasury Regulation 33.1.1; 33.1.3
Prevention and Combating of Corrupt Activities Act No.12 of 2004 (PRECCA)	Section 34(1)
Construction Industry Development Board Act No.38 of 2000 (CIDB)	Section 18(1)
CIDB Regulations	CIDB regulation 17;25(1);25(5) & 25(7A)
PPPFA	2.1(a); 2.1(b); 2.1(f)
PPR 2017	Paragraph 4.1; 4.2 Paragraph 5.1; 5.3; 5.6; 5.7 Paragraph 6.1; 6.2; 6.3; 6.5; 6.6; Paragraph 7.1; 7.2; 7.3; 7.5; 7.6; Paragraph 8.2; 8.5 Paragraph 9.1; 9.2 Paragraph 11.2 Paragraph 12.1 and 12.2

Legislation	Sections or regulations
PPR 2022	Paragraph 3.1 Paragraph 4.1; 4.2; 4.3; 4.4 Paragraph 5.1; 5.2; 5.3; 5.4
PFMA SCM Instruction no. 09 of 2022/2023	Paragraph 3.1; 3.3(b); 3.3(c); 3.3(e); 3.6
National Treasury Instruction No.1 of 2015/16	Paragraph 3.1; 4.1; 4.2
NT SCM Instruction Note 03 2021/22	Paragraph 4.3; 4.4; 4.4 (a); 4.4 (c) -(d); 5.4; 7.2; 7.6
NT SCM Instruction 4A of 2016/17	Paragraph 6
NT SCM Instruction Note 03 2019/20	Paragraph 5.5.1 (vi) ;5.5.1(x)
NT SCM Instruction Note 11 2020/21	Paragraph 3.1;3.4 (a) and (b); 3.9; 6.1; 6.7
NT SCM Instruction note 2 of 2021/22	Paragraph "3.2.1; 3.2.2; 3.2.4 (a) and (b); 3.3.1; 3.2.2 Paragraph 4.1
PFMA SCM Instruction 04 of 2022/23	Paragraph 4(1); 4(2); 4(4)
Practice Note 5 of 2009/10	Paragraph 3.3
PFMA SCM Instruction 08 of 2022/23	Paragraph 3.2 Paragraph 4.3.2;4.3.3
Competition Act	Section 4(1)(b)(ii)
NT instruction note 4 of 2015/16	Paragraph 3.4
Second amendment of NTI 05 of 2020/21	Paragraph 4.8; 4.9 ; 5.1 ; 5.3
Erratum NTI 5 of 2020/21	Paragraph 1
Erratum NTI 5 of 2020/21	Paragraph 2
Practice note 7 of 2009/10	Paragraph 4.1.2
Practice note 11 of 2008/9	Paragraph 3.1 Paragraph 3.1(b)
NT instruction note 1 of 2021/22	Paragraph 4.1

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

STATEMENT OF FINANCIAL POSITION as at 31 March 2023

Figures in Rand	Note(s)	2023	2022
Assets			
Current Assets			
Receivables from exchange transactions	7	1,870,025	1,476,144
Receivables from non-exchange transactions	8	925,802	685,685
Cash and cash equivalents	9	68,503,153	69,953,209
		71,298,980	72,115,038
Non-Current Assets			
Investment property	3	1,451,151	1,461,626
Property, plant and equipment	4	116,822,862	121,008,597
Intangible assets	5	32,377	45,022
Heritage assets	6	56,018,343	55,413,567
		174,324,733	177,928,812
Total Assets		245,623,713	250,043,850
Liabilities			
Current Liabilities			
Payables from exchange transactions	13	3,398,162	3,759,035
Unspent conditional grants and receipts	11	60,649,950	63,604,621
Provisions	12	574,123	472,616
Total Liabilities		64,622,235	67,836,272
Net Assets Represented by:		181,001,478	182,207,578
Revaluation reserve		3,784,367	3,784,367
Capital grants reserve	10	161,099,830	161,072,586
Accumulated surplus		16,117,281	17,350,625
Total Net Assets		181,001,478	182,207,578

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Statement of Financial Performance

Figures in Rand	Note(s)	2023	2022
Revenue			
Revenue from exchange transactions			
Trading income	14	5,648,443	5,277,647
Interest received		731,449	288,890
Total revenue from exchange transactions		6,379,892	5,566,537
Revenue from non-exchange transactions			
Transfer revenue			
Government grants & subsidies	15	59,866,615	72,439,121
Public contributions and donations	16	11,632,683	8,507,282
Total revenue from non-exchange transactions		71,499,298	80,946,403
Total revenue		77,879,190	86,512,940
Expenditure			
Employee related costs	28	(30,727,691)	(29,527,276)
Remuneration of council	19	(882,535)	(984,253)
Production and marketing costs		(13,384,881)	(11,913,553)
Depreciation and amortisation		(5,563,234)	(5,250,835)
Finance costs	17	-	(1,366)
Lease rentals on operating lease		(37,415)	(15,948)
Debt impairment	29	(415,729)	(27,440)
Loss on disposal of assets		(216,327)	(330,908)
General Expenses		(27,857,480)	(26,914,649)
Total expenditure		(79,085,292)	(74,966,228)
Surplus/(deficit) for the year		(1,206,102)	11,546,712

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Statement of changes in net assets as at 31 March 2023

Figures in Rand	Revaluation reserve	Capital grants reserve	Total reserves	Accumulated surplus	Total net assets
Balance at 01 April 2021	3,695,421	150,505,427	154,200,848	16,371,072	170,571,920
Revaluation of Heritage Assets	151,146	-	151,146	-	151,146
Revaluation reversal for lost assets	(62,200)	-	(62,200)	-	(62,200)
Capital Grants Received	-	14,462,990	14,462,990	(14,462,990)	-
Utilisation of reserves	-	(3,895,831)	(3,895,831)	3,895,831	-
Surplus for the year	-	-	-	11,546,712	11,546,712
Total changes	88,946	10,567,159	10,656,105	979,553	11,635,658
Balance at 01 April 2022	3,784,367	161,072,586	164,856,953	17,350,627	182,207,580
Surplus for the year	-	-	-	(1,206,102)	(1,206,102)
Utilisation of Reserves	-	(672,532)	(672,532)	672,532	-
Capital Grants Received	-	699,776	699,776	(699,776)	-
Total changes	-	27,244	27,244	(1,233,346)	(1,206,102)
Balance at 31 March 2023	3,784,367	161,099,830	164,884,197	16,117,281	181,001,478

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Cash Flow Statement for the year ended 31 March 2023

Figures in Rand	Note(s)	2023	2022
Cash flows from operating activities			
Receipts			
Cash receipts from funders		11,632,683	8,507,282
Cash receipts from operational grant		46,288,265	42,673,895
Sale of goods and services		4,775,997	5,398,741
		62,696,945	56,579,918
Payments			
Personnel costs		(31,668,621)	(29,627,917)
Suppliers		(41,658,073)	(40,255,270)
Interest paid		-	(1,366)
		(73,326,694)	(69,884,553)
Net cash flows from operating activities	20	(10,629,749)	(13,304,635)
Cash flows from investing activities			
Purchase of property, plant and equipment	4	(1,570,708)	(12,476,140)
Purchases of heritage assets	6	(604,776)	(4,379,777)
Purchase of intangible assets		-	(43,125)
Interest received		731,499	288,890
Net cash flows from investing activities		(1,443,985)	(16,610,152)
Cash flows from financing activities			
Proceeds from conditional grants		10,623,678	23,751,122
Net decrease in cash and cash equivalents		(1,450,056)	(6,163,665)
Cash and cash equivalents at the beginning of the year		69,953,209	76,116,874
Cash and cash equivalents at the end of the year	9	68,503,153	69,953,209

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Statement of Comparison of Budget and Actual Amounts

Budget on Cash Basis

	Approved budget	Adjustments	Final Budget	Actual amounts on comparable basis	Difference between final budget and actual	Reference
Figures in Rand						
Statement of Financial Performance						
Revenue						
Revenue from exchange transactions						
Operating income	5,307,364	-	5,307,364	5,648,443	341,079	28.1
Interest received - investment	214,258	400,000	614,258	731,449	117,191	28.2
Total revenue from exchange transactions	5,521,622	400,000	5,921,622	6,379,892	458,270	
Revenue from non-exchange transactions						
Transfer revenue						
Government grants & subsidies	52,561,000	7,305,615	59,866,615	59,866,615	-	28.3
Public contributions and donations	7,239,281	4,393,402	11,632,683	11,632,683	-	28.4
Total revenue from non-exchange transactions	59,800,281	11,699,017	71,499,298	71,499,298	-	
Total revenue	65,321,903	12,099,017	77,420,920	77,879,190	458,270	
Expenditure						
Personnel	(30,728,444)	-	(30,728,444)	(30,727,691)	753	28.5
Remuneration of councillors	(1,264,292)	-	(1,264,292)	(882,535)	381,757	28.6
Production and marketing costs	(12,369,893)	-	(12,369,893)	(13,384,881)	(1,014,988)	28.7
Depreciation and amortisation	(4,329,968)	-	(4,329,968)	(5,563,234)	(1,233,266)	28.8
Lease rentals on operating lease	(25,000)	-	(25,000)	(37,415)	(12,415)	28.9
Debt Impairment	(100,000)	-	(100,000)	(415,729)	(315,729)	28.10
Loss on disposal of fixed assets	(50,000)	-	(50,000)	(216,327)	(166,327)	28.11
General Expenses	(20,007,042)	(7,834,688)	(27,841,730)	(27,857,480)	(15,750)	28.12
Total expenditure	(68,874,639)	(7,834,688)	(76,709,327)	(79,085,292)	(2,375,965)	
Surplus (Deficit) before taxation	(3,552,736)	4,264,329	711,593	(1,206,102)	(1,917,695)	
	(3,552,736)	4,264,329	711,593	(1,206,102)	(1,917,695)	

Accounting Policies

1. Presentation of Annual Financial Statements

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

These annual financial statements have been prepared on an accrual basis of accounting and are in accordance with historical cost convention as the basis of measurement, except for collectibles that have been revalued.

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

1.1 Presentation currency

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

1.2 Going concern assumption

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

1.3 Significant judgements and sources of estimation uncertainty

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

Provisions

Provisions were raised and management determined an estimate based on the information available. Additional disclosure of these estimates of provisions are included in note 12 - Provisions.

Useful lives of property, plant and equipment

The entity's management determines the estimated useful lives and related depreciation charges for property, plant and equipment. This estimate is based on the period in which the assets' future economic benefits or service potential is expected to be consumed by The Market Theatre Foundation.

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

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

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

Accounting Policies

1.3 Significant judgements and sources of estimation uncertainty (continued)

Investment Property

The entity's management determines the estimated useful lives and related depreciation charges for investment property. This estimate is based on the period in which the assets' future economic benefits or service potential is expected to be flow to The Market Theatre Foundation.

In assessing whether there is any indication that the expected useful life of an asset has changed, an entity considers the following indications: The entity has changed the manner in which the asset is used. The entity has made a decision to dispose of the asset in a future reporting period(s) such that this decision changes the expected period over which the asset will be used. Technological, environmental, commercial or other changes that occurred during the reporting period that have, or will, change the use of the asset.

1.4 Investment property

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

Investment property is initially recognised at cost.

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

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

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

Investment property is carried at cost less accumulated depreciation and any impairment losses. The useful lives of the investment property buildings have been assessed. The buildings are depreciated using the straight line method over the average useful life of the buildings of 50 years. The useful life for land is indefinite

1.5 Property, plant and equipment

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

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

Property, plant and equipment is initially measured at cost.

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

If a replacement cost is recognised in the carrying amount of an item of property, plant and equipment, the carrying amount of the replaced part is derecognised.

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Accounting Policies

1.5 Property, plant and equipment (continued)

Property, plant and equipment is carried at cost less accumulated depreciation and any impairment losses.

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

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

Item	Depreciation method	Useful life
Land	Not Depreciated	Infinite
Buildings	Straight line	50 years
Leasehold improvements	Straight line	10 to 30 years
Furniture and fixtures	Straight line	10 to 34 years
Motor vehicles	Straight line	5 to 7 years
IT equipment	Straight line	4 to 10 years

The entity assesses at each reporting date whether there is any indication that the entity expectations about the residual value and the useful life of an asset have changed since the preceding reporting date. If any such indication exists, the entity revises the expected useful life and/or residual value accordingly. The change is accounted for as a change in an accounting estimate.

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

1.6 Intangible assets

An intangible asset is recognised when:

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

The entity assesses the probability of expected future economic benefits or service potential of the set of economic conditions that will exist over the useful life of the asset.

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

Amortisation is provided to write down the intangible assets on a straight line for the useful life up to 5 years. The residual values of intangible assets are regarded as zero due to the fact that intangible assets are not resaleable.

The amortisation period and the amortisation method for intangible assets are reviewed at each reporting date. Computer software, internally generated Straight line 5 years

Intangible assets are derecognised:

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

Accounting Policies

1.7 Heritage assets

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

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

Initial measurement

Heritage assets are measured at cost and collectables are carried at revalued amounts.

Collectables are carried at revalued amount, being the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses. .

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

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

1.8 Government grants

Income received from conditional grants, donations and funding are recognised as revenue to the extent that the entity has complied with the criteria, conditions or obligations embodied in the agreement. To the extent that the criteria, conditions or obligations have not been met a liability is recognised.

Government grants that are receivable as compensation for expenditure or losses already incurred or for purposes of giving immediate financial support to the entity with no future costs are recognised in surplus or deficit in the period in which they become receivable.

Accounting Policies

1.9 Financial instruments

Classification

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

Class	Category
Cash and cash equivalents	Financial asset measured at amortised cost
Receivables from exchange transactions	Financial asset measured at amortised cost
Receivables from non-exchange transactions	Financial asset measured at amortised cost

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

Class	Category
Payables	Financial liability measured at amortised cost
Unspent conditional grants	Financial liability measured at amortised cost

Initial recognition

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

The entity recognises financial assets using trade date accounting.

Initial measurement of financial assets and financial liabilities

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

Subsequent measurement of financial assets and financial liabilities

Fair value measurement considerations

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

Gains and losses

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

Accounting Policies

1.9 Financial instruments (continued) Derecognition

Financial assets

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

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

Financial liabilities

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

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

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

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

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

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

1.10 Leases

Operating leases - lessee

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

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

1.11 Impairment

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

1.12 Employee benefits

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

Accounting Policies

1.12 Employee benefits (continued) Short-term employee benefits

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

Short-term employee benefits include items such as:

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

When an employee has rendered service to the entity during a reporting period, the entity recognises the undiscounted amount of short-term employee benefits expected to be paid in exchange for that service as an expense, unless another Standard requires or permits the inclusion of the benefits in the cost of an asset.

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

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

Employment benefits: Defined contribution plans

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

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

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

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

Accounting Policies

1.13 Provisions

Provisions are recognised when:

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

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

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

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

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

Contingent assets and contingent liabilities are not recognised. Contingencies are disclosed in note 22.

1.14 Revenue from exchange transactions

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

Measurement

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

Interest

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

1.15 Revenue from non-exchange transactions

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

Recognition

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

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

Accounting Policies

Measurement

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

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

1.16 Borrowing costs

Borrowing costs is interest incurred by an entity in connection with the borrowing of funds. Borrowing costs are recognised as an expense in the period in which they are incurred.

1.17 Fruitless and wasteful expenditure

All expenditure relating to fruitless and wasteful expenditure is recognised as an expense in the statement of financial performance in the year that the expenditure was incurred. The expenditure is classified in accordance with the nature of the expense, and where recovered, it is subsequently accounted for as revenue in the statement of financial performance.

1.18 Irregular expenditure

National Treasury Instruction 4 of 2022/2023 on Irregular Expenditure Framework which was issued in terms of sections 76(2)(e) and 76(4)(a) of the PFMA requires the following (effective from 1 April 2019):

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

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

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

1.19 Segment information

MTF manages its operations as a single segment with the Chief Executive Officer making key decisions based on the operations for its programmes: Resource allocation, assets and liabilities are also managed on a combined basis.

Geographical information is not provided as there are no distinct economic benefits derived from a different geographical location. Information reported about this segment is reported is used by management as a basis for evaluating the segment's performances and for making decisions about allocation of resources.

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1.20 Budget information

The approved budget is prepared on a cash basis and presented by economic classification linked to performance outcome objectives.

The budget for the economic entity includes all the entities approved budgets under its control.

The annual financial statements and the budget are on the same basis of accounting therefore a comparison with the budgeted amounts for the reporting period have been included in the Statement of comparison of budget and actual amounts.

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2. New standards and interpretations

Standards and interpretations not yet effective or relevant

The following standards and interpretations that are issue not yet effective for the current financial year and are relevant to its operations:

Standards / Interpretation	Effective date: Years beginning on or after	Expected Impact:
GRAP 25 on Employee Benefits	1 April 2023	The impact is not material
IGRAP on the limit on defined benefit asset, minimum funding requirement and their interaction (revised)	1 April 2025	The impact is not material
GRAP 25 (as revised) Employee Benefits	1 April 2023	The impact is not material
IGRAP 21 The effect of Past Decision on Materiality	1 April 2023	The impact is not material GRAP 103 on Heritage Assets
GRAP 103 on Heritage Assets	1 April 2025	The impact is not material
GRAP 1 on presentation of financial statements	1 April 2023	The impact is not material

3. Investment property

	2023			2022		
	Cost	Accumulated depreciation and accumulated impairment	Carrying value	Cost	Accumulated depreciation and accumulated impairment	Carrying value
Land	1,002,495	-	1,002,495	1,002,495	-	1,002,495
Buildings	523,721	(75,065)	448,656	523,721	(64,590)	459,131
Total	1,526,216	(75,065)	1,451,151	1,526,216	(64,590)	1,461,626

Reconciliation of investment property - 2023

	Opening balance	Depreciation	Total
Land	1,002,495	-	1,002,495
Buildings	459,131	(10,475)	448,656
	1,461,626	(10,475)	1,451,151

Reconciliation of investment property - 2022

	Opening balance	Depreciation	Total
Land	1,002,495	-	1,002,495
Buildings	469,606	(10,475)	459,131
	1,472,101	(10,475)	1,461,626

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3. Investment property (continued)		
Amounts recognised in deficit:		
Rental revenue from investment property	414,510	613,572
Repairs and maintenance	214,647	373,320

Description

The building on Erven 250 and 248 are occupied by tenants and Erf 609 will be developed in the future, subject to raising sufficient funding.

4. Property, plant and equipment

	2023			2022		
	Cost	Accumulated depreciation and accumulated impairment	Carrying value	Cost	Accumulated depreciation and accumulated impairment	Carrying value
Land	8,926,673	-	8,926,673	8,926,673	-	8,926,673
Buildings	91,792,866	(8,821,788)	82,971,078	91,792,866	(10,012,278)	81,780,588
Furniture and fixtures	34,486,335	(12,285,703)	22,200,632	34,858,449	(10,101,868)	24,756,581
Motor vehicles	836,008	(232,951)	603,057	477,018	(232,951)	244,067
IT equipment	4,032,981	(2,505,112)	1,527,869	4,250,307	(2,901,045)	1,349,262
Leasehold improvements	1,854,803	(1,267,536)	587,267	1,867,993	(1,144,127)	723,866
Other equipment	98,850	(92,564)	6,286	98,850	(83,260)	15,590
Work in progress	-	-	-	3,211,970	-	3,211,970
Total	142,028,516	(25,205,654)	116,822,862	145,484,126	(24,475,529)	121,008,597

2023

	Opening balance	Additions	Disposals	Transfers	Depreciation	Total
Land	8,926,673	-	-	-	-	8,926,673
Buildings	81,780,588	-	-	3,211,970	(2,021,480)	82,971,078
Furniture and fixtures	24,756,581	306,670	(72,592)	-	(2,790,027)	22,200,632
Motor vehicles	244,067	358,990	-	-	-	603,057
IT equipment	1,349,262	905,048	(143,289)	-	(583,152)	1,527,869
Leasehold improvements	723,866	-	(447)	-	(136,152)	587,267
Other equipment	15,590	-	-	-	(9,304)	6,286
Work in progress	3,211,970	-	-	(3,211,970)	-	-
	121,008,597	1,570,708	(216,328)	-	(5,540,115)	116,822,862

2022

	Opening balance	Additions	Disposals	Depreciation	Total
Land	8,926,673	-	-	-	8,926,673
Buildings	83,737,828	-	-	(1,957,240)	81,780,588
Furniture and fixtures	16,026,233	11,527,763	(253,889)	(2,543,526)	24,756,581
Motor vehicles	248,967	-	-	(4,900)	244,067
IT equipment	1,307,735	695,852	(76,605)	(577,720)	1,349,262
Leasehold improvements	868,606	-	(414)	(144,326)	723,866
Other equipment	24,475	1,000	-	(9,885)	15,590
Work in progress	2,960,445	251,525	-	-	3,211,970
	114,100,962	12,476,140	(330,908)	(5,237,597)	121,008,597

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4. Property, plant and equipment (continued)

Expenditure that relates Property Plant and Equipment:

Repairs and Maintenance	857,746	746,633
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5. Intangible assets

5. Intangible assets	2023			2022			
	Cost	Accumulated amortisation and accumulated impairment	Carrying value	Cost/ Valuation	Accumulated amortisation and accumulated impairment	Carrying value	
Computer software	50,579	(18,202)	32,377	50,579	(5,557)	45,022	
2023				Opening balance	Amortisation	Total	
Computer software				45,022	(12,645)	32,377	
2022				Opening balance	Additions	Amortisation	Total
Computer software				4,659	43,125	(2,762)	45,022

6. Heritage assets and collectibles

	2023			2022		
	Cost	Accumulated impairment losses	Carrying value	Cost / Valuation	Accumulated impairment losses	Carrying value
Art collections, musical instruments and books	3,823,367	-	3,823,367	3,823,367	-	3,823,367
Historical buildings	46,865,126	-	46,865,126	46,865,126	-	46,865,126
Work in progress	(5,329,850)	-	(5,329,850)	(4,725,074)	-	(4,725,074)
Total	56,018,343	-	56,018,343	55,413,567	-	55,413,567

2023

	Opening balance	Additions	Total
Art collections, musical instruments and books	3,823,367	-	3,823,367
Historical buildings	46,865,126	-	46,865,126
Work in progress	4,725,074	604,776	5,329,850
	55,413,567	604,776	56,018,343

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6. Heritage assets and collectibles					
2022	Opening balance	Additions	Revaluation increase	Impairment losses reversed directly in Net assets	Total
Art collections, musical instruments and books	3,734,421	-	151,146	(62,200)	3,823,367
Historical buildings	46,865,126	-	-	-	46,865,126
Work in Progress	345,297	4,379,777	-	-	4,725,074
	50,944,844	4,379,777	151,146	(62,200)	55,413,567

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

Musical instruments: The effective date of the revaluation was 2022/05/20. The revaluation of the instruments was performed by an independent valuer, Mr Raymond Frank Cugnolio of The Piano Man. The values were based on estimated market value of the instruments.

Artwork: The effective date of the revaluation was 2022/05/27. Revaluations of the artwork were performed by an independent valuer, Mr Mouti Abrahams of Greater Translogic Advisory Services. The valuation was done on the cost to replace the artworks with similar items purchased in the ordinary retail market.

Books: The effective date of the revaluation was 2022/05/27. The revaluation of the books was performed internally by reference to observable prices in an active market.

Revaluation of musical instruments, artwork and books will be done every 3 years.

Expenditure that relates to Heritage Asset:

Windybrow Heritage House (Repairs and Maintenance)	287,415	114,035
Market Theatre building (Repairs and Maintenance)	1,056,341	1,325,044

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

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

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

The Market Theatre Foundation

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7. Receivables from exchange transactions		
Trade debtors from exchange transactions	2,571,388	1,761,778
Provision for impairment	(701,363)	(285,634)
	1,870,025	1,476,144

Council considers that the carrying amount of trade and other receivables approximate its fair value due to its short term nature.

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

Trade and receivables which are less than 3 months past due are not considered to be impaired.

1 month past due	68,689	39,578
2 months past due	499,190	308,397
3 months past due	632,146	618,169
	1,200,025	966,144

8. Receivables from non-exchange transactions

Utility deposits	118,696	115,466
Prepayments	405,514	350,619
Staff Debtors	401,592	219,600
	925,802	685,685

9. Cash and cash equivalents

Cash and cash equivalents consist of:

Cash on hand	5,599	4,697
Current account	703,747	298,574
Short-term deposits	67,793,807	69,649,938
	68,503,153	69,953,209
Bank balances held in respect of unutilised grants	60,649,950	63,604,621
Bank balances excluding unutilised grants	7,853,203	6,348,588
	68,503,153	69,953,209

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

The credit quality of cash at bank and short term deposits, excluding cash on hand that are neither past due nor impaired can be assessed by reference to external credit ratings:

Nedbank Short term deposits (Ba2)	56,519,428	59,226,707
SA Reserve Bank short term deposit (Ba2)	11,274,379	10,615,562
Nedbank Current Account (Ba2)	703,746	106,243
	68,497,553	69,948,512

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10. Capital grants reserve		
Opening Balance	161,072,586	150,505,427
Utilisation of reserves	(672,532)	(3,895,831)
Capital Grants received	699,776	14,462,990
	161,099,830	161,072,586

11. Unspent conditional grants and receipts

Atterbury	3,501,049	3,501,049
DSAC - conditional grant in respect of capital works for building projects	54,637,265	56,244,741
DSAC - project grants	4,559	618,000
Giselle Wulfsohn	1,711	1,711
Other funders	1,301,753	1,584,821
Open Society Foundation	480,326	1,574,070
Tierney Fellowship	18,682	13,693
Dutch Embassy	32,512	-
Other MPW Funders	672,093	66,536
	60,649,950	63,604,621

11. Unspent conditional grants and receipts (continued)

Balance at the beginning of the year	63,604,621	69,618,725
Additions during the year	10,623,677	23,751,122
Income recognition during the year	(8,536,175)	(15,033,130)
Capital Expenditure incurred	(5,042,175)	(14,732,096)
	60,649,948	63,604,621

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

The Market Theatre Foundation

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Annual Financial Statements for the year ended 31 March 2023

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12. Provisions

2023	Opening balance	Additions	Utilised during the year	Total
Provision for bonus	472,616	574,123	(472,616)	574,123

2022	Opening balance	Additions	Utilised during the year	Total
Provision for bonus	573,257	472,616	(573,257)	472,616

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

13. Payables from exchange transactions

Trade payables	1,864,941	1,590,033
Accrued leave pay	1,015,450	976,740
Accrued expenses	248,279	843,314
Deposits received	269,492	348,948
	3,398,162	3,759,035

Council considers that the carrying amount of trade and other payables approximate its fair value due to its short term nature.

14. Revenue from exchange transactions

Trading income*	2,283,661	1,606,090
MPW income	1,032,381	1,091,425
Programme income	2,332,401	2,580,132
	5,648,443	5,277,647

* The growth in the trading income is due to increase in Bar sales in the current financial year.

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15. Revenue from non-exchange transactions: Government grants		
DSAC - Medium-Term Expenditure Framework (MTEF) allocation	52,561,000	51,216,000
DSAC - project grant received	2,168,441	2,346,000
	54,729,441	53,562,000
DSAC Capital Works grant	5,137,174	18,877,121
	59,866,615	72,439,121

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

16. Revenue from non-exchange transactions - Other

Public contributions and donations	11,632,683	8,507,282
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17. Interest paid

Trade and other payables	-	1,366
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18. Taxation

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

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

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Notes to the Annual Financial Statements

Figures in Rand	2023	2022
19. Executive and non-executive remuneration		
Chief Executive Officer-T Mokgadi		
Salary	1,410,429	1,368,670
Pension	103,270	139,535
Annual bonus	109,618	109,634
Chief Financial Officer-C McDonalds		-
Salary		1,375,250
Annual Bonus		114,765
Leave payout		130,791
Artistic Director J Ngcobo		
Salary	316,699	1,206,862
Pension	22,625	100,284
Annual Bonus		104,764
Leave payout	15,081	
Chief Financial Officer- M Mkhayiphe		
Salary	1,379,245	
Annual Bonus	78,963	
Chief Operating Officer-Z Jemsana		
Salary	838,117	
Annual Bonus	50,321	
Pension	62,858	
Artistic Director-G Homann		-
Salary	278,575	
Pension	20,893	
	4,686,484	4,650,555
Council Members (non-executive)		
P Molefe	80,094	103,796
M Grootboom	75,284	76,648
A Makhwanya	48,465	73,164
M Mokoea	79,266	91,315
M Mbothwe	43,080	52,260
A le Roux	68,595	71,148
Z Nkosi	84,862	96,342
D Tambo	25,130	32,090
N Mosala	64,073	78,116
L Moche	57,440	73,164
A Vikilahle	88,950	85,647
Audit Committee Members		
S Gounden	104,124	69,072
M Mvumengwana	31,586	44,523
R Rajcoomar	31,586	31,428
Skills development levy		5,540
	882,535	984,253
Total	5,569,019	5,634,808
20. Net cash flows from operating activities		
Surplus for the year	(1,206,102)	11,546,712
Depreciation and amortisation	5,563,235	5,250,837
Interest received	(731,449)	(288,890)
Debt impairment	415,729	27,440
Changes in provisions	101,507	(100,641)
Loss on disposal of assets	216,328	330,908
Conditional grant released	(13,578,350)	(29,765,226)
Increase in receivables	(1,049,776)	(882,280)
Increase (decrease) in payables	(360,871)	576,505
	(10,629,749)	(13,304,635)

The Market Theatre Foundation

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Annual Financial Statements for the year ended 31 March 2023

Notes to the Annual Financial Statements

Figures in Rand	2023	2022
21. Commitments		
• Property, plant and equipment	-	168,383
• Investment property	-	2,343,645
• Heritage Assets	28,262,644	-
	28,262,644	2,512,028
Already contracted for but not provided for	28,262,644	2,512,028
• Maintenance	623,030	526,739
- within one year	48	48
- in second to fifth year inclusive	240	240
- later than five years	336	384
	624	672
Minimum lease payments		-

22. Contingent liabilities

Retention of prior year cash surplus

In terms of section 53(3) of the PFMA the Foundation has to obtain approval from National Treasury to retain its accumulated surplus funds as at year end. A submission will be made to National Treasury in this regard. The Market Theatre Foundation would request to retain the cash surplus of R6.7 million to be used for artistic productions, training & busarries, artistic programmes and advancement of the IT Infrastructure.

Windybrow Arts Centre

A supplier is suing the MTF for payment of outstanding invoice and contractual damages amounting to R20,264,640, as at year end the matter was not settled therefore MTF is uncertain of the outcome.

Unfair Labour Practice

An applicant to the Artistic Director position has applied to the labour court and alleges that the process of the appointment of the Artistic Director unfair and was discriminating to them based on their age. As at year end the matter was not settled therefore MTF is uncertain of the outcome.

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Notes to the Annual Financial Statements

Figures in Rand	2023	2022
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23. Related parties

Relationships
Ultimate controlling entity

Department of Sport Arts
and Culture

Related party balances

Related Party Balances

Department of Sport Arts and Culture-Unspent conditional grant	(54,637,265)	(56,244,741)
Department of Sport Arts and Culture- Unutilised project funding	(4,559)	(618,000)

Related party transactions

	2023	2022
Capital grant released to income from DSAC unspent grant	5,137,174	18,877,121
Operational Grant (DSAC)	52,561,000	51,216,000
Production grant DSAC	2,168,440	2,346,000

24. Risk management

Credit risk relates to potential exposure on cash and cash equivalents and trade receivables. At year-end, the institution did not consider there to be any significant concentration of credit risk.

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

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

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

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

Financial assets at amortised cost	Carrying amount	Carrying amount
Bank balances - Ba2 rating	68,497,554	69,948,512
Receivables from exchange transactions	1,870,025	1,476,144
Receivables from non-exchange transactions	520,288	335,066

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Notes to the Annual Financial Statements

Figures in Rand	2023	2022
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24. Risk management (continued)

Liquidity risk management

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

Exposure to liquidity risk

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

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

At 31 March 2023	Carrying amount	Total contractual cash flow	Not later than one year
Trade and other payables from exchange transactions	3,398,163	3,398,163	3,398,163
Unspent conditional grants and receipts	60,649,950	60,649,950	60,649,950
	64,048,113	64,048,113	64,048,113

At March 31, 2022	Carrying amount	Total contractual cash flow	Not later than one year
Trade and other payables from exchange transactions	3,759,034	3,759,034	3,759,034
Unspent conditional grants and receipts	63,604,621	63,604,621	63,604,621
	67,363,655	67,363,655	67,363,655

Interest rate risk

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

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

Sensitivity analysis

	Change in investment	1%	1%
Upward change		684,975	699,532
Downward change		(684,975)	(699,532)
		-	-
Financial Assets		68,497,553	69,948,512
Financial liabilities – Trade and other payables from exchange transactions		(1,819,890)	(1,590,032)
Financial assets -receivables from non exchange transactions		520,288	355,066
Financial assets – Trade and other receivables from exchange transactions		1,870,025	1,476,144
		570,423	241,178

The Market Theatre Foundation

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Annual Financial Statements for the year ended 31 March 2023

Notes to the Annual Financial Statements

Figures in Rand	2023	2022
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24. Risk management (continued)

Fair value of financial instruments

At 31 March 2023 the carrying amounts of bank balances and cash, trade and other receivables, trade and other payables, unutilised subsidies and current portion of long term liabilities approximate their fair values due to the short term maturity of these assets and liabilities. The net fair value of the institution's financial assets and liabilities are stated below:

	Carrying value 2023	Fair value 2023
Cash and cash equivalents	68,503,153	68,503,153
Receivables from exchange transactions	1,870,025	1,885,775
Receivables from non exchange transactions	520,288	520,288
Payables from exchange transactions	3,398,163	3,398,163
Unspent conditional grants and receipts	60,649,950	606,649,950
	Carrying value 2022	Fair value 2022

Fair value of financial instruments

Cash and cash equivalents	69,953,209	69,953,209
Receivables from exchange transactions	1,476,144	1,476,144
Receivables from non-exchange transactions	355,066	355,066
Payables from exchange transactions	3,759,034	3,759,034
Unspent conditional grant	63,604,621	63,604,621

25. Fruitless and wasteful expenditure

Incurred during the year	-	1,366
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Fruitless and wasteful expenditure relates interest incurred on the Municipal Accounts for late payment and interest incurred on the overdrawn bank account

26. Irregular expenditure

Irregular Expenditure	88,822	89,763
2023		-
Incident description	Disciplinary Steps taken	-
Supplier awarded without submission of SBD 6.1 disclosure of local content	The responsible employee had resigned when the irregular expenditure was discovered	55,027
Awarded a Service Provider with a Non compliant tax status on CSD	Written warning issued	9,799
Only one quote was sourced	Written warning issued	5,083
Only one quote was sourced	Written warning issued	9,915
Only one quote was obtained	Written warning issued	3,000
Awarded a Service Provider with a Non compliant tax status on CSD	Written warning issued	6,000
		88,824

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Notes to the Annual Financial Statements

Figures in Rand	2023	2022
26. Irregular expenditure (continued)		
An application was sent on November 2021 to request National Treasury to condone irregular expenditure amounting to R89,763 incurred in the 2021/2022 financial year, the response to the this request was not recieved as at year end.		
2022	Disciplinary steps taken	
Only one quotation was obtained	Written warning issued	4,747
Cheapest quote was not selected	Written warning issued	4,910
Only one quote was obtained	Written warning issued	2,779
		55,027
Supplier awarded works without submission of SBD6.1 for disclosure of local content	The responsible employee had since resigned when the irregular expenditure was discovered	
Non compliance with CIBD regulation 17	The responsible employee had resigned when irregular expenditure was discovered	22,300
		89,763

27. Comparison of budget and actual amounts

28.1 Operating income is above the budgeted amount due to increase in Bar sales.

28.2 Increased interest earned is as a result of higher interest rates and higher deposits hence higher interest earned during the financial year.

28.3 Income recognised as a result of spending on the facilities management grant.

28.4 Additional funding MTF's funding was higher than the budget as a increased efforts to raise funds by the MTF team.

28.5 The underspending on the salaries is due to vacancies that were vacant during the the year.

28.6 The favourable variance in Council remuneration is as a result of reduction in Council meetings when compared to the previous year's.

28.7 Number of productions increased hence increased spending on production costs this was financed by retained cash surpluses and additional funding received from DSAC and donations.

28.8 The unfavourable variance in depreciation is due to additions at the end of 2022 on property plant and equipment which resulted in higher depreciation charge in 2023.

28.9 Printing usage increased in the current financial year hence higher expenditure.

28.10 The increase in bad debt provision mainly relates to the MTF tenant who is struggling to settle their long outstanding debt

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

28.12 The variance mainly relates to maintainance costs that was funded by the facilities management grant from DSAC.

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2023

Notes to the Annual Financial Statements

Figures in Rand	2023	2022
28. Employee related costs		
Basic	28,636,848	27,470,896
Transport allowance	399,521	383,572
Staff training	408,278	367,256
Staff welfare	475,218	173,469
Internal audit fees	348,323	622,083
Secretarial fees	459,503	510,000
	30,727,691	29,527,276
29. Debt impairment		
Increase in provision for doubtful debts	415,729	27,440
30. Auditors' remuneration		
Fees	1,290,595	1,145,763

31. Events after the reporting date

The Market Theatre Foundation has not identified any material events after the balance sheet date.

32. BBBEE Performance

Information on compliance with the B-BBEE Act is included in the annual report under the section titled B-BBEE Compliance Performance Information.

ANNEXURES

REPORT OF THE MARKET THEATRE

LABORATORY

for the year ended 31 March 2023

The Market Theatre Laboratory has enjoyed continued success this year – as a learning and training space, as well as a production incubator that continues to produce socially relevant and high-quality theatre productions. The ‘brand’ of the Market Theatre Laboratory has gone from strength to strength through the continued success of our alumni, the quality of our public productions and the facilities provided to our students.

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

1. Theatre and Performance (full-time two-year course)
2. Part-time acting course (Level 1, 2 & 3)
3. Part-time screen acting course
4. Part-time writing course (Level 1 & 2)

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

Second Year Students

- o The Second Year production “KAK!” Was selected for the main programme at the National Arts Festival. KAK! Is a devised ensemble production, which paid tribute to iconic playwright, poet and human rights activist, Maishe Maponya, who passed away in September 2021. KAK! is a hard-hitting satirical play directed by Josias Dos Moleele with award-winning choreographer Mdu Nhlapo. Drawing from Maishe Maponya’s last work which is an anthology of poems, Truth Be Told – Da’s Kak in die Land, the play is a daring piece that seek to address uncomfortable topics such as corruption, poor service delivery, gender inequality, racism and more.
- o Students performed extracts from Alistair McDowall’s ‘Zero For The Young Dudes’, directed by Clara Vaughan and Jefferson Tshabalala’s ‘KKK’, directed by Aaliyah Zama Matintela, in the Ramolao Makhene Theatre.
- o After two years of intensive training, the Market Theatre Laboratory sees its graduating class of second year students off with a final project called “the Suitcase Piece”. As the title suggests, these are pieces that can be easily packed into a suitcase and taken on the road. Various mentors are chosen by the students to help them shape pieces that are meaningful and well-crafted. The pieces may be new devised works, expanded pieces that the students worked on during their two years, new written pieces or adapted pieces - the choices are vast. We leave it up to the students to use all the tools they have learnt, defining their artistic voices as they move into the world of being professional makers and creatives

First Year Students

- o The First Year Student performed “The Impossible Chant”, a devised performance art work in the Ramolao Makhene Theatre, directed by Nhlanhla Mahlangu. The Students explored their personal relationships with failure. Nhlanhla walked into the Market theatre Laboratory having just completed shooting Shaka Zulu filled with warrior songs of the Nguni, which birth conversations around rituals, identity the African diaspora. Firstly confronting the failures of mankind as a whole, secondly, narrowing into the failures of the black nation and then finally finding the individual. A vulnerable rehearsal process ensued beckoning each student to reach into the forgotten and reflect on their individual failures.
- o First year students travelled to São Paulo and Dusseldorf, and the Lab hosted students from those cities in the culmination of Urgent Interactions, a youth congress about globalisation.

The International Youth Congress had brought together over 70 participants from Germany, South Africa and Brazil to discuss and explore urgent matters of globalisation in a 5 day congress taking place both in person and online. The Market Theatre Laboratory welcomed 14 participants from the participating countries to work with our students under the guidance of facilitator Billy Langa to artistically explore and present a new work made during the congress.

KwaSha Theatre Company was launched in 2018 as a partnership project of the Windybrow Arts Centre and Market Theatre Laboratory, in response to the challenges faced by performing arts graduates trying to enter the professional industry after completing their training. Every year, KwaSha Theatre Company hires between five and six emerging theatre-makers who have graduated from any performing arts institution in the last five years. For 10 months, this company works collaboratively to create a repertoire of theatre productions, facilitate theatre workshops in a variety of contexts, and participate in training to upskill and diversify their own skillsets. In 2022, the programme for KwaSha was as follows

The Drowning Eye - Which premiered at the National Arts Festival. Frantz Fanon: revolutionary thinker, writer, psychologist, dramatist. His play 'The Drowning Eye', written in 1949, explores a love triangle between two brothers vying for the affection of one woman. Layered with lyricism, surrealist dreamscapes, philosophy and eroticism, Fanon's play reads as a testimony to the power and possibilities of love as an act of resistance and liberation.

This contemporary reimagining of the text explores the edge between love, shadow and violence. Directed by Tamara Guhrs

The Kids from Amandla Street - The play, written by Lereko Mfono, explores themes of friendship, xenophobia, and identity. It invites the audience into the world of Obi, Jimmy, Palesa and Lillian, four youth living in Amandla Street in inner city Johannesburg, navigating their way through an environment that offers comfort and joy, but also quickly becomes a place full of prejudice, racism and fear. Within the complexity of the street they think of as home, the kids who live there seek to lead whole-hearted lives and dream big dreams.

Get Rich or Die Dry - The Tender Cats are planning their annual "business trip" to Budai, this trip entails that a group of girls between the ages of 16 to 22 under the weight of 80kgs are taken to Budai for a once in a lifetime opportunity. The TenderCats consist of Lwazi Mali: a flashy forex trader, Pastor Goodwill Patrick TosoOmo: a so-called servant of God with a huge following, lastly Bhekisile Sele: a sharp, foul mouthed Minister of Police. What these three have in common is greed and their love for money and they'll stop at nothing to obtain it. A piece devised by Kwasha members.

Other Projects:

Barney Simon Residency

The Market Lab conducted its second residency project from November 2022 to February 2023. This project offers one residency a year to support artists to develop a new work, investigate artistic process, and take creative risks. The second resident artist was Ayanda Hlangothi, who used the time and resources to develop her new work, *Rest_IP*. A musical roundtable radio talk show on stage, that addresses the Mental oppression and abuse experienced by women creatives in the entertainment business. It is a Safe space to heal, remember and share creations that the world needs.

Dlala Wena

The Lab has experimented with resurrecting the Lab showcases in a renewed form. The Lab showcases were very popular as artists and audiences came to watch not just the plays they presented but to watch plays presented by other artists and groups. Became part of a community of people watching, criticising, networking and connecting. There was a huge value placed on these Lab showcases by the people who used to come and participate. Many artists referred to the showcases as fundamental to their development as theatre makers.

Dlala Wena is not a replica of the old format of Lab showcases but provides an open platform where anybody can present their work and get feedback. Not necessarily confined to community groups but experimenting by opening it to every artist – so it is equalising the playing field.

Panel recommended 3 strong plays from the showcases with 20 presented. Only opened the call 2 weeks before the event and 25 signed up and 23 performed. Shows a real need for showcases.

Lab invited 3 producers to perform at the RMT. Lab walked them through 70/30 split, help produce so they will learn more skills about producing. No payment. Give opportunity to understand how that partnership

works, go through the process of how to bring in an audience, technical support and potential to make money out of the play.

Juneteenth

On the 15th of June 2022, The Market Theatre Foundation, in collaboration with the Market Theatre Laboratory, hosts a theatrical performance in honor of the Juneteenth holiday. The performance takes place at the Ramolao Makehene Theatre in the historic Newtown district, and sees the creative exploration of this important holiday brought to life through the medium of dance, song, and storytelling. This powerful piece explores the roots of the Juneteenth holiday, looking at seminal events and people in African American history: the Igbo Landing, 1865 Galveston Texas, Rosa Parks, and the inauguration of Barack Obama, to name a few. The piece not only looks back at past events that shaped our African American history but also touches on contemporary narratives such as the Black Lives Matter movement. The performance is directed by Market Theatre Laboratory alumnus Chris Djuma and performed by Khanyisile Ngawbe, Sinenhlanhla Mgeyi (who also comes on as a choreographer), Kgothatso Makwala, and Billy Edward Langa (all Market Theatre Laboratory alumni). The performers are joined by two current Market Theatre Laboratory students (Sibongile Mathe and Motlatso Seepe). As the event is co-hosted by the Market Theatre Laboratory, it is important that the Lab's legacy and ethos are honored by giving lab alumni and students the opportunity to undertake this creative project. The cast is also joined by the brilliant Windybrow Choir (conducted by Sibusio Shoji), which consists of 25 children, ages 6 – 13, all from the Hillbrow community surrounding the Windybrow Arts Centre. The choir joins the cast in singing well-known African American hymns and songs, such as Go Down Moses and Lift Every Voice and Sing. Set, costume, and digital design are done by Natalie Paneng. Once the performance is over, guests are invited into Market Theatre Square foyer where drinks and snacks are provided.

Where are they now? Our Graduate Success Stories

Lab alumni continue to be well-represented on local and international screens, from established stalwarts such as Warren Masemola (Beyonce's Black is King), to relative newcomers such as Sicelo Buthelezi (Gomora), Wonder Ndlovu (Gomora, Netflix Series 'Justice served'), Mathews Rantsoma (Scandal), Kgomotso Moshia (The Woman King), Dimpho More (Isono and 7de Laan), Katlego Letsholonyana (Skeem Saam, Netflix series 'The Brave Ones'), and Thato Barileng Malebye (The River, Showmax 'The Wife'). Other notable achievements include Billy Langa and Mahlatsi Mokgonyana "Theatre Duo" awarded SBYA award for Theatre, and Monageng Motshabi publishing his fourth play collection, Hauntings.



*Skin We Are In Kwasha Theatre Company.
Image by Brigid Schutz*



REPORT OF THE MARKET PHOTO

WORKSHOP (MPW)

for the year ended 31 March 2023

This report covers highlights of achievements and activities of the MPW during the period 1 April 2022 to 31 March 2023

Courses

The APP2022 class was invited to participate in the Brainstorm Magazine calendar project for 2023. The students were each assigned an IT company that they had to visually represent on the calendar for a specific month. This project gave students the opportunity to be briefed by companies and to fulfil the requirements of the brief with the assistance of the Courses team.

The Advanced Programme in Photography Programme (APP) and Photojournalism and Documentary Photography Programme (PDP) students undertook successful internships in their respective third terms. The PDP students were placed with media companies Netwerk24, the Sowetan, The Daily Maverick, the Sunday Times, City Press and The Citizen. The APP students interned with Bomb Shelter Productions, Lightfarm, Sunshine Company, Origin Art, CH.Kaani Media and BakonePix. The internship terms allow students to learn from work environments to gain a better understanding of the career trajectories that they look to pursue.

The Market Photo Workshop extended its training initiatives by partnering with craft-hubs aligned with the National Department of Small Business Development (DSBD) to offer photography training for craft products. As part of this partnership, the Market Photo Workshop was commissioned by Bokone Bophirima Craft and Design Institute (BBCDI), a North West Province based craft-hub supported by the Department of Small Business Development (DSBD) to deliver an introduction to mobile product photography module for participants selected by the BBCDI in Klerksdorp and Rustenburg, towards the end of 2022. These successful workshops were received very well by the participants and mark the beginning of a new venture within the organisation's programming.

Mentorships, Community Engagement and Exhibitions

In the past year the work of previous students has been requested for a number of social justice talks and initiatives across the country. As students' work was shown at the Alternative Mining Indaba in Cape Town, the Presidential Climate Commission in Midrand, the 2022 Human Rights Defenders Summit in Lusaka, Zambia and the Mpumalanga Film Xperience in Secunda. These requests are testament that the work of our students responds to topical issues within our communities.

The Public Engagement Programming unit had a busy year, with community based training and exhibitions taking place in Welkom and Gqeberha, as part of the Community Media Photography Training Project, Emalahleni's Participatory Photography and Mobile Journalism Project, the Gender Violations and Violence Storytelling Project and Exhibition in Koster, North West and the (Re)present exhibition, which was the outcome of the Ethical Photography and Digital Storytelling Training Project with Sisonke National Sex Worker Movement. The last quarter of this financial year also saw the start of the Open Society Foundation New York funded National Legacy Project. This project consists of 18 participants from across the country, with specific focus on the more rural provinces in the country. This project is to train photographers to create work within their communities and eventually make a living through the medium.

Mentorships for photographers in the early stages of their careers were also prevalent in the past year. The first mentorship was Lusanda Ndita's belated Indela Ibomvu which was the result of his 2020 Tierney Fellowship. The Media and Advocacy Photography Mentorship resulted in an exhibition by Hoek Swaratlhe titled 4Dladla in the Photo Workshop Gallery, and Mzwanele Tshishonga's Ukulandela Umoya II, that was shown at The Athenaeum Building in Gqeberha. Hoek and Mzwanele were mentored by Ilan Godfrey and Lawrence Lemaoana respectively. The 2021 Tierney Fellowship of DeLovie Kwagala's project that culminated in the (UN)Ravel exhibition concluded another successful year of the 14th year of the longest running photography mentorship on the continent. DeLovie was mentored by the Photo: team of John Fleetwood and Mika Conradie. The mentorships for the year concluded with the 7th edition of the Department of Sports, Arts and Culture's Photography Incubator. The Incubator saw 6

photographers Andiswa Mkosi, Charles Mphahlele, Nqobile Sithole, Tshepiso Mabula, Melusi Masike and Naledi Mkupa undergo a business focused mentorship towards their businesses. The photographers were respectively mentored by Brett Lewis, Siphiwe Mhlambi, Jabulani Dhlamini, Ruth Motau, Minenkulu Ngoyi and Mariapaola McGurk. The work produced by the incubates culminated in exhibition titled Through...

In addition to the abovementioned exhibitions, the Market Photo Workshop also hosted two archive collection-based exhibitions. The first, A Tribute to Gisèle Wulfsohn was in partnership with the Friends and family of Gisèle Wulfsohn to mark a decade of the passing of this prolific photographer. The exhibition was a selection of work from the Market Photo Workshop's 4 recipients of the Gisèle Wulfsohn Mentorship, Sydelle Willow Smith (Soft Walls), Siphosihle Mkhwanazi (The Usual Suspects), Phumzile Khanyile (Plastic Crowns) and Thembinkosi Hlatshwayo (SLAGHUIS II). Lastly, The World Press Photo Foundation (WPPF), with support from the Embassy of the Netherlands in Johannesburg, funded the Resilience: Stories of Women Inspiring Change Exhibition, which was installed within the Market Theatre Precinct for the broader public to view. This selection of stories from the WPPF archive explores how women and gender issues have evolved in the 21st century and how photojournalism has developed in the ways of portraying them. This is tackled through multiple voices, documented by 17 photographers of 13 different nationalities, by offering insights into issues including sexism, gender-based violence, reproductive rights, and access to equal opportunities.

Furthermore, there were a number of public talks hosted by the Market Photo Workshop in this year. All exhibitions were accompanied by talks, while there was also a continuation of the Last Thursday Talks, whose intention is to expose students and alumni to the workings of the photography Industry. The US Consulate in Johannesburg partnered with the Market Theatre Foundation to host Juneteenth celebrations for 2022. The Market Photo Workshop hosted a conversation on A Dream Deferred between Ayana V. Jackson and Refilwe Nkomo, moderated by Ghairunisa Galeta.

International Programming

The Market Photo Workshop has embarked on two important international partnerships, one with Oxfam and another with the World Press Photo Foundation for three and five years respectively. The partnership with Oxfam is to offer digital storytelling training for social justice advocates across Southern Africa. The second partnership sees the Market Photo Workshop being the Africa regional partner for the World Press Photo Foundation. In line with a new strategy that focuses on increased visibility and connection in regions around the world, this partnership will allow World Press Photo Foundation to better connect to local networks and provide more regional visibility for local photojournalists and documentary photographers. The Market Photo Workshop will provide local knowledge and contextualization of the World Press Photo Contest to local photography communities.

Publications

In this financial year, 4 publications were produced by the Market Photo Workshop. Indoda Entsundu was the publication that was produced in line with Lusanda Ndita's Indlela Ibomvu exhibition. The DSAC Incubator Programme resulted in 3 publications, the Photo Incubator Edition 7 Publication, JazzLand: A Musical Story of A People which accompanied Charles Mphahlele's JazzLand project and On The Socials, which was Naledi Mkupa's outcome for her business incubation.

Alumni in the News

Angela Jimu, an alumnus of the PDP was selected to be chair of the 2023 World Press Photo Contest Africa region jury.

Remofiloe Mayisela (nee Sebobe) and Pamela Tulizo were both winners of the 2022 Contemporary African Photography (CAP) Prize.

Khaya Malinga and Lusanda Ndita were commissioned as part of the JP Morgan funded Abadali Art Development Project with their work installed in the Johannesburg and Cape Town offices of JP Morgan Chase.

Lebohang Kganye's work travelled on exhibition to a number of countries, including the 8th Triennial of Photography in Hamburg, the South African Pavilion in the Venice Biennale, the Congo Biennale, the 5th International Biennale of Casablanca, the Norval Foundation in Cape Town, the Walther Collection in New York, the Aperture's touring exhibition of Wedge Collection in Vancouver, Canada and Salem, USA and as the winner of the 2022 Paul Huf Award, she had a solo exhibition in Amsterdam, Netherlands.

REPORT OF THE WINDYBROW ARTS CENTRE (WAC) for the year ended 31 March 2023

The Windybrow Arts Centre is a space of connection and curiosity for children and youth residing in the inner-city of Johannesburg and beyond. It is home also to the Kwasha! Theatre Company, Johannesburg Awakening Minds Company, and the Johannesburg branch of Assitej South Africa. The purpose is to provide quality performing arts and literacy programmes in a safe dynamic space to enrich the lives of young people by developing emotional resilience and inspiring life journeys. Thematically rooted, their work addresses current and relevant social issues that impact participants and their communities. The Windybrow creates programming that is committed to using the arts as a tool for positive social change, engaging ethical and best practice methodologies. Through collaboration, partnerships and sustained relationships with artist facilitators, the Windybrow heritage home soon came alive to artistic endeavour, connecting young and old in performances and exhibitions, also film screenings, workshops, rehearsals, discussions, homework support and book readings.

School Tour productions

Kwasha! Theatre Company was launched in 2018, by the Market Theatre Laboratory, in response to the challenges faced by performing arts graduates trying to enter the professional industry. Every year, Kwasha! Theatre Company hires five or six emerging theatre-makers who have graduated from any performing arts institution in the last five years. For 11 months, this company works collaboratively to create a repertoire of theatre productions, facilitate theatre workshops in a variety of contexts, and participate in training to upskill and diversify their own skillsets.

In 2022, school touring productions were introduced for the Kwasha! Theatre Company which remain in repertory for the year. This allows a bigger audience and gives the company the experience of performing at schools, arts organisations and other institutions. Alison Green (Assitej SA) wrote a teacher resource pack and Brigid Schutz trained the actors to facilitate post-performance dialogues based on the themes of the play that relate to the CAPS Curriculum for both productions.

Kwasha! alumni are given the opportunity to direct and to receive mentorship by professional theatre makers.

The Kids from Amandla Street, written by Lereko Mfono, is a play that explores the destructive impact of xenophobia. It proved to be powerful and relevant for young audiences where the characters are put in a situation where they must come up with their own solutions and decide on their personal values and actions, even when at odds with the authority figures in their lives. The play was directed by Sibahle Mangena (Market Theatre Laboratory and Kwasha! Alumnus), mentored by Gina Shmukler and design by Megan Miller. The production performed from August to December and reached over 2300 learners.

The Kwasha! Theatre Company conducted their first post-performance discussion for the participants of the Lits'omong Theatre Development Programme run by Assitej South Africa at the Soweto Theatre. Participants ranged from age 7 to adults.

"Nationality does not define who we are."

"No matter how hard life is, we still have to keep going and show love."

"We need to heal from past experiences because if we don't, we create hatred."

Skin We Are In was directed by Mosie Mamaregane (Market Theatre Laboratory and KwaSha! alumnus), mentored by Dr Refiloe Lepere, with musical direction by Bokang Ramatlapeng, choreography by Oscar Buthelezi and design by Nomzamo Molaba.

In South African schools there is a specific focus on discrimination, stereotyping and bias in the Life Orientation curriculum. It is hoped that seeing a live performance of the stage production of *Skin We Are In* will assist teachers to engage with these sometimes difficult and challenging topics in the classroom during these Life Orientation classes.

The play reached over 300 learners, teachers and general public performing at Parkview Senior, Auckland Park Preparatory and the Human Right Festival, Constitution Hill. The work will remain in repertory from March to December in 2023 and has been invited to perform at the Assitej South Africa's Cradle of Creativity in August.

Literacy Programme

The Windybrow Arts Centre opened its doors to the Exclusive Books Pan-African Reading Lounge for adults and for children respectively on July 18, 2017. Both lounges contain a selection of books in all South African languages donated by Exclusive Books.

The literacy programme was launched in May 2022 under the guidance and expertise of Moyagabo Senyabo. It is run in partnership with MES (Metro Evangelical Services), particularly the Joshua Youth Development homework programme.

In September 2022, 15 interns were welcomed from the SEF Internship Programme of the Social Employment Fund (SEF). The internship is co-ordinated in partnership with Assitej who provides support to the interns by exposing them to a variety of work experience and community arts centres and to the Centre for much needed administrative and additional support.

In January 2023, Lordwick Paco, a librarian and Information Science graduate was appointed to oversee the Literacy Programme reaching over 100 children and youth. Supported by the SEF interns, he started cataloguing the books of the Reading Rooms and initiated together with Sibusiso Gwala, an outreach programme to inner city schools at Centurion College and IH Harris on Wednesday afternoons.

Book readings & writing workshops

Acclaimed South African writers not only conducted readings from their books but also donated copies to the reading rooms. Refiloe Moahloli visited on 24th May and on 27th June the Centre received a generous donation of books from her. On the 29th June the cast of *Under The Baobab* did a reading of extracts from the book *Under The Baobab Tree*. The next day the group of children attended a performance of the adapted work at the National Children's Theatre in Parktown. Tsholofelo Shounyane gifted and read her children's book, *Visits from the World of Dreams*, to participants of the literacy programme on 2nd March 2023. On 9th September, Mathew Wilhelm-Solomon read and facilitated a discussion on the themes of his newly published book, *The Blinded City*. The event was attended by the teenage drama group, Johannesburg Awakening Minds, and students from Campus Africa. Thirty copies of the book were donated to participants and the reading room.

Salimah Valiani and Tapuwa Moore read from Salimah's award-winning book, *29 Leads to Love* and facilitated a writing workshop.

"The workshop on poetry brought back my love of writing that was about to die in me."

"I enjoyed the part where love can be written in any form. The poem about theft taught me about mother love."

Windybrow organised a writing workshop with Sibongile Fisher (Market Theatre Laboratory Alumni) on 12th November in response to the UJ Arts & Culture and the Johannesburg Institute for Advanced Study (JIAS) Competition for the New Writing Set in Johannesburg. Sibongile mentored three young writers that submitted their work of whom one Zandile Dube, was one of three winners.

The Centre's primary school choir performed and two teenagers read extracts from Barbara Adair's *In The Shadow of The Springs I Saw*, at Exclusive Books in Rosebank on the 1st December 2022 and Bridge Books on Saturday 21st January 2023.

After School Programme

Windybrow runs an after-school arts enrichment programme for school-going children and youth. The aim was to integrate the after-school and Saturday participants in all events related to public historical markers in order for them to receive opportunities to present their work. Africa Month and Youth Month in May and June presented ample occasion for this.

The choir rehearsed and performed an original composition in collaboration with The Brother Moves On and debuted at the Africa Month Music Festival on the 28th May. They then took part in a collaboration with the Market Theatre Laboratory for the US Consulate General's celebration of Juneteenth at the Market Theatre. The work was directed by Chris Djuma and performed by the choir, Lab students and alumni at the Ramolao Makhene Theatre on 15th June. The songs were then performed and recorded at Flame Studios on the 6th December 2022.

On Heritage Day, the choir participated and assisted in a drumming workshop, facilitated by Quinton Mamabolo (Percussionist facilitator) at the Parkview Heritage Festival.

The primary school group explored acts of protest using song, drama, and dance as part of a holiday programme and presented this on 16th July. The facilitators Thandiwe Mqokeli and Sibahle Mangena introduced the participants to elements of protest theatre and theatre for social justice as experienced from their perspective.

On the 3rd December, the after-school programme was joined by parents, siblings and friends to present their performance works achieved over the year and the Kwasha! Theatre Company presented The Kids from Amandla Street to the audience of 126 people.

The teenagers from Lefika La Phodiso, an NGO that offers community art counselling and training, as well as a variety of arts-based programmes for children and youth, joined Windybrow for Hey Hillbrow! Let's Dlala! on 21st March which resulted in three further collaborative projects for those attending the afternoon programmes.

As part of our Africa Month Festival curator, Puleng Plessie worked with the Windybrow primary school group and a teenage group from Lefika on curatorship on the 7th May. They then opened a collaborative exhibition on 14th May bringing together works created by participants of both after-school programmes, reimagining the African Map. The exhibition launch included a discussion that unpacked the role of art therapy and play in the lives of children. Puleng Plessie, co-curated the exhibition with the young artists and facilitators.

Acclaimed US HipHop Artist, songwriter, educator and inspirational speaker, **Konshens The MC**, facilitated a workshop at Flame Studios on 15 July. Participants explored the idea of being positive change makers through song writing. This workshop was in partnership with the US Embassy South Africa and the US Consulate General Johannesburg.

From the 20th May to the 21st June six applied theatre students from the Royal Central School of Speech and Drama collaborated with the teenage drama groups. This process driven project culminated in a series of thought-provoking performances on the 16th June at Windybrow as part of Youth Month. Over 10 spaces in the home and theatre foyer at the Windybrow Arts Centre provided the physical spaces to perform, connect and reflect.

"I love the show because it shows that the youth have also the right to do something for the greater good."

"The participant's ability to be open with both us and each other, has enabled us to engage in interesting dialogues within the show."

We were then invited to be part of Uzwano, an event for teenagers celebrating human rights through hip-hop which took place at Constitution Hill on 25th March 2023. This one day festival was the culmination of a joint project which began on 4 November 2022. Participants developed hip-hop inspired music and dance exploring the themes of social cohesion and human rights. On the day, fifty teenagers were joined by graffiti artists, rappers, dancers, and DJs.

Africa Month

The Windybrow Arts Centre challenged perceptions about Africa by Flipping the Globe. This theme wove through a variety of spaces and mediums and involved a series of performances, workshops, conversations, and exhibitions engaging artists young and old in collaboration with Lefika La Phodiso, Centre for the Less Good Idea, Puleng Plessie and Ub'Dope Shishini.

Africa Month opened on 7th May with two workshops facilitated by artist and academic, Pule kaJanolintji and curator Pulang Plessie (Javett Art Centre). Pule kaJanolintji presented a lecture on African writing systems, semiotics, and music.

The Head and The Load Workshop was presented at Centurion College on the 20th May and facilitated by Sibahle Mangena, Sibahle who participated in the two-day facilitator workshop at The Centre For the Less Good Idea in March 2020 and is the after-school facilitator for drama, facilitated the workshop.

In partnership with Ub'dope the Centre hosted 3 comedy shows that look at the act of flipping from a comedic lens. The weekend of comedy kicked off with a game night hosted at the Ramolao Makhene Theatre on 21st May, and the Saturday edition was a matinee held for high school audiences. The evening comedy show presented a truly African line-up of young and not so young comedians led by Mpho Poppo.

On the 28th May, The Friendly Drummers, The Brother Moves On, Emmanuel Paul and Femi Koya brought funky sounds to The Windybrow Arts Centre. Fezidingo Kibi and Siko Balfour, dancers from Skotsifontein, performed in memory of Bigboy Hadebe, who was murdered the day before.

FILM Screenings

A projector, a wall, a popcorn machine and colourful bean bags transform one of the studios into a cinema. This included a music documentary Clive Davis – *The Soundtrack of our Lives*.

On 4th June 2022 the American Consulate General, Johannesburg screened the acclaimed films *Soul* and *Hamilton*. Jennifer Bullock introduced and facilitated a post-screening of *Soul* for the primary school group before they began rehearsals with Sbusiso Shozi for a Juneteenth performance at the Ramolao Makhene on the 15th June. Ramata Sow spoke to Juneteenth, the history of the production and its historic significance and Chloe Collins spoke to the musical influences in the work and facilitated a post-screening sharing.

The Windybrow Arts Centre was invited by the 2022 European Film Festival, to screen two films. **The Playground** is a Belgian film that addresses bullying from the eyes of 7 year old Nora, highlighting that adults sometimes fail to understand the complexities of the playground and their impotence when it comes to resolving issues of bullying and violence. **As Far As I Can Walk** explores issues of migration and the feelings of misplaced identities, struggles with displacement and existing in a place that never accepts one.

Pervaiz Khan presented *Xala* by acclaimed filmmaker, Ousmane Sembene, and a documentary *Sembene!* at Windybrow on the 29th October as part of the 5th edition of Sembene Across Africa Festival.

Courage Workshops

Dee Blackie returned to Windybrow to facilitate her Personal Identity workshop, attended by members of the Kwasha! Theatre Company and after-school facilitators. Gerard Bester was invited to facilitate two *Courage Child Protection* workshops by Assitej South Africa for the SEF Internship Programme. Dee Blackie donated toolkits to Windybrow to run the workshops.

Gerard facilitated the Crisis Pregnancy workshop for the teenage group on the 26th August and a *Courage Child Protection & Empowerment* workshop for the iSabelo Development Solutions organization based in Emdeni, Soweto on 15th November.

At Your Doorstep

The Windybrow co-produced (with support from the German Embassy, Pretoria) with the Bielefeld Theatre, Germany, *At Your Doorstep / Vor Deiner Tür*, a contemporary opera/ musical theatre work for young audiences. The music is created by South African composer Matthew MacFarlane and Swiss composer Marc L. Vogler with a libretto by Robert Lehmeier. The South African singers are July Zuma and Nokuthula Magubane. Crafted through a participatory process, with input from young people who attended libretto workshops in Bielefeld and Hillbrow, the work explores digital friendships and virtual relationships while teasing out the tensions of race, class, and the potential dangers of online engagement.

A key part of the cultural exchange is the input from youth groups. Young people from Muth Musiktheater Jugendclub in Bielefeld, Germany and the Windybrow Arts Centre, Hillbrow took part in libretto-writing workshops. The first Johannesburg workshop facilitated by Gerard Bester, July Zuma and Robert Lehmeier took place in December 2021. In this participatory process Sandile Dube, Tamia Banda, Brandon MacDonald (South Africa) and Malin Kissing (Germany) contributed texts for the libretto with ideas from both groups, to create a libretto that authentically traces the political concerns, private needs and hopes and dreams of young people on two continents. This development process will continue up to the premiere of the show thus allowing young students to fully participate in all fields of the theatrical production.

After hearing a reading of the first draft libretto by Kwasha! actors, one Hillbrow participant upended the colonial stereotype of African child longing to go to Germany, arguing that the German girl should come to Hillbrow instead, to be healed of her anxiety disorder.

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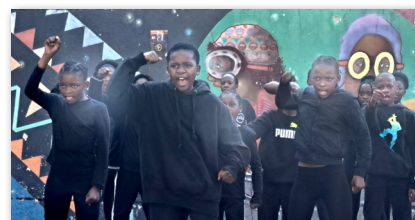
issues that impact participants and their communities. The Windybrow creates programming that is committed to using the arts as a tool for positive social change, engaging ethical and best practice methodologies. Through collaboration, partnerships and sustained relationships with artist facilitators, the Windybrow heritage home soon came alive to artistic endeavour, connecting young and old in performances and exhibitions, also film screenings, workshops, rehearsals, discussions, homework support and book readings.



Courage Workshop At Windybrow



Konshens MC workshop
at Flame Studios



*After-school arts programme -
primary school participants*



*Refiloe Moahloli
reads from her books*



Moyagabo Senyabo Literacy Programme



Africa Month Exhibition



The Head and the Load
workshop at Centurion College.
Facilitated by
Sibahle Mangena



*Tsholofelo Shounyane
Doll Making Workshop*

ARTISTIC DIRECTOR'S REPORT

for the year ended 31 March 2023

Dear Friends,

As we reflect on the past year at the Market Theatre Foundation, I am filled with immense pride and joy at the artistic programme that was delivered under the outgoing artistic directorship of James Ngcobo. Despite the economic and post-COVID challenges, The Market Theatre Foundation continued to push boundaries and create work that speaks to the complex realities of our country.

It was a privilege to have Lynn Nottage's Pulitzer Prize-winning play, *Ruined*, on the John Kani stage. This play is a powerful and deeply moving exploration of the lives of women in war-torn Democratic Republic of Congo, and it speaks to the experiences of women in conflict zones all over the world. Bringing this important work to the Market Theatre Foundation is a testament to our commitment to telling stories that matter and providing a platform for diverse voices and perspectives. It was a production, directed by Clive Mothibe, that resonated with audiences and sparked important conversations about the human cost of war and conflict on the lives of women and the female body.

We had some thrilling productions that went on tour, including a new production of Athol Fugard's *Bloodknot* to The Baxter Theatre, directed by James Ngcobo himself, and the tour of *Sifu* to the South African State Theatre. These productions showcased the incredible talent and skill of our actors and creative skill, and we were delighted to share their work with audiences around the country.

One of the highlights of our programme was the thrilling new version of Eugène Ionesco's gripping play, *The Lesson*, that I had adapted based on a translation by Donald Watson. This production challenged our audiences to think deeply about power, authority, and the dangers of unchecked privilege, especially in relation to the legacy of a colonial education system that is currently being redressed as part of the decolonising project.

Another highlights of our programme was the exceptional production of *Tien Duisend Ton* - an Afrikaans translation of Duncan Macmillan's *Lungs*. This production started 2023 on high note by delivering a beautifully crafted production directed by Nico Scheepers and with two of South Africa's foremost talents in Albert Pretorius and Cintaine Schutte. It was a thought-provoking, funny, and emotionally charged performance that left audiences feeling deeply moved.

We were also incredibly proud to host a 5-day festival of work lead by artists with disability, *A Gathering in a Better World*. This collaborative and interdisciplinary project, lead by Calvin Ratladi and Nadine Mckenzie, sought to create a worldwide network for artists with disabilities, and we were honored to continue playing our part in creating a more inclusive and equitable theatre industry.

The Ditshomo Mentorship Programme, funded by Eyesizwe Mining Development Foundation, was delivered for a second year. The programme gave 60 Grade 11 & 12 learners from a wide range of schools across greater Johannesburg an opportunity to experience and learn about the act of making theatre from leading theatre professionals working in the disciplines of Directing, Writing, Set Design, Costume Design, Lighting Design, Sound Design, and AV Design. It was wonderful to see the next generation of theatre-makers learn from some of the best in the business.

Of course, there have been low points, and none more so than the passing of the remarkable South African talent, Mncedisi Shabangu. He had taken his last bow in the Market Theatre's production of Athol Fugard's *Bloodknot*. His loss is felt deeply by all of us at the Market Theatre Foundation. We will continue to honor his legacy and celebrate his immense contribution to South African theatre.

As we look back on the past year, I am filled with gratitude for all the incredible artists, performers, and collaborators who have helped to make the Market Theatre Foundation's programme a success.

Looking towards the year ahead, there is much to be excited about. In March, thanks to the dedicated MTF team, I was able to launch the Market Theatre's new Play Development Programme, which aims to support the work of the next wave of new South African plays. We are committed to providing a platform for diverse stories and perspectives, and we believe that this programme will build on the great legacy of The Market, and that it will play a vital role in shaping the future of South African theatre.

I was also thrilled to announce that Kippies will become a dedicated Fringe venue, providing a platform for exciting and innovative work that pushes the boundaries of theatre. This new space will be an important addition to ecosystem of the Market Theatre Foundation, and we are excited to see the what work will emerge from this vibrant and dynamic hub.

In addition, we will be celebrating the 30th year of the Zwakala Festival, a festival that has become an important showcase for South African theatre. We are committed to supporting artists from across the country and providing a space for their work to be seen and celebrated.

Finally, we have embarked on an exciting refurbishment of the Barmey Simon Theatre and the space popularly known as Gramadoelas. This multifunctional space will host jazz nights, drag nights, cabaret nights, comedy nights, and will be available as an eventing space. We are excited to see this space come to life and to provide a dynamic and vibrant additional venue that will enhance the unique experience we offer.

As we look ahead to the year ahead, we are committed to continuing to push boundaries and create work that speaks to the complexities of our country and our world. I am excited to share with you what the future holds for the Market Theatre Foundation.

Thank you for your continued support.

Let's go to The Market!

Greg Homann

PRODUCTIONS APRIL 2022/ MARCH 2023

Diaparo Tsa Mama - John Kani Theatre

Season: 18 March 2022 – 10 April 2022

Cast: Ziaphora Dakile, Dimpho More and Lesoko Seabe

Writer & Director: Rorisang Motuba

Sound Designer: Vangile Z. Mpumlwana

Lighting Designer: Ali Madiga

Costume Designer: Phumelele Dlamini

Set Designer: Philani Masedi

Lighting designer Mentee: Zandile Jongolo

Costume Designer Mentee: Maria Mahlangu

Set Designer Mentee: Khumo Pulumo

Stage Manager: Happy Simelane

Stage Manager Mentee: Lutendo Cynthia Mudau



REFLECTION & REFLEX – John Kani Theatre

Season: 17 – 22 May 2022

Choreographers & Performers: Tshabalala Fana and Chauke Thulani

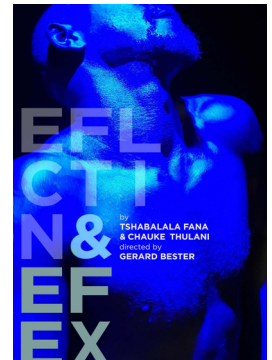
Director: Gérard Bester

Lighting designer: Musawenkosi Sibisi

Set Designer: Maroga Thato

Stage Manager: Diana Mokokobale Makgopa

Company Manager & Marketing: Lethabo Khumalo



The Red On The Rainbow – Mannie Manim Theatre

Season: 20 April – 01 May 2022

Cast: Tshireletso Nkoane, Dambuza Nqumashe, Barileng Thato Malebye,

Thapelo Mohapi and Xolile Gama

Musicians: Sydney Mavundla and Volley Nchabeleng

Writer & Director: Monageng Vice Motshabi

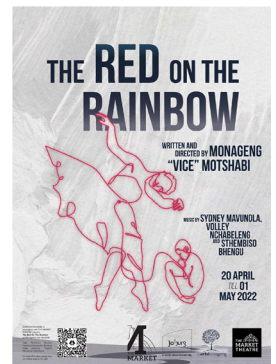
Choreographer: Mandla Mngwevu

Lighting Designer: Hlomohang Mothetho

Costume Designer: Natalie Paneng

Stage Manager: Siphesihle Fakude

Stage Manager Intern: Irvin Taylor



Skhumba Hlophe Live #Canwelaughalready

Season: 13 – 14 April 2022

Performers: Skhumba and Friends

Producer: Sindi Mnguni

Sound Tech: Ntuthuko Mbuyazi

Stage Manager: Ali Madiga



Blood Knot – Baxter Theatre (Tour)

Season: 11 to 28 May 2022

Cast: Mncedisi Shabangu and Francois Jacobs

Writer: Athol Fugard

Director: James Ngcobo

Props & Costume Designer: Noluthando Lobese

Lighting Designer: Mannie Manim

Sound Designer: Dean Pitman

Set Designer: Nadya Cohen

Stage Manager: Motlalepule Makhate

For Baxter:

Fundraising Administrator & Associate Producer: Beth Jeffery

Administrative Assistant to CEO/Artistic Director: Laura de Vos

Sifu – State Theatre

Season: 18 – 30 January 2022

Cast: Katlego Khumalo, Katlego Mothibi, Lethabo Mabotha and Thato Mazui

Writer: Bopaki Sebapu

Director: Lihle Nene

Lighting Designer: Josias mashiane

Sound Designer: Billy Maboja

Costume Designer: Nthabiseng Makone

Set Designer: Noluthando Lobese

Stage Manager: Tshepo Matlala

For State Theatre:

Senior Producer: Thabiso Qwabe



Litambwa – Mannie Manim Theatre

Season: 19 June 2022

Cast: Sanelisiwe Yekani, Siyabonga Mdubeki, Vuyelwa Maluleke, Mathews Rantsoma, Thuto Gaasenwe and Sami Maseko

Writers: Sanelisiwe Yekani, Siyabonga Mdubeki, Kailin Pillay, Vuyelwa Maluleke, Chariklia Martals, Dunisani Makamu and Ricky Ncukana

Director: Luthando Mngomezulu

Lighting Designer: Nomvula Molepo

Stage Manager: Ali Madiga

Borderline - John Kani Theatre

Season: 03 June – 03 July 2022

Cast: Antony Coleman, Paul Slabolepszy and Lerato Mvelase

Writer: Paul Slabolepszy

Director: Maralin Vanrenen

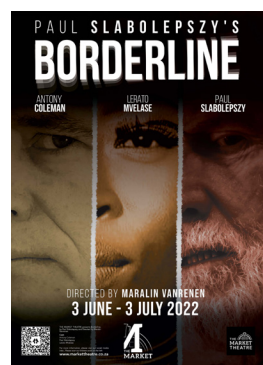
Lighting Designer: Simon King

Costume Designer: Nthabiseng Makone

Set & Props Designer: Karabo Mtshali

Stage Manager: Lebeisa Molapo

Stage Manager Interns: Sanelisiwe Gumede



I am A Woman - Mannie Manim Theatre

Season: 19 July - 14 August 2022

Cast: Nqobile Sipamla

Writer: Nthikeng Mohlele

Director & Dramaturgy: Palesa Mazamisa

Lighting Designer: Simon King

Set & Props Designer: Karabo Mtshali

Costume Designer: Nthabiseng Makone

Stage Manager: Siphesihle Fakude

Sound Designer: Vangile Z Mpumlwana

AV Designer: Luzuko Ntshidi



Jazzy July: Marcus Wyatt – John Kani Theatre

Season: 8 - 9 July 2022

Band: Tutu Puoane, Ewoout Pierreue, Mabeleng Moholo and Gavan Eckhart

Director/Band Leader/Curator: Marcus Wyatt

Lighting Designer: Nomvula Molapo

Stage Manager: Ali Madiga

Sound Engineer: Kholofelo Sewela

Stage Manager Intern: Irvin Taylor



Jazzy July: Carlo Mombelli's – John Kani Theatre

Season: 15 - 16 July 2022

Performer, Composer/ Electric Bass/ Lead: Carlo Mombelli

Band: Sisonke Xonto, Susan Mouton and Kyle Shepherd

Lighting Designer: Nomvula Molapo

Stage Manager: Ali Madiga

Sound Engineer: Kholofelo Sewela

Stage Manager Intern: Irvin Taylor

Jazzy July: Billy Monama - John Kani Theatre

Season: 22 - 23 July 2022

Band: Siphwe Shiburi (drummer), Wandile Molefe (piano), Thami Mahlangu (saxophones), Thembinkosi Mavimbela (bass)

Director/Band Leader/Curator: Billy Monama

Videographer: Matthew Marinus

Lighting Designer: Nomvula Molapo

Stage Manager: Ali Madiga

Sound Engineer: Kholofelo Sewela

Stage Manager Intern: Irvin Taylor

Jazzy July: Sydney Sibusiso Mavunda - John Kani Theatre

Season: 29 - 30 July 2022

Band: Tutu Puoane, Ewoout Pierreue, Mabeleng Moholo and Gavan Eckhart

Director/Band Leader/Curator: Marcus Wyatt

Lighting Designer: Nomvula Molapo

Stage Manager: Ali Madiga

Sound Engineer: Kholofelo Sewela

Stage Manager Intern: Irvin Taylor

Ruined – John Kani Theatre

Season: 09 August – 04 September 2022

Cast: Hlengiwe Lushaba Madlala, Molefi Monaise, Thapelo Sebogodi, Anele Situlweni, Edward Nkhumishe, Sami Maseko, Fulu Mugovhani, Shoki Mmola and Vaughn Callaway Lucas

Write: Lynn Nottage

Director: Clive Mathibe

Lighting Designer: Hlomohang Mothetho

Set & Props Designer: Karabo Legoabe

Music Director& Sound Designer: Banda Banda

Costume Designer: Motshidisi Manyaneng

Stage Manager: Lebeisa Molapo

Stage Manager Intern: Irvin Taylor

The Parrot Woman – Mannie Manim Theatre

Season: 26 August – 25 September 2022

Cast: Gontse Ntshengang and Andre Lotter

Writer & Director: Charles J. Fourie

Lighting Designer: Wesley France

Movement Coach: Movement Coach

Set & Costume Designer: Jade Bowers

Sound Operator: KG Rakopa

Stage Manager: Ali Madiga



Ditshomo Final Pitch Presentation - John Kani Theatre

Season: 08 October 2022

Cast: Gontse Ntshegang, Hamilton Gcinazwe, Warren Masemola and Shoki Mmola

Writing & directing Facilitator: Palesa Mazamisa

Directing Facilitator: Themba Mkhoma and Diamond Mokoape

Set & Props Design Facilitator: Karabo Mtshali

Costumes Design Facilitator: Nthabiseng Makone

Lighting Design Facilitator: Hlomohang Mothetho

Sound Design Facilitator: Vangile Z Mpumlwana

The Lesson – Mannie Manim Theatre

Season: 09 October – 30 October 2022

Cast: Graham Hopkins, Fiona Ramsay and Lihle Ngubo

Writer & Director: Greg Homann

Assistant Director: Nana Poee

Lighting Designer: Nomvula Molepo

Sound Designer: Vangile Z. Mpumlwana

Set Designer: Wilhelm Disbergen

Costume Designer: Onthatile Matshidiso

Stage Manager: Bongani Motsepe



ASKARI – John Kani Theatre

Season: 20 October – 23 October 2022

Cast: Wilf Mahne, Monica Muller, Abongile Matjutju, Soyiso Ndaba, Kagiso Matlala, Nhlakanipho Mkongi, Tebogo Tladi, Boipelo Mokaila, Tina Mogotsi, Sibonelo Mchunu and Thabiso Mfusi

Band: Khensani Mdaka, Gopolang Modungwa, Katlego Mokoena, Cromwell Modungwa, Reneilwe Mashigo and George Phale

Director, Scriptwriter & Costume Designer: Sello A Maseko

Choreographer, Musical Director & Co-writer: Mduduzi Nhlapo

Production Manager: Lesego Medupe

Set Designer: Sinenhlanhla Zwane

Stage Manager & Costume Coordinator: Luzuko Sotshononda

Stage Manager: Ali Madiga



House of Pink Volume 2 - John Kani Theatre

Season: 27 – 30 October 2022

Cast: Lebohang Toko, Shenay O'Brien, Chris Williams also known as Kittana's, Khomotso Shadung as Ms. Phoenix, Mahlatse Kgoale also known as Foxy, Abongile Mposula also known as Beverly Pills, Sabelo Maphumulo, Steven Mokone, Vusumuzi Majola and Kyle Grant

Director: Lebohang Toko

Music Director: Seneliso Dladla

Choreographer: Lesego van Niekerk

Lighting Designer: Hlomohang Mothetho

Set Designer: Hailey Kingston

Costume Designer: Nthabiseng Makone

Stage Manager: Lebeisa Molapo

Stage Manager Intern: Irvin Taylor

Sound Technician: Ratanang Lekgau



Production manager & Red Carpet producer: Sive Nkukwana

14th Annual Feather Awards – John Kani Theatre

Season: 11 November 2022

Producer: Thami Kotlolo

Events Producer: Sunshine Shibambo

Production Assistant: Sibabalwe Madikizela

Events Coordinator: Meredith Jones

Branding: Zwelakhe Boo – Uju

Accelerit Wifi Team: Banele

Lighting Designer: KG

Trussing & Technical Supplier: Lebo Malaka

Guestlist, PR & Media Management: Melanie Ramjee

Director: Clive Mathibe

TV Production Team: Joe Correa

Production Manager & Red Carpet Producer: Sive

Jameson: Moscow

Sullied

Season: 24 November - 11 December 2022

Cast: Sandile Mkhize, Fezeka Shandu and Nolwazi Ngcobo

Choreographer / Performer: Kristi-Leigh Gresse

Producer & Director: Matjamela Motloutung

Lighting Designer: Hlomohang Mothetho

Stage Manager: Lebeisa Molapo

Stage Manager Intern:

Sound Technician: KG Rakopa



Live At The Market – John Kani Theatre/ Precinct

Season: Weekend 1: 09 – 11 December 2022, Sunday (Pan African Experience)

Weekend 2: 16 - 17 December 2022, Sunday (Amapiano Experience)

Artists: DJ Wena Wedwa, Maria McCloy, Ms. Jones, Malome Vector, Makhafula Vilakazi, The Brother Moves On, Muntu Vilakazi, Femi Koya, Lady Du Live, Sun-EL Musician Live, DJ Roto and Ms. Party

Sound Technicians: Madodawethu Ndulielisa, Phiwokuhle Cele and Neffot Pholo Rakgoale

Lighting Technician: Rendani Gelebe

Stage Manager: Ali Madiga

Stage Manager Interns: Irvin Taylor and Sanelisiwe Gumede

The Oratorio Of A Forgotten Youth – John Kani Theatre

Season: 28 January 2023 - 29 January 2023

Sand Artist: Tawanda Mu Afrika

Band: Mandla Mlangeni (trumpet) Mark Fransman (piano) Dalisu Ndlazi (bass)

Siphiwe Shiburi (drums)

Vivacious Sounds Chorus: Revival Xaba, Happiness Siyoko, Busisiwe Shongwe,

Gugu Kubheka, Tumelo Mahoa, Banele Khanya and Mthokozisi Sibisi.

Libretto: Lesego Rampolokeng

Resonance String Quartet: Kabelo Mothlomi (violin), Kabelo Monnathebe (violin),

Tiisetso Mashishi (viola) and Daliwonga Tshangela (cello)

Amandla Freedom Ensemble: Ofentse Sebula (tenor sax), Michael Nkuna (trumpet),

Kgethi Nkotsi (trombone), Thando Mnisi and Banele Khanya (percussion)

Producer & Music Composer: Mandla Mlangeni

Music Director and Choir Master: Yonela Mnana

Lighting Designer: Nomvula Molepo

Sound Engineer: Gavan Elkhart

Stage Manager: Lebeisa Molapo



Tien Duisend Ton – Mannie Manim Theatre

Season: 19 January - 05 February 2022

Cast: Cintaine Schuttte & Albert Pretorius

Writer: Duncan Macmillan Translated by Nico Scheepers

Director: Director Nico Scheepers

Producer: Carel Nel

Set Designer/ Costume Designer/ Lighting Designer: Nico Scheepers

Stage Manager: Ali Madiga

Stage Manager Intern: Thembisile Baai



BY ANY MEANS NECESSARY ... I WRITE WHAT I LIKE - John Kani Theatre

Season: Tuesday, 28th February 2023

Cast: Batsile Ramasodi and Nyaniso Dzedze

Script Conceptualization: Lesedi Job

Writer & Director: Clive Mathibe

Lighting Designer: Nomvula Molepo

AV Designer: Botshelo Mondli

Stage Manager: Ali Madiga

A GATHERING IN A BETTER WORLD – Mannie Manim Theatre/ Precinct/Foyers

Season: 01 March 2023 – Sunday, 05 March 2023

Curator: Calvin Ratladi

Associate Curator: Nadine Mckenzie

Creative Director & Stage Manager: Wilhelm Disbergen

Videography and Photography – Trialbymedia: Nqobile Hlekwayo

Stage Manager MTF: Lebeisa Molapo



St. Patrick's Day Event By The Irish Embassy – John Kani Theatre

Season: 16 March 2023

Cast - Act Without Words I: Billy Langa

Percussionist - Act Without Words: Micca Manganye

Soloist: Hlumelo Siyavuya Ledwaba

Pianist: Andrew Duncan

Director - Act Without Words I: Roberto Pombo

Set Designer - Act Without Words I: Denis Hutchinson

Photographers:

Lungelo Mbulwana, Suzy Bernstein, Ngoma Mphahlele, Brett Rubin and Nardus Engelbrecht



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Andiswa Vikilahle (Chairperson)
Andre le Roux

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Nkosazana Mosala (Chairperson)
Lesedi Moche
Monwabisi Grootboom
Andiswa Vikilahle
Phil Molefe
Dali Tambo (resigned from Committee)

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Mr. Sershan Naidoo

Andre le Roux
Phyllis Kolz
Kaiser Nyatsumba
Nalini Maharaj

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2. PA to CEO	Portia Muvirimi
3. Stakeholder Relationship Manager	Penny Morris
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6. Snr Publicist	Basetsana Huma
7. Marketing Intern*	Anthony Ezeoke
8. Audience Development	Ziyanda Sondlo
9. Social Media Intern*	Ziyanda Sondlo
10. Digital Communications Officer	Thato Kobile
11. Graphic Designer	Daliwonga Gaga
12. Graphic Designer Intern*	Samkele Letese
13. HR intern*	Zinhle Mngadi
14. IT Manager	Isaac Rantsieng
15. Web Developer IT	Sandile Phakathi
16. Driver /Messenger	Joseph Molokoane

FINANCE

17. Chief Financial Officer	Mlungisi Mkhayiphe
18. Accountant	Fazel Mayet
19. Accounting Clerk	Seipati Ncube
20. SCM Administrator	Vickey Pienaar
21. SCM Intern*	Andani Mathada
22. Finance Clerk Assistant	Sonia Teme

TECHNICAL & PRODUCING

23. Artistic Director	Greg Homann
24. Producer	Zodwa Shongwe
25. Assistant Producer	Phodiso Matloga
26. Senior Stage Manager	Motlalepule Makhate
27. Stage manager intern*	Thembsile Baai
28. Head of Technical & Stage Services	Nomvula Molepo
29. Stage Manager Intern*	Mduduzi Kubheka
30. Lighting Intern*	Zibele Sinxi
31. Stage Manager	Lebeisa Molapo
32. Technical Crew	Floyd Dlamini
33. Sound Technician	Ratanang Leggau
34. Sound Technician Intern*	Siyabonga Sibeko
35. Technical Crew	Paulos Modisagae
36. Project Coordinator	Sipho Mwale
37. Producing Admin Intern*	Theano Shubane
38. Senior Producing Administrator	Nomsa Nsibande
39. Stage Services& Production Administrator	Rebecca Letwaba
40. Laundry, Wardrobe Assistant & Store Manager	Dimakatso Maega

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41. Project Officer
42. Head of The Lab
43. Venue Technician
44. Venue Technician Intern*
45. MTL Administrator & KWASHA Theatre Manager*
46. Education Coordinator
47. Education Coordinator

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48. Head: MPW
49. Manager: Programmers And Projects
50. Manager: Training and Public Engagement Programming
51. Coordinator: Courses and Training Long Course
52. Officer: Resources
53. Administrator
54. Short Courses Assistant*
55. Manager Curriculum, Teaching and Training*
56. Special Projects Coordinator*
57. Long Courses Assistant*
58. Coordinator: Courses & Training- Short courses*
59. Projects Assistant*
60. General Admin Intern*
61. Archives and Research Intern*
62. Library Intern*
63. Projects assistant*
64. Media Intern*
65. Research and Archives*

THEATRE COMPLEX

66. Facilities Officer, Operations and Housekeeping
67. FOH Manager
68. Information Officer
69. Box Office Administrator
70. FOH Assistant Manager
71. FOH Assistant Manager
72. Receptionist
73. Maintenance
74. Maintenance
75. Handy Man
76. Maintenance Intern*

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77. Head of Windybrow
79. Administrative Assistant
80. Programmes Officer

Thandeka Nheke
-
Sibusiso Ndumdom
Zamantimande Shongwe
Rudy Motseatsea

Roberto Pombo
Nompumelelo Mtshali

Bongani Mahlangu
Khona Dlamini
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Thabang Kekana

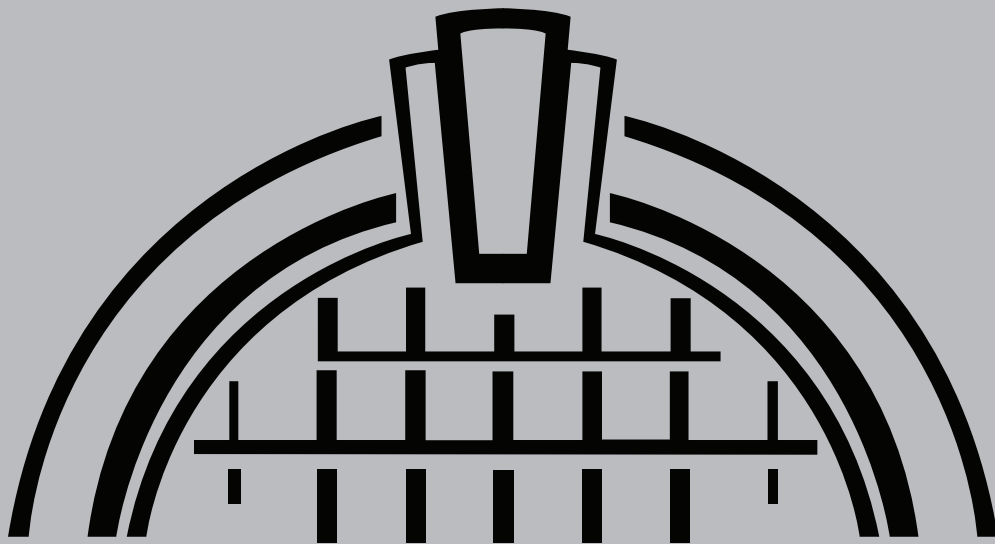
Gerard Bester
Nthabiseng Kodisang
Zintle Radebe

* fixed term contracts

NOTES



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**THE MARKET THEATRE FOUNDATION
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