THE MARKET THEATRE FOUNDATION

ANNUAL REPORT

2024/25

THE MARKET THEATRE

THE MARKET THEATRE LABORATORY

THE MARKET PHOTO WORKSHOP

THE WINDYBROW ARTS CENTRE


CALL US CRAZY
WRITTEN & DIRECTED BY JOSIAS DOS MOLEELE
"BLUE COLLAR COMEDY FOR ALL COLLARS"
STOP
MAN AGER
KHUTJO GREEN
MOMO MATSUNYANE
MOKO MABOYA
THE MARKET THEATRE
27 NOVEMBER - 15 DECEMBER 2024


ThE KiNG of BRoKEN ThiNGs
The Market Theatre
5 - 23 June


LALA NGENXEBA
OF LOVE AND REVOLUTION
13 NOV - 08 DEC 2024
THE MARKET THEATRE


THE CRY OF WINNIE MANDELA
THE MARKET THEATRE


COAL YARD
DIRECTED BY PRINCE LAMLA
10 OCT - 27 OCT 2024
THE MARKET THEATRE


THE MARKET THEATRE LABORATORY PRESENTS
DLALA WENA:
SATURDAY SHOWCASES
SAT 14 DEC 2024
MARKET SQUARE


PRAYERS
25 SEP - 06 OCT 2024
THE MARKET THEATRE


ZWAKALA FESTIVAL 2024
18 - 20 OCT 2024


LAAITIE METTIE BISCUITS
03 - 27 OCTOBER 2024
THE MARKET THEATRE


THE MARKET THEATRE LABORATORY PRESENTS
MEHLALA
DIRECTED BY BILLY LANGA
20 JUNE
21 JUNE
22 JUNE
23 JUNE
20:00
16:00
14:00
14:00
GLENNIE HALL


BROTHERS
NUMBER ONE
AND A WEEKEND SPECIAL
A NEW SOUTH AFRICAN POLITICAL PLAY
BY RICHARD CALLAND
DIRECTED BY GREG HOMANN
20 APRIL - 19 MAY 2024
THE MARKET THEATRE


IMAGINARY LINES
HILLBROW!
LET'S DLALA!
STREET PARADE
25 MAY 2024
WINDYBROW ARTS CENTRE


THE UNLIKELY SECRET AGENT
16 MAY - 2 JUNE 2024
THE MARKET THEATRE


THE UGLY NOONOO
WRITTEN & PERFORMED BY
ANDREW BUCKLAND
DIRECTED BY
JANET BUCKLAND
15 AUG - 01 SEP 2024
THE MARKET THEATRE


The Market Theatre Foundation en Drama Drama bied aan
ELZABÉ ZIETSMAN
MUSIEK
TONY BENTEL
TEKS
JOHANN SLABBERT
KKNK Kanna 2024
Beste aanbieding:
Musiek
Intelligent,
snaaks,
bemoedigend.
- Netwerk24
4 Panado's
en 'n Chardonnay
24, 31 Okt & 7, 14 Nov
Gramadoelas @ The Market Theatre


FATHER
&
I
27TH NOV - 01ST DEC
THE MARKET THEATRE

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PART A

THE MARKET THEATRE FOUNDATION

LIST OF ACRONYMS

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

ISBN NUMBER

ISBN NUMBER	978-1-83491-161-8

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
TELEPHONE NUMBER:	(011) 832 1641
EMAIL ADDRESS:	info@markettheatre.co.za
WEBSITE :	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

SUBMISSION OF THE ANNUAL REPORT TO THE EXECUTIVE AUTHORITY

In accordance with the provisions of the Public Finance and Management Act, 1999 (Act 1 of 1999), we have pleasure in submitting for presentation to Parliament this report of the activities of MTF for the financial year ended 31 March 2025.

APPLICABLE ACTS

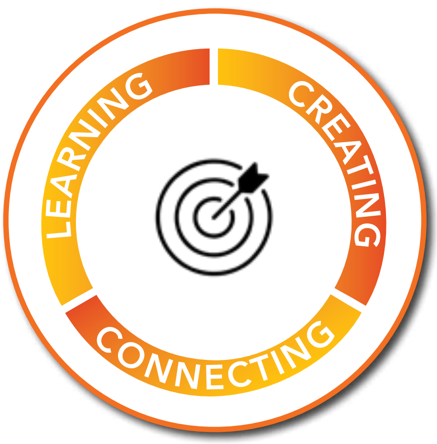
This report is submitted in compliance with the Constitution of the Republic of South Africa, 1996 (Act 108 of 1996), the Public Finance and Management Act, 1999 (Act 1 of 1999 as amended by Act 29 of 1999), Treasury Regulations, 2001, amongst other applicable acts and regulations.

VISION

To collaboratively create – with its stakeholders – an authentic South African art and culture experience to broaden its impact and accessibility.

MISSION

To realise our vision, our mission is to ensure the long-term future of the MTF through:



LEARNING
We aim to educate, inspire and promote an art-conscious society while uncovering talented emerging artists

CREATING
We strive to create a space that fosters shared ownership and co-creation among artists, audience and staff

CONNECTING
We provide platforms that enable artists and creatives to share their work with communities and audiences, both locally and globally.

VALUES

AUTONOMY, INDEPENDENCE AND FREEDOM OF EXPRESSION

Promotes an agile environment where individuals are empowered to make independent decisions, express their creativity and ideas freely, and operate without undue external influence

INTEGRITY AND TRANSPARENCY

Emphasises honesty, ethical conduct and open communication in all actions and decisions building trust and accountability with internal and external stakeholders

INCLUSIVITY

A diverse and equitable environment where all individuals are valued, respected and given equal opportunities to contribute and succeed.

SERVICE EXCELLENCE

Consistently delivering exceptional experiences that exceed customer and beneficiary expectations and foster lasting relationships through quality, responsiveness and continuous improvement

RESPECT

Promotes a supporting environment, where difference is valued, listened to and treated with dignity, while fostering collaboration and trust

ACCOUNTABILITY

Emphasises personal and collective responsibility and ownership of actions and decisions, ensuring transparency and integrity in achieving the company's goals

CHAIRPERSON'S FOREWORD

> *This Annual Report captures the Foundation's performance and achievements during the 2024/25 financial year — a period shaped by both creative resilience and operational challenges..*
>
> — MS. KHANYA SITHEBE
> *Chairperson of Council*

MARKET THEATRE FOUNDATION ANNUAL REPORT 2024/25

It is with great honour that I present my first foreword as Chairperson of the Market Theatre Foundation.

This Annual Report captures the Foundation's performance and achievements during the 2024/25 financial year — a period shaped by both creative resilience and operational challenges. Although my appointment postdates much of the reporting period, I wish to acknowledge and commend the outgoing Chairperson and the entire Council for their steadfast leadership during this pivotal year. Under their guidance, the Foundation continued to uphold its mandate to be a beacon for artistic excellence, social dialogue, and cultural reflection.

REFLECTIONS ON ORGANISATIONAL PERFORMANCE

During the year under review, the Foundation achieved a significant milestone: receiving a clean audit for the first time in over a decade. This reflects the culmination of years of work to rebuild governance, financial controls, and performance systems — all while maintaining its commitment to artistic innovation and transformation. This achievement, led by CEO Tshiamo Mokgadi and CFO Mbali Buthelezi, is a testament to the resilience and professionalism of the management team and staff. Despite fiscal constraints, instability in key posts such as fundraising, and broader economic headwinds, the Foundation delivered on the majority of its performance targets. It also made visible progress in nurturing a more cohesive internal culture and strengthening delivery across its core business units.

STRATEGIC DIRECTION / FUTURE OUTLOOK

As the Foundation transitions into a new five-year strategic cycle and prepares to commemorate its 50th anniversary in 2026, we are entering a period of reflection, repositioning, and renewal. The new Council is committed to building on the gains of the past while reimagining the role of the Foundation in a rapidly shifting social and cultural landscape. Our strategic priorities will include deepening impact, broadening access, enhancing financial sustainability, and preserving our legacy. We look forward to engaging widely with stakeholders as we chart the Foundation's future course and reaffirm its role as a national cultural institution of excellence.

MS. KHANYA SITHEBE
CHAIRPERSON OF COUNCIL
The Market Theatre Foundation

CEO'S REPORT

> *"The Market Theatre Foundation continues to be a vital space for creativity, critical dialogue, and social change, and I am proud to have played a part in its story.*
>
> **— TSHIAMO MOKGADI**
> *Chief Executive Officer*

REFLECTIONS AT THE END OF A STRATEGIC CYCLE

The 2024/25 financial year marked the conclusion of the national five-year strategic planning cycle, a significant milestone for both the government and the Market Theatre Foundation as it prepares for its 50th anniversary and a new chapter in its institutional journey.

It is with immense pride that I highlight one of our most significant achievements this year: the Foundation received a **clean audit**, the first in over a decade. This accomplishment is a testament to years of dedicated efforts to restore good governance, improve financial discipline, and foster a culture of accountability within the organisation. It was made possible by our team's hard work and the strong leadership of our Chief Financial Officer, **Mbali Buthelezi**, who is the first Black woman to hold this position in the Foundation's 49-year history. Her steady guidance and unwavering focus helped navigate us through a financially demanding and compliance-intensive environment.

Achieving our goals during a year marked by ongoing economic pressures and limitations in fundraising was no small feat. Although we were unable to secure the additional resources we had hoped for, the organisation remained committed to fulfilling its mandate with creativity, determination and integrity. Gaining collective support for necessary reforms across the organisation required significant time and effort, but ultimately it helped us establish stronger foundations for the future. Relationships among staff members have also begun to stabilise, with a renewed sense of shared purpose becoming increasingly apparent across teams.

As this report indicates, the Market Theatre Foundation met the majority of its performance targets despite challenging circumstances. Much of this success is due to the oversight and support of the previous Council, whose term ended on 31 March 2025. They guided the organisation through this final year of the planning cycle. The new Council, which was appointed on 1 April, begins its work at a time of both transition and opportunity.

This year also represents a moment of reflection for me personally as I approach the end of my tenure. While plans for the future will unfold in due course, I feel deeply fulfilled by what we have achieved together over the past five years. This includes the organisation's recovery from the COVID-19 pandemic, the re-centring of our artistic and heritage mission, and the steady reinforcement of our governance and internal systems.

As we look forward to the Foundation's 50th anniversary and the beginning of a new strategic cycle, I remain confident in the resilience of the institution and the people who carry its work forward. The Market Theatre Foundation continues to be a vital space for creativity, critical dialogue, and social change, and I am proud to have played a part in its story.

TSHIAMO MOKGADI
CHIEF EXECUTIVE OFFICER
The Market Theatre Foundation

ARTISTIC DIRECTOR'S REPORT

> *The Market Theatre Foundation is a living ecosystem of cultural energy, one that continues to shape the stories we tell, the artists we support, and the futures we imagine.*
>
> — **GREG HOMANN**
> *Artistic Director*

THE MARKET THEATRE FOUNDATION

As South Africa commemorated *30 Years of Democracy*, we reflected and reignited our creative mission. Our programming honoured the past and responded to the present. Across our galleries, theatres, studios, and community-centred spaces, the Market Theatre Foundation engaged audiences, participants, students, and artists of all ages through productions, exhibitions, workshops, festivals, and international collaborations, showcasing the transformative power of the arts to educate, provoke, and entertain.

This was a year that affirmed our Foundation's unique structure: four creative hubs dedicated to impacting lives throughout the city, and beyond. Whether through productions, the intensive training at the Market Theatre Laboratory, the visual storytelling nurtured at the Market Photo Workshop, or the transformative youth engagement at the Windybrow Arts Centre, the Foundation extended its impact across generations and geographies.

The Market Theatre Laboratory continued to serve as a vital training and incubation space for South Africa's emerging performance-makers. Through its flagship two-year course, the Lab invested in skills development and produced bold new works that reflected the concerns and experiences of a younger generation. Productions at the Ramolao Makhene Theatre challenged mainstream programming and explored identity, memory, and power through a contemporary perspective. Our international partnerships with institutions in Sweden, Germany, and the Netherlands provided students with opportunities to engage with global peers and methodologies, solidifying the Lab's role as both a local incubator and an international exchange hub.

The Market Photo Workshop (MPW) deepened its impact as a center for photographic excellence, visual activism, and public engagement. With students enrolled in Foundation and Intermediate courses, and visitors attending public exhibitions, MPW is a cultural cornerstone in Johannesburg's visual arts landscape. Exhibitions such as *Ecologies of Memory, Living Inside: Six Voices from Inside, and Beyond the Frame: LGBTIQ+ Perspectives* explored issues related to gender, belonging, incarceration, and post-colonial memory. These exhibitions were accompanied by panel discussions, walkabouts, and critique sessions that encouraged dialogue and participatory learning.

MPW's public role extended through mentorship and incubation initiatives, and connecting with the Foundation's other units. Image-makers collaborated on productions at The Lab and documented Windybrow's community events. This shared practice created a feedback loop between the temporal power of live performance and the enduring imprint of the visual archive - enhancing the Foundation's ability to tell stories in layered, interdisciplinary ways. Our international partnerships, including those with The Photographers Gallery (UK), the Centre for the Study of Violence and Reconciliation, and the Africa2020 programme, broadened the reach of the Photo Workshop and affirmed its global significance.

The Windybrow Arts Centre in Hillbrow remains a vital space for young creativity, access, and social impact. Through its four interlinked programmes - Arts, Literacy, Kwasha!, and Future Journeys - Windybrow engaged hundreds of young people, providing training, inspiration, and essential life skills. Whether through performances, community engagement moments, or reading programmes, WAC empowered participants to explore and express their own stories on their own terms.

Highlights of the year included the success of *Nyikayeropa – The Land of Blood*, which reached the FEDA finals, and the international tour of *The Visitors* to Berlin - demonstrating how grassroots stories can resonate across borders. The *Notebook* writing project and *The Butterfly Soul Project* equipped participants with tools to navigate identity, grief, and transformation through artistic practice. These initiatives echoed many of the thematic threads seen at the Photo Workshop, The Market Theatre, and The Lab, reflecting a shared focus across the Foundation on healing, memory, and self-expression.

The Pan-African Reading Room remained a cornerstone of Windybrow's literacy programme, providing a safe and stimulating environment with daily reading sessions, author talks, and literary events. Support from partners such as MES, ASSITEJ, and the D.A.R.E. Foundation ensured a comprehensive model that included menstrual health education, food relief, and psychosocial care, establishing the arts as a catalyst for dignity, not just creativity.

The Market Theatre's newly established Play Development Programme and Associate Playwrights Programme created a much-needed pipeline for the nurturing of new work. The Theatre also played a crucial role in shaping the Foundation's broader thematic direction. Its *30 Years of Democracy* season featured productions like The *Cry of Winnie Mandela*, *The Brothers*, *Number One and a Weekend Special*, and *The Unlikely Secret Agent*. Furthermore, it commissioned a new work acknowledging the centenary year and legacy of Robert Sobukwe with *Lala Ngenxeba/Of Love and Revolution*. In celebrating and critically reflecting on 30 Years of Democracy, we have deepened our commitment to the values that resonate across our stages, exhibitions, and classrooms.

The Zwakala Festival once again served as a key event, bridging grassroots expression with mainstage visibility through the revival of *Coal Yard*, the staging of *Prayers*, and the 31st iteration of the Festival running from September to October.

The Market Theatre exceeded engagement targets, and grew partnerships that led to increased capacity and national tours. We engaged over 60,000 audience members, supported hundreds of artists, and expanded our footprint nationally and internationally. Crucially, we achieved this by nurturing a continuum of creativity - starting from the first book read aloud in Hillbrow to the seasoned directors staging bold contemporary work at The Market Theatre.

By prioritising education, investing in grassroots voices, and building cross-sector partnerships, the Market Theatre Foundation continues to shape a future for South African arts that is equitable, resonant, and boldly imaginative.

This year has demonstrated the Market Theatre Foundation's commitment to greater cohesion across its units, while extending its creative and community-responsiveness. As we look towards our 50th anniversary in 2026, we do so with a deep belief in the power of collective creativity. The Market Theatre Foundation is a living ecosystem of cultural energy, that continues to shape the stories we tell, the artists we support, and the futures we imagine.

GREG HOMANN
ARTISTIC DIRECTOR
The Market Theatre Foundation

FUNDERS FOR 2024/25

FUNDERS OF THE MTF DURING 2024/25:

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
French Institute
Goethe Institute
Laboratory for Actor Training Experimental Theatre Company
Lucha Lunako
National Institute for the Humanities & Social Sciences
Netherlands Embassy
Open Society Foundation for South Africa
Open Society Foundations New York
Oxfam Novib
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
D'haus - Düsseldorfer Schauspielhaus
Oppenheimer Memorial Trust
DG Capital
Rotary, Weinheim, Germany
Tesson Trust
British High Commission
National Heritage Council
City of Joburg Arts and Culture

STATEMENT OF RESPONSIBILITY AND CONFIRMATION OF ACCURACY FOR THE ANNUAL REPORT

To the best of our knowledge and belief, we confirm the following:

All information and amounts disclosed in the annual report are 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 issued by the National Treasury.

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

The accounting authority is responsible for the preparation of the annual financial statements and for the judgments made in this information.

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

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

In our opinion, the annual report fairly reflects the operations, performance information, human resources information and financial affairs of the entity for the financial year ended 31 March 2024.

Yours Faithfully,

MS TSHIAMO MOKGADI
CHIEF EXECUTIVE OFFICER
31 JULY 2025

MS KHANYA SITHEBE
CHAIRPERSON OF COUNCIL
31 JULY 2025

ORGANISATIONAL STRUCTURE

COUNCIL

CEO
Tshiamo Mokgadi

AD
Greg Homann

CFO
Mbali Buthelezi

COO
Lekgetho Makola

PRODUCER
Zodwa Shongwe

ACCOUNTANT
Fazel Mayet

IT MANAGER
Isaac Rantsieng

HOD TECHNICAL & STAGE SERVICE
Nomvula Molepo

FUNDRAISERS
Mpho Seipubi
Juliana Thornton

HOD MARKET PHOTO WORKSHOP
Bandile Gumbi

HOD BRAND & COMMUNICATIONS
Lusanda Zokufa

HOD WINDYBROW ARTS CENTRE
Gerard Bester

HR GENERALIST
Refiloe Chesane

HOD MARKET THEATRE LABORATORY
Cherae Halley

SENIOR MANAGER FOOH
Thuli Hlaneke

HIGHLIGHTS

The Cry of Winnie Mandela

After a highly successful premiere in 2024, which was extended twice, this poignant adaptation of Njabulo Ndebele's much-loved novel toured to The Baxter Theatre Centre in 2025 and returned to The Market by popular demand. Adapted by Alex Burger and directed by MoMo Matsunyane, the play explored themes of resilience, history, and womanhood with stirring emotional dept.

The Brothers, Number One and a Weekend Special

This hard-hitting new play unpacked the political power dynamics of South Africa, the influence of PR firm Bell Pottinger, and the rise of State Capture. It premiered on the eve of the country's 30th anniversary of democracy, providing audiences with a searing narrative that reflected on recent history and interrogated the forces that shape public opinion and political legacy.

A New African String Theory

Originally a one-night concert, this collaboration between Derik Gripper and Malian kora player, Ballaké Sissoko, expanded into three sold-out performances. Hailed by the artists as a career highlight, the event celebrated musical excellence and cross-cultural dialogue, earning acclaim as one of the most memorable stops on their national and international tours

The King of Broken Things

Presented during Youth Month, this heartwarming solo production captivated audiences with its story of loss, longing, and youthful wisdom. It offered a magical exploration of empathy, imagination, and healing. The production went on to win Naledi Awards for Best Solo Performance and Best Lighting.

The Ugly Noo Noo

Andrew Buckland returned to his iconic role in a classic of South African physical theatre that was first presented 36 years ago. The play achieved an impressive average attendance of over 70% as Buckland guided audiences through a hilarious and unsettling suburban tale featuring the Parktown Prawn, blending physical comedy with sharp social commentary.

Carnegie Youth Orchestra (NYO Jazz)

In a landmark moment, the Carnegie Youth Orchestra from New York performed on African soil for the first time at The Market Theatre. Their vibrant set included a new commissioned work by South African composer Sibusiso Mash Mashiloane, alongside big band classics by Duke Ellington, Thelonious Monk and Mary Lou Williams.

Laaitie Mettie Biscuits

Following its success at Aardklop, Christo Davids' *Laaitie Mettie Biscuits* captivated audiences at the Mannie Manim Theatre. This co-production with Momentum Beleggings Aardklop showcased The Market's dedication to fostering partnerships that enhance impact and broaden the variety of stories presented on its stages.

Coal Yard

The revival of *Coal Yard*, a QwaQwa-born community theatre production and a former Zwakala Theatre Festival winner, took centre stage in October. Its outstanding ensemble storytelling and authenticity continued The Market's commitment to promoting regional representation in the national arts landscape.

Cion: Requiem of Ravel's Bolero

Gregory Maqoma's acclaimed dance production returned for a limited run in November. With its stirring choreography and profound emotional resonance, *Cion* once again packed houses, reminding audiences of the lasting impact of Maqoma's artistry and his global reputation in contemporary dance.

Vier Panados en 'n Chardonay

Performed in the newly refurbished Gramadoelas Space, Elzabé Zietsman's daring cabaret sold out performances. Combining music, satire, and sharp political insights, the show underscored the potential of food-and-performance offerings to draw audiences to The Market's diverse programming.

Kaza Kamba Pan African Theatre Festival

The inaugural Kaza Kamba Festival, curated by Bobby Rodwell and Lesego Rampolokeng, gathered artists from across Southern Africa. Although attendance was modest, the festival sparked vital cross-border conversations and laid the groundwork for a more ambitious second edition in 2025.

A Good House

Cape Town-based playwright, Amy Jephta's sharp satire examined themes of neighbourliness and social conformity in a contemporary South African gated community. This production represented a significant international partnership with The Royal Court and Bristol Old Vic, in association with The Market Theatre. It premiered in London in January 2025 before moving to Bristol the following month.

'n Begin

Presented during the 'Month of Love', this Afrikaans two-hander - adapted from David Eldridge's original play, enthralled audiences with its delicate exploration of sex and love as one approach middle-age. Directed by Tinarie van Wyk-Loots, the production ran from late January to mid-February in collaboration with Woordfees and NATi.

HIGHLIGHTS

The Market Lab has reintroduced Saturday Showcases, by launching the reiteration of what is now known as *Dlala Wena Saturday Showcases*. These events provide theatre groups and independent theatre practitioners with a platform to showcase their work and receive feedback from a public audience.

Second year students showcased *Mehlala* on the Fringe Platform of the National Arts Festival in Makhanda. Directed by Lab Alumni and 2023 Standard Bank Young Artist Award (SBYA) winner for Theatre, Billy Langa, this production went on to receive a Bronze Standard Bank Ovation Award.

In partnership with the National Heritage Council (NHC), the Lab concluded Heritage Month at the MTF by hosting a week-long programme from 26 – 29 September 2024. This programme celebrated the histories of minoritised identities, aiming to inspire hope and promote action towards the protection and cultivation of projects that seek to unite, challenge and develop a sustainable democracy. As part of the celebrations, the Lab presented the next instalment of their Theatre Think Tank, titled *Sida! Hūb: Performing The Land*, curated by artist-researcher Pule kaJanolintji (Tūkx'aoseb). This also included a presentation of *Swartwater*, a theatre production by Nama Khoi Productions, a community theatre group based in the Northern Cape.

Partnerships with Lab Alumni included productions such as *The Tragedy of Samuel Omunye* by Siyambonga Mdubeki and Masai Sepuru, *U-X Onga Solveki* by Jack Moloi, *The Dark Night of the 31st* by Thabang Gabogope and *The Yes Let's Experimental Festival* by Tebogo Malapane and Philangezwi Nxumalo.

Additionally, the Market Lab partnered with several independent theatre productions, including *Unlearn-ing Still*, *Camdeboo*, *Ditoro* and *Kwa Mnyamandawo*, providing these new works with a venue to perform at the Ramolao Makhene Theatre.

1st Year Graduation

Afropocalypse

Student Work

Mehlala

Swartwater

Think Tank

HIGHLIGHTS

Reflections: On Black Girlhood, is an exhibition featuring the work of Haneem Christian, Motlhoki Nono and MPW alumni, Ruth Motau, Thenjiwe Niki Nkosi and Lebogang Tlhako. It draws inspiration from 'Sighting Black Girlhood', a hybrid course offered by universities In South Africa, United States and the Caribbean.

STORIES & COLLABORATIONS… showcased the Photo Incubator Edition 9 at the MPW, with support from the Department of Sports, Arts and Culture. Over the course of the year, ten emerging photographers were incubated for a year to develop their photography businesses.

Rhythms in Retrospect - A Visual Ode to South African Jazz, was an exhibition honouring Juneteenth. It showcased works of Ngoma KaMphahlele's Jazz Land Project, Peter McKenzie's contribution from the Botswana Cultural Resistance Conference in 1982 and the poem 'When Brown is Black' by South African political activist and Poet Laureate, Keorapetse Kgositsile.

A Series of Public Programmes in partnership with the World Press Photo Foundation, were conducted throughout 2024, taking place in April and June. These events focused on photojournalism and documentary photography.

The second volume of the ***Black Photo Libraries (BPL) publication*** is a research archive compilation centered on seminal South African photographers, specifically highlighting the life and work of Durban-born photographer Peter McKenzie. This volume builds on the goals of BPL Volume I, which explored hidden photographic archives.

OTHER HIGHLIGHTS:

- 54 Students
- 7 Exhibitions
- 9 Public Engagement programmes
- 106 Photographers and Curators showcased


THE MARKET
PHOTO

HIGHLIGHTS

Five participants from the WAC auditioned for the **Lab** and were accepted into the first year of the programme, thanks to funds raised for their tuition.

Alumni from Kwasha! Theatre Company received five nominations for the **Naledi Award**.

Sue-Anne Hamer, a volunteer counsellor, established a Dedicated **Play Therapy and Counselling Room** for private consultations,) where we now offer Mental Health Support from Monday to Thursday.

Participants in the Junior Arts Programme made their debut at **The Education Africa International Marimba & Steelpan Festival**.

Marimba Group

Windybrow Literacy and Homework Support Programme

Literacy and Numeracy Playground

Hey Hillbrow! Let's Dlala!

Father and I

Notebook of a Long Day's Journey into a Hillbrow Night at The Centre for the Less Good Idea

Atlas of Uncertainity workshop

PART B

PERFORMANCE REPORT

AUDITOR – GENERAL'S REPORT: PREDETERMINED OBJECTIVES

The Auditor General of South Africa (AGSA) currently performs the necessary audit procedures on the performance information to report on the usefulness and reliability of selected material performance indicators. The material findings against predetermined objectives are reported in the Annual Performance Report section of the Auditor's report

Refer to paragraph 10-15 in the Auditor General's report under the heading Report on the audit of the annual performance report published as Part F of the annual report.

OVERVIEW OF THE ENTITY'S PERFORMANCE

SITUATIONAL ANALYSIS

The Market Theatre Foundation (MTF) continues to fulfil its mandate in a dynamic and often challenging environment influenced by macroeconomic constraints, sector-specific funding pressures, and shifts in audience engagement trends. These factors directly affect the Foundation's ability to deliver on its mandate and achieve its intended impact.

The 2024/25 Annual Performance Plan (APP) was prepared by Executive Management and the Council, aligning closely with the MTF's Strategic Plan for 2020–2025. The performance information reported here is based on the indicators and targets set out in the approved APP and reflects the implementation of the Foundation's strategic outcomes.

STRATEGIC OUTCOMES

To pursue its vision, the MTF implemented various activities and targets in support of the following outcomes:

- **Outcome 1:** Institutional Management

  Outcome Statement: *Provide leadership and corporate support services grounded in good corporate governance.*

- **Outcome 2:** Public Engagement

  Outcome Statement: *Promote arts and culture in South Africa and mainstream its role in social development.*

- **Outcome 3:** Training and Development Services

  Outcome Statement: *Implement training and skills development programmes that foster a professional sector and contribute to a skilled workforce.*

- **Outcome 4:** Business Development

  Outcome Statement: *Sustain and grow stakeholder confidence in the Market Theatre Foundation.*

In the 2024/25 financial year, a total of 40 outcome indicators and targets were tracked across these four strategic outcomes.

PERFORMANCE DURING THE 2024/25 YEAR:

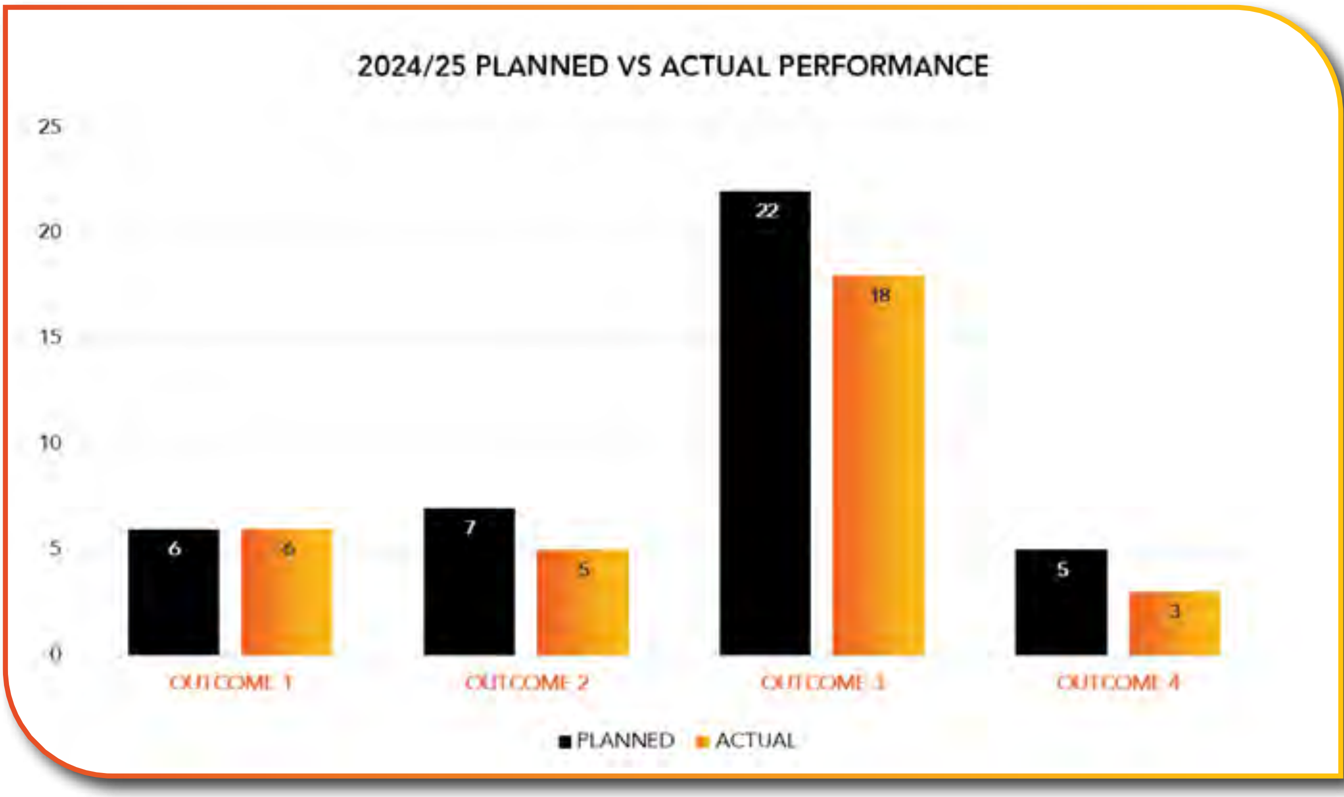
MTF achieved 80% of its performance targets (a decline from the 88% achievement rate in the prior year). The decrease was primarily attributed to:

- Ongoing funding downturns that affected the Foundation's ability to fully deliver on all planned programmes, especially those that required external donor support.
- Staff turnover in the Fundraising unit, which is critical for the Foundation's sustainability. The fundraiser position has proven difficult to fill due to the limited availability of fundraising expertise within the arts and culture sector in South Africa.

Despite these challenges, the organisation made significant progress in delivering its mandate, particularly in youth development, public programming, and building partnerships.

Out of the 40 planned indicators, 32 were achieved, while 8 were not.

2024/25 PLANNED VS ACTUAL PERFORMANCE:



DETAILED EXPLANATION OF UNACHIEVED TARGETS:

Output Indicator	Planned Target	Actual Performance	Reason for Non-Achievement	Corrective Measures
Number of exhibitions held	8	7	One of the planned exhibitions could not take place due to lack of funding.	The MTF continues its efforts to raise funds for projects that align with its mandate.
Number of visitors to public programmes	1 000	924	Two of the exhibitions that were hosted were private events intended for selected guests by the funders. As a result, the attendance numbers were limited compared to when we open events to the public	
Number of students completing the 1st-year Theatre course	20	19	One student dropped out despite support efforts	Continue early interventions and Mentorship Mechanisms
Number of audiences attending festivals	1,600	1,106	Insufficient marketing of the additional performances resulted in low attendance	Increase audience development efforts to boost the additional performances

Output Indicator	Planned Target	Actual Performance	Reason for Non-Achievement	Corrective Measures
Number of individuals enrolled in structured photography training initiatives mentioned above	84	54	The decrease in the number of structured training students for the year were due to: 1. Lack of bursaries for South African students 2. Limited access to visas for international students.	The Market Photo Workshop has embarked on an accreditation course for all courses. This is to ensure that South African students can access funding for their studies through both private and public bursars. Currently, the Foundation Course has been successfully accredited through the Media, Information and Communications Technologies (MICT) Sectoral Educational Training Authority (SETA). The MPW is awaiting updates from the MICT regarding the accreditation progress for the next level of training.
Number of mentorship and fellowship programmes completed	3	2	Limited funding allowed the department to conduct only two mentorships during in the year.	The Market Photo Workshop was unable to secure funding for the Gisele Wulfsohn Mentorship.
Number of funding proposals submitted to donors	50	28	We faced challenges in recruiting a competent candidate for the Fundraiser position. The appointed candidate resigned in the middle of financial year in Q2 with no performance success, and new appointments were only secured in Q4 due to a scarcity of this critical skill at the level of our salary offer. Our Fundraiser's contract of over 35 years came to an end in 2023.	A fundraiser has been appointed. The fundraiser function will be reviewed to align with the new grant making dynamics in the unstable global economic climate.
Amount of funding secured (excluding DSAC grant)	R14.5 mil	R8.6 mil	We faced challenges in recruiting a competent candidate for the Fundraiser position. The appointed candidate resigned in the middle of financial year in Q2 with no performance success, and new appointments were only secured in Q4 due to a scarcity of this critical skill at the level of our salary offer. Our Fundraiser's contract of over 35 years came to an end in 2023.	Implement long-term funding pipeline

Note: Some indicators, such as educational outcomes and festival audience turnout, are not entirely within the control of the MTF.

PROGRESS TOWARDS ACHIEVEMENT OF INSTITUTIONAL IMPACT AND OUTCOMES

Impact Statement: Increased awareness and knowledge of theatre through accessible, relevant, and sustainable theatres, thereby 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.The activities of all four business units align with this intended impact, as evidenced by our non-financial performance indicators, with most corresponding targets successfully met. The MTF identified the following focus areas which are aligned with our five-year strategic goal: continuing to innovate in the delivering and improvement of our programmes and projects; reviewing our structure and operations; developing an internal revenue generation strategy, and strengthening our reputation management.

FINANCIAL YEAR	ACTUAL PERFORMANCE AGAINST TARGETS
2020/21	95%
2021/22	83%
2022/23	97%
2023/24	88%
2024/25	80%
Average To Date	**88,6%**

Challenges Impacting Institutional Performance in Achieving Five-Year Targets.

Performance was significantly affected by the residual effects of COVID-19, which limited audience attendance, international collaboration, and live performance opportunities. Donor funding priorities have shifted toward health, education, and STEM fields, resulting in a decline in available funding for the arts. Corporates and foundations also experienced reduced earnings, leading to fewer sponsorships. On the public side, individuals had less disposable income to purchase tickets or enrol in fee-based programmes. These economic and societal changes have constrained both demand and income generation.

Corrective Measures for Potential Shortfalls in Achieving Five-Year Targets by 2024/25.

The Market Photo Workshop (MPW) was the only unit that fell short of some of its predetermined targets for reasons unrelated to COVID-19 or financial constraints. Management committed to conducting a comprehensive review of MPW's business model, including its course offerings and programme design. This strategic review is scheduled for completion by October 2025. The aim is to ensure better alignment with evolving market demands and the interests of emerging photographers. Early consultations and benchmarking have already commenced.

INSTITUTIONAL PROGRAMME PERFORMANCE INFORMATION

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 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
1.1 PROVIDE STRATEGIC DIRECTION AND LEADERSHIP TO THE MTF						
Compliance with regulatory reporting requirements	Reports submitted	Reports submitted	Reports submitted in line with DSAC schedule	Reports submitted	0	Achieved
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)	97% (2 vacancies)	90% (6 vacancies)	98,7% (1 vacancy)	+8%	Achieved A recruitment schedule was introduced which had timelines shortening the time the positions remained vacant for. Each position was successfully filled within a period of three months.
Number of skills programmes undertaken by staff	18	30	10	20	+10	Achieved With the centralisation of training of staff across the organisation in the HR office. HR embarked on an intentional campaign to encourage Managers and staff to take up training as part of their career growth.
1.2 PROVIDE CORPORATE SUPPORT SERVICES						
Achieve an Unqualified audit	Maintain	Maintain	Maintain	Maintain	0	Achieved
Annual review of Risk Management Strategy conducted and implemented	Review and implement	Review and implement	Review and implement	Review and implement	0	Achieved
Internal control environment maintained	Maintain	Maintain	Maintain	Maintain	0	Achieved

Strategic Objective 2: Performing Arts and Photography Professional Services						
Performance Indicators	Audited Actual Performance 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
2.1 TO IDENTIFY, DEVELOP AND PRODUCE PERFORMING ARTS PRODUCTIONS TO PROGRESSIVELY ADVANCE THE CULTURAL WELLBEING OF ALL SOUTH AFRICANS						
Number of productions staged	31	49	20	41	+21	Achieved We actively pursued partnerships to improve capacity and usage of our venues, as well as hires
Number of audiences attending shows	36,038	53,740	48 000	61 626	+ 13 626	Achieved The increased number of audiences was due to a partnership on a production in Q4 in the UK that played to full houses.
2.2 TO IDENTIFY, DEVELOP AND PRODUCE NEW PHOTOGRAPHY PROGRAMMES TO PROGRESSIVELY ADVANCE THE CULTURAL WELLBEING OF ALL SOUTH AFRICANS						
Number of exhibitions held	17	10	8	7	-1	Not Achieved One of the planned exhibition could not take place due to lack of funding.
Number of public programmes (other than exhibitions) convened	20	13	5	11	+6	Achieved There was funding from World Press Photo Foundation to the amount of R240 thousand and a partnership with the Eastern Cape DSRAC to the amount of R30 thousand which increased resulted in six more public programmes being implemented for the year.
Number of photographers, curators showcased	104	78	22	106	+84	Achieved Six more group exhibitions and public programmes produced which resulted in a higher number of photographers and curators showcased.
Number of visitors to public programmes	1,766	1445	1000	924	-76	Not Achieved Two of the exhibitions hosted were not public, but for invited selected guests by the funders. This meant that the attendance numbers were limited unlike when we open to the public.
Number of publications produced	4	6	1	3	+2	Achieved The increased number of exhibitions and public Programmes resulted in the increase in publications produced.

Strategic Objective 3: Artistic Skills Development						
Performance Indicators	Audited Actual Performance 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
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)*	4	5	4	13	+ 9	Achieved There were 9 additional mentorships in the area of playwriting due to the introduction of the Play Development Programme that mentored 12 playwrites.
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)*	203	184	80	207	+ 127	Achieved Projects due to partnerships, and the Play Development Programme's Festival of Readings of 11 additional plays delivered a higher number employed directors, actors and technical personnel.

3.2 TO TRAIN AND DEVELOP INTERNS, STUDENTS AND COMMUNITY THEATRE PRACTITIONERS						
Market Laboratory:	Audited Actual Performance 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
Number of students registered for the theatre and performance course at first year level	20	20	20	20	0	Achieved
Number of students that have completed the theatre and performance course at first year level *(Outcome indicator but not controllable by the MTF)*	20	20	20	19	-1	Not Achieved One student dropped off and engagements were held with them to offer support however they decided not to continue with the course

3.2 TO TRAIN AND DEVELOP INTERNS, STUDENTS AND COMMUNITY THEATRE PRACTITIONERS

Market Laboratory:	Audited Actual Performance 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
Number of students registered for the theatre and performance course at second year level (8 months) *(Outcome indicator but not controllable by the MTF)*	15	15	14	14	0	Achieved
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	15	14	14	0	Achieved
Number of festivals organised *(Outcome indicator but not controllable by the MTF)*	1	1	1	1	0	Achieved
Number of participants at the festivals	43	54	40	114	+74	Achieved A development phase was added at the start of the festival which created a larger reach of participants.
Number of audiences attending the festivals	1,979	928	1600	1106	- 494	Not Achieved

3.3 TO EMPOWER STUDENTS, INDIVIDUAL PARTICIPANTS IN PHOTOGRAPHY

Performance Indicators	Audited Actual Performance 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
Market Photo Workshop: Number of short courses presented • Foundation • Intermediate	4 2	4 2	3 2	3 2	0 0	Achieved Achieved

3.3 TO EMPOWER STUDENTS, INDIVIDUAL PARTICIPANTS IN PHOTOGRAPHY						
Performance Indicators	Audited Actual Performance 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
Number of year-courses presented *(Dependent on funding):* • Advanced Programme in Photography	1	1	1	1	0	Achieved
• Photojournalism and Documentary Photography Programme	1	1	1	1	0	Achieved
Number of individuals that have registered in the structured training initiatives mentioned above *(Output ndicator but not controllable by the MTF)*	109	72	84	54	-30	Not Achieved The decrease in the number of students for the year was caused by; 1. Lack of bursaries for South African students 2. Lack of access to visas for international students.
Percentage of individuals that have successfully completed the various training initiatives mentioned above *(Output indicator but not controllable by the MTF)*	88%	92.6%	75%	82%	7%	Achieved Reduced class sizes resulted in more one on one training which had an impact on the pass rate.
Number of mentorship and fellowship programmes completed *(Dependent on funding)*	4	5	3	2	-1	Not Achieved Limited funding only enabled the department to conduct two mentorships in the year.
Number of adult (19 years and above) members enrolled at the Pan-African Reading Rooms	40	48	50	56	+6	Achieved Additional enrolments due to added public interest including, • partnerships with Wits University writing • promotion campaign to residents in the neighbouring flats • availing the room to Kwasha and JAM to do research and development of original plays.

3.3 TO EMPOWER STUDENTS, INDIVIDUAL PARTICIPANTS IN PHOTOGRAPHY						
Performance Indicators	Audited Actual Performance 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
Number of Children (7 to 18 years) members enrolled at the Pan-African Reading Rooms	186	131	100	224	+124	Achieved Partnerships with various stakeholders, schools, and the JHC amongst others resulted in an increased number of members in the Windybrow Arts Centre's Literacy and Homework Support Programme. Additionally in 2023 we launched the Spelling Bee Competition which has continued to grow.
Number of productions presented / produced by the Windybrow Arts Centre	11	7	4	12	+8	Achieved Increased partnerships with eight major local and international partners resulted in the increased number of productions
Number of audiences at shows	1,073	7,286	1 000	13 927	+12 927	Achieved A partnership with UJ Arts and Culture for the Kwasha Theatre Company successfully brought high school audiences.
Number of public programmes	21	12	4	8	+4	Achieved Increase due to a partnership with This Is Who I Am London Artists Projects and the British High Commission
Number of participants of public programmes	974	633	200	426	+226	Achieved WAC invited participants from other organisations as part of its annual Hey Hillbrow Let's Dlala inner city parade. The Spelling Bee Competition contributes to the increased participants.

Strategic Objective 4:						
Performance Indicators	Audited Actual Performance 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
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	48	52	48	50	+2	Achieved We had more productions and special events which required additional newsletters distributed.
Publicity value achieved annually	R44,504,934	R86 360 012	R10 000 000	R91 544 411	+R81 544 411	Achieved This was 30 years of democracy which was a big selling point for the MTF. Along with it came the staging of highly staged productions linking to prominent historical figures and moments in South Africa and the SADC region. This also attracted international media interest. More productions were staged than the initial scheduled productions. There were productions which performed in four different cities across the world.
Number of total stakeholders registered on the database (emails and cellphone numbers) *(Output indicator but not controllable by the MTF)*	10,165	13,354	9 500*	12 848	+3 348	Achieved We had new audiences due to the diverse productions staged as part of our 30 years of democracy celebrations. *Approved APP had an error expressing the target as a rand value instead of numerical value.

Strategic Objective 4:						
Performance Indicators	Audited Actual Performance 2022/23	Audited Actual Performance 2023/24	Planned Annual Target 2024/25	Actual Performance 2024/25	Deviation from planned target to Actual achievement 2024/25	Reasons for deviation
4.2 TO OBTAIN SUFFICIENT FUNDING FROM DONORS TO SUPPORT THE PROJECTS AND OPERATIONS OF THE MTF						
Number of funding proposals submitted to donors	56	50	50	28	-22	Not Achieved We experienced challenges in the recruitment of a competent candidate for the vacancy of the Fundraiser. The appointed candidate resigned in the middle of financial year in Q2 with no performance success, and new appointments were only secured in Q4 due to scarcity of this critical skill at the level of our salary offer. Our Fundraiser's contract of over 35 years came to an end in 2023.
Amount of actual funding secured, excluding DSAC *(Output indicator but not controllable by the MTF)*	10,410,408	R 8 626 743.	R12 million	R3 898 663	-R8 101 337	Not achieved We experienced challenges in the recruitment of a competent candidate for the vacancy of the Fundraiser. The appointed candidate resigned in the middle of financial year in Q2 with no performance success, and new appointments were only secured in Q4 due to scarcity of this critical skill at the level of our salary offer. Our Fundraiser's contract of over 35 years came to an end in 2023.

LINKING BUDGET TO PERFORMANCE

	2024/25			2023/24		
Programme	Budget R'000	Actual Expenditure R'000	Over/Under Expenditure R'000	Budget R'000	Actual Expenditure R'000	Over/Under Expenditure R'000
Administration	36,599	42,057	(5,458)	23,291	38,685	(15,037)
Performing Arts and Photography Professional Services	34,955	36,381	(1,426)	43,040	35,705	11,249
Artistic Skills Development	4,897	4,112	785	4,158	4,667	(108)
	76,451	**82,550**	**6,099**	**70,489**	**79,056**	**(3,895)**

REVENUE COLLECTION

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

	2024/25			2023/24		
Sources of Revenue	Budget R'000	Actual R'000	Over/Under R'000	Budget R'000	Actual R'000	Over/Under R'000
Trading Income	1,736	1,686	(50)	1,660	2,290	365
MPW Income	1,683	1,163	(520)	1,482	1,032	(261)
Programme Income	5,356	6,137	781	2,972	2,332	243
Interest income	816	966	150	876	731	517
	9,591	**9,952**	**361**	**6,990**	**6,386**	**865**

CAPITAL INVESTMENT

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

	2024/25			2023/24		
Infrastructure Project	Budget R'000	Actual Expenditure R'000	Over/Under Expenditure R'000	Budget R'000	Actual Expenditure R'000	Over/Under Expenditure R'000
Refurbishments to the Barney Simon Theatre	0	0	0	0	28,817,083	(28,817,083)
Historical Buildings	0	39	(39)			
	0	**39**	**(39)**	**0**	**28,817,083**	**(28,817,083)**

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

REPORT OF COUNCIL

1. INTRODUCTION

Corporate governance embodies the processes and systems through which an entity is directed, controlled, and held accountable. In addition to the legislative requirements outlined in the entity's enabling legislation, corporate governance must also adhere to the principles established in the Public Finance Management Act (PFMA). This framework aligns with the principles of the King's Report on Corporate Governance.

The responsibility for corporate governance lies with Parliament, the Executive, and the Accounting Authority of the entity.

2. PORTFOLIO COMMITTEE

There were no Portfolio Committee meetings with the Accounting Authority for the 2024/25 financial year.

3. EXECUTIVE AUTHORITY

The following reports were submitted to the Executive Authority during the year under review:

REPORT	SUBMISSION DATE
4th quarter 2023/24 report	30 April 2025
Annual Financial Statements & Annual Performance Report for 2023/24	31 July 2024
1st quarter 2024/25 report	31 July 2025
Annual Report 2023/24	31 August 2024
2nd quarter 2024/25 report	31 October 2025
Annual Performance Plan 2025/26	31 January 2025
3rd quarter 2024/25 report	31 January 2025

4. THE ACCOUNTING AUTHORITY / COUNCIL

Introduction

The Council of the Market Theatre Foundation (MTF) was appointed under the Cultural Institutions Act, and it is responsible and accountable for the entity's performance and strategic direction.

The Role of Council

The functions of the Council include:

1.1 Acting as the focal point and custodian of corporate governance by managing relationships with management, shareholders, and other stakeholders of the MTF while adhering to sound corporate governance principles.

1.2 Providing effective leadership on an ethical foundation.

1.3 Informing and setting the strategic direction of the MTF by:

- 1.3.1 contributing to and approving the organisations' strategy.
- 1.3.2 identifying key performance and strategic risk areas.

1.4 Providing oversight on material decisions of the MTF.

1.5 Taking responsibility for the governance of information technology and governance risk.

1.6 Monitoring the implementation by Council committees and executive management of the Council's strategies, decisions, values, and policies with a structured approach to governance, risk management, and combined assurance.

1.7 Ensuring an effective risk-based internal audit approach.

1.8 Acting in the best interests of the MTF by ensuring that individual Council members:

 1.8.1 adhere to ethical and legal standards of conduct.

 1.8.2 Are permitted to seek independent advice related to their duties, following an agreed procedure.

 1.8.3 disclose conflicts of interest to Council.

Composition of Council – 1st of April 2024 – 31st of March 2025

NAME	DESIGNATION	DATE APPOINTED – TERMINATION DATE	QUALIFICATIONS	AREA OF EXPERTISE	NO. OF MEETINGS ATTENDED
Mr P Molefe	Council Chairperson	26 March 2021 (Extended 1 April 2024 – 31 March 2025)	MBL, Post Grad Diploma – Broadcasting Journalism, Post Grad Diploma - Management	Media and Broadcasting	8/8
Ms A Vikilahle	Deputy Chairperson	26 March 2021 (Extended 1 April 2024 – 31 March 2025)	B. Compt., B. Comm. (Hons)/ CTA	Accounting and Finance	7/8
Mr M Grootboom	Member	26 March 2021 (Extended 1 April 2024 – 31 March 2025)	Degree in Public Relations Management	Public Relations and Media	8/8
Mr D Tambo	Member	26 March 2021 (Extended 1 April 2024 – 31 March 2025)	BA Degree in International Affairs and Political Science	Media and Heritage-tourism activist	2/8
Ms Z Nkosi	Member	26 March 2021 (Extended 1 April 2024 – 31 March 2025)	B. Compt., B. Comm. (Hons)/ CTA, CA(SA)	Accounting and Finance	7/8
Mr M Mbothwe	Member	26 March 2021 (Extended 1 April 2024 – 31 March 2025)	MA Theatre and Performance, BA Honours – Theatre and Performance	Theatre and Arts	7/8
Ms M Makoea	Member	26 March 2021 (Extended 1 April 2024 – 31 March 2025)	LLB	Law	8/8
Ms N Mosala	Member	26 March 2021 (Extended 1 April 2024 – 31 March 2025)	MBA, B Phil Honours in Marketing Management, BA Applied Public Relations	Marketing and Communication	8/8
Mr A le Roux	Member	26 March 2021 (Extended 1 April 2024 – 31 March 2025)	BA. UCT, B. Admin (hons)	Governance, Strategy, Communication, Music and Performing Arts.	8/8

Composition of Council – 1st of April 2024 – 31st of March 2025

COMMITTEE	NO. OF MEETINGS HELD	NO. OF MEMBERS	NAME OF MEMBERS
Legal, Governance, Compliance & Ethics Committee	5 (4 ordinary & 1 special)	4	Ms M Makoea (C), Ms Z Nkosi, Mr P Molefe & Mr M Grootboom
Fundraising & Marketing Committee	3 (3 ordinary)	3	Ms N Mosala (C), Mr M Grootboom & Mr P Molefe
Artistic Committee	3 (3 ordinary)	3	Mr A le Roux (C), Mr M Mbothwe & Mr D Tambo
Human Resources & Remuneration Committee	6 (4 ordinary & 2 special)	4	Ms A Vikilahle (C), Ms M Makoea, Mr M Grootboom & Ms Tebogo Mosala
Building & Property Management Committee	4 (4 ordinary)	4	Ms Z Nkosi (C), Ms A Vikilahle, Mr M Mbothwe & Ms M Makoea
Joint Fundraising & Marketing Committee/ Artistic Committee	1 (ordinary)	6	Ms N Mosala (C), Mr M Grootboom, Mr P Molefe, Mr A le Roux, Mr M Mbothwe & Mr D Tambo

*On the 31 January 2025, the Fundraising & Marketing Committee and the Artistic Committee were merged to form the Artistic, Fundraising and Marketing Committee.

Remuneration of Council members

The Council members were remunerated per sitting based on the National Treasury category D1 rates. For details on the remuneration of Council members, refer to page 97 to 98 of the AFS – Remuneration of Council members.

5. RISK MANAGEMENT

The entity maintains a risk register based on a formal annual risk assessment and the strategic plan. The risk register, including mitigation strategies and progress regarding implementation, is updated quarterly and presented to the audit and risk committee (ARC) and Council.

6. INTERNAL CONTROL UNIT

Internal controls are a part of management's responsibilities and ensures that the financial risk management and internal control systems are in place.

7. INTERNAL AUDIT AND AUDIT COMMITTEE

The entity has appointed internal auditors. The following internal audit assignments were conducted during the year, and reports were presented to the audit and risk committee:

- Review of quarterly performance information;
- Review of supply chain management processes and compliance;
- Irregular and fruitless and wasteful expenditure and Contract Management Review;
- Financial Statements review;

- Enterprise Risk Management review;
- Review of Policies and Procedures;
- Assets and Inventory Management review;
- Governance and Compliance reviews;
- Review of annual financial statements;
- Revenue Management and Debtors Management;
- Payroll and HR Management

The entity has an Audit and Risk Committee led by an independent external chairperson. The other members are also external, except for two council members. The committee is fully functional, operating under a charter approved by the Council. The table below discloses relevant information on the audit committee members.

NAME OF MEMBER	NUMBER OF MEETINGS ATTENDED	DATE APPOINTED
A Vikilahle (Ms)	7	26 March 2021 – 31 March 2025
S Gounden (Mr) (Chairperson)	7	1 February 2022 – 23 March 2025
R Rajcoomar (Mr)	5	1 February 2022 – 23 March 2025
M Mavumengwana (Mr)	4	1 February 2022 – 23 March 2025
Z Nkosi (Ms)	6	26 March 2021 – 31 March 2025
C Simpson (Ms) (Chairperson)	New Appointee	24 March 2025
S Mphakathi (Mr)	New Appointee	24 March 2025
A Latchu (Mr)	New Appointee	24 March 2025

8. COMPLIANCE WITH LAWS AND REGULATIONS

MTF reports quarterly to the shareholder on compliance with laws and regulations, including the National Treasury's PFMA checklist.

9. FRAUD AND CORRUPTION

There were no cases of fraud and/or corruption reported or detected during the period under review.

10. MINIMISING CONFLICT OF INTEREST

To minimise conflict of interest in supply chain management, bid committee members are drawn from various departments of the entity and are required to complete a declaration of interest form. Where a member has an interest in a service provider or a bid under consideration, that member must declare it and recuse himself or herself from the process. Management is also required to complete an annual financial declaration form detailing, among other things, shares, financial interests, directorships, and partnerships.

11. CODE OF CONDUCT

The MTF has a code of conduct that all staff are inducted on and expected to abide by. It acts as a guideline to employees as to what is expected of them from an ethical point of view, both in their individual conduct and in their relationship with others. Compliance with the Code can be expected to enhance professionalism and help to ensure confidence in the MTF.

12. HEALTH, SAFETY AND ENVIRONMENTAL ISSUES

Carports at one of the MTF's parking lots were damaged during a severe hailstorm during the period under the review. An insurance claim was submitted and paid out by the insurer. Repair work has commenced and will conclude within the first quarter of the new financial year.

13. COMPANY SECRETARY ROLES AND RESPONSIBILITIES

1 April 2024 - 31 March 2025

Drafting of the Council and Committee Charters

Principle 8 of the King IV™ report provides as follows:
The governing body should ensure that its arrangements for delegation within its own structures promote independent judgement and assist with balance of power and the effective discharge of its duties.

The company secretary is required to draft the Council and committee charters. Some committees are statutorily required – the charter must include all the requirements and roles as stipulated in the governing legislation such as the. PFMA, Treasury Regulations and even the Companies Act. King IVTM principles must be included as applicable. The delegation of authority to Council committees is recorded in the committee's charter, which is approved by the Council. The charter serves as a founding document in respect of the approved mandate of the respective committee, its composition, role, and responsibilities. The committee cannot act outside of the scope of the approved charter.

Company secretaries need to ensure that they are aware of all matters that would need to be considered or approved by the Council.

Drafting the annual work plan

The annual work plan for each committee should be prepared by the company secretary before the beginning of each year and must be approved by the relevant committee. The annual work plan contributes to the effectiveness of Council committees and may also serve as a useful tool when reporting on all actions taken by the committees, during the year.

Apart from guiding committee members, the annual work plan assists the company secretary in setting the agenda for each committee meeting and ensure that topics are timeously addressed, and expectations are met.

Drafting the agenda

In addition to the drafting and keeping record of minutes, the agenda should be drafted by the company secretary, it provides a useful record of the matters that came before the committee during the year.

The agenda provides a structure to the meeting, and the company secretary should assist the chairperson to follow the order of the agenda to ensure consistency and order.

The company secretary needs to keep track of all meeting dates and ensure that the agenda and the pack are distributed to the committee members at least one week before the meeting.

Advisory role

The advisory role of the company secretary is a complex and challenging role, which requires knowledge, opinion and judgment. The Council and the committees rely on the expertise of the company secretary to ensure that the Council and committees operate within the realms of the law and is seen as a good corporate citizen thus ensuring its long-term success.

Council and committee members are required to self-assess against identified pertinent skills required for the effective functioning of the Council or committee. This could form part of the Council evaluation process and should be based on a rating scale. In addition to self-assessment, this could form part of the Council or committee's peer review process. The company secretary would then be responsible for collating the results and reporting the identified skills gaps to the Council or committee, together with recommended measures to address such gaps, such as planned training and development as well as indicating required skills as part of the succession-planning process.

14. SOCIAL RESPONSIBILITY

The organisation offers a variety of opportunities and programmes through its four core units to meet the needs of the diverse communities we serve.

The Market Theatre

- Memorial services were held on the John Kani stage at The Market Theatre for:
  - Winnie Khumalo
  - Bennie Francis
  - Dr. Bishop Jessica Mbangeni
- In partnership with JOMBA!, we facilitated a series of free dance workshops for 60 artists led by renowned local and international guest artists. These workshops offered professional development opportunities for dancers aged 16 and older. The programme featured sessions with Robyn Orlin, Deepak Kurki Shivaswamy, JAZZART, and Yaseen Manuel, allowing participants the chance to engage directly with diverse choreographic styles and practices.
- We opened up multiple studio spaces along with the John Kani stage on a sponsorship basis to host the Wits School of Arts: Drama for Life Conference which engaged over 200 local and international participants in a series of panel discussions, workshops, academic working groups and performances across 2 days in October.
- The Golden Elephant Life Time Achievement Awards received venue sponsorship to host their event, which honours exceptional achievers whose influence extends beyond industries, resonating with audiences worldwide. These awards, annually hosted by Word-of-Mouth Pictures, celebrate individuals who have made significant contributions to their fields, both locally and internationally.
- We partnered on the third edition of the Itrotra-MAP Dance Festival with Itrotra ArtX Connection. The Itrotra-MAP Dance Festival exemplifies the power of collaboration and community within the arts. We worked with the organiser by providing sponsored support to aid Itrotra ArtX Connection's vision of creating a space that fosters engagement, development, and promotion of artists. We enhanced the festival's offerings by broadening its reach and impact, hosting dance-based performances on the John Kani stage on 16 March 2025. This initiative helped the festival connect with a younger audience, as it catered to around 280 students predominantly from Gauteng.

The Market Laboratory

The Market Lab has continued its student support programme in response to the economic challenges affecting students and their families. We have been able to assist students in several ways:

- Bursary programme: Students can apply for bursaries as they become available. Several students have benefited from this financial support, which acknowledges their exceptional talent amid the growing economic crisis. This programme is made possible through donations from external partners and allocated surplus funds.

- Counselling programme: Students have access to the services of a professional therapist twice a week. This complimentary service supports their teaching and learning by providing emotional and psychological assistance in a stressful world.
- Employment stimulus: Selected students can receive a monthly stipend through a partnership with ASSITEJ and their Stimulus Employment Fund. This initiative allows students to develop the arts with children and young audiences, while earning a stipend for their efforts.

Socially Engaged Productions:

As always, The Market Lab partnered with independent artists to showcase their work and produce our own socially engaging productions that respond to the socio-political climate of our country. Mehlala tells a powerful story about a South African girl who journeys into the city in search of her mother, who abandoned her. She arrives at the ruins of a community devastated by a raging fire, with only a few embers still lingering. Afropocalypse is a new South African work, that will transport audiences to a post-apocalyptic South African wasteland, where a community of traveling players and storytellers navigate a desolate landscape through the power of narrative.

Artist Development:

The Market Lab continues to be a hub for emerging and independent artists, offering resources for their upskilling and the development of new productions. In support of this, and as part of our social responsibility, The Lab provides rehearsal space for artists when possible, making the Ramolao Makhene Theatre available (also when possible and at no cost) for artists raising funds to travel to the National Arts Festival. Additionally, we invite alumni to participate in free masterclasses offered by both local and international theatre practitioners.

Market Photo Workshop

In the past financial year, the MPW has supported students beyond formal training activities. One area of need identified was counselling services. Several students received access to counselling through the MTF Company Wellness Solutions. We also assisted students with access to income-generating activities to alleviate their financial stress. The membership programme has enabled several young photographers to continue practicing and building their careers, despite not having their own equipment and resources. This is crucial within the photography landscape, as young people from economically marginalised backgrounds would struggle to contribute to the country's visual landscape without this access.

Windybrow Arts Centre

The collaboration between facilitators, artists, Windybrow participants and the Kwasha! Theatre Company produce thematically focused work. This initiative develops skills and content that address current and relevant social issues affecting participants and their communities. Windybrow is committed to using the arts as a tool for positive social change and adheres to ethical practices and methodologies.

KHANYA SITHEBE
CHAIRPERSON OF COUNCIL
31 JULY 2025

REPORT OF THE AUDIT AND RISK COMMITTEE

To the Council of the MTF

We are pleased to present our report for the financial year ended 31 March 2025

AUDIT AND RISK COMMITTEE MEMBERS AND ATTENDANCE

The Audit and Risk Committee is comprised of the members listed below and meets at least four times a year, in accordance with its approved terms of reference. During the current year, a total of seven meetings were held on the following dates: 25 April 2024, 27 May 2024, 25 July 2024, 25 October 2024, 27 November 2024, 27 January 2025 and 11 March 2025..

NAME OF MEMBER	NUMBER OF MEETINGS ATTENDED	DATE APPOINTED
A Vikilahle (Ms)	7	26 March 2021 – 31 March 2025
S Gounden (Mr) (Chairperson)	7	1 February 2022 – 23 March 2025
R Rajcoomar (Mr)	5	1 February 2022 – 23 March 2025
M Mavumengwana (Mr)	4	1 February 2022 – 23 March 2025
Z Nkosi (Ms)	6	26 March 2021 – 31 March 2025
C Simpson (Ms) (Chairperson)	New Appointee	24 March 2025
S Mphakathi (Mr)	New Appointee	24 March 2025
A Latchu (Mr)	New Appointee	24 March 2025

In addition to the members listed above, others attended the committee meetings by standing invitation included:

- Chief Executive Officer,
- Chief Financial Officer,
- Chief Operations 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 formal terms of reference, known as its audit committee charter. The committee has conducted its activities in accordance with this charter and has fulfilled all its responsibilities outlined within it.

THE EFFECTIVENESS OF INTERNAL CONTROL

The system of internal controls was designed to provide cost effective assurance that assets are safeguarded and that liabilities and working capital are effectively managed. In line with the Public Finance Management Act (PFMA) and the King IV Report on Corporate Governance requirements, Internal Audit provided the Audit and Risk Committee and management with assurance regarding the appropriateness and effectiveness of these internal controls. This assurance was achieved through a risk management process, along with the identification of corrective actions and recommendations for enhancing controls and processes. Based on various reports from the Internal Auditor, the Audit Reports on the annual financial statements, and the management report from the Auditor-General of South Africa (AGSA), it was noted that there were no significant or material instances of non-compliance with prescribed policies and procedures.

As a result, we can confidently report that the system of internal controls over financial reporting for the year under review was adequate 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
- Supply Chain review
- Information Technology review
- Facilitated the strategic risk assessment

The committee was satisfied that Internal Audit had fulfilled its functions objectively and independently in compliance with its Charter.

RISK MANAGEMENT

The committee was responsible for overseeing the entity's risk management activities. A strategic and operational risk assessment was conducted for the year under review.

The committee reviewed the risk management process on a quarterly basis, made recommendations for improvements and expressed satisfaction with the progress made. A risk maturity assessment of the enterprise risk management unit was recommended, to determine how well risk management is embedded within the entity and to evaluate the effectiveness of risk management practices..

IN-YEAR MANAGEMENT AND MONTHLY/QUARTERLY REPORT

The committee has:

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

The committee was satisfied with the quality of the in-year reports presented during the Committee meetings.

EVALUATION OF ANNUAL FINANCIAL STATEMENTS

The Audit and Risk Committee had:

- Reviewed and discussed the unaudited annual financial statement for the annual report with the AGSA, and the Accounting Authority.
- Reviewed the AGSA's management report and management's response.
- Reviewed changes in accounting policies and practices.
- Reviewed the entity's compliance with legal and regulatory requirements.
- Reviewed the significant adjustments resulting from the audit.

AUDITOR-GENERAL OF SOUTH AFRICA (EXTERNAL AUDITORS)

The committee assessed the entity's implementation plan addressing audit issues identified in the previous year and was satisfied that these matters had been adequately resolved.

The committee was pleased with the independence and objectivity of the Auditor-General of South Africa. The committee held a separate meeting with the AGSA 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 AGSA

CONCLUSION

The committee concurs with and accepts the Auditor-General of South Africa's report on the annual financial statements, has reviewed the significant adjustments 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.

Signed on behalf of the Audit and Risk Committee:

CLARINDA SIMPSON
CHAIRPERSON OF THE AUDIT AND RISK COMMITTEE
JOHANNESBURG
31 JULY 2025

BBBEE COMPLIANCE PERFORMANCE INFORMATION

MTF's Supply Chain Management process ensures that MTF enforces the preference points system and thus provides the platform for the MTF to implement its socio-economic objectives aimed at correcting the imbalances of the past. The MTF policy is intended to address the Preferential Procurement Policy Framework Act (PPPFA) objectives. MTF has completed the table in accordance with the compliance with 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 licenses, concessions or other authorisations in respect of economic activity in terms of any law	No	Not applicable to the MTF
Developing and implementing a preferential procurement policy?	Yes	
Determining qualification criteria for the sale of state-owned enterprises?	No	Not applicable to the MTF
Developing criteria for entering partnerships with the private sector	No	Not applicable to the MTF
Determining criteria for the awarding of incentives, grants and investment schemes in support of Broad Based Black Economic Empowerment? No	No	Not applicable to the MTF

PART D

HUMAN RESOURCE MANAGEMENT

2.6.1 INTRODUCTION

OVERVIEW OF HUMAN RESOURCES (HR) MATTERS

The objective of the Human Resource Unit is to align HR procedures, systems, and priorities of the MTF with the risk management framework and overall strategic plan. This alignment ensures that HR practices support the organisation's goals while also mitigating potential risks.

PRIORITIES FOR THE YEAR

During the 2024/2025 period, the HR department identified and committed to strategic priorities that support the institution's transformation, operational efficiency, and employee well-being:

1. **Transformation and equity commitment**

   The MTF prioritised transformation by aligning recruitment and career planning with the Employment Equity Plan. This initiative aimed to enhance representation across gender, race, and culture at all organisational levels.

2. **Training and Development**

   A key focus was placed on empowering employees through targeted training and development programs. These initiatives were designed to build capacity and ensure staff are equipped to fulfill the organisation's mandate effectively.

3. **Policy development and compliance**

   HR initiated a phased review of organisational policies, prioritising those requiring immediate updates. In consultation with management and union representatives, several were successfully revised to ensure compliance with current legislation and alignment with operational needs. The policy review process remains ongoing, with further updates planned in the coming year.

4. **Employee Wellness**

   A successful staff wellness day was held as part of our commitment to promoting a culture of healthy living and holistic well-being. The event served as a meaningful reminder of the value we place on our employees' health and its impact on the overall success of the organisation.

5. **Succession Planning**

   The succession planning policy was successfully developed and approved during the 2024/2025 financial year. While full implementation is still pending, foundational work has been completed, and the process is scheduled to continue into the next reporting period. This initiative remains a strategic priority to ensure leadership continuity and internal talent development.

HUMAN RESOURCES ACHIEVEMENTS

1. In October, the organisation welcomed back a former employee as the Chief Operating Officer (COO) following the departure of the previous incumbent earlier in the financial year. The newly appointed COO had previously served as Head of Market Photo Workshop before pursuing opportunities elsewhere. His return brings a deep understanding of our culture and operations, along with a renewed strategic vision for operational excellence. This reappointment demonstrates the organisation's commitment to recognizing proven talent and reinforces the value we place on institutional knowledge and leadership continuity.

2. To further enhance our organisational culture, we launched a Social Committee focused on nurturing inclusivity, collaboration and team spirit. The committee has taken the lead in organising events that celebrate South Africa's rich diversity, including national holidays and cultural awareness days. These initiatives have not only strengthened interdepartmental relationships but have also contributed to higher employee morale, greater engagement, and a more cohesive workplace environment. The committee continues to explore new opportunities to foster a sense of belonging and community across all levels of the organisation.

3. Throughout the year, staff received ongoing training, with employees actively supported and encouraged to develop their skills and confidence in the job.

4. The organisation implemented salary increases during the financial year as part of its ongoing commitment to recognising employee contributions and supporting staff well-being. These adjustments were made in line with the available resources and reflect our dedication to maintaining a competitive and supportive staff well-being.

5. These adjustments were made in line with the organisation's performance management policy, and performance bonuses were awarded to qualifying employees during the financial year. This initiative recognizes and rewards individuals who demonstrated exceptional contributions and met established performance criteria, reinforcing our culture of excellence and accountability.

CHALLENGES FACED

HR Information System

Due to budget constraints, the HR unit currently operates without a dedicated Human Resource Information System (HRIS). As a result, essential functions such as performance management, employee record-keeping, and data processing are handled manually. This reliance on manual systems significantly increases the administrative workload, reduces operational efficiency, and introduces potential risks related to data accuracy, security, and compliance. Furthermore, the absence of automated systems limits the department's ability to generate timely insights for strategic decision-making.

Staffing Capacity

The HR team is currently small, and given the high volume of work, it becomes challenging to manage tasks promptly. There's also a need for more specialised skills, making it difficult for the team to carry out some long-term plans and fully support the organisation as they would like.

FUTURE HR PLANS

As part of our ongoing commitment to building a resilient, high-performing, and people-centric organisation, the Human Resources Unit has identified the following strategic priorities for the upcoming year:

1. **Talent acquisition and Retention:**

   With the lifting of the recruitment moratorium previously imposed by the Department of Sport, Arts and Culture (DSAC), the organisation will resume permanent recruitment. This change will help us to reduce turnover associated with short-term contracts and enhance workforce stability. Our goal is to maintain a quarterly vacancy rate below 10% through strategic and timely talent acquisition.

2. **Succession planning:**

   We aim to strengthen leadership continuity by implementing effective succession planning frameworks that align with the organisation's needs.

3. **Employment Equity compliance:**

   We will review and update the Employment Equity (EE) Plan to ensure it aligns with revised legislative targets and compliance requirements.

4. **Training and Development:**

   We will conduct consultations with stakeholders to review the Training and Development Policy, followed by the implementation of targeted training plans and compliance reporting.

5. **Employee Wellness:**

   We are committed to promoting employee well-being through the organisation of an annual staff wellness day along with related wellness initiatives.

6. **Performance Management:**

   Enhance the performance management system to ensure it is fully aligned with organisational goals and fosters a culture of accountability and growth.

7. **Staff Engagement:**

   Foster a culture of open communication and engagement through regular town hall meetings and staff satisfaction surveys.

8. **Employee Relations:**

   Ensure effective management of employee relations, including the successful facilitation of wage negotiations and dispute resolution.

9. **Risk Management:**

   Identify, mitigate, and monitor HR-related risks through structured risk management processes and regular reviews.

2.6.2 HUMAN RESOURCES OVERSIGHT STATISTICS

Personnel Cost Per Programme/Activity/Objective

PROGRAMME/ACTIVITY/OBJECTIVE	TOTAL EXPENDITURE	PERSONNEL EXPENDITURE	PERSONNEL EXPENDITURE % OF TOTAL EXPENDITURE	NO. OF EMPLOYEES	AVERAGE COST PER EMPLOYEE
	R'000	R'000			R'000
Administration	42, 057	13,474	32%	27	499
Performing arts and photography professional services	36,381	12,218	34%	25	489
Training and Development		3,664	10%	16	229
Business Development	4,112	3,170	77%	6	528
TOTAL	**82,550**	**32,526**	**39%**	**74**	**440**

Personnel Cost by Salary Band

LEVEL	PERSONAL EXPENDITURE	% OF PERSONNEL EXP. TO TOTAL PERSONNEL COST	NO. OF EMPLOYEES	AVERAGE COST PER EMPLOYEE
	R'000	R'000		R'000
Top Management	1, 894	6%	1	1,894
Senior Management	4,255	13%	3	1,418
Professional	11, 053	34%	14	790
Skilled/Qualified	10, 901	33%	30	363
Semi-skilled	4,113	13%	24	171
Unskilled	310	1%	2	155
TOTAL	**32,526**	**100%**	**74**	**440**

**Includes interns and employees not funded by DSAC.*

Training Cost as a Percentage to Personnel Cost

PROGRAMME/ACTIVITY/ OBJECTIVE	PERSONAL EXPENDITURE	TRAINING EXPENDITURE	TRAINING EXP. AS A % OF PERSONNEL COST	NO. OF EMPLOYEES TRAINED	AVG TRAINING COST PER EMPLOYEE
	R'000	R'000			R'000
Study assistance, unit-based programmes and non NQF aligned short courses	32,526	226	1%	17	R13,294

Performance Rewards

LEVEL	PERFORMANCE REWARDS	PERSONNEL EXPENDITURE	% OF PERFORMANCE REWARDS TO PERSONNEL COST
	R'000	R'000	
Top Management	93	1, 894	5%
Senior Management	208	4,255	5%
Professional	580	11, 053	5%
Skilled/qualified	485	10, 901	4%
Semi-skilled	69	4,113	2%
Unskilled	15	311	5%
TOTAL	**1,450**	**32,526**	**4%**

Employment and Vacancies

PROGRAMME/ACTIVITY/OBJECTIVE	2024/24 NO. O5 EMPLOYEES	2024/25 APPROVED POSTS	2023/24 NO. OF EMPLOYEES	VACANCIES	% OF VACANCIES
Administration	27	27	26	0	0%
Performing arts and photography professional services	25	26	22	1	4%
Training and Development	11	11	13	0	0%
Business Development	11	9	8	0	0%
TOTAL	**74**	**73**	**69**	**1**	**1%**

LEVEL	2023/24 NO. OF EMPLOYEES	2024/25 NO. OF EMPLOYEES	2024/25 APPROVED POSTS	VACANCIES	% OF VACANCIES
Top Management	1	1	1	0	0%
Senior Management	3	3	3	0	0%
Professional	13	14	13	0	0%
Skilled/qualified	27	30	30	1	3%
Semi-skilled	23	24	24	0	0%
Unskilled	2	2	2	0	0%
TOTAL	**69**	**74**	**73**	**1**	**1%**

Employment Changes

SALARY BAND	EMPLOYMENT AT BEGINNING OF PERIOD	APPOINTMENTS	TERMINATIONS	EMPLOYMENT AT END OF THE PERIOD
Top Management	1	0	0	1
Senior Management	3	1	1	3
Professional	13	3	2	14
Skilled/qualified	27	4	5	26
Semi-skilled	23	23	18	28
Unskilled	2	0	0	2
Total	**69**	**31**	**26**	**74**

Reasons for Staff Leaving

REASON	NUMBER	% OF TOTAL NO. OF STAFF LEAVING
Resignation	11	42%
Expiry of contract	15	58%

During the 2024-2025 financial year a total of 26 employees left the organisation. The turnover rate was mainly affected by the expiration of fixed-term contracts. Of the 11 resignations, 10 were due to career advancement opportunities and 1 was related to family matters.

Labour Relations: Misconduct and disciplinary action

LABOUR RELATIONS: MISCONDUCT AND DISCIPLINARY ACTION	NUMBER
Verbal Warning	2
Written Warning	2
Final Written warning	1
Dismissal	0
Disciplinary hearing*	1

**The employee attended two disciplinary hearing sessions that were scheduled.*

Equity Target and Employment Equity Status

LEVEL	MALE			
	AFRICAN	COLOURED	INDIAN	WHITE
	CURRENT	CURRENT	CURRENT	CURRENT
Top Management	0	0	0	0
Senior Management	1	0	0	1
Professional	1	0	1	1
Skilled/qualified	11	0	0	2
Semi-skilled	15	0	0	0
Unskilled	2	0	0	0
Total	**30**	**0**	**1**	**4**

LEVEL	FEMALE			
	AFRICAN	COLOURED	INDIAN	WHITE
	CURRENT	CURRENT	CURRENT	CURRENT
Top Management	1	0	0	0
Senior Management	1	0	0	0
Professional	9	1	0	1
Skilled/qualified	13	1	0	1
Semi-skilled	11	0	0	0
Unskilled	0	0	0	0
Total	**35**	**2**	**0**	**2**

LEVEL	DISABLED STAFF	
	MALE	FEMALE
	CURRENT	CURRENT
Top Management	0	0
Senior Management	0	0
Professional	0	1
Skilled/qualified	0	0
Semi-skilled	0	1
Unskilled	0	0
Total	**0**	**2**

PART E

PFMA COMPLIANCE REPORT

IRREGULAR, FRUITLESS AND WASTEFUL EXPENDITURE AND MATERIAL LOSSES

IRREGULAR EXPENDITURE

Reconciliation of irregular expenditure

DESCRIPTION	2024/2025 R	2023/2024 R
Opening Balance	**843,537**	178,585
Add: Irregular Expenditure confirmed	0	664,952
Less: Irregular expenditure not recovered and written off	0	0
Closing Balance	**843,537**	**843,537**
Reconciling Notes		
DESCRIPTION	2024/2025 R	2023/2024 R
Irregular Expenditure for the current year	0	664,952
	0	**664,952**

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

DESCRIPTION	2024/2025 R	2023/2024 R
Irregular expenditure under assessment	**138,000**	0
Irregular expenditure under determination	-	-
Irregular expenditure under investigation	-	664,952

Details of current and previous year irregular expenditure condoned

DESCRIPTION	2024/2025 R	2023/2024 R
Irregular expenditure condoned	-	-

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

DESCRIPTION	2024/2025 R	2023/2024 R
Irregular expenditure removed not condoned	-	-

Details of current and previous year irregular expenditure recovered

DESCRIPTION	2024/2025 R	2023/2024 R
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	2024/2025 R	2023/2024 R
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	2024/2025 R	2023/2024 R
None	-	-

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

DISCIPLINARY STEPS TAKEN
The official responsible for the irregular expenditure resigned.

FRUITLESS AND WASTEFUL EXPENDITURE

Reconciliation of fruitless and wasteful expenditure

DESCRIPTION	2024/2025 R	2023/2024 R
Opening Balance	**3,260**	2,965
Add: Fruitless and Wasteful Expenditure confirmed	0	17,269
Less: Fruitless and Wasteful Expenditure not recoverable	0	(16,974)
Closing Balance	**3,260**	**3,260**
Reconciling Notes		

DESCRIPTION	2024/2025 R	2023/2024 R
Fruitless and Wasteful Expenditure for the current year	0	17,269
	0	**17,269**

Details of current and previous year Fruitless and Wasteful Expenditure recovered

DESCRIPTION	2024/2025 R	2023/2024 R
Fruitless and wasteful expenditure recovered	**0**	16,974

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

DESCRIPTION	2024/2025 R	2023/2024 R
Fruitless and wasteful expenditure under assessment	-	-

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

DESCRIPTION	2024/2025 R	2023/2024 R
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
The fruitless and wasteful expenditure for the previous year was recovered from the official.

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	2024/2025 R	2023/2024 R
Theft	-	-
Other material losses	-	-
Less: Recovered	-	-
Less: Not Recovered and written off	-	-

LATE AND OR NONPAYMENT OF INVOICES

DESCRIPTION	2024/2025 R'000	2023/2024 R'000
Valid Invoices received	68,743	67,467
Invoices paid within 30 days or agreed period	65,388	67,418
Invoices paid after 30 days or agreed period	3,355	-
Invoices older than 30 days or agreed period (unpaid without dispute)	-	49
Invoices older than 30 days or agreed period (unpaid in dispute)	-	-

SUPPLY CHAIN MANAGEMENT

Contract variations and expansions

There were no contract variations and expansions during 2024 - 25 year.

PART F

FINANCIAL INFORMATION

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 [67 to 102] which comprise the statement of financial position as at 31 March 2025, statement of financial performance, statement of changes in net assets, cashflow statement and statement of comparison of budget information 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 Market Theatre Foundation as at 31 March 2025 and its financial performance and cashflows for the year then ended in accordance with the standards of Generally Recognised Accounting Practice (GRAP) Standards and the requirements of the Public Finance and Management Act 1 of 1999 (PFMA)

Basis of 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.

Responsibilities of the accounting authority for the financial statements

6. The accounting authority is responsible for the preparation and fair presentation of the financial statements in accordance with the GRAP and the requirements of the PFMA, and for such internal control as the accounting authority determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

7. 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

8. 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.

9. A further description of my responsibilities for the audit of the financial statements is included in the annexure to this auditor's report. This description, which is located on page 65 of the annexure to the auditor's report, forms part of my auditor's report.

REPORT ON THE ANNUAL PERFORMANCE REPORT

10. In accordance with the Public Audit Act 25 of 2004 (PAA) and the general notice issued in terms thereof; I must audit and report on the usefulness and reliability of the reported performance information against predetermined objectives for the selected material performance indicators presented in the annual performance report. The accounting authority is responsible for the preparation of the annual performance report.

11. I selected the following material performance indicators related to Programme 2: Performing arts and professional services presented in the annual performance report for the year ended 31 March 2025 for auditing. We selected indicators that measure the entity's 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

12. I evaluated the reported performance information for the selected 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.

13. 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
    - all the indicators relevant for measuring the entity's performance against its primary mandated and prioritised functions and planned objectives are included
    - the indicators are well defined to ensure that they are easy to understand and can be applied consistently, as well as verifiable so that I can confirm the methods and processes to be used for measuring achievements
    - the targets can be 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 those 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 is adequate supporting evidence for the achievements reported and for the reasons provided for any over- or underachievement of targets.

14. I performed the procedures for the purpose of reporting material findings only and not to express an assurance opinion or conclusion.

15. I did not identify any material findings on the reported performance information for the selected material performance indicators.

Other matter

16. I draw attention to the matter below.

ACHIEVEMENT OF PLANNED TARGETS

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

18. The table that follows provides information on the achievement of planned targets and lists the key indicators that were not achieved as reported in the annual performance report. The reasons for any underachievement of targets are included in the annual performance report on pages **24** to **25**.

PROGRAMME 2: PERFORMING ARTS AND PHOTOGRAPHY PROFESSIONAL SERVICES

Targets achieved: 89.95%
Budget spent not quantified per indicator

KEY INDICATOR NOT ACHIEVED	PLANNED TARGET	REPORTED ACHIEVEMENT
Number of exhibitions held	8	7
Number of visitors to public programmes	1000	924

REPORT ON COMPLIANCE WITH LEGISLATION

19. 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.

20. 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.

21. 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 public 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.

22. I did not identify any material non-compliance with the selected legislative requirements.

OTHER INFORMATION IN THE ANNUAL REPORT

23. The accounting authority is responsible for the other information included in the annual report. The other information referred to does not include the auditor's report and those selected material indicators presented in the annual performance report that have been specifically reported on in this auditor's report.

24. My opinion on the financial statements and my reports on the audit of the annual performance report and 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.

25. 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 presented in the annual performance report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

26. 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 this auditor's report and re-issue an amended report as appropriate. However, if it is corrected this will not be necessary.

INTERNAL CONTROL DEFICIENCIES

27. I considered internal control relevant to my audit of the entity's financial statements, annual performance report and compliance with applicable legislation; however, my objective was not to express any form of assurance on it.

28. I did not identify any significant deficiencies in internal control.

Auditor-General

PRRETORIA

31 JULY 2025

AUDITOR-GENERAL
SOUTH AFRICA

Auditing to build public confidence

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 International Standards on Auditing, 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 or, if such disclosures are inadequate, to modify my opinion on the financial statements. My conclusions are based on the information available to me at the date of this auditor's report. However, future events or conditions may cause the 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 1 of 1999	Section 51(1)(b)(i); 51(1)(b)(ii); 51(1)(e)(iii); 53(4); 54(2)(c); 54(2)(d); 55(1)(a); 55(1)(b); 55(1)(c)(i); 56; 57(b); 66(3)(c); 66(5)
Treasury Regulations, 2005	Regulation 16A3.2; 16A3.2(a); 16A6.1; 16A6.2(a); 16A6.2(b); 16A6.3(a–e); 16A6.4–6; 16A.7.1; 16A.7.3; 16A.7.6; 16A8.3–4; 16A9.1(b)(ii), (d–f); 16A9.2(a)(ii); 30.1.1; 31.1.2(c); 30.1.3(a–d); 30.2.1; 31.2.1; 31.2.5; 31.2.7(a); 31.3.3; 32.1.1(a–c); 33.1.1; 33.1.3
Companies Act 71 of 2008	Section 45(2); 45(3)(a)(ii); 45(3)(b)(i–ii); 45(4); 46(1)(a–c); 112(2)(a); 129(7)
Construction Industry Development Board Act 38 of 2000	Section 18(1)
Construction Industry Development Board Regulations, 2004	Regulation 17; 25(7A)
National Treasury Instruction No. 5 of 2020/21	Paragraph 4.8; 4.9; 5.3
Second Amendment National Treasury Instruction No. 5 of 2020/21	Paragraph 1
Erratum National Treasury Instruction No. 5 of 2020/21	Paragraph 2
National Treasury Instruction No. 1 of 2021/22	Paragraph 4.1
National Treasury Instruction No. 4 of 2015/16	Paragraph 3.4
National Treasury SCM Instruction No. 4A of 2016/17	Paragraph 6
National Treasury SCM Instruction No. 3 of 2021/22	Paragraph 4.1; 4.2(b); 4.3; 4.4; 4.4(a); 4.17; 7.2; 7.6
National Treasury SCM Instruction No. 11 of 2020/21	Paragraph 3.4(a); 3.4(b); 3.9
National Treasury SCM Instruction No. 2 of 2021/22	Paragraph 3.2.1; 3.2.4; 3.2.4(a); 3.3.1
National Treasury Practice Note 5 of 2009/10	Paragraph 3.3
National Treasury Practice Note 7 of 2009/10	Paragraph 4.1.2
Preferential Procurement Policy Framework Act 5 of 2000	Section 1; 2.1(a); 2.1(f)
Preferential Procurement Regulations, 2022	Regulation 4.1; 4.2; 4.3; 4.4; 5.1; 5.2; 5.3; 5.4
Preferential Procurement Regulations, 2017	Regulation 4.1; 4.2; 5.1; 5.3; 5.6; 5.7; 6.1; 6.2; 6.3; 6.6; 6.8; 7.1; 7.2; 7.3; 7.6; 7.8; 8.2; 8.5; 9.1; 10.1; 10.2; 11.1; 11.2
Prevention and Combating of Corrupt Activities Act 12 of 2004	Section 34(1)

THE MARKET THEATRE FOUNDATION

AUDITED FINANCIAL STATEMENTS

STATEMENT OF FINANCIAL POSITION AS AT 31 MARCH 2025

FIGURES IN RANDS	Note(s)	2025	2024
Assets			
Current Assets			
Receivables from exchange transactions	7	1 773 062	1 103 750
Receivables from non-exchange transactions	8	1 016 590	1 086 193
Cash and cash equivalents	9	45 460 257	46 992 734
		48 249 909	**49 182 677**
Non-Current Assets			
Investment property	3	1 430 203	1 440 677
Property, plant and equipment	4	109 287 884	112 938 470
Intangible assets	5	9 883	20 664
Heritage assets	6	87 563 367	84 835 426
		198 291 337	**199 235 237**
Total Assets		**246 541 246**	**248 417 914**
Liabilities			
Current Liabilities			
Payables from exchange transactions	10	6 892 856	6 535 196
Unspent conditional grants and receipts	11	40 983 230	38 201 875
Provisions	12	502 334	540 955
		48 378 420	**45 278 026**
Total Liabilities		**48 378 420**	**45 278 026**
Net Assets		**198 162 826**	**203 139 888**
Reserves			
Revaluation reserve	13	6 601 078	3 784 367
Capital grants reserve	14	181 886 160	185 965 985
Accumulated surplus		9 675 588	13 389 536
Total Net Assets		**198 162 826**	**203 139 888**

STATEMENT OF FINANCIAL PERFORMANCE

FIGURES IN RANDS	Note(s)	2025	2024
Revenue			
Revenue from exchange transactions			
Trading income	15	8 986 839	7 954 277
Interest received - investment	16	965 710	771 181
Total revenue from exchange transactions		**9 952 549**	**8 725 458**
Revenue from non-exchange transactions			
Transfer revenue			
Government grants & subsidies	17	59 375 777	85 451 503
Public contributions and donations	18	5 427 524	8 673 977
Total revenue from non-exchange transactions		**64 803 301**	**94 125 480**
Total revenue		**74 755 850**	**102 850 938**
Expenditure			
Employee related costs	19	(32 526 164)	(31 989 283)
Remuneration of councillors	32	(471 010)	(563 852)
Production and marketing costs	20	(13 023 485)	(15 151 135)
Depreciation and amortisation	21	(5 731 316)	(5 564 095)
Finance costs	22	(158)	(295)
Lease rentals on operating lease	23	(44 275)	(17 939)
Debt Impairment	24	(280 805)	(377 950)
Loss on disposal of assets		(161 773)	(119 850)
General expenses	26	(30 310 638)	(27 231 140)
Total expenditure		**(82 549 624)**	**(81 015 539)**
(Deficit) surplus for the year		**(7 793 774)**	**21 835 399**

THE MARKET THEATRE FOUNDATION

STATEMENT OF CHANGES IN NET ASSETS

FIGURES IN RANDS	Revaluation Reserve	Capital Gains Reserve	Total Reserve	Accumulated Surplus / (Deficit)	Total Net Assets
Restated Balance at 01 April 2023	**3 784 367**	**161 099 830**	**164 884 197**	**16 420 292**	**181 304 489**
Surplus for the year	-	-	-	21 835 399	21 835 399
Utilisation of reserves	-	(3 950 927)	(3 950 927)	3 950 927	-
Capital grants received	-	28 817 082	28 817 082	(28 817 082)	-
Total changes	-	24 866 155	24 866 155	(3 030 756)	21 835 399
Balance at 01 April 2024	**3 784 367**	**185 965 985**	**189 750 352**	**13 389 536**	**203 139 888**
Revaluation of heritage assets	2 816 711	-	2 816 711	-	2 816 711
Utilisation of reserves	-	(4 118 837)	(4 118 837)	4 118 837	-
Capital grants received	-	39 011	39 011	(39 011)	-
Net income (losses) recognised directly in net assets	2 816 711	(4 079 826)	(1 263 115)	4 079 826	2 816 711
Deficit for the year	-	-	-	(7 793 774)	(7 793 774)
Total recognised income and expenses for the year	2 816 711	(4 079 826)	(1 263 115)	(3 713 948)	(4 977 063)
Total changes	2 816 711	(4 079 826)	(1 263 115)	(3 713 948)	(4 977 063)
Balance at 31 March 2025	**6 601 078**	**181 886 160**	**188 487 238**	**9 675 588**	**198 162 826**
Notes	13	14			

CASH FLOW STATEMENT

FIGURES IN RANDS	Note(s)	2025	2024
Cash flows from operating activities			
Receipts			
Cash receipts from funders		3 898 663	8 266 453
Cash receipts from operational grant		52 840 000	52 864 000
Sale of goods and services		8 630 957	8 530 504
Cash receipts from conditional grants		8 032 184	4 741 677
		73 401 804	74 402 634
Payments			
Personnel costs		(32 662 046)	(32 485 335)
Suppliers		(44 425 465)	(39 668 078)
Interest paid	22	(158)	(295)
		(77 087 669)	(72 153 708)
Net cash flows from operating activities	27	**(3 685 865)**	**2 248 926**
Cash flows from investing activities			
Purchase of property, plant and equipment	4	(1 433 787)	(1 777 366)
Purchase of heritage assets	6	(39 011)	(26 022 895)
Interest capitalised		2 660 476	3 274 183
Interest received	16	965 710	771 181
Net cash flows from investing activities		**2 153 388**	**(23 754 897)**
Net increase/(decrease) in cash and cash equivalents		**(1 532 477)**	**(21 505 971)**
Cash and cash equivalents at the beginning of the year		46 992 734	68 498 705
Cash and cash equivalents at the end of the year	9	**45 460 257**	**46 992 734**

STATEMENT OF COMPARISON OF BUDGET AND ACTUAL AMOUNTS

FIGURES IN RANDS	Approved Budget	Adjustments	Final Budget	Actual Amounts on Comparable Basis	Difference Between Final Budget & Actual	Reference
Statement of Financial Performance						
Revenue						
Revenue from exchange transactions						
Operating income	8 774 711	-	**8 774 711**	8 986 839	**212 128**	37.1
Interest received - investment	816 447	-	**816 447**	965 710	**149 263**	37.2
Total revenue from exchange transactions	**9 591 158**	**-**	**9 591 158**	**9 952 549**	**361 391**	
Revenue from non-exchange transactions						
Transfer revenue						
Government grants & subsidies	57 840 000	-	**57 840 000**	59 375 777	**1 535 777**	37.3
Public contributions and donations	9 629 972	-	**9 629 972**	5 427 524	**(4 202 448)**	37.4
Total revenue from non-exchange transactions	**67 469 972**	**-**	**67 469 972**	**64 803 301**	**(2 666 671)**	
Total revenue	**77 061 130**	**-**	**77 061 130**	**74 755 850**	**(2 305 280)**	
Expenditure						
Personnel	(32 374 121)	-	**(32 374 121)**	(32 526 164)	**(152 043)**	
Employee costs - Remuneration of councillors	(632 432)	-	**(632 432)**	(471 010)	**161 422**	
Production and marketing costs	(14 503 013)	-	**(14 503 013)**	(13 023 485)	**1 479 528**	37.5
Depreciation and amortisation	-	-	**-**	(5 731 316)	**(5 731 316)**	
Finance costs	-	-	**-**	(158)	**(158)**	
Lease rentals on operating lease	(23 449)	-	**(23 449)**	(44 275)	**(20 826)**	
Debt Impairment	-	-	**-**	(280 805)	**(280 805)**	
Loss on disposal of assets	-	-	**-**	(161 773)	**(161 773)**	
General expenses	(28 918 285)	-	**(28 918 285)**	(30 310 638)	**(1 392 353)**	37.6
Total expenditure	**(76 451 300)**	**-**	**(76 451 300)**	**(82 549 624)**	**(6 098 324)**	
Surplus (deficit) before taxation	**609 830**	**-**	**609 830**	**(7 793 774)**	**(8 403 604)**	
Actual Amount on Comparable Basis as Presented in the Budget and Actual Comparative Statement	**609 830**	**-**	**609 830**	**(7 793 774)**	**(8 403 604)**	

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 revauled.

A summary of the significant accounting policies, which have been consisitently 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 at least the next 12 months.

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 the 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 occured 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 eveidence 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 amout, the carrying amount of the asset is reduced to its rcoverable amount. That reduction is an impairment loss. An impairment loss of assets carried at cost less accumulaed depreciation is recognised immediately in surplus or deficit.

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 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 occured 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. Transaction costs are included in the initial measurement.

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

Investment property is derecognised on disposal or when the invesment 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.

After initial recognition at cost, 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.

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

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

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

ITEM	DEPRECIATION METHOD	AVERAGE USEFUL LIFE
Land	Not depreciated	Infinite
Buildings	Straight-line	50 years
Leasehold property	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 using reasonable and supportable assumptions that represent management's best estimate of the set of economic conditions that will exist over the useful life of the asset.

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

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

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

ITEM	DEPRECIATION METHOD	AVERAGE USEFUL LIFE
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

1.7 Heritage assets

The entity recognises a heritage asset as an asset if it is probable that future economic benefits or service potential associated with the asset will flow to the entity, and the cost or fair value of the asset can be measured reliably.

Heritage assets are measured at cost. 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.

After recognition as an asset, a class of heritage assets is carried at a revalued amount, being its fair value at the date of the revaluation less any subsequent impairment losses.

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

If a heritage asset's carrying amount is decreased as a result of a revaluation, the decrease is recognised in surplus or deficit. However, the decrease is debited directly to a revaluation surplus to the extent of any credit balance existing in the revaluation surplus in respect of that heritage asset.

The entity assesses at each reporting date whether there is an indication that it may be impaired. If any such indication exists, the entity estimates the recoverable amount or the recoverable service amount of the heritage asset.

The entity derecognises heritage asset on disposal, or when no future economic benefits or service potential are expected from its use or disposal.

The gain or loss arising from the derecognition of a heritage asset is included in surplus or deficit when the item is derecognised (unless the Standard of GRAP on leases requires otherwise on a sale and leaseback).

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.

1.9 Financial instruments

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

The amortised cost of a financial asset or financial liability is the amount at which the financial asset or financial liability is measured at initial recognition minus principal repayments, plus or minus the cumulative amortisation using the effective interest method of any difference between that initial amount and the maturity amount, and minus any reduction (directly or through the use of an allowance account) for impairment or uncollectibility.

A concessionary loan is a loan granted to or received by an entity on terms that are not market related.

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation.

Currency risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in foreign exchange rates.

Derecognition is the removal of a previously recognised financial asset or financial liability from an entity's statement of financial position.

A derivative is a financial instrument or other contract with all three of the following characteristics:

- Its value changes in response to the change in a specified interest rate, financial instrument price, commodity price, foreign exchange rate, index of prices or rates, credit rating or credit index, or other variable, provided in the case of a non-financial variable that the variable is not specific to a party to the contract (sometimes called the 'underlying').
- It requires no initial net investment or an initial net investment that is smaller than would be required for other types of contracts that would be expected to have a similar response to changes in market factors.
- It is settled at a future date.

The effective interest method is a method of calculating the amortised cost of a financial asset or a financial liability (or group of financial assets or financial liabilities) and of allocating the interest income or interest expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash payments or receipts through the expected life of the financial instrument or, when appropriate, a shorter period to the net carrying amount of the financial asset or financial liability. When calculating the effective interest rate, an entity shall estimate cash flows considering all contractual terms of the financial instrument (for example, prepayment, call and similar options) but shall not consider future credit losses. The calculation includes all fees and points paid or received between parties to the contract that are an integral part of the effective interest rate (see the Standard of GRAP on Revenue from Exchange Transactions), transaction costs, and all other premiums or discounts. There is a presumption that the cash flows and the expected life of a group of similar financial instruments can be estimated reliably. However, in those rare cases when it is not possible to reliably estimate the cash flows or the expected life of a financial instrument (or group of financial instruments), the entity shall use the contractual cash flows over the full contractual term of the financial instrument (or group of financial instruments).

Fair value is the amount for which an asset could be exchanged, or a liability settled, between knowledgeable willing parties in an arm's length transaction.

A financial asset is:

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

A financial guarantee contract is a contract that requires the issuer to make specified payments to reimburse the holder for a loss it incurs because a specified debtor fails to make payment when due in accordance with the original or modified terms of a debt instrument.

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

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

Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates.

Liquidity risk is the risk encountered by an entity in the event of difficulty in meeting obligations associated with financial liabilities that are settled by delivering cash or another financial asset.

Loan commitment is a firm commitment to provide credit under pre-specified terms and conditions.

Loans payable are financial liabilities, other than short-term payables on normal credit terms.

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk.

Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market.

A financial asset is past due when a counterparty has failed to make a payment when contractually due.

A residual interest is any contract that manifests an interest in the assets of an entity after deducting all of its liabilities. A residual interest includes contributions from owners, which may be shown as:

- equity instruments or similar forms of unitised capital;
- a formal designation of a transfer of resources (or a class of such transfers) by the parties to the

transaction as forming part of an entity's net assets, either before the contribution occurs or at the time of the contribution; or

- a formal agreement, in relation to the contribution, establishing or increasing an existing financial interest in the net assets of an entity.

Transaction costs are incremental costs that are directly attributable to the acquisition, issue or disposal of a financial asset or financial liability. An incremental cost is one that would not have been incurred if the entity had not acquired, issued or disposed of the financial instrument.

Financial instruments at amortised cost are non-derivative financial assets or non-derivative financial liabilities that have fixed or determinable payments, excluding those instruments that:

- the entity designates at fair value at initial recognition; or
- are held for trading.

Financial instruments at cost are investments in residual interests that do not have a quoted market price in an active market, and whose fair value cannot be reliably measured.

Financial instruments at fair value comprise financial assets or financial liabilities that are:

- derivatives;
- contingent consideration of an acquirer in a transfer of functions between entities not under common control to which the Standard of GRAP on Transfer of Functions Between Entities Not Under Common Control (GRAP 106) applies
- combined instruments that are designated at fair value;
- Instruments held for trading. A financial instrument is held for trading if:
    - it is acquired or incurred principally for the purpose of selling or repurchasing it in the near-term; or
    - - on initial recognition it is part of a portfolio of identified financial instruments that are managed together and for which there is evidence of a recent actual pattern of short term profit-taking;
    - non-derivative financial assets or financial liabilities with fixed or determinable payments that are designated at fair value at initial recognition; and
    - financial instruments that do not meet the definition of financial instruments at amortised cost or financial
    - instruments held for trading. A financial instrument is held for trading if:
        - › it is acquired or incurred principally for the purpose of selling or repurchasing it in the near-term; or
        - › on initial recognition it is part of a portfolio of identified financial instruments that are managed together and for which there is evidence of a recent actual pattern of short term profit-taking;
    - non-derivative financial assets or financial liabilities with fixed or determinable payments that are designated at fair value at initial recognition; and
    - financial instruments that do not meet the definition of financial instruments at amortised cost or financial instruments at cost.

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

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

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

Fair value measurement considerations

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

Gains and losses

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

Derecognition

Financial assets

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

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

Financial liabilities

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

1.10 Leases

Operating leases - lessee

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

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

1.11 Impairment

Carrying amount is the amount at which an asset is recognised in the statement of financial position after deducting any accumulated depreciation and accumulated impairment losses thereon.

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

1.12 Employee benefits

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

Short-term employee benefits are employee benefits (other than termination benefits) that are due to be settled wholly before twelve months after the end of the reporting 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.
- termination benefits are employee benefits provided in exchange for the termination of an employee's employment as a result of either: (a) an entity's decision to terminate an employee's employment before the normal retirement date; or (b) an employee's decision to accept an offer of benefits in exchange for the termination of employment.

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.

Post-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:

(a) as a liability (accrued expense), after deducting any contribution already paid. If the contribution already paid exceeds the contribution due for service before the end of the reporting period, the 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

(b) as an expense, unless another Standard requires or permits the inclusion of the contribution in the cost of an asset. When contributions to a defined contribution plan are not expected to be settled wholly before twelve months after the end of the reporting period in which the employees render the related service, they are be discounted using the discount rate as specified.

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

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

1.13 Provisions and contingencies

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 31.

1.14 Commitments

Commitments are not recognised in the statement of financial position as a liability or as expenditure in the statement of financial performance but are included in the notes to the annual financial statements. Commitments represent goods/services that have been ordered, but no delivery has taken place at the reporting date. Items are classified as commitments when an entity has committed itself to future transactions that will normally result in the outflow of cash.

Commitments for which disclosure is necessary to achieve a fair presentation should be disclosed in a note to the financial statements, if both the following criteria are met:

- Contracts should be non-cancellable or only cancellable at significant cost; and
- Contracts should relate to something other than the routine, steady, state business of the entity.

Approved and Contracted Commitments: Where the expenditure has been approved and the contract has been awarded at the reporting date

1.15 Revenue from exchange transactions

Revenue is recognised on the accrual basis when it is possible that future economic benefits will flow to the Foundation and these benefits can be measured reliably. Ticket sales, rentals and other income are measured at fair value of consideration received or receivable. Interest income is accrued on a time proportion basis, taking into account the principal amount outstanding and the effective rate over the period to maturity. Tuition fees are recognised on a time proportion basis. Revenue is the gross inflow of economic benefits or service potential during the reporting period when those inflows result in an increase in net assets, other than increases relating to contributions from owners.

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.

1.16 Revenue from non-exchange transactions

Revenue comprises gross inflows of economic benefits or service potential received and receivable by an entity, which represents an increase in net assets, other than increases relating to contributions from owners.

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.

Control of an asset arise when the entity can use or otherwise benefit from the asset in pursuit of its objectives and can exclude or otherwise regulate the access of others to that benefit.

Exchange transactions are transactions in which one entity receives assets or services, or has liabilities extinguished, and directly gives approximately equal value (primarily in the form of cash, goods, services, or use of assets) to another entity in exchange.

Expenses paid through the tax system are amounts that are available to beneficiaries regardless of whether or not they pay taxes.

Fines are economic benefits or service potential received or receivable by entities, as determined by a court or other law enforcement body, as a consequence of the breach of laws or regulations.

Non-exchange transactions are transactions that are not exchange transactions. In a non-exchange transaction, an entity either receives value from another entity without directly giving approximately equal value in exchange, or gives value to another entity without directly receiving approximately equal value in exchange.

Restrictions on transferred assets are stipulations that limit or direct the purposes for which a transferred asset may be used, but do not specify that future economic benefits or service potential is required to be returned to the transferor if not deployed as specified.

Stipulations on transferred assets are terms in laws or regulation, or a binding arrangement, imposed upon the use of a transferred asset by entities external to the reporting entity.

Tax expenditures are preferential provisions of the tax law that provide certain taxpayers with concessions that are not available to others.

The taxable event is the event that the government, legislature or other authority has determined will be subject to taxation.

Taxes are economic benefits or service potential compulsorily paid or payable to entities, in accordance with laws and or regulations, established to provide revenue to government. Taxes do not include fines or other penalties imposed for breaches of the law.

Transfers are inflows of future economic benefits or service potential from non-exchange transactions, other than taxes.

Recognition

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

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

Measurement

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

When, as a result of a non-exchange transaction, the entity recognises an asset, it also recognises revenue equivalent to the amount of the asset measured at its fair value as at the date of acquisition, unless it is also required to recognise a liability.

Where a liability is required to be recognised it will be measured as the best estimate of the amount required to settle the obligation at the reporting date, and the amount of the increase in net assets, if any, recognised as revenue. When a liability is subsequently reduced, because the taxable event occurs or a condition is satisfied, the amount of the reduction in the liability is recognised as revenue.

1.17 Investment income

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

1.18 Borrowing costs

Borrowing costs are interest and other expenses 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.

1.19 Fruitless and wasteful expenditure

Fruitless expenditure means expenditure which was made in vain and would have been avoided had reasonable care been exercised.

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. Fruitless expenditure means expenditure which was made in vain and would have been avoided had reasonable care been exercised.

1.20 Irregular expenditure

National Treasury Instruction No 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 03 January 2023):

Irregular expenditure that was incurred and identified during the current financial year 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.

1.21 Segment information

The Market Foundation 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 laso managed on a combined basis.

Geographical information is not provided as there are no distinct economic benefits derived from a different geograohical location. Information reported about this segment is used by management as a basis for evaluating the segment's performances and for making decisions about allocation of resources. The disclosure of informartion about this segment is also considerd appropriate for external reporting purposes.

1.22 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.

2. NEW STANDARDS AND INTERPRETATIONS

2.1 Standards and interpretations issued, but not yet effective

The entity has not applied the following standards and interpretations, which have been published and are mandatory for the entity's accounting periods beginning on or after 01 April 2025 or later periods:

STANDARD/ INTERPRETATION:	EFFECTIVE DATE: YEARS BEGINNING ON OR AFTER	EXPECTED IMPACT
GRAP 2023 Improvements to the Standards of GRAP 2023	Not yet effective	Impact is currently being assessed
GRAP 1 (amended): Presentation of Financial Statements (Going Concern)	Not yet effective	Impact is currently being assessed
GRAP 103 (amended): Heritage Assets	Not yet effective	Impact is currently being assessed
GRAP 104 (as revised): Financial Instruments	01 April 2025	Expected impact is material

FIGURES IN RANDS	Note(s)	2025	2024

3. INVESTMENT PROPERTY

	2025			2024		
	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value
Land	1 002 495	-	1 002 495	1 002 495	-	1 002 495
Buildings	523 721	(96 013)	427 708	523 721	(85 539)	438 182
Total	**1 526 216**	**(96 013)**	**1 430 203**	**1 526 216**	**(85 539)**	**1 440 677**

Reconciliation of investment property - 2025

	Opening balance	Depreciation	Total
Land	1 002 495	-	1 002 495
Buildings	438 182	(10 474)	427 708
	1 440 677	**(10 474)**	**1 430 203**

Reconciliation of investment property - 2024

	Opening balance	Depreciation	Total
Land	1 002 495	-	1 002 495
Buildings	448 656	(10 474)	438 182
	1 451 151	**(10 474)**	**1 440 677**

Amounts recognised in surplus:

Rental revenue from investment property	373 524	517 524
Repairs and maintenance	539 718	40 644

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.

FIGURES IN RANDS	Note(s)	2025	2024

4. PROPERTY, PLANT AND EQUIPMENT

	2025			2024		
	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value
Land	8 926 673	-	8 926 673	8 926 673	-	8 926 673
Buildings	95 528 552	(16 600 433)	78 928 119	91 792 866	(10 843 268)	80 949 598
Furniture and fixtures	35 293 450	(16 150 259)	19 143 191	34 836 758	(14 230 952)	20 605 806
Motor vehicles	836 008	(337 141)	498 867	836 008	(297 241)	538 767
IT equipment	4 305 147	(2 878 447)	1 426 700	3 846 471	(2 386 197)	1 460 274
Leasehold improvements	1 603 070	(1 240 600)	362 470	1 665 170	(1 211 194)	453 976
Other equipment	29 101	(27 237)	1 864	29 101	(25 725)	3 376
Total	**146 522 001**	**(37 234 117)**	**109 287 884**	**141 933 047**	**(28 994 577)**	**112 938 470**

Reconciliation of property, plant and equipment - 2025

	Opening balance	Additions	Disposals	Reclassification	Depreciation	Total
Land	8 926 673	-	-	-	-	8 926 673
Buildings	80 949 598	-	-	-	(2 021 479)	78 928 119
Furniture and fixtures	20 605 806	1 593 695	(130 322)	-	(2 925 988)	19 143 191
Motor vehicles	538 767	-	-	-	(39 900)	498 867
IT equipment	1 460 274	627 241	(31 249)	-	(629 566)	1 426 700
Leasehold improvements	453 976	-	(200)	309	(91 615)	362 470
Other equipment	3 376	-	-	-	(1 512)	1 864
	112 938 470	**2 220 936**	**(161 771)**	**309**	**(5 710 060)**	**109 287 884**

Reconciliation of property, plant and equipment - 2024

	Opening balance	Additions	Disposals	Depreciation	Total
Land	8 926 673	-	-	-	8 926 673
Buildings	82 971 078	-	-	(2 021 480)	80 949 598
Furniture and fixtures	22 200 632	1 211 267	(78 916)	(2 727 177)	20 605 806
Motor vehicles	603 057	-	-	(64 290)	538 767
IT equipment	1 527 869	566 099	(38 088)	(595 606)	1 460 274
Leasehold improvements	587 267	-	(2 847)	(130 444)	453 976
Other equipment	6 286	-	-	(2 910)	3 376
	116 822 862	**1 777 366**	**(119 851)**	**(5 541 907)**	**112 938 470**

Expenditure that relates to Property Plant and Equipment:

	2025	2024
Repairs and maintenance	767 860	491 409

FIGURES IN RANDS	Note(s)	2025	2024

5. INTANGIBLE ASSETS

	2025			2024		
	Cost / Valuation	Accumulated amortisation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated amortisation and accumulated impairment	Carrying value
Computer software	43 125	(33 242)	9 883	50 579	(29 915)	20 664

Reconciliation of intangible assets - 2025

	Opening balance	Amortisation	Total
Computer software	20 664	(10 781)	9 883

Reconciliation of intangible assets - 2024

	Opening balance	Amortisation	Total
Computer software	32 377	(11 713)	20 664

6. HERITAGE ASSETS

	2025			2024		
	Cost / Valuation	Accumulated impairment losses	Carrying value	Cost / Valuation	Accumulated impairment losses	Carrying value
Art Collections, antiquities and exhibits	3 863 367	-	3 863 367	3 823 367	-	3 823 367
Historical buildings	82 594 011	-	82 594 011	79 906 070	-	79 906 070
Work in progress	1 105 989	-	1 105 989	1 105 989	-	1 105 989
Total	**87 563 367**	**-**	**87 563 367**	**84 835 426**	**-**	**84 835 426**

Reconciliation of heritage assets 2025

	Opening balance	Additions	Reclassification	Revaluation increase/(decrease)	Total
Art Collections, antiquities and exhibits	3 823 367	40 000	-	-	3 863 367
Historical buildings	79 906 070	39 011	(167 781)	2 816 711	82 594 011
Work in progress	1 105 989	-	-	-	1 105 989
	84 835 426	**79 011**	**(167 781)**	**2 816 711**	**87 563 367**

Reconciliation of heritage assets 2024

	Opening balance	Additions	Reclassification	Total
Art Collections, antiquities and exhibits	3 823 367	-	-	3 823 367
Historical buildings	46 865 126	-	33 040 944	79 906 070
Work in progress	5 329 850	28 817 083	(33 040 944)	1 105 989
	56 018 343	**28 817 083**	**-**	**84 835 426**

FIGURES IN RANDS	Note(s)	2025	2024

6. HERITAGE ASSETS (CONTINUED)

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

Revaluations

Art collections

The effective date of the revaluation was 2022/05/27. Revaluations were performed by independent valuer, Mr Mouti Abrahams of Greater Translogic Advisory Services.

The method used to determine fair value is cost to replace the artworks with similar items purchased in the ordinary retail market.

Musical instruments

The effective date of the revaluation was 2022/05/20. Revaluations were performed by independent valuer, Mr Raymond Frank Cugnolio of The Piano Man.

The method used to determine fair value is based on estimated market value of the instruments.

Books

The effective date of the revaluation was 2022/05/27.

The method used to determine fair value is based on observable prices in an active market.

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

Historical buildings

The effective date of the revaluation was 2025/03/31. Revaluations were performed by independent valuer, Mr Malusi Nkambule of CUSP.

The method used to determine fair value is based on the cost to replace the buildings with similar size and nuture buildings purchased in the ordinary retail market.

The revaluation surplus relating to the historical heritage buildings is as follows:

Opening balance	81 012 059	52 194 976
Revaluation/additions	2 816 711	28 817 083
Closing balance	**83 828 770**	**81 012 059**

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

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 renovation project was completed in July 2016.

FIGURES IN RANDS	Note(s)	2025	2024

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. Only weeks before the opening night, the Trustees had to take a stand for a complete non-racial status to the Market. The renovation cost of the Theatre building is disclosed as its value.

Expenditure incurred to repair and maintain heritage assets

Windybrow Heritage House (Repairs and Maintenance)	138 989	149 512
Market Theatre building (Repairs and Maintenance)	1 514 525	6 257 215

7. RECEIVABLES FROM EXCHANGE TRANSACTIONS

Trade debtors	2 853 490	2 183 063
Provision for impairment	(1 080 428)	(1 079 313)
	1 773 062	**1 103 750**

Trade and other receivables past due but not impaired

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

The ageing of amounts past due but not impaired is as follows:

1 month past due	142 129	754 106
2 months past due	304 665	156 045
3 months past due	1 116 812	1 093 008
	1 563 606	**2 003 159**

Trade and other receivables impaired

As of 31 March 2025, trade and other receivables of 2 853 490 (2024: 2 183 063) were impaired and provided for.

The amount of the provision was (1 080 428) as of 31 March 2025 (2024: 1 079 313).

Opening balance	1 079 313	701 363
Add: Provision made during the year	1 115	377 950
Closing balance	**1 080 428**	**1 079 313**

FIGURES IN RANDS	Note(s)	2025	2024

8. RECEIVABLES FROM NON-EXCHANGE TRANSACTIONS

Utility deposits	119 665	119 665
Prepayments	591 628	413 035
Staff debtors	305 297	553 493
	1 016 590	**1 086 193**

9. CASH AND CASH EQUIVALENTS

Cash and cash equivalents consist of:

Cash on hand	758	3 568
Bank balances	3 051 106	2 326 372
Short-term deposits	42 408 393	44 662 794
	45 460 257	**46 992 734**

Bank balances held in respect of unutilised grants	32 118 461	32 551 503
Bank balances excluding unutilised grants	13 341 796	14 441 231
	45 460 257	**46 992 734**

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:

10. PAYABLES FROM EXCHANGE TRANSACTIONS

Trade payables	4 401 923	4 825 370
Accrued leave pay	1 241 975	1 116 421
Accrued expenses	871 376	228 823
Deposits received	377 582	364 582
	6 892 856	**6 535 196**

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

11. UNSPENT CONDITIONAL GRANTS AND RECEIPTS

DSAC - conditional grant in respect of capital works for building projects	34 322 737	30 583 773
Other MPW Funders	168 242	908 321
Open Society Foundation	719	719
Dutch Embassy	-	176
Atterbury	4 125 419	3 968 146
Giselle Wulfsohn	1 087	1 711
DSAC - project grants	32 441	46
Tierney Fellowship	27 544	39 979
Oxfam	276 506	323 812
Other funders	2 028 535	2 375 192
	40 983 230	**38 201 875**

FIGURES IN RANDS	Note(s)	2025	2024

Movement during the year

Balance at the beginning of the year	38 201 875	60 038 566
Additions during the year	6 500 698	9 695 941
Income recognition during the year	(6 340 808)	(6 786 320)
Capital expenditure incurred	(39 011)	(28 817 083)
Interest capitalised	2 660 476	4 070 771
	40 983 230	**38 201 875**

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.

12. PROVISIONS

Reconciliation of provisions - 2025

	Opening Balance	Utilised during the year	Total
Provision for bonus	540 955	(38 621)	502 334

Reconciliation of provisions - 2024

	Opening Balance	Additions	Utilised during the year	Total
Provision for bonus	574 123	540 955	(574 123)	540 955

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.

The provision relates to a performance annual service bonus which is payable to qualifying employees. This bonus is dependent on individual and organisational performance.

13. REVALUATION RESERVE

Opening balance	3 784 367	3 784 367
Change during the year	2 816 711	-
	6 601 078	**3 784 367**

Revaluation surplus relating to heritage assets

Movements in the reserve for the year	2 816 711	-

14. CAPITAL GRANTS RESERVE

Opening balance	185 965 985	161 099 830
Utilisation of reserves	(4 118 836)	(3 950 927)
Capital grants received	39 011	28 817 082
	181 886 160	**185 965 985**

FIGURES IN RANDS	Note(s)	2025	2024

15. REVENUE FROM EXCHANGE TRANSACTIONS

Trading income	5 774 510	3 047 730
MPW income	930 452	1 066 429
Programme income	2 281 877	3 840 118
	8 986 839	**7 954 277**

16. INVESTMENT REVENUE

Interest revenue		
Bank	965 710	771 181

17. GOVERNMENT GRANTS & SUBSIDIES

Operating grants		
DSAC - Medium-Term Expenditure Framework (MTEF) allocation	52 879 011	51 964 000
DSAC - project grant received	1 450 000	1 630 045
	54 329 011	**53 594 045**
DSAC Capital Works grant	5 046 766	31 857 458
	59 375 777	**85 451 503**

18. REVENUE FROM NON-EXCHANGE TRANSACTIONS - OTHER

Public contributions and donations	5 427 524	8 673 977

19. EMPLOYEE RELATED COSTS

Basic	31 044 521	31 077 344
Transport allowance	478 646	363 871
Staff training	396 893	213 863
Staff welfare	606 104	334 205
	32 526 164	**31 989 283**

20. PRODUCTION AND MARKETING COSTS

Marketing costs	1 053 198	1 392 743
Production costs	11 970 287	13 758 392
	13 023 485	**15 151 135**

21. DEPRECIATION AND AMORTISATION

Property, plant and equipment	5 731 316	5 564 095

FIGURES IN RANDS	Note(s)	2025	2024

22. INTEREST PAID

Bank		158	295

23. LEASE RENTALS ON OPERATING LEASE

Equipment			
Contractual amounts		44 275	17 939

24. DEBT IMPAIRMENT

Bad debts written off		280 805	377 950

25. AUDITORS' REMUNERATION

Fees		1 392 538	1 326 709

26. GENERAL EXPENSES

Auditors remuneration		1 392 538	1 326 709
Commission paid		163 471	343 821
Computer expenses		1 240 230	697 942
Consulting and professional fees		1 432 241	1 061 959
Consumables		91 870	371 493
Insurance		607 375	781 149
Printing and stationery		329 799	316 601
Repairs and maintenance		9 089 734	7 527 646
Secretarial fees		429 000	391 083
Security		3 055 548	2 805 188
Telephone and fax		50 489	56 677
Electricity		2 985 273	2 366 003
Lab expenses		2 288 952	2 509 153
MPW expenses		4 185 336	4 711 460
Other expenses		2 968 781	1 964 256
		30 310 637	**27 231 140**

27. CASH (USED IN) GENERATED FROM OPERATIONS

(Deficit) surplus		(7 793 774)	21 835 399
Depreciation and amortisation		5 731 316	5 564 095
Interest received		(965 710)	(771 181)
Debt impairment		280 805	377 950
Changes in provisions		(38 622)	(33 168)
Loss on disposal of assets		161 773	119 850
Other non-cash items		(819 605)	(28 283 007)
Changes in working capital:			
Increase (decrease) in payables		357 661	2 833 104
(Increase)/decrease in receivables		(599 709)	605 884
		(3 685 865)	**2 248 926**

FIGURES IN RANDS	Note(s)	2025	2024

28. 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.

29. FINANCIAL INSTRUMENTS DISCLOSURE

Categories of financial instruments

2025

FINANCIAL ASSETS

	At amortised cost	Total
Receivables from exchange transactions	1 773 062	1 773 062
Receivables from non-exchange transactions	424 962	424 962
Cash and cash equivalents	45 460 257	45 460 257
	47 658 281	**47 658 281**

FINANCIAL LIABILITIES

	At amortised cost	Total
Payables from exchange transactions	6 892 855	6 892 855
Unspent conditional grants and receipts	40 983 230	40 983 230
Provisions	502 334	502 334
	48 378 419	**48 378 419**

2024

FINANCIAL ASSETS

	At amortised cost	Total
Receivables from exchange transactions	1 103 750	1 103 750
Receivables from non-exchange transactions	673 158	673 158
Cash and cash equivalents	46 992 734	46 992 734
	48 769 642	**48 769 642**

FIGURES IN RANDS	Note(s)	2025	2024

2024

FINANCIAL LIABILITIES

	At amortised cost	Total
Payables from exchange transactions	6 535 196	6 535 196
Unspent conditional grants and receipts	38 201 875	38 201 875
Provisions	540 955	540 955
	45 278 026	**45 278 026**

30. COMMITMENTS

	2025	2024
Already contracted for but not provided for	14 531 555	18 547 529
Minimum lease payments due		
- within one year	48	48
- in second to fifth year inclusive	240	240
- later than five years	288	288
	576	**576**

31. CONTINGENT LIABILITIES

31.1 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.

32. RELATED PARTIES

Relationships	
Ultimate controlling entity	Department of Sport, Arts and Culture
Entities controlled by a related party	State Theatre
Entities controlled by a related party	National Children's Theatre
Entities controlled by a related party	Nasionale Afrikaanse Teater

Related party balances

	2025	2024
Loan accounts - Owing (to) by related parties		
Department of Sport Arts and Culture - Unspent conditional grant	(34 322 737)	(30 513 773)
Department of Sport Arts and Culture - Unutilised project funding	(32 441)	(46)

Related party transactions

	2025	2024
Income received from related parties		
Capital grant released to income from DSAC unspent grant	5 030 160	31 857 456
Operational grant (DSAC)	52 840 000	51 964 000
Production grant (DSAC)	1 450 000	2 400 000
Purchases from (sales to) related parties		
Nasionale Afrikaanse Teater	321 587	420 000
National Children's Theatre	-	(3 530)
State Theatre	88 840	716 232

FIGURES IN RANDS	Note(s)	2025	2024

Remuneration of management

EXECUTIVE DIRECTORS

2025

	Basic salary	Bonuses and performance related payments	Pension	Leave payout	Total
T Mokgai (Chief Executive Officer)	1 522 043	92 993	224 731	-	1 839 767
M Buthelezi (Chief Financial Officer)	1 534 030	58 020	-	-	1 592 050
Z Jemsana (Chief Operating Officer)	324 700	73 285	-	4 799	402 784
G Homann (Artistic Director)	1 149 046	75 600	169 657	-	1 394 303
L Makola (Chief Operating Officer)	535 627	-	86 084	-	621 711
	5 065 446	**299 898**	**480 472**	**4 799**	**5 850 615**

2024

	Basic salary	Bonuses and performance related payments	Pension	Leave payout	Total
T Mokgadi (Chief Executive Officer)	1 477 816	108 927	141 233	-	1 727 976
M Mkhayiphe (Chief Financial Officer)	949 806	-	-	99 019	1 048 825
M Buthelezi (Chief Financial Officer)	513 443	-	-	-	513 443
Z Jemsana (Chief Operating Officer)	1 157 599	108 333	85 705	-	1 351 637
G Homann	1 114 301	110 000	83 572	-	1 307 873
	5 212 965	**327 260**	**310 510**	**99 019**	**5 949 754**

COUNCILLORS

2025

	Fees for services as a member of council	Total
P Molefe	39 104	39 104
M Grootboom	47 688	47 688
M Makoea	53 828	53 828
M Mbothwe	33 992	33 992
A le Roux	26 657	26 657
Z Nkosi	56 377	56 377
D Tambo	6 552	6 552
N Mosala	53 800	53 800
L Moche	4 312	4 312
A Vikilahle	70 469	70 469
Audit Committe Members		
S Gounden	55 737	55 737
M Mvumengwana	9 942	9 942
R Rajcoomar	12 552	12 552
	471 010	**471 010**

FIGURES IN RANDS	Note(s)	2025	2024

2024

	Fees for services as a member of council	Total
P Molefe	49 689	49 689
M Grootboom	46 464	46 464
M Makhwanya	10 770	10 770
M Makoea	54 467	54 467
M Mbothwe	25 723	25 723
A le Roux	36 769	36 769
Z Nkosi	68 036	68 036
D Tambo	13 962	13 962
N Mosala	44 409	44 409
L Moche	29 257	29 257
A Vlkilahle	62 487	62 487
Audit committee members		
S Gounden	79 672	79 672
M Mvumengwana	15 676	15 676
R Rajcoomar	26 471	26 471
	563 852	**563 852**

33. RISK MANAGEMENT

Financial risk management

The Foundation is exposed to certain financial risks in the ordinary course of its operations. While the entity does not engage in complex financial instruments or derivative products, it monitors and manages its exposure to financial risks in accordance with prudent public sector practices and internal policies. The key financial risks identified are:

Cash Flow Risk

The Foundation is exposed to cash flow risk due to the timing of grant disbursements, ticket revenue variability, and rental income from tenants. The entity manages this risk through:

- Cash flow forecasting and budgeting to ensure alignment of income and expenditure;
- Monitoring debtor collection and rental agreements to ensure consistent inflows.

Market Risk and Derivatives

The entity does not trade in financial instruments and does not use derivatives for risk management or speculation. All financial activities are carried out within the constraints of the applicable public finance legislation and internal treasury policies.

Liquidity risk

The entity's risk to liquidity is a result of the funds available to cover future commitments. The entity manages liquidity risk through an ongoing review of future commitments and credit facilities. 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.

FIGURES IN RANDS	Note(s)	2025	2024

Credit risk

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.

Financial assets exposed to credit risk at year end were as follows:

Financial instrument assets at amortised cost	2025	2024
Bank balances - Ba2 rating	45 459 499	46 989 166
Receivables from exchange transactions	1 773 062	1 103 750
Receivables from non-exchange transactions	424 962	1 086 193

Market risk

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) rises 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	454 595	469 892
Downward change	(454 595)	(469 892)
Financial assets	45 459 499	46 989 166
Financial liabilities - Trade and other payables from exchange transactions	(4 401 920)	(4 825 368)
Financial assets - Receivables from non-exchange transactions	424 962	673 158
Financial assets - Receivables from exchange transactions	1 773 062	1 103 750
	(2 203 896)	(3 048 460)

FIGURES IN RANDS	Note(s)	2025	2024

Fair value of financial instruments

At 31 March 2025 the carrying amounts of bank balances and cash, trade and other receivables, trade and other payables, unutilised subsidies 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 is stated below:

Financial instruments - 2025	Carrying amount 2025	Fair value 2025
Cash and cash equivalents	45 460 257	45 460 257
Receivables from exchange transactions	1 773 062	1 773 062
Receivables from non-exchange transactions	424 962	424 962
Payables from exchange transactions	6 892 854	6 892 854
Unspent conditional grants and receipts	40 983 230	40 983 230

Financial instruments - 2024	Carrying amount 2024	Fair value 2024
Cash and cash equivalents	46 992 734	46 992 734
Receivables from exchange transactions	1 103 750	1 103 750
Receivables from non-exchange transactions	673 158	673 158
Payables from exchange transactions	6 535 196	6 535 196
Unspent conditional grants and receipts	38 201 875	38 201 875

34. EVENTS AFTER THE REPORTING DATE

Council is not aware of any events subsequent to the year that would have a material effect on the statement of financial position, statement of financial performance or cash flow statement as at 31 March 2025.

35. FRUITLESS AND WASTEFUL EXPENDITURE

Details of fruitless and wasteful expenditure

Details of fruitless and wasteful expenditure		
Incurred during the year	-	17 269
Incident description		
Interest paid on the late payment of municipal account	-	295
Reprinting of the Annual Reports	-	16 974
Reprinting of the Annual Reports - recovered from official	-	(16 974)
Closing balance	**-**	**295**

FIGURES IN RANDS	Note(s)	2025	2024

36. IRREGULAR EXPENDITURE

Irregular expenditure		-	664 952

2025
A transaction of R138 000 was identified as possible irregular expenditure and still under assessment.

2024			
Supplier paid above the contract value		-	619 302
Awarded to service provider without following SCM processes		-	45 650
Closing balance		**-**	**664 952**

37. BUDGET DIFFERENCES

Material differences between budget and actual amounts

37.1 Operating income is above the budget due to increase in demand for tickets and venues for hire.

37.2 Interest earned on call accounts is above the budget. While the average balance in the call accounts remained relatviely stable, the increase in interest income is primarily due to fluctuations in cash transfers during the month.

37.3 Grant income is above budget due to the conditional grants released into income during the year.

37.4 The position of the Fundrasing Manager was vacant for most of the year due to the challenges in recruiting the correctly skilled individuals, hence donations are below budget.

37.5 Production and marketing coss are below budget because of savings made due to limited funding from donations.

37.6 Repairs and maintenance was overspent due to the project progressing faser than planned. These funds were from conditional grants.

38. RECONCILIATION BETWEEN BUDGET AND STATEMENT OF FINANCIAL PERFORMANCE

The budget and the accounting bases differ. The annual financial statements are prepared on the accrual basis using a classification based on the nature of expenses in the statement of financial performance. The annual financial statements differ from the budget, which is approved on the cash basis and which deals only with the general government sector that excludes government business enterprises and certain other non-market government entities and activities.

The amounts in the annual financial statements were reconciled from the accrual basis to the cash basis to be on the same basis as the final approved budget. In addition, adjustments to amounts in the annual financial statements for timing differences associated with the continuing appropriation and differences in the entities covered (government business enterprises) were made to express the actual amounts on a comparable basis to the final approved budget. The amounts of these adjstments are identified in the following table.

FIGURES IN RANDS	Note(s)	2025	2024

Reconciliation of budget surplus/deficit with the surplus/deficit in the statement of financial performance:

Net (deficit) surplus per the statement of financial performance	(7 793 773)
Adjusted for:	
Net Cashflows from operating activities - Government grants	2 305 281
Net Cashflows from operating activities - Depreciation and amortisation	5 731 316
Net Cashflows from operating activities - Debt impairment	280 805
Net Cashflows from operating activities - Loss on disposal of assets	161 773
Net Cashflows from operating activities - Operating lease	20 826
Net Cashflows from operating activities - Employee benefits obligations and other	(96 554)
Net Cashflows from operating activities - Movement in receivables	(599 709)
Net Cashflows from operating activities - Movement in payables	357 660
Net Cashflows from operating activities - Movement in provisions	(38 622)
Net Cashflows from operating activities - Other	(119 702)
Net Cashflows from investing activities - Property, plant and equipment purchases	(2 220 936)
Net Cashflows from investing activities - Intangible assets purchases	(39 011)
Net Cashflows from investing activities - Interest capitalised	2 660 476
Net surplus per approved budget	**609 830**

39. 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.

40. PRIOR PERIOD RE-CLASSIFICATION

Cash receipts from conditional grants was previously disclosed under financing activities. It has now been disclosed under operating activities to align to GRAP.

The re-classification has resulted in adjustments as follows:

Cash Flow Statement

Cash flow from operating activities		
Cash receipts from conditional grants	-	4 741 677
Cash flow from financing activities		
Cash receipts from conditional grants	-	(4 741 677)

41. GOING CONCERN

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

ANNEXURES

THE MARKET THEATRE REPORT
YEAR ENDED 31 MARCH 2025

This year's programming marked a period of revitalisation, strategic curation, and a renewed commitment to expanding the reach of The Market Theatre. As Artistic Director, I am proud to reflect on a year in which we reaffirmed our artistic identity, diversified our programming, reconnected with national and international partners, and solidified our role as a leading the South African theatre dedicated to telling our stories.

We began the year with a timely and impactful season titled *30 Years of Democracy*, which commemorating South Africa's democratic milestone while critically reflecting on the legacies and challenges that define our present. The cornerstone productions of this season included *The Cry of Winnie Mandela, The Brothers, Number One and a Weekend Special*, and *The Unlikely Secret Agent*. These works examined themes of political power, gendered resilience, and historical courage, drawing audiences that included political leaders, diplomats, and the broader public. Both *The Cry of Winnie Mandela* and *The Brothers*, were extended due to their success, with the former consistently playing to near-capacity audiences from its very first performance.

Our commitment to nurturing new voices remained central to our mission. Through our Play Development Programme (PDP), we launched a new series of open calls to playwrights and creatives. Our Associate Playwright programme supported a dozen writers who delivered drafts of new plays. This culminated in public readings of extracts from 11 new works, engaging over 50 artists and revealing at least five promising plays for future production. We also enlisted readers to assess almost 40 full-length submissions across South Africa's official languages, furthering our goal of inclusive literary development. A standout success from last year's PDP was *Amaxelegu*, written by Qondiswa James, which we proudly staged in August. Its challenging and bold format added a distinctive voice to our in-house programming.

Throughout the year, our stages featured a variety of performances from the acclaimed production of *The King of Broken Things* during Youth Month to the poetic and political charged *Madha Kan*, which offered a deeply personal reflection on the realities in Palestine through dance. Our aim was to strike a balance between accessibility and artistic risk. The revival of the classic *The Ugly Noo Noo* reminded audiences of the rich legacy of South African theatre, attracting strong audiences and garnering critical acclaim.

In addition to our performances, we transformed our Gramadoelas venue into a vibrant cultural space. Events like *Rhythms of Resistance*, a collaboration with the US Mission to South Africa, showcased an immersive blend of jazz, augmented reality, and photography. We also hosted book launches and play readings, creating value-added experiences that connected literature, history, and performance, Elzabe Zietsman's cabaret, *Vier Panados en 'n Chardonay*, filled the space with energy, featuring a sold out dinner and performance experience.

Our long-standing Zwakala Festival continues to evolve. This year, we received 36 applications from community groups, shortlisting 18 and selecting four finalists from Orange Farm, Diepsloot, Alexandra, and Meadowlands. In alignment with our strategic focus on community theatre, this year's Zwakala Festival was curated alongside a return of past winners, *Prayers* and *Coal Yard*, emphasising community theatre as a core part of our offering.

International engagement has become an increasingly important strategic priority for us. I was honoured to attend Theatertreffen Berlin as part of an international delegation, where I opened dialogues with renowned theatres like the Schaubühne, and initiating conversations with counterparts from India, Kenya, and South America. A subsequent trip to Canada resulted in valuable connections with potential partners such as Soulpepper, Obsidian, and Volcano Theatre, which helped accelerate planning for the presentation of *Aportia Chryptych* in 2026 - a powerful opera about Canada's first black professional opera singer, Portia White. These exchanges reflect our growing commitment to reigniting The Market Theatre as a key international player, especially as we anticipate our 50th anniversary.

We've also aimed to showcase a rich blend of music, dance, and commemorative events. We were privileged to host the Carnegie Youth Orchestra from New York, and present international dance works through JOMBA! @ The Market, featuring new pieces from Robyn Orlin and Deepak Kurki Shivaswamy.

In quarter three we interwove themes of identity, resistance, and healing. New works such as *Lala Ngenxebe* – commissioned to acknowledge the centenary of Robert Sobukwe's birth - and *Laaitie Mettie Biscuits* shared programming space with the cabaret production, *Vier Panados en 'n Chardonay*, the celebrated, Cion, and the inclusive dance festival, *BODY MOVES*. Our inaugural Kaza Kamba Festival provided a platform for Pan-African narratives, while identity-based work like *Father & I* rounded out a deeply human season of dance, music, and new plays.

We closed the year with a quarter that saw Market Theatre's name on opening nights in Cape Town, London, and Johannesburg, attracting over 24,000 visitors, exceeding our annual audience target and affirming our growing reach.

As we look to the future, we do so with renewed purpose, ambitious vision, and a clear artistic identity. The work we accomplished this past year affirms our role as a theatre of ideas, a home for artists, and a cherished space for audiences who share our commitment to building the South African narrative. It has been a year that sets the foundation for our 50th anniversary programme in 2026 - one that will celebrate our rich history while envisioning bold futures.

THE MARKET LABORATORY REPORT (LAB)

YEAR ENDED 31 MARCH 2025

The Lab has enjoyed ongoing success this year as both a learning and training space, as well as a production incubator. It continues to produce socially relevant and high-quality theatre productions and offers mentorship to independent artists. The Lab plays a vital role in enhancing youth economic participation in the performing arts. This impact can be measured by the continued success of our alumni, the quality of our public events and productions, and the opportunities and 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 (Level 1)
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

- The Second-Year students travelled to Makhanda to celebrate the 50th anniversary of the National Arts Festival. They presented the production *Mehlala*, directed by Lab Alumni Billy Langa, with the assistance from student-director Thamsanqa Gxubane. The production follows the journey of a young girl named Lethabo, as she ventures to Johannesburg in search of her mother. This compelling narrative weaves together personal family legacies and community stories, offering audiences an insightful glimpse into the complexities of South Africa's history.

- After two years of intensive training, the Lab sends off its graduating class of second-year students with a final project known as "the Suitcase Piece". As the title suggests, these pieces can be easily packed into a suitcase for travelling. Each student selects various mentors to help them shape pieces, ensuring they are meaningful and well-crafted. The work may include newly devised pieces, expanded versions of works developed during their training, new written pieces or adapted works - all choices are welcomed. Students are encouraged to utilise the skills they have acquired to define their artistic voices as they transition into the world the professional world of makers and creatives. This year, The Lab partnered with AFDA to present the Suitcase Pieces at their Red Roof Theatre, marking a successful collaboration with another performing arts training institution.

FIRST-YEAR STUDENTS

- The First-Year Student performed *Afropocalpyse*, directed by the acclaimed director and theatre-maker, Daniel Buckland. This captivating performance transported audiences to a post-apocalyptic South African wasteland, where a community of traveling players navigates a desolate landscape through the power of storytelling. The production was well received by the public and will be showcased at the 2025 National Arts Festival by the second- year cohort of 2025.

- As part of an ongoing partnership with ArtsINSIDEOUT, founded by Dick Scanlan in collaboration with Nkosi's Haven, our first-year cohort supported the programme by serving as ushers, co-facilitators, stagehands and childminders. The experience offered our students valuable outreach engagement while participating in a creative teaching and learning initiative as part of their curriculum.

Yangthola

The Lab is proud to have partnered with The Art Cave, whose production *Yangthola*, written and directed by Mongezi Ntukwana and performed by Alex Sono, was successfully selected for the 2024 Yes Lets Experimental Festival. The production was well received at the Ramolao Makhene Theatre, winning a Silver Standard Bank Ovation at the National Arts Festival and earning a nomination for the Naledi Theatre Awards. Mentored and facilitated by Lab Alumni Tebogo Malapane and Philangezwi Nxumalo, *Yangthola* navigates the chaotic streets of Johannesburg through the eyes of its street-smart protagonist.

Swartwater

The Lab partnered with Nama Khoi Productions and the National Heritage Council to support the production of *Swartwater*. The production tells the story of the losses experienced by the Nama Khoi indigenous people during the discovery of diamonds in the 1900s. Leading Nama Khoi Productions is the extraordinary theatre maker Geralt Cloete, whose work focuses on sharing the experiences of the Nama people. Nama Khoi Productions is located in Sanddrift, a community on the outskirts of Northern Cape, in the Namaqualand Region. Bringing their work to Johannesburg, has helped expand the reach of their stories. The production received a nomination for the Naledi Theatre Awards.

DITORO

Thamsanqa Majela, the 2022 Standard Bank Young Artist Award winner for Dance, collaborated with The Lab to stage *DITORO* at the Ramolao Makhene Theatre. *DITORO* is a creative endeavor focused on African narratives, drawing inspiration from beliefs and folktales to deepen the understanding of the world. This work was originally produced by MUDA Africa. The collaboration between South Africa and Tanzania aimed to create a borderless, inclusive creative sector for narrating African stories. The production also received a nomination for the Naledi Theatre Awards.

Unlearn-ing Still

The Lab invited MoMo Matsunyane, the 2024 Standard Bank Young Artist winner for Theatre, to adapt of her production, *Unlearn-ing Still*, which presents a revised and new take on her earlier work, Unlean. Written and performed by MoMo Matsunyane and directed by Khutjo Green. *Unlearn-ing Still* tackles difficult topics of such as mental illness and the female body as a site of violence. This partnership was particularly fitting for the closing of Women's Month in South Africa. The production also received a nomination for the Naledi Theatre Awards.

In this past year, The Lab has celebrated music through two notable theatre rentals. One event, ***Songs of Freedom***, included a multimedia showcase featuring a jazz ensemble and an audiovisual presentation aimed at promoting the electorate and commemorating 30 years of freedom. Another event, ***ZAF'INGANE CONCERT by LISO The Musician***, introduced her unique musical style, which she has coined 'Ancestral Jazz to what she now discovered as Worship Jazz'.

OTHER PROJECTS:

Barney Simon Residency

The Lab conducted its fourth residency project from January to March 2025. This project offers one residency each year to support artists in developing new works, investigating artistic processes and take creative risks. The fourth resident artist Thuto Gaasenwe, utilised this time and resources to create her new theatrical piece, *Sentebale*. The title, which means "don't forget me" in Setswana, *Sentebale* aims to immerse the audience into the heart of an epidemic that has stolen the futures of countless lives, whose names are lost in the shadows of silence and neglect. We are excited to witness the full version of this important story as it engages with audiences on public platforms.

Theatre Think Tanks

This year, The Lab hosted two significant Theatre Think Tank sessions. The aim of our Theatre Think Tank is to gather, organise and draw on the knowledge of local communities, making that knowledge accessible to the greater community. The first Theatre Think Tank, titled *Sida !HŪb: Performing the Land*, was curated by Pule kaJanolintji (Tūkx'aoseb). The Think Tank focused on the interconnection of land is culture and culture is land, placing minoritised cultures and identities at the forefront of the conversation. The second Theatre Think Tank titled *Satire, Subversion & Sacrilege: We Laugh So That We Do Not Scream*, aimed to challenge preconceived notions about satirical theatre. It was curated by Theatre-Maker and Director Kyla Davis, who is also a facilitator at The Lab.

Yes, Let's Experimental Festival

The Yes Let's Experimental Festival is a collaboration between The Art Cave and The Lab. This festival is designed for young emerging artists from drama institutions who graduated within the last five years and have works in progress that have the potential to be developed into full production. The festival showcases 20 minutes of these works-in-progress and selects a winner who will work with and be mentored by The Art Cave collective before receiving a full run for a 60 minute production at the Ramolao Makhene Theatre. The Art Cave is a collective founded by two Market Lab Alumni: Tebogo Malapane and Philangezwi Nxumalo.

Where are they now? Our Graduate Success Stories

Lab alumni continue to make their mark on local and international screens, with notable figures such as Warren Masemola (Beyonce's Black is King), Sicelo Buthelezi (Skeem Saam), Wonder Ndlovu (Netflix Series 'Justice served'), Mathews Rantsoma (Scandal), Kgomotso Moshia (The Woman King), Katlego Letsholonyana (Skeem Saam, Netflix series 'The Brave Ones'), Thato Barileng Malebye (Showmax 'The Wife'), Sydney Ndhlovu (Netflix series "Soweto Blaze" and Netflix "Justice Served"), Bonko Khoza (Showmax "The Wife" and "Red Ink", Netflix series "The Brave Ones" "Heart of the Hunter", Amazon Prime "The drop"), Siyambonga Mdubeki (One Magic "1802), Tshepo Matlala (Showmax "Youngins" Amazon Prime "The drop", Mzansi Magic "Obstruction"), Lebohang Lephatsoana (Showmax "Youngins") . Additional noteworthy achievements include Billy Langa and Mahlatsi Mokgonyana "Theatre Duo" who were awarded the SBYA Award for Theatre, and Monageng Motshabi for publishing his fourth play collection, Hauntings.

Furthermore, The Lab Alumni have excelled in the South African theatre scene with three nominations for the Fleur Du Cap Awards. Namely, Best Performance by an Ensemble nomination: Melusi Molefe – Manje! Manje! Best New Director nomination: Sinenhlanhla Mgeyi - Text Me When You Arrive. Best New South African Script nomination: Mlindeli Zondi – Off Balance. Additionally, up to thirteen Lab Alumni were nominated for the Naledi Theatre Awards, including recent graduates such as Thabang Chauke for his performance in Father and I, Chrisophocus Seboka as part of the ensemble for Ka Lebitso la Moya, and producers Teboho Malapane and Philangezwi Nxumalo for their outstanding work producing Yangthola. We are proud of our alumni who have taken up internships at Pop Art: Theatre and those who are furthering their studies at Drama for Life, Wits University.

THE MARKET PHOTO WORKSHOP REPORT (MPW)
YEAR ENDED 31 MARCH 2025

COURSES

MPW has collaborated with the World Press Photo Foundation with the hope of attracting more learners to the photojournalism programme in the future. While recruitment for some courses has improved, challenges remain in targeting learners from marginalised communities particularly regarding financial and mental health issues. In the long term, financial challenges will be addressed by accrediting courses to enable access to bursaries such as NSFAS. Mental health support is provided through counselling services. Currently, both costs are absorbed in-house by the MPW.

BURSARIES

MPW has granted R160 705.00 from the NAC block bursary scheme for the three Foundation Courses for 2024, out of a total budget of R2 680 705.00. This funding prioritises rural provinces across 12 institutions.

The Daniele Tamagni Foundation reached out to MPW for the fourth intake of a Daniele Tamagni Scholar for the Photojournalism and Documentary Photography Programme (PDP) in 2025. Ahmed Khirelsid from Sudan was the preferred applicant selected by the panel of jurors. Unfortunately, Ahmed could not join the PDP as he had been denied a visa to South Africa.

MPW has collaborated with Cheil, an agency for Samsung, to offer two students from the Advanced Programme in Photography the opportunity to participate in a six-month creative storytelling campaign titled THE NEXT GENERATION OF AWESOME with the Galaxy A Series. This unboxing event occurred just after World Camera Day on the 29 June 2024).

EXHIBITIONS

Reflections: On Black Girlhood, a group exhibition curated by Danielle Bowler, opened at the Photo Workshop Gallery and Gallery 1989 on 2 September 2024. This exhibition showcased the work of Haneem Christian, Motlhoki Nono and MPW alumni Ruth Motau, Thenjiwe Niki Nkosi and Lebogang Tlhako. *Reflections: On Black Girlhood* draws its inspiration from 'Sighting Black Girlhood', a hybrid course taught across the University of Johannesburg and the University of Pennsylvania. This course explores the experiences of Black girlhood in South Africa, the USA and the Caribbean. The exhibition will run until 31 October 2024.

"In, relating to, or characteristic of:" was an exhibition featuring ten African photographers and highlighting the expansive landscape of urban and public life in Africa. Curated by Andrew Tshabangu and Seth Kriger, this exhibition marks the culmination of the first "Urban Spaces and Public Life" photography mentorship programme. This programme, facilitated by the MPW in partnership with the Centre on African Public Spaces and the University of Johannesburg, brought together photographers and cultural practitioners from across the continent to enhance the understanding of African public spaces. By showcasing photographic voices from South Africa, Uganda, Sudan, Egypt, Mozambique, Mali, Ghana, and Nigeria, the exhibition aims to redefine our understanding of what is considered 'urban', and in doing so, deepen our understandings of being African. The exhibition opened on 24 July 2024 in Joubert Park.

Exhibition to mark International Day of Persons with Disabilities, was opened by the British High Commissioner to South Africa, Antony Phillipson at his official residence in Pretoria on 3 December 2024

STORIES & COLLABORATIONS...opened at The Photo Workshop Gallery on 7 December 2024. The showcase features the Photo Incubator Edition 9 at the MPW, highlighting 10 emerging photographers who have been incubated for a year to develop their photography businesses. This programme was supported by the Department of Sports, Arts and Culture.

Exhibition Title: *Rhythms in Retrospect - A Visual Ode to South African Jazz*, is an exhibition funded by the US Consulate in Johannesburg in honour of Juneteenth. It presents a visual journey celebrating the role of jazz plays not just as a musical genre but as a powerful narrative force in the cultural and social connection between South Africa and the United States. This exhibition incorporates photographic works from Ngoma KaMphahlele's JazzLand Project and a selection of Peter McKenzie's work at the Botswana Cultural Resistance Conference in 1982. Ngoma kaMphahlele's JazzLand exhibition engages with jazz enthusiasts from Katlehong And includes an augmented reality element that embeds videos, sound and interactive multimedia content onto the exhibited photographs using a mobile application. McKenzie's work from the Gaborone conference in July 1982 documented an important gathering organised to unite activists and cultural workers in forming a coalition of cultural resistance to Apartheid. These images represent a pivotal moment where jazz and visual art became tools of resistance against oppressive institutionalised racism. The exhibition underscores jazz's significance in storytelling and its influence on both communal and individual identities. Accompanying the photographs is a poem titled 'When Brown is Black' by South African political activist and Poet Laureate, Keorapetse Kgositsile. This poem powerfully connects themes of resistance in American politics and the history of enslaved people, as well as the ongoing forms of racism and prejudice in both the US and South Africa and the African Continent.

PUBLIC ENGAGEMENT PROGRAMMES

In partnership with **World Press, a series of Photo Public Talk** were held in April and June 2024. The April talk focused on the importance of investigative photojournalism in the age of disinformation, highlighting the power of researched stories. The June talk titled Rethinking Photojournalism: The Changing Practices of Photojournalists in the Digital Age.

Ntandoyenkosi Maseko is the 17th recipient of the Tierney Fellowship at the MPW. This fellowship offers an emerging photographer a platform to conceptualise, develop and produce a new body of work.

The first intake of the **National Legacy Project** concluded in October 2024, with a new intake scheduled to begin in January 2025. This project is a partnership between the MPW and École Nationale Supérieure De La Photographie (ENSP) in Arles, France, funded by the French Government's Access Culture initiative. The project supports 10 photographers from marginalised South African communities, providing them with hands-on experience alongside technical, theoretical, and business incubation support. It explores the artistic, commercial, and media aspects of photography, aiming to develop both creative and entrepreneurial skills among practicing photographers.

The ***Oxfam Participatory Project,*** titled "Stories4Change" has concluded its first year of reporting on the grant. Year 2, of the grant focusing on participants from the SADC region, is currently underway *(this 8 month programme aims to develop 6 photographers and storytellers across SADC),* this initiative is supported by Oxfam Novib with a 3 year contract. Each year has a committed fund of 25,000 euros per year – with R444,565.00 allocated for the year concluded at the end of 2024. The funds for the second year, totalling R504 750.00 has been received, and the programme commenced in February of 2024.

DSAC Photo Incubator: Edition Nine, will run from 1 July 2024 – 31 December 2024. This photography enterprises and entrepreneurship programme utilises hands-on job experience, combined with technical and theoretical support and incubation, to enhance and elevate photographers' business ventures and artistic practice, involving 10 participants.

"Both Sides of Samora" workshops in Harare workshops were held in Harare from 1 – 3 July 2024, with 10 participants and 2 facilitators.

RESEARCH AND ARCHIVES

The second volume of the ***Black Photo Libraries (BPL) publication,*** supported by the National Institute for the Humanities & Social Sciences, focuses on the life and work of Durban-born photographer Peter McKenzie. Building on the goals of BPL Volume I, this project explores hidden photographic archives, highlights McKenzie's innovative approach to photography education, and aims to foster intergenerational dialogue by connecting his work with students from the MPW. Additionally, it seeks to extend McKenzie's legacy to reach a broader community of image-makers while continuing to strengthen the BPL network of photographers, writers, and collaborators through publication and public programming.

A key component of the project involved cataloguing and consolidating Peter McKenzie's archive, which is housed at the residence of David and Moeneefa McKenzie. With support from David McKenzie, the team developed strategic systems for sustainable archiving, organizing a previously disordered collection into coherent categories and themes. This transformation has made the archive both accessible and research-ready, ensuring that the physical and digital content is preserved and can be safely shared with researchers, collectors, and art institutions in the future.

Digitisation was another critical element, with over 4,360 items—amounting to 14.55 GB—successfully digitised. This effort safeguarded vulnerable materials and rescued content previously stored on outdated media. Three of Peter McKenzie's key photographic bodies of work were digitised at high resolution for archival and scholarly use. The publication process concluded with interviews with McKenzie's peers, which were transcribed and included in a publication that was subsequently printed in August 2024.

ALUMNI NEWS

Zanele Muholi opened a solo exhibition at the Tate Modern Gallery in London on 4 June 2024. This expansive show features over 300 photographs, sculptures and other media. As one of the most acclaimed photographers working today, Muholi's exhibition marks Pride Month by highlighting the lives and experiences of queer Black South Africans since the country's celebrated Bill of Rights was enacted into law. The exhibition closes in January 2025. On 21 August 2024, the highly anticipated second volume of Muholi's celebrated self-portrait series, Somnyama Ngonyama, Hail the Dark Lioness, was launched at Mamakashaka in Braamfontein. The first volume won the Kraszna-Krausz Foundation award for Best Photography Book in 2019. In *Somnyama Ngonyama, Hail the Dark Lioness, Volume II*, Zanele Muholi explores and expands upon new personas and poetic interpretations of identity, queerness, blackness, and the possibilities of self. This volume consists of 172 pages, is available in English and is published by Aperture.

In May 2024, **Lebohang Kganye** was announced as winner of the prestigious £30,000 prize during a special ceremony at The Photographers' Gallery in London. This influential award, presented by the Deutsche Börse Photography Foundation in partnership with The Photographers' Gallery, rewards artists and their projects that have made significant contributions to international contemporary photography over the past year. Lebohang Kganye received the prize for the exhibition "Haufi nyana? I've come to take you home", which was held at Foam in Amsterdam, The Netherlands (17 February – 21 May 2023).

The Rencontres de la Photographie in Arles, France features several MPW alumni. **Fawaz Oyedeji,** who studied the PDP in 2023 through the Daniele Tamagni Grant, is one of the 13 finalists in the Dior Photography and Visual Arts Award for Young Talents. Fawaz will also participate in a programme for finalists at La Lampisterie. Tshepiso Mazibuko is one of 7 photographers in a group show for the 2024 Discovery Award Louis Roederer Foundation. Tshepiso's project, Ho *tshepa ntshepedi ya bontshepe*, reflects on how the political designation of '*bornfree*' has impacted the post-1994 South Africa's black youth. The work draws from a Sesotho proverb meaning 'to expect something that will never happen', illustrating the paradox nature of this title and how the structural remnants of apartheid have prevented true freedom from been fully realised. She was awarded the Public Award, which includes an acquisition worth €5,000. Tshepiso will also showcase the same project at Paris Foto, coinciding with the closing of the event in Arles.

The Johannesburg Art Gallery, in collaboration with Goodman Gallery, hosted 'Umkhondo: Going Deeper', **Lindokuhle Sobekwa's** first solo exhibition, following his 2023 FNB Art Prize Award. The exhibition opened on 24 August 2024 and will be on display until 23 March 2025. This exhibition unites two significant and interconnected bodies of work — 'I carry Her photo with Me' and 'Ezilalini (The Country)' — seen together for the first time. The exhibition showcases Sobekwa's journey of introspection and discovery as he grapples with themes of absence, loss and belonging.

After a 6-year hiatus, renowned photographer **Sabelo Mlangeni** presented a compelling solo exhibition titled NGIYOBONA PHAMBILI. Curated by Kamogelo Walaza, this exhibition explores hidden traumas of the past through striking landscape photography captured from 2010 to the present. The exhibition transcends traditional photography, blending research and artistic expression to reveal the fragile, contemplative, and temporal nature of identity through landscape photography. It challenges the malleability of memory and history, speaking volumes about the past, present, and the enduring power of photography. The exhibition opened on 1 September 2024 and will close on 5 October 2024 at the Umhlabathi Collective in Newtown.

On 16 November 2024, **Lusanda Ndita** was announced as the winner of the 2024 Absa L'Atelier Gerard Sekoto Award. Lusanda is an alumnus of the Advanced Programme in Photography and is a Tierney Fellow at the MPW. Presented in association with the Embassy of France in South Africa and the French Institute of SA, this award is presented to a local artist aged 25 to 35, who consistently demonstrates exceptional integrity in the quality of their work. Ndita's prize includes a paid trip to Paris, where he will spend three months, starting in April, with free access to tourist sites. In 2026, he will host his own solo exhibition at the Absa Gallery in Johannesburg, with material and frame costs covered up to R100 000.

THE WINDYBROW ARTS CENTRE REPORT (WAC)

YEAR ENDED 31 MARCH 2025

WAC is proud to share updates on our projects, including our targets achieved and the quantitative data that supports them. We are particularly excited to highlight the inspiring and transformative journeys of individual participants, with the significant ripple effect, positively reaching into the families and community of Hillbrow.

ARTS PROGRAMME

Nyikayeropa - The land of Blood is a devised theatre piece created by our teenage group, set in inner-city Johannesburg and based on experiences of young people. Out of the 60 plays presented at the **FEDA Festival**, we were honoured to be invited to the finals alongside four other schools.

The Visitors directed by Constanza Macras returned to perform at the Volksbuhne Theatre in Berlin.

BYU Ballroom Dance Company visited our Arts Programme and Literacy Groups for an afternoon of song, dance and readings. Each BYU student and staff member brought their favourite children's book to read to our participants. These books were then donated to the WAC Children's Reading Room.

Hey Hillbrow! Let's Dlala, curated by **Tamzyn Botha** and **Daniel Buckland**, took place on Africa Day. The streets around Windybrow came alive to celebrate the theme of Imaginary Lines - None are Free Until All are Free. Through collaborations and support, WAC demonstrates its commitment to developing genuine and reciprocal relationships with its neighbours by providing a space for young people to explore the arts.

The Butterfly Soul Project acknowledges, and honours children and youth who have been killed in Palestine. Our choir collaborated with singer, Zain Daqqa, to rework songs, rehearse and record at Flame Studios. They performed at The Nelson Mandela Foundation, and the workshop created Butterflies that became part of an art installation and will be displayed at Constitution Hill.

Our Junior and Senior Arts Group attended a workshop combining poetry and dance, facilitated by Nigerian American dancer, choreographer and health coach, Garley 'Gigi' Briggs.

Blanket Handover: Kate Ballenden guided a process where participants explored appreciation for themselves and a significant person in their lives. At the end of the session, everyone was gifted a handmade blanket.

D.A.R.E. Foundation organised a session for the girls and young women in the WAC Arts Programme. In a safe space, they were able to openly and positively discuss menstruation, ask questions and receive a gift of reusable pads.

The Lab students adapted books selected from our Children's Reading Room to create performance works for young audiences presented to WAC participants for feedback.

Trilogy of Dreams: As part of a new participatory opera project, Robert Lehmeier facilitated Libretto Writing workshops that explored the genre and form of opera. Participants attended a workshop focused on the compositional approaches to setting words to music.

WAC was once again part of the **European Film Festival**, where we hosted a screening of the Oscar nominated film, The Quiet Girl.

WAC also hosted Mwezi Arts, Malawi. Participants from our Senior Arts Group and Johannesburg Awakening Minds witnessed a performance of the **State of the Ape Address** and participated in a related workshop.

The WAC children and youth were enriched through their participation in Drumming for Palestine during the Human Rights Festival. They attended rehearsals, a performance and a post-performance discussion at the **Katanga** and the **Kaza Kamba Pan African Theatre Festival**.

Creative By Nature, brought to Windybrow by Kate Ballenden, will take the Senior Arts Group on excursions to parks, food gardens and nature reserves, where they will explore nature and engage in art making processes. The first trip on the 1st March was to explore the Melville Koppies.

WAC participants collaborated with young filmmakers from Thokoza, as part of **Cinéma Cent Ans de Jeunesse**. Together, they will create a short fiction film to be presented at the '**A Nous Le Cinema' International Youth Film Festival** in Paris. Our teens and the Cinema Take team took part in a training workshop to prepare for the production process.

Our Marimba band hosted Zimbabwean band Haben Lutalo. They taught our participants a traditional Zimbabwean song and shared insights on how to care for the marimba instrument. Additionally, they introduced the Mbira and discussed the history of Marimba in the African diaspora.

This Is Who I Am was brought to Windybrow by Sarah Meisch Lionetto from the British High Commission and Jeremy Goldstein. Stacy Hardy facilitated writing workshops and mentored the participants in crafting personal narratives. Jeremy collaborated with the participants to prepare and film the monologue performances alongside Jaden Mosadi. Canon South Africa provided equipment and training for this initiative. Portraits and videos from the project will be released in August 2025.

Notebook, Saturday Writing Group and Future Journeys

What began as a series of reading and writing workshops focused on Aime Cesaire's *Notebook of a Return to the Native Land* initiated and led by Stacy Hardy, resulted in the creation of **Notebook of a Long Day's Journey into a Hillbrow Night**. This year-long process included performances and presentations, ultimately leading to the establishment of a Saturday Writing Group. This initiative has enabled us to identify and create support for learners with the potential for improved pass rates and further education.

Windybrow presented Notebook for **Performing the World** to share the project with students from Lloyd International Honors College, UNC Greensboro and the PTW global community of performance activists and at two festivals at the University of the Witwatersrand. The work also performed at the Centre for the Less Good Idea on the 14th April and was invited to present the work again on the 3rd August

Subsequently, the project Notebook was invited to present a paper and to perform at the 16th Drama for Life Conference and Festival.

The PSi #29 - Assemble! Conference commissioned a short film of Notebook for the conference hosted by The Royal Central School of Speech and Drama.

Ten Senior Arts Group participants joined the weekly Writing Group initiated by Stacy Hardy. They attended events such as Poet-O-Type by Jefferson Tshabalala, the lecture-performance "Stubborn Songs," the exhibition opening at JAG, and a Poetry Writing Workshop. The group engaged with a diverse array of international poets and wrote poems rooted and routed in Hillbrow.

The Windybrow Writing Group completed the Joburg inner-city Psychogeography Cartographies, set for publication by Actar and Wits Press along with an exhibition for Atlas of Uncertainty. An exhibition is also planned for The Origins Centre, the G20 Summit and Johannesburg's Spring Art Season.

We launched the **future journey initiative**, a support structure and exit strategy for eight Senior Arts participants who need to complete or rewrite their Matric Certification. We also assisted participants in preparing for audition for The Lab and organised funding to cover outstanding school fees, Lab fees, rewrites, accommodation and transport costs. This support was made possible through the efforts of Stacy Hardy, Sue-Anne Hamer, and funding support from DG Capital and Rotary Weinheim.

KWASHA THEATRE COMPANY

Kwasha! 6 restaged **Skin We Are In**, performing at six schools during a pilot tour, in partnership with the Turquoise Harmony Institute to leverage funding for a national tour.

Kwasha! 7 presented a newly devised work titled **Kwa'Mynamandawo**, which ran at the Ramolao Makhene Theatre. This investigative drama highlights the challenges of the harsh living conditions in Hillbrow.

Greg Homan worked with Kwasha! 7 exploring devised work practices, leading to an examination of relationships with fathers. For the first time in its history in a devised theatre work, Kwasha! collaborated with dancers from the Moving into Dance Mophatong, on the John Kani stage for the performance **Father and I.** This piece weaves together stories of absence and presence, identity, inherited roles, support, notions of masculinity, and efforts to breaking a cycle of behaviour.

Kwasha! 7 participated in training session covering mission statements, inclusivity, interview and audition skills, business arts and personal branding and stage management.

Kwasha! 8

For Kwasha! 8, we received over 250 emails and 120 self-taped applications, resulting in 20 auditions for the 8th Kwasha! Theatre Company. They began the year with rehearsals for Oscar Wilde's The Picture of Dorian Gray, which premiered at the Keorapetse William Kgositsile Theatre.

LITERACY AND HOMEWORK SUPPORT PROGRAMME

The Pan African Children's Reading Room engaged the Literacy and Homework Support groups in a various projects and partnerships, providing workshops, readings, presentations and performances, for the educational and cultural enrichment of our participants. This initiative encourages learning about our heritage and allows WAC to engage youngsters in reading, comprehension, literature, storytelling and homework support, from across all South African languages. The Social Employment Fund Internship Programme supported by ASSITEJ SA, continued to support us for another year, allowing us to have 14 university students assist with the Programme.

The Spelling Bee event was one of our highlights. We teamed up with MES to commemorate Freedom Day with a Spelling Bee, public speaking and book reading competitions, and we held our second annual Spelling Bee in partnership with Camp I Am. We also organised a workshop focusing on confidence, presentation and Spelling Bee Techniques.

We had an inspiring book reading and discussions with writer and poet, Nomzamo Mosia about identity and self-esteem. Lebogang Chauke, from TAB NPC in collaboration with Assitej SA, facilitated a storytelling session based on the book "Mpumi and the Magical Book" by Lebohang Masango. The learners shared valuable lessons on the importance of kindness and friendship, including how to teach deaf children to read in their home language. A book reading of Luba Goes to The Zoo, conducted in English and Sepedi by author Sewela Langeni, was followed by an interactive discussion.

The Literacy Group visited *Sensory-Space* created by Dee Blackie at the *Children's Memorial Institute*.

Christi SA established a Saturday Reading Group with our primary school Arts Programme, where participants engage in games, drama, reading and writing exercises. Children are encouraged to borrow books to take home to read and discuss in the group.

Rethabile Manaka presented a compelling interactive short play based on Gcina Mhlophe's tale **"Evergreen"**. Enriched with music, it explored themes of wildlife, drought, and gardening.

The WAC celebrated the annual **International Mother Tongue Day**, dedicated to recognition and preserving linguistic diversity, multilingualism and the use of mother tongues in education, culture, and daily life worldwide. The event was both entertaining and informative, educating learners on the importance of oral traditions in preserving cultural narratives.

In an on-going partnership with **STEPI-Squaring the Education Pyramid Institute,** Pumeza Macingwane, the Training and Literacy Director, facilitated a reading session with fun educational activities, for our participants. Each child received their own copies of the two books.

PRODUCTIONS
APRIL 2024 TO MARCH 2025

THE CRY OF WINNIE MANDELA
Barney Simon Theatre
30 March 2024 – 05 May 2024
Playwright: Alex Burger
Director: Kgomotso MoMo Matsunyane
Set & LX Designer, Co-AV Designer: Wilhelm Disbergen
Costume Designer: Onthatile Matshidiso
Sound & Co-AV Designer: Vangile Mpumlwana
Cast: Nambitha Mpumlwana, Rami Chuene, Ayanda Sibisi, Siyasanga Sibuyi, Pulane Rampoana, and Lesley Made
Stage Manager: Ali Madiga

LEGENDS NEVER DIE #IAMWINNIE TRIBUTE CONCERT
John Kani Theatre
02 April 2024
(Partnership)
Presenter: AR Agency (Pty) Ltd
Director: Clive Mathibe
Artists: Napo Masheane, Langa Mavuso, Jazz sensation, Zoe Modiga, Brenda Mtambo and Morena the Squire.
Stage Manager: Bongani Motsepe

SKHUMBA'S WEEKEND COMEDY SPECIAL
The John Kani Theatre
12 April 2024 – 13 April 2024
(Partnership)
Presenters: Big Banger Productions & Entertainment
Stage Manager: Bongani Motsepe

SEGOPOTSO BOOK LAUNCH
Gramadoelas
20 April 2024
(Partnership)
Presenter: mehlo-maya (eye-to-the-sun)

THE BROTHERS NUMBER ONE AND A WEEKEND SPECIAL
The Mannie Manim Theatre
20 April 2024 – 19 May 2024
Playwright: Richard Calland
Director: Greg Homann
Assistant Director: Aalliyah Zama Matintela
Set & Costume Designer: Lisa Younger
AV Designer: Xolelwa Nhlabatsi
Sound Designer: Vangile Mpumlwana
Lighting Designer: Hlomohang Spider Mothetho
Cast: David Dennis, Zane Meas, Melissa Haiden, Astrid Braaf, Michael Wayne Richard and Ziaphora Dakile
Stage Manager: Lebeisa Molapo

RONNIE MAMOEPA BOOK LAUNCH
4 May 2024
Gramadoelas
(Partnership)
Presenters: Stokaville Publishers

WOMEN DRAMA SHOWS

16 May 2024
(Rental)
Presenter: Gauteng Sports, Arts, Culture & Recreation

THE UNLIKELY SECRET AGENT

16 May 2024 – 02 June 2024
Barney Simon Theatre
Playwright: Paul du Toit
Producer / Production Manager: Erika Marais
Director: Wessel Pretorius
Lighting Designer: Lize-Marie Wait
Stage Manager: Amber Fox-Martin
Cast: De Klerk Oelofse, Ntlanhla Kutu, Sanda Shandu, Wessel Pretorius and Erika Marais.
Stage Manager: Ali Madiga

AFRICA RISING MUSIC CONFERENCE

27 – 28 May 2024
John Kani Theatre & Gramadoelas:
(Partnership)
Stage Manager: Thunyelwa Rachwene
Presenter: Africa Rising Music Conference (PTY) LTD

KING OF BROKEN THINGS

05 June 2024 – 23 June 2024
Mannie Manim Theatre
Playwright/Director: Michael Taylor-Broderick
Stage Manager/Set Construction: Bryan Hiles
Technician/ Set: Brandon Bunyan
Cast: Cara Roberts
Stage Manager (Intern): Bonga Somaxama

RHYTHMS OF RESISTANCE: JUNETEENTH

Gramadoelas
06 June 2024
(Partnership)
Presenter: U.S. Consulate
Stage Manager (Intern): Bonga Somaxama

DERIK GRIPPER AND BALLAKÉ SISSEKO – A NEW AFRICAN STRING THEORY

John Kani Theatre
21 June 2024 – 22 June 2024
(Rental)
Presenters: DG Productions
Stage Manager: Bongani Motsepe

POET-O-TYPE

Barney Simon Theatre
11 July 2024 – 28 July 2024
(Partnership)
Co-Producers: TheatreDuo&Co.
Writer: Jefferson Tshabalala
Director: Mahlatsi Mokgonyana
Movement Director: Ernest Baleni
Music Composition: Ntokozo Zwane
Set Designer: Lisa Younger
Lighting Designer: Hlomohang Motheto
Stage Manager: Lebeisa Molapo
Cast: Peter Edward "Billy" Langa and Trevor Lynch
Artwork and Graphic Design: Design Element

NYO CARNEGIE HALL'S YOUTH ORCHESTRA (P)

John Kani Theatre
26 July 2024 – 28 July 2024
(Partnership)
NYO Jazz Tour Producer: Nikki Froneman
Assistant to the Producer: Ian Gareth Hadfield
NYO Jazz Artistic Director & Bandleader: Sean Jones
Ensemble Coach: Reggie Thomas
SA Publicist: Benjy Mudie
SA Publicist: Dionne Domyan-Mudie
SA Publicist (social media): Tamaryn Nicholson
SA Publicist Assistant: Keamo Padima
Carnegie Hall Project Lead NYO Jazz: Joanna Massey
Carnegie Hall - Associate Director, PR: Mari Beth Bittan
NYO Jazz - Production Manager: Rob Kearns
NYO Jazz - Sound Engineer: Paul Boothe
NYO Jazz - Ensemble Manager: Alexa Dumont
Residence Assistant: Anton Kot
Residence Assistant: Mairead Leahy
SA Head of Technical: Abdul Burton
SA Technical Team: Keith Nakiwe
Stage Manager: Ronald Monnapule Kasebidile
Musicians: Alto saxophone: Isaac Hanson, Alto saxophone: Miriam Goroff-Behel, Tenor Saxophone: Paloma Ximena, Tenor Saxophone: Gustavo Cruz, Bari Saxophone: Ethan Kasparian Weisman, Trumpet: Skylar Tang, Trumpet: Alex Hong, Trumpet: Theodore Peebles, Trumpet: Lucas Rivero, Trumpet: Preston W. Rupert, Trombone: Priyanka Magavi, Trombone: Jordan Klein, Trombone: Bishesh Paudel, Bass Trombone: Ava Siu, Bass: Ruby Farmer, Bass: Rayah Thomas, Guitar: Vincent Maclauchlan, Guitar: Miles Oppinger, Piano: Carter Bryan, Piano: Jasper Zimmerman, Drums: Ethan Oliver, Drums: Benjamin Schwartz, Guest Vocalist: Alicia Olatuja, SA Guest – Bass: Romy Brauteseth, SA Guest – Saxophone: Linda Sikhakhane
Presenters: Arte Viva (Pty) Ltd

AMAXELEGU

Barney Simon Theatre
07 August 2025 – 01 September 2025
Author: Qondiswa James
Director: Qondiswa James
Set & Costume Designer: Onthatile Matshidiso
Sound Designer: Jannous Nkululeko Aukema
AV Designer: Jurgen Meekel & Andrea Rolfes
Lighting Designer: David Themba Stuart
Stage Manager: Ali Madiga
Cast: Luxolo Ndabeni, Nambitha Mpumlwana, Shalima Mkongi

BANDABANDA AGENCY PRESENTS ZOË MODIGA NZAL'ABANTU

John Kani Theatre
23 August 2024 – 24 August 2024
(Rental)
Stage Manager: Bongani Motsepe
Presenters: BANDA BANDA Agency (Pty) Ltd

MANDISI DYANTYIS "INTLAMBULULO: UKUHLAMBULULA"

John Kani Theatre
31 August 2024
(Rental)
Stage Manager: Thunyelwa Rachwene
Presenters: Real Wired Music

SOUTH AFRICAN HEROES AWARDS

John Kani Theatre
21 September 2024
(Rental)
Stage Manager: Thunyelwa Rachewene
Presenter: Anointed Media

THE UGLY NOO NOO

Mannie Manim Theatre
15 August 2025 – 01 September 2025
External Producer: Andrew Buckland
Director: Janet Buckland
Lighting Designer: Wesley France
Cast: Andrew Buckland
Stage Manager (Intern): Bonga Somaxama

KATANGA, JANUARY 17

Mannie Manim Theatre
07 September 2024 – 22 September 2024
(Partnership)
Director: Khutjo Green
Writer: Lesego Rampolokeng
Set Designer: Sinenhlanhla Zwane
Lighting Designer : Hlomohang 'Spider' Mothetho
Choreographer: Ginger Baleni
Music Director: Tumi Mogorosi
Stage Manager: Lebeisa Molapo
Cast: Khutjo Green, Billy Langa, Nji Alain, Charly Azade
Presenters: Market Theatre & mehlo-maya (eye-to-the-sun) trading as Komaya Kompany

JOMBA @ THE MARKET: VSUDAIVA KUTUMBAKA EEPAK KURKI SHIVASWAMY

Barney Simon Theatre
13 September 2024 – 14 September 2024
(Partnership)

JOMBA @ THE MARKET: LEGACY ARTIST ROBYN ORLIN

John Kani Theatre
11 September 2024 – 12 September 2024
(Partnership)

JOMBA! RESILIENCE – JAZZART DANCE THEATRE

John Kani Theatre
13 September 2024 – 14 September 2024
(Partnership)

JOMBA @ THE MARKET MADHA KAN

Barney Simon Theatre
13 September 2024 – 21 September 2024
(Partnership)
Curator: Lliane Loots
Technical Director and Production Manager: Wesley Maherry
Project Manager: Thobile Maphanga
Choreographer (LEGACY ARTIST ROBYN ORLIN): Robyn Orli
Choreographer (JAZZART): Sifiso Kweyama
Choreographer (VSUDAIVA KUTUMBAKA): Deepak Kirki Shivaswamy
Producer & Choreographer (MADHA KAN): Yaseen Manuel
Stage Manager: Ali Madiga, Bongani Motsepe
Presenters: UKZN Centre For Creative Arts

PRAYERS

Barney Simon Theatre
26 September 2024 – 06 October 2024
Writer & Director: Solly Ramatswi
Dramaturgy & Mentor Director: Jefferson Tshabalala
Set Designer: Karabo Legoabe
Costume Co-ordinator: Nthabiseng Makone
Mentee Designer: Sibusiso Mabena
Stage Manager (Intern): Bonga Somaxama
Stage Manager: Nolwazi Mahlangu
Cast: Vusi Nkwenkwezi, Thabiso Modikoe (Bass Guitarist) and Mpumelelo Magagula (Electric Guitarist)

MANTSOPA (STAGED READING)

John Kani Theatre
05 October 2024
Writer & Director: Dr. Jerry Mofokeng-Makhetha
Assistant Director: Liatile Mohale
Dramaturg: Makhaola Ndebele
Music Director: Mawande Gabriel Stuurman
Percussions: Godfrey Mgcina
Production Admin: Noxolo Selepe
Stage Manager (Intern): Bonga Somaxama
Readers: Rabeka Audrey Silinda, Silas Taunyane Monyatsi, Mosili Makuta Myeko, Moleboheng Selekane

LAAITIE METTIE BISCUITS

Mannie Manim Theatre
03 October 2024 – 27 October 2024
Co-Producer: Alexa Strachan
Production Manager: Albertina Ngobeni
Stage Manager & Lighting Designer: Jak Britz
Stage Manager: Ali Madiga
Assistant Stage Manager: Ndumiso Dhlamini
Set and Props: Jade Bowers
Wardrobe: Mariska Meyer
Aardklop Programme Assistant: Jacinda Doinet
Writer & Director: Christo Davids
Sound Designer: Les Javan
Presenters: The Market Theatre and Momentum Beleggings Aardklop
Cast: Wayne van Rooyen, Stephanie Baartman-Buthelezi, Carla Classen, Joshwin Dyson

COAL YARD

Barney Simon Theatre
10 October 2024 – 27 October 2024
Director: Prince Lamla
LX Designer: Nomvula Molepo
Set, Costume & Props Refurbishment: Lisa Younger
Stage Manager: Lebeisa Molapo
Cast: Diphang Mokoena, Mbovu Malinga, Abongile Matyutyu, Tumelo Mokoena
Presenters: The Market Theatre & Ubuxhakaxhaka Theatre Productions

LALA NGENXEBA OF LOVE AND REVOLUTION

Mannie Manim Theatre
13 October 2024 – 08 December 2024
Dramaturg: Monageng Vice Monageng
Director: Palesa Mazamisa
Set and Costume Designer: Noluthando Lobese
Sound Designer: Mandisa Vilakazi
Lighting Designer: Simon King
AV Designer: Zuko Ntshidi
Stage Manager: Lebeisa Molapo
Cast: Pulane Rampoana , Zizana Zizi Potene, Katlego Letsholonyana

CALL US CRAZY

Mannie Manim Theatre
21 November 2024 – 15 December 2024
(Partnership)
Producer: Tebogo Sengoai
Writer/Director: Josias Dos Moleele
Choreographer: Sinenhlanhla Mgeyi
Graphic Designer: Pompi Mathibe
Lighting Designer: Phuti Matuba
Set/Props/Costume: Lisa Younger
Stage Manager: Tshepo Matlala
Cast: Khutjo Green, Momo Matsunyane, Noko Maboya
Presenters: DOS PRODUCTIONS CC

ZWAKALA FESTIVAL

Ramolao Makhene Theatre
19 October 2024 – 20 October 2024
Festival Director: Ntambo Rapatla
Festival Coordinator: Lesego van Niekerk
Lighting Technician: Sibusiso Ndumdum
Sound Technician: Madodaodwa Ndulelisa
Market Theatre Stage Manager (Intern): Bonga Somaxama
Assistant Stage Manager: Kutlwano Dieketseng Semela, Langalibalele Mthuthu

FATHERHOOD

Production Company: Alex Theatre Company and Academy
Writer: Mike M Dzova
Director: Archie Matsetela
Fatherhood Stage Manager: Nhlanhla Mabasa
Cast: Mike M Dzova, Sizwe Jako, Tshepang Ramasehla, Mpendulo Mkhungo

MOLLO

Writer & Director: Teboho Serapelo
Cast: Kamohelo Mahloane, Debra Mokoena, Itumeleng Maloka, Tlaleng Rapodile , Nnuku Portia Ramakhalangane, Masego Mokolopo, Jabulane Xubane, Lloyd Motsho, Zakhele Mthanda

PIECES OF A WOMAN

Production Company: Mimo and Many More Production
Written: Molebatsi Motshiliba
Director: Thando Nkosi
Cast: Molebatsi Motshiliba, Lwazi Dumaphi

KGETSI

Director: Jach Mabokachaba
Kgetsi Stage Manager: Lilitha Mdlankomo
MTF Stage Manager : Bonga Somaxama
Cast: Dineo Kekana, Given Rikhotso, Nompumelelo Majola , Busisiwe Dube

CION: REQUIEM OF RAVEL'S BOLERO

John Kani Theatre
31 October 2024 – 03 November 2024
Choreographer: Gregory Maqoma
Assistant Creative Director:
Production Manager: Lindiwe Letwaba
Sound Designer: Ntuthuko Mbuyazi
Stage Manager: Ali Madiga
Presenters: Vuyani Dance Theatre in partnership with Market Theatre

VIER PANADO'S EN CHARDONNAY

Gramadoelas
24 October 2024 – 31 October 2024
(Partnership)
Producer: Drama Drama in partnership with The Market Theatre
Director: Johann Slabbert
Musical Director: Tony Bentel
Presenters: DRAMA DRAMA PRODUCTIONS
Lighting Operator (Intern): Talenta Matsimbi
Sound/AV Operator (Intern): Zuko Makasi

KAZA KAMBA PAN AFRICAN THEATRE FESTIVAL

Mannie Manim Theatre
14 November 2024– 17 November 2024
(Partnership)
Curator: Bobby Rodwell
Curator: Lesego Rampolokeng
Production Assistant: Sane Nkomo
Production Assistant: Karabo Maya-Rodwell
Music Curator: Tumi Mogorosi
Installation Curator: Sinenhlanhla Zwane
Archivist: Lungelo the Archivist
Cast: Various
Stage Manager: Ali Madiga
Presenters: Market Theatre and mehlo-maya (eye-to-the-sun)

BODY MOVES INTERNATIONAL INCLUSIVE DANCE FESTIVAL

Mannie Manim Theatre
24 November 2024 – 24 November 2024
Presenter: Mark Smith Productions and Very Easy Productions in partnership with The Market Theatre and Unmute Dance Company
Stage Manager: Happy Gladness Simelane

SIKELELA …… THE ROAD TO THE BARBICAN

John Kani Theatre
09 November 2024 – 09 November 2024
(Rental)
Stage Manager: Bongani Motsepe
Presenter: Akum Agency

NOMFUNDO XALUVA NDILAPHA ALBUM LAUNCH

John Kani Theatre
05 December 2024
(Rental)
Stage Manager: Bongani Motsepe
Presenter: Gavin Minter/ Mandisi Dyantysi

'N BEGIN

Barney Simon Theatre
30 January 2025 – 16 February 2025
Playwright: David Eldridge, translated to Afrikaans by Nico Scheepers
Director, Lighting Designer and Stage Manager: Tinarie van Wyk Loots
Cast: Cintaine Schutte & Carel Nel

THE CRY OF WINNIE MANDELA (TOUR)

Baxter Theatre - Flipside Theatre
29 January to 15 February 2025
Playwright: Alex Burger
Director: Kgomotso MoMo Matsunyane
Set & LX Designer, Co-AV Designer: Wilhelm Disbergen
Costume Designer: Onthatile Matshidiso
Sound & Co-AV Designer: Vangile Mpumlwana
Cast: Thembisa Mdoda-Nxumalo, Rami Chuene, Ayanda Sibisi, Siyasanga Sibuyi, Pulane Rampoana, and Lesley Made
Stage Manager: Ali Madiga

A GOOD HOUSE

Royal Court, Sloane Square, London, SW1W 8AS
30 January – 16 February 2025
(International Partnership)
Executive Producer: Steven Atkinson
Writer: Amy Jephta
Director: Nancy Medina
Designer: ULTZ
Lighting: Chris Davey
Composer: Femi Temowo
Sound Designer: Elena Peña
Associate Director: Tatenda Shamiso
Casting Director: Arthur Carrington
Assistant Designer: Shaquelle Devroux
Voice and Dialect Coach: Hazel Holder
Drama Therapist: Samantha Adams
Stage Manager: Martha Mamo
Deputy Stage Manager: Olivia Roberts
Assistant Stage Manager: Emily Pearce
Dramaturg: Gillian Greer
Production Manager: Marius Rønning
Company Manager: Mica Taylor
Lead Producer: Ralph Thompson
Costume Supervisor: Lucy Walshaw
Cast: Kai Luke Brummer, Mimî M Khayisa, Olivia Darnley, Sifiso Mazibuko, Robyn Rainsford, Scott Sparrow
Presenters: Bristol Old Vic in association with The Market Theatre

LONG AWAITED EP, PHINDA'S 10YEARS A DECADE

John Kani Theatre
28 February 2025
(Partnership)
Producer & Artist: Phinda Matlala
Sound Engineer: Sabelo Mtyali
Stage Manager: Bongani Motsepe
Presenters: MM Projects Ck

MADALA KUNENE AND SIBUSILE XABA

John Kani Theatre
08 March 2025
(Partnership)
Production Manager: Jess White
Production Manager: Mamodise Mailula
Sound Engineer: Letswi Mophethe
Stage Manager: Bongani Motsepe
Artists: Madala Kunene, Sibusile Xaba, Gontse Makhene, Tshepo Motswe, Dennis Magagula, Buhle Mda
Presenter: Mamodise Mailula

MINA NAWE: THE LAST LANGUAGE

Mannie Manim Theatre
14 March 2025
(Partnership)
Writer & Producer & Performer: Mak Manaka
Director: Mahlatsi Mokgonyana
Production Manager: Lehlohonolo Masina
Production Assistant: Nonceba Ntintili
Public Relations: Mpumi
Stage Manager: Lebeisa Molapo
Cast: Mak Manaka, Phumla Siyobi, Tebogo Mogotsi, Jeanette Baile Mokhela, Mduduzi
Presenters: Mak Manaka in partnership Market Theatre

3RD EDITION OF ITROTRA-MAP DANCE FESTIVAL SOUTH AFRICA:

1. *TRAPPED*
2. *"REVELATIONS AFRICA: A MODERN EXPLORATION OF THE BLACK EXPERIENCE (2025-2030)"*
3. *SEVEN COLOURS*

John Kani Theatre
16 March 2025
(Partnership)
Managing Director: Moeketsi Koena
Artistic Director: Gaby Saranouffi
Technical Manager: David Hlatshwayo
Coordinator: Thabiso Pule
Logistics: Mletheni Kunene
Publicist: Nobayeni Xaba
Administration: Mlindzeleni Maphalala
Choreographers: Gaby Saranouffi, Kamogelo Molobye, Kwanele Finch Thusi
Stage Manager: Brian Kubheka
Presenters: Itrotra Art X Connection - NPC, in collaboration with Wits Theatre and The Market Theatre

THE ASSOCIATE PLAYWRIGHTS READING FESTIVAL

Gramadoelas
29 March 2025 – 30 March 2025
Full Programme Mentor: Greg Homann
Mentor: Bobby Rodwell
Mentor: Craig Higginson
Mentor: Palesa Mazamisa
Mentor: Mark Scheepers
Mentor: Maralin Vanrenen
Stage Manager: Happy Gladness Simelane

THE PHARMER

Associate Playwright: Mbasa Tsetsana
Mentor: Palesa Mazamisa
Director: Joseph Komani
Readers: Katleho Sekhosana, Precious Mashasha, Hlobisile Evelyn Mahlangu

AFTER THE POTHOLE

Associate Playwright: Jason Wheeler
Mentor: Maralin Vanrenen
Director: Gina Shmukler
Readers: Vanessa Cooke, Cristino Luke Riego de Dios

GOOD FENCES
Associate Playwright: Ter Hollman
Mentor: Craig Higginson
Director: Josias Molele
Readers: Anele Nene, Ayanda Craig Nobela, Bongani BK Ngobese

THE SPIRALLING
Associate Playwright: Neliswa Chigudu
Mentor: Mark Scheepers
Director: Zama Aalliyah Matintela
Readers: Boitumelo Bernadette Bopalamo, Khethukuthula Jele, Mashoto Mphahlele, Darlington Justice Khoza

A FIELD OF MOURNING
Associate Playwright: Mbali Ndlozi
Mentor & Director: Palesa Mazamisa
Readers: Samukelisiwe Maseko, Swankie Mafoko, Pumeza Matoti

CALL OF THE REVOLUTION'S CHILDREN
Associate Playwright: Lehlohonolo Shale
Mentor & Director: Bobby Rodwell
Reader: Sbu Black

GO KHOTISA
Associate Playwright: Modipadi Mokgohloa
Mentor: Mark Scheepers
Director: Qondiswa James
Readers: Dakile, Ketsia Velaphi, Lesego Chauke, Miselwa Ngamlana, Oarabile Ditsele

UBIZO
Associate Playwright: Lindokuhle Hadebe
Mentor: Bobby Rodwell
Director: Ntshieng Mokgogo
Reader: Philisiwe Ntilintili, Refilwe Pieterse, Sindy Nkuna, Karabo Letsoela, Nozuko Ntshangase

BANG BANG ANDY
Associate Playwright: Henque Heymans
Mentor: Bobby Rodwell
Director: Maralin Vanrenen
Readers: Liezel De Kock, Henri Strauss, Robert Whitehead

SCENT OF MEN
Associate Playwright: Sibuyiselo Dywili
Mentor: Mark Scheepers
Director: Mark Scheepers
Readers: Pieter Grobbelaar, Delroy Schalkwyk, Patric Bokaba, Bonani Ngamlane, Rasekele Masutang

NEW MAIDENS
Associate Playwright: Chariklia Martalas
Mentor: Craig Higginson
Director: Camilla Waldman
Readers: Thuli Nduvane, Lerato Mahlanya, Sonia Black , Gofaone Bodigelo, Nqobile Hlekwayo-Xulu

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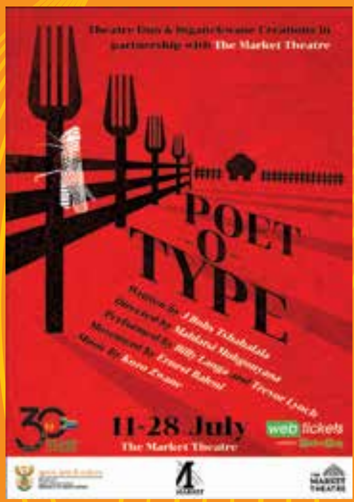
THE MARKET THEATRE FOUNDATION

STAFF LIST MARCH 2025

NAME & SURNAME	DEPARTMENT	DESIGNATION	GENDER	RACE	DISABILITY
Anthony Ezeoke	Brands & Communications	Audience Developer	Male	African	No
Aroma Naomi Lebooa	Windybrow	Administrator Windybrow Arts Centre	Female	African	No
Nomvula Beatrice Molepo	Technical & Stage Services	Head: Technical & Stage Services	Female	African	No
Bismarck Tarubva Hungwe	Front of House	Handyman	Male	African	No
Cherae Angelique Halley	Market Laboratory	Head: Market Laboratory	Female	Coloured	No
Dimakatso Maega	Technical & Stage Services	Laundry, Wardrobe Assistant & Store Manager	Female	African	No
Fazel Mayet	Finance	Accountant Financial Manager	Male	Indian	No
Florence Motlalepule Makhate	Technical & Stage Services	Senior Stage Manager	Female	African	No
Fungisai Portia Muvirimi	Corporate	PA to CEO	Female	African	No
Greg Homann	Corporate	Artistic Director	Male	White	No
Ilse Van Der Merwe	Market Photo Workshop	Manager: CTL	Female	White	Yes
Isaac Letlala Rantsieng	IT	IT Manager	Male	African	No
John Gerrard Bester	Windybrow	Head:Windybrow Arts Centre	Male	White	No
Joseph Molokoane	Corporate	Driver/Messenger	Male	African	No
Khona Refiloe Dlamini	Market Photo Workshop	Manager: Programmes and Projects	Female	African	No
Lebeisa Molapo	Technical & Stage Services	Stage Manager	Male	African	No
Lusanda Zokufa	Brands & Communications	Head: Brands and Communications	Female	African	No
Refiloe Manana Gladys Chesane	Human Resources	HR Generalist	Female	African	No
Mavis Nengovhela	Front of House	Front of House Manager	Female	African	No
Ali Monanye Madiga	Technical & Stage Services	Stage Manager	Male	African	No
Nokuthula Christine Makoa	Front of House	Receptionist	Female	African	Yes
Nomsa Precious Nsibande	Producing	Senior Producing Administrator	Female	African	No
Paulos Modisagae	Technical & Stage Services	Technical Crew	Male	African	No
Busi Rebecca Letwaba	Producing & Technical Stages Services	Stage Services and Production Administrator	Female	African	No
Roberto Pombo	Market Laboratory	Education Coordinator	Male	White	No
Samson Vilakazi	Front of House	General Worker	Male	African	No
Sandile Fano Hopewell Phakathi	IT	Web Developer	Male	African	No
Seipati Dorcas Ncube	Finance	Accounting Clerk	Female	African	No
Shaun Phiwe Majozi	Front of House	Information Officer	Male	African	No
Simphiwe Nelson Boya	Front of House	Front of House Assistant Manager	Male	African	No
Siwe Hashe	Front of House	Box Office Administrator	Female	African	No
Sonia Teme	Finance	Finance Assistant	Female	African	No
Tebogo Konopi	Front of House	Front of House Assistant Manager	Male	African	No
Thabisile Nokuthule Mbuli	Front of House	Front of House Senior Manager	Female	African	Yes
Thandeka Faith Nheke	Market Laboratory	Project Officer	Female	African	No
Tshiamo Veronica Mokgadi	Corporate	CEO	Female	African	No

NAME & SURNAME	DEPARTMENT	DESIGNATION	GENDER	RACE	DISABILITY
Vickey Pienaar	Finance	SCM Administrator	Male	White	No
Zintle Radebe	Windybrow	Programmes Officer	Female	African	No
Apfeswaho Muruge	Human Resources	HR Assistant	Female	African	No
Mbali Sylvia Buthelezi	Corporate	CFO	Female	African	No
Justice Bila	Front of House	General Worker	Male	African	No
Sandiso Nompukane	IT	IT Intern	Male	African	No
Bekithemba Ntini	Market Photo Workshop	Manager: Training & Public Engagement Programming	Male	African	No
Babalwa Mtanga	Market Photo Workshop	Administrator	Female	African	No
Tsepo Samuel Gumbi	Market Photo Workshop	Coordinator: Courses & Training-Long Course	Male	African	No
Zegugu Innocentia Ngemntu	Market Photo Workshop	Coordinator:Courses & Training-Short Course	Female	African	No
Loyiso Oldjohn	Market Photo Workshop	Special projects Mentorships & Training Coordinator	Male	African	No
Naledi Mkupa	Market Photo Workshop	Short Courses Assistant	Female	African	No
Eric Dube	Market Photo Workshop	Exhibitions Installer	Male	African	No
Floyd Dhlamini	Technical & Stage Services	Technical Crew	Male	African	No
Mandisa Hope Vilakazi	Technical & Stage Services	Sound Techinician	Female	African	No
Lordwick Hloriso Pako	Windybrow	Library Assistant	Male	African	No
Fiona Dembe Davhana	Market Photo Workshop	Long Courses Assistant	Female	African	No
Sethanause Josias (Ace) Moloi	Brands & Communications	Copywriter	Male	African	No
Bongiwe Potelwa	Brands & Communications	Publicist	Female	African	No
Aneesa Adams	Brands & Communications	Digital Communications Officier	Female	Coloured	No
Lekgetho James Makola	Corporate	Chief Operations Officer	Male	African	No
Juliana Thornton	Corporate	Fundraiser	Female	White	No
Eugene Sithembiso Nhlabathi	Market Photo Workshop	Resource Officer	Male	African	No
Kennedy Tibana	Human Resources	HR Intern	Male	African	No
Manabile John Moribula	Finance	Finance Intern	Male	African	No
Rofhiwa Serobe	Market Laboratory	Technical Assistant Intern	Female	African	No
Lukhanyo Vunjana	Market Photo Workshop	Administrator Intern	Male	African	No
Rivoningo Rikhotso	Market Photo Workshop	Library Assistant Intern	Female	African	No
Tsholo Nelson Shabe	Technical & Stage Services	Lighting Intern	Male	African	No
Minenhle Andile Zikhali	Technical & Stage Services	Sound Intern	Male	African	No
Reoneilwe Gods Gift Matladi	Windybrow	Project Coordinator Intern	Female	African	No
Rita Mpho Pago	Front of House	Maintenance Intern	Female	African	No
Zuko Ntshidi	Brands & Communications	Graphic Designer	Male	African	No
Sagwadi Nukeri	IT	IT Intern	Male	African	No
Bandile Londeka Gumbi	Market Photo Workshop	HOD Photo Workshop	Female	African	No
Sibusiso David Ndumndum	Market Laboratory	Venue Technician	Male	African	No
Zodwa Anna Shongwe	Producing	Producer	Female	African	No
Mpho Lucricia Seipubi	Corporate	Fundraiser Part time	Female	African	No
Phodiso Onica Matloga	Producing	Assistant Producer	Female	African	No



THE MARKET THEATRE FOUNDATION

THE MARKET THEATRE

THE MARKET THEATRE LABORATORY

THE MARKET PHOTO WORKSHOP

THE WINDYBROW ARTS CENTRE

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