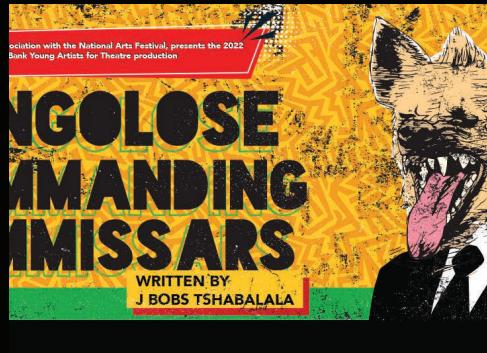
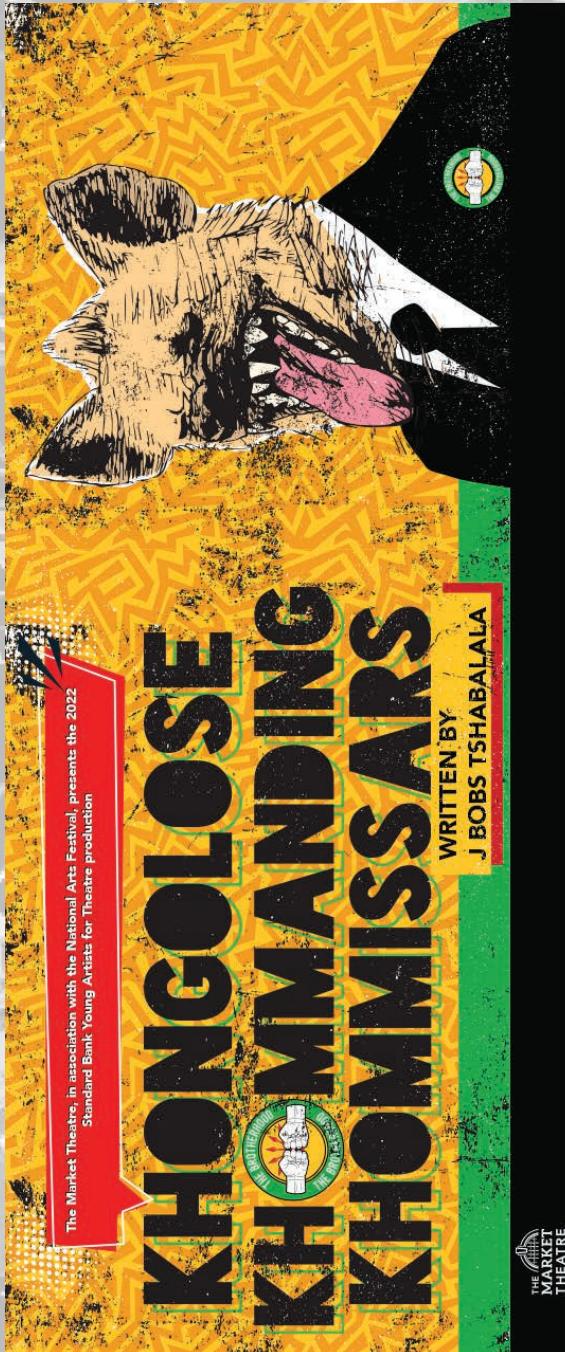


THE MARKET THEATRE FOUNDATION

ANNUAL REPORT 2023/2024





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LIST OF ABBREVIATIONS

1 April 2023- 31 March 2024

LAB	Market Theatre Laboratory
MPW	Market Photo Workshop
MT	Market Theatre
MTF	Market Theatre Foundation
WAC	Windybrow Arts Centre

GENERAL ENTITY INFORMATION

REGISTERED NAME OF THE PUBLIC ENTITY: The Market Theatre Foundation

REGISTERED OFFICE ADDRESS: 138 Lilian Ngoyi St, Newtown, Johannesburg, 2001

POSTAL ADDRESS: The Market Theatre Foundation, PO BOX 8656, Johannesburg, 2000

(011) 832 1641

info@markettheatre.co.za

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 PO Box 446, Pretoria, 0001
012-426-8000
012-426-8257

POSTAL ADDRESS:

TELEPHONE:

FAX:

BANKERS INFORMATION

NAME OF THE BANK:

Nedbank Limited

PHYSICAL ADDRESS:

135 Rivonia Rd, Sandown, 2196

COMPANY SECRETARY INFORMATION

NAME OF COMPANY SECRETARY:

Steve Mbengo

COMPANY:

Ukhozi Transcribers & Secretaries





HIGHLIGHTS

PRODUCTIONS

Isidlamlilo/The Fire Eater

This one-woman play was brought to life by Mpume Mthombeni is based on true stories and testimonials of KZN women, and spoke to both the country's haunted past and present-day complexities.

The Promise – On Stage

The stage production of Damon Galgut's Booker Prize-winning novel had its world premiere in Cape Town and then transferred to The Market Theatre for a hugely successful run. It told the story of the Swart family – "a typical bunch of white South Africans" – and the promise made to give a small piece of land with a tiny house on it to Salome, the Sotho woman who has worked for them her whole life.

Khongolose Khommanding Khommissars (KKK)

Directed by the Theatre Duo - Billy Langa and Mahlatsi Mokgonyana - J Bobs Tshabalala's play looked through the keyholes into the dealings of pot-bellied men as they plot to hog state resources while preparing mispronounced speeches to the poor, dissecting the interwoven maneuvers of politicians and businessmen who contribute to South Africa's economic and political chaos.

JOMBA! @ The Market

The University of KwaZulu-Natal's Centre for Creative Art's JOMBA! Contemporary Dance Experience celebrated its 25th anniversary year with a new partnership with The Market Theatre post the festival in Durban.

The Cradle of Creativity

The Cradle of Creativity 2023 was an International Dance and Performing Arts for Young Audiences festival which showcased local, continental, and international performances, and celebrated opportunities for intercultural exchange.



Retch

Retch was an in process experimental new solo work by award-winning writer and theatre-maker, Qondiswa James. The work was a conversation about grief, heavy drinking and the theatre industry. It was staged as one of 18 productions programmed under the new Kippies Fringe initiative which gives artists access to this 50-seater space for 1 week.

Nkoli: The Vogue Opera

Philip Miller in association with The Market Theatre brought Johannesburg audiences the world premiere of *Nkoli: The Vogue-Opera*. With a cast of more than 26 top singers, dancers, voguers and musicians, the production was highly contemporary in feel with a mix of rap, opera, protest songs and archival audio clips. The dynamic and fresh production told the story of Simon Nkoli, a gay anti-apartheid freedom fighter who was imprisoned for four years in the famous Delmas Treason trial (1985-1988).

A Marry Little Christmas

This end-of-the-year offering was a laugh-a-minute comedy set on an unnamed golf-estate somewhere on the north-west edge of Johannesburg about family, love, misunderstandings, and the topsy-turvy nature of following cultural practices.

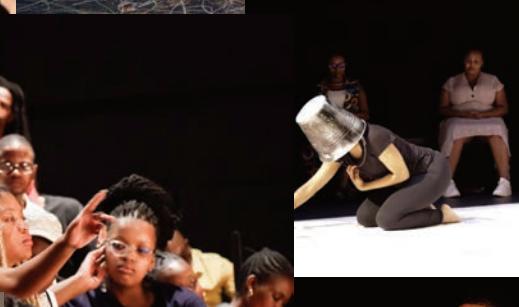




THE
MARKET
THEATRE

LABORATORY

- The Market Lab received funding from the National Institute for the Humanities and Social Sciences (NIHSS) to roll out another cycle of the Theatre Think Tanks, spread throughout the year.
- Second year students travelled to Lyon, France to perform *Their Silence Left Us Nothing But Tokens* as part of the Ensatt National School Of Arts And Techniques Du Théâtre (ENSATT) student artistic exchange programme.
- Second year students presented *KiDDING* on the Fringe Platform of the National Arts Festival in Makhanda.
- Partnerships with Lab Alumni have included a run of *Tswalo* by Billy Langa and Mahlatsi Mokgonyana, *The Writing on the Wall* poetry events by Siyambonga Mdubeki and Masai Sepuru and “The Yes Let’s” Experimental Festival by Tebogo Malapane and Philangezwi Nxumalo.
- The Market Lab partnered with several independent theatre productions namely, *Still, Kin of KwaThemba*, *4 Cups* and *Abrupt*, offering these new productions a run in the Ramolao Makhene Theatre.



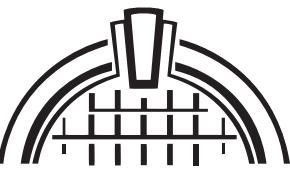


THE MARKET

PHOTO WORKSHOP

- Accreditation of the Foundation Course with the Media, Information and Communications Technologies (MICT) Sectoral Education and Training Authority (SETA) was obtained.
- Intermediate Course students had a group exhibition in Melville
- The Advanced Programme in Photography students photographed the Loxion Kulca Summer Range
- 6 exhibitions hosted
- 3 Africa Regional Programmes through Oxfam Novib, Accès Culture and the French Institute, and with the World Press Photo Foundation
- 4 publications
- Loans of selections of the MPW archive by IFAS, the Johannesburg Stock Exchange and Occupying the Gallery





THE WINDYBROW

ARTS CENTRE

- "At Your Doorstep", a co-production between the Windybrow Arts Centre and the Bielefeld Theatre, won Best Participatory Project with Young Audiences at the 14th Edition of the YAM Awards as well as an award at the Music Theatre NOW competition.

This category focused on projects involving youth as participants or as amateur musicians - whether in performance, musical workshop, a co-production or simply using music to sensitise youth to ideas and concepts. The most important factor is that young audiences be directly engaged in the creative process.

At Your Doorstep also won the Music Theatre NOW Award for – 'exemplifying the seamless integration of live performances across geographies, harnessing interactive video technology to bridge narratives from Africa to Europe.'

- *Skin We Are In* was nominated for a Naledi Award in the category – Best Production for Children and Young Audiences – Supported by Assitej South Africa.
- *The Visitors*, a co-production between the Windybrow Arts Centre and Constanza Macras | Dorky Park gave the Windybrow participants the opportunity to work with an internationally acclaimed choreographer as well as professional dancers from Dorky Park, which resulted in them performing at the Market Theatre and in three cities in Germany.



SUBMISSION OF THE ANNUAL REPORT TO THE EXECUTIVE AUTHORITY

In accordance with the provisions of the Public Finance and Management Act, 1999 (Act 1 of 1999), we have pleasure in submitting for presentation to Parliament this report of the activities of The Market Theatre Foundation for the financial year ended 31 March 2024.

Applicable Acts

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

Vision

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

Mission

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

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

Values

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

Chairperson's Report: 2023/24



It is with immense pride and gratitude that I present the Chairperson's foreword for the Market Theatre Foundation's Annual Report for the 2023/24 financial year. As we conclude the final year of this Council's three-year term, we reflect on a period marked by significant challenges and remarkable resilience.

The Market Theatre Foundation (MTF) has remained steadfast in its commitment to the Medium-Term Strategic Framework (MTSF) impact statement: "To increase awareness and knowledge of theatre through accessible, relevant, and sustainable venues, thereby contributing meaningfully to nation-building, social cohesion, and socio-economic transformation". Our journey over the past three years has been one of navigating unprecedented circumstances and emerging stronger.

Our tenure began amidst the waning phase of the COVID-19 pandemic. The Council, through its strategic guidance, successfully steered the Foundation through the remaining restrictions towards a path of recovery. This period was characterized by uncertainty, yet through collective determination and innovative approaches, we began to see green offshoots of growth and renewal.

The mid-term review of the 2020-2025 MTSF underscores our progress. By mid-2023, benchmarking our performance against strategic objectives revealed that the MTF was on track to achieve, and in many cases, surpass its set goals. One of our most notable turnarounds has been in audience engagement. Although we have not yet fully met our ambitious targets, we have made significant strides, increasing our audience numbers from 36,038 in 2022/23 to 53,740 in 2023/24. This progress is particularly commendable given the reduced allocation from the fiscus and a 25% decline in donations compared to the preceding year.

Our success in attracting larger audiences is a testament to the Foundation's resilience and innovative spirit. It reflects our unwavering dedication to our core mandate—bringing theatre to the heart of our communities and fostering a culture of appreciation for the arts.

While I am pleased to report that we leave the Foundation in the same going concern status as we found it, we must acknowledge the ongoing challenges. The future of the grant received from the Department of Sport, Arts and Culture (DSAC) and our ability to secure much-needed funds for our programmes require special attention. Strategic planning and engagement with relevant stakeholders will be crucial in ensuring the sustainability and growth of the MTF.

In closing, I extend my heartfelt thanks to the Council and staff of the Market Theatre Foundation. Your unwavering commitment, hard work, and passion have been the driving forces behind our achievements. Together, we have laid a solid foundation for the future, one that promises continued growth, innovation, and impact.

A handwritten signature in black ink, appearing to read "Phil Molefe".

Phil Molefe
Chairperson of Council
31 July 2024



CEO's Report



As we navigate through the fourth year of the Medium-Term Strategic Framework (MTSF) period ending in 2025, I am pleased to present the CEO's report for the 2023/24 financial year of the Market Theatre Foundation (MTF). This year has been a testament to our resilience, adaptability, and unwavering commitment to our mission, despite facing significant challenges.

Achievements and Progress

Reflecting on the goals and objectives we set for this MTSF period, I am proud to report that we are on track to achieve, and in some cases, surpass our targets. Our mid-point review highlighted that while we have made great strides in most areas, there are two key targets where progress remains slower: audience attendance and fundraising.

Audience Engagement

In terms of audience numbers, we have seen notable improvements with 53 740 people having visited our theatres (2022/23: 36 038). Our diverse and dynamic programming has drawn attention and appreciation from a wide range of audiences. The increased engagement is a clear indication that our efforts to create accessible, relevant, and high-quality productions are resonating well with the public. However, there is still work to be done to reach our ambitious audience targets fully.

Fundraising Challenges

The economic climate in South Africa continues to pose significant challenges for our fundraising efforts. Despite this, we remain determined to secure the necessary resources to sustain our operations and programs. Our team has been proactive in seeking alternative income sources, resulting in self-generated income totalling R7.9 million this year, up from R5.3 million in the previous year. This excludes fundraising activities. This is a commendable achievement and a step towards greater financial sustainability.

Impact Statement and Program Evaluation

Our impact statement emphasizes our commitment to increasing awareness and knowledge of the performing and visual arts through accessible, relevant, and sustainable programming. We aim to contribute meaningfully to nation-building, social cohesion, and socio-economic transformation by 2025. I am pleased to report that our various programs, as detailed in the "Highlights" section of this report, demonstrate significant progress towards this goal. Our productions and projects, representing diverse regions and audiences, underscore our dedication to nurturing not only our venues' success but also the broader industry, even with offsite project deliveries.

Future Outlook

Looking ahead, we acknowledge the ongoing economic uncertainties and the pressures they place on our income and expenditure. Nonetheless, the MTF remains steadfast in our commitment to sustainability and preserving the institution's stature for future generations. Our focus will continue to be on innovative programming, strategic partnerships, and exploring new funding avenues to ensure we remain a beacon of excellence in the performing and visual arts.

Gratitude

None of our achievements would have been possible without the unwavering support of our stakeholders and the dedication of our staff. Your contributions and commitment have been invaluable, and I extend my heartfelt thanks to each one of you.

In conclusion, while we face a precarious future economically, our determination to uphold the values and mission of the Market Theatre Foundation remains unwavering. Together, we will continue to build on our successes and work towards a brighter, more sustainable future for the arts in South Africa.

Thank you.



Tshiamo Mokgadi
31 July 2024



Artistic Director's Report



The past year has been about building on the good brand of The Market Theatre Foundation while honing in on what this legacy stands for. While the Foundation continues to advance its commitment to pushing boundaries and enabling and promoting diverse voices in South African arts and culture, it is also working to find enhanced synergy across its four business units.

It has been a year of creativity and collaboration. Each unit has significantly contributed to our collective mission of nurturing and showcasing diverse artistic talent, fostering cultural dialogue, and addressing contemporary social issues through the arts.

The Market Theatre Lab continues to be a hub for the most dynamic and exciting emerging talent. With funding from the National Institute for the Humanities and Social Sciences (NIHSS), we successfully rolled out another cycle of Theatre Think Tanks. The Lab's second-year students had the opportunity to perform in Lyon, France, showcasing their work internationally.

Their production "KiDDING" garnered awards, affirming the high calibre of our training program. The Lab also fostered alumni partnerships and supported independent productions, ensuring a continuous flow of innovative work in the Ramolao Makhene Theatre.

The accreditation of the Market Photo Workshop's Foundation Course by the Media, Information, and Communications Technologies (MICT) SETA is a significant milestone. It opens the door to better routes to bursaries and funding, and allows the validation of the programme to be more broadly recognised. The students within this unit have also, through the year, had the chance to exhibit their work in various prestigious settings, and MPW's international collaborations with organizations like Oxfam Novib and the World Press Photo Foundation strengthen that unit's impact.

The Windybrow Arts Centre continues to be a beacon for engaging young audiences and promoting participatory arts in Hillbrow and beyond. The co-production "At Your Doorstep" with Bielefeld Theatre in Germany won multiple awards, highlighting the innovative use of interactive technology to connect African and European narratives. Windybrow's production "Skin We Are In" was nominated for a Naledi Award, and "The Visitors" provided young participants with the life changing opportunity of performing at the Market Theatre and then in Germany.

In the historic Market Theatre building the Foundation delivered an impressive range of new South African theatre, dance and music, while celebrating the milestone of John Kani's 80th birthday on the John Kani stage. The launch of a multi-pronged Play Development Programme was an important step in putting energy into shaping the next wave of South African playwrighting and theatre-making.

It was also a milestone year for the Zwakala Community Festival which we presented in its 30th iteration. The Market Theatre and the Windybrow Arts Centre collaborated on The Terrified Talabalushi - a heartwarming and moving end-of-the-year-offering with a fresh new play for children, their family and friends.

Each of these activities, alongside many others, reflects our commitment to excellence and our longstanding vision of using the arts as a vehicle for social enrichment. The strengthening of our business units, and our renewed commitment to enhanced synergy between them is essential as we look towards our 50th year in 2026.



Greg Homann
**Artistic Director of the
Market Theatre Foundation**



Funders for 2023/24:

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

STATEMENT OF RESPONSIBILITY AND CONFIRMATION OF ACCURACY FOR THE ANNUAL REPORT

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

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

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

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

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

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

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

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

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

Yours Faithfully



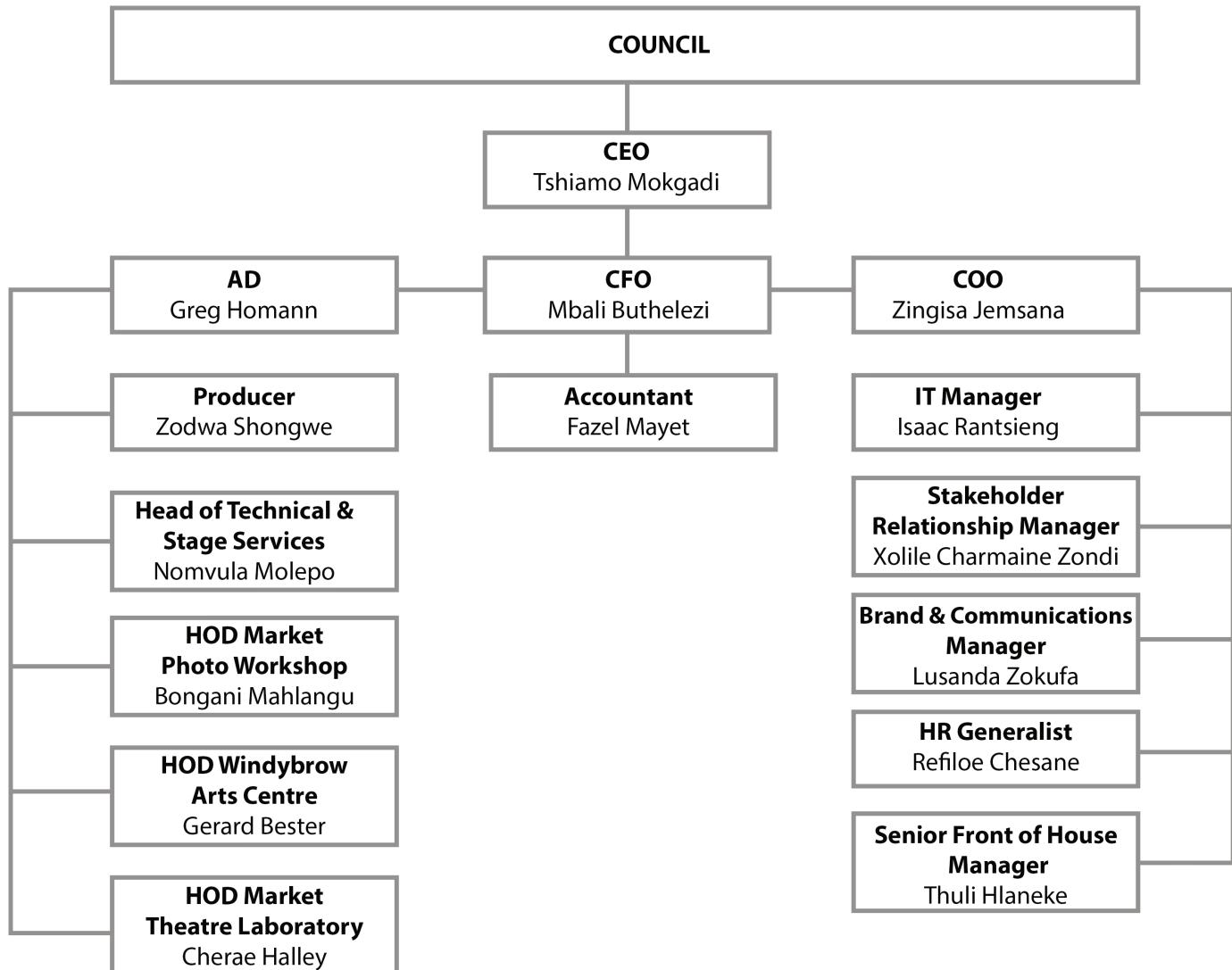
MS TSHIAMO MOKGADI
CHIEF EXECUTIVE OFFICER
31 July 2024



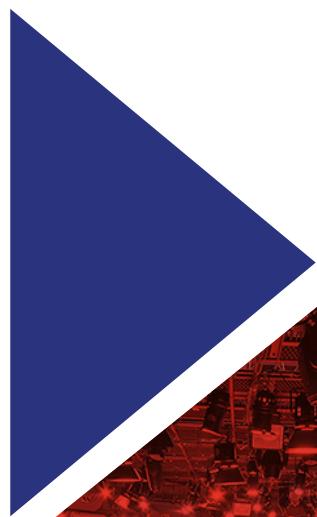
MR PHIL MOLEFE
CHAIRPERSON OF COUNCIL
31 July 2024



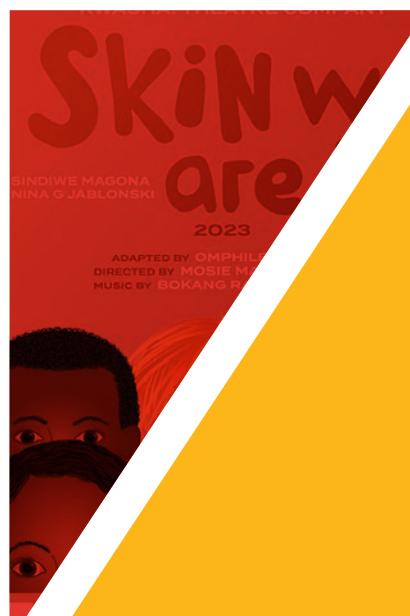
ORGANISATIONAL STRUCTURE



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. There are no findings on our performance information in 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 Entity's Performance

Situational Analysis:

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

The 2023/24 Annual Performance Plan (APP) was prepared by the Executive Management and Council of the MTF. The Performance Indicators and Targets which appear in this report of Performance Information are based on the Performance Indicators and Targets set-out in the MTF's Annual Performance Plan for 2023/24.

In support of our mandate, MTF has set the following strategic outcomes on which the Performance Indicators and Targets are based:

Outcome 1: Institutional Management

Outcome Statement: Provide leadership and corporate support services, underpinned by good cooperative 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: to implement training and skills development programmes that are crucial for building a professional sector and contributing to a skilled workforce

Outcome 4: Business Development

Outcome Statement: To sustain and grow stakeholder confidence in the Market Theatre Foundation

The number of outputs in the 2023/24 financial year were 10.

OUTCOME	OUTPUT
Outcome 1	<ol style="list-style-type: none">1. Strengthened leadership and management delivery capacity2. Compliance with applicable legislation, regulations, practice notes, government circulars and internal policies
Outcome 2	<ol style="list-style-type: none">3. To identify, develop, host and produce performing arts productions to progressively advance the cultural wellbeing of all South Africans4. To identify, develop and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans



Outcome 3	<ul style="list-style-type: none"> 5. To identify, develop and contract individuals (with particular focus on youth and women) to increase the number of professionals (theatre directors, actors, designers, technical personnel, etc.) within South Africa 6. To train and develop interns, students and community theatre practitioners 7. To empower students, individual participants in photography 8. To develop the Windybrow Arts Centre as a vibrant platform for Pan- African cultural expression and experiences
Outcome 4	<ul style="list-style-type: none"> 9. Promote the activities of the MTF in order to grow and enhance the brand of the MTF within South Africa 10. Obtain sufficient funding from donors to support the projects and operations of the MTF

Each output stated above has further output indicators which results in a total of 41 outcome indicators/targets for the year.

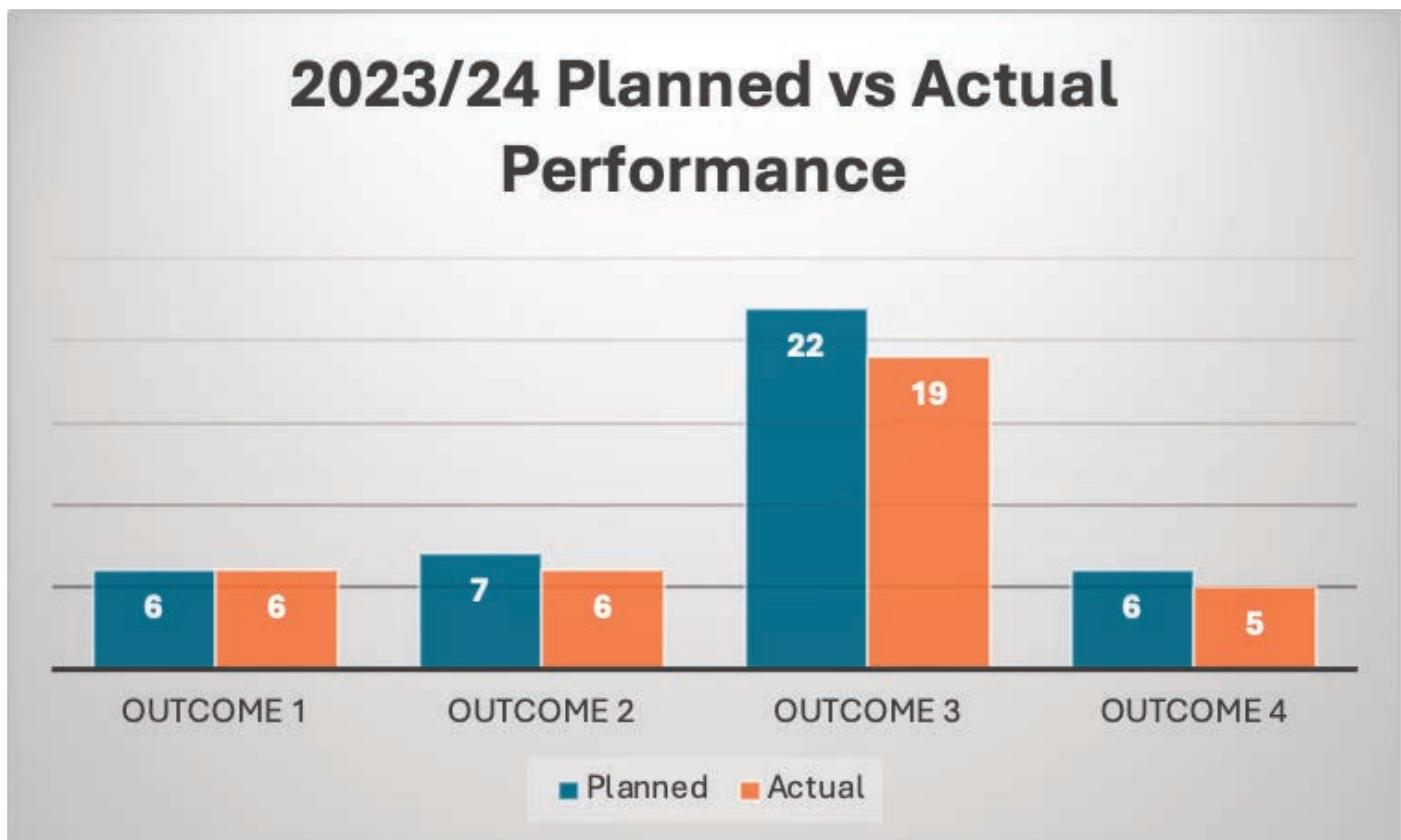
Performance during the 2023/24 year:

The targets set out and reported on in this annual performance report are based on the approved 2023/24 Annual Performance Plan (APP). The APP was compiled taking into consideration the prevailing conditions impacting on the MTF's operating environment especially around how we continue to be challenged to think differently about how we program and curate content as we slowly emerge from the disruptions of the Covid-19 pandemic and associated restrictions and disruptions to lives and economies.

The MTF achieved an overall performance of 88% for the financial year under review (97% prior year). This equates to 9% regression. The noted regression was because of a combination of external financial pressures where we were unable to attract the required funding to deliver on some of our programming as well as internal financial pressures where the procurement of equipment necessary for the delivery of some of our programmes was delayed because of limited finances.

36 of the planned 41 outcome indicators were achieved while 5 were not achieved. The graph below shows the Outcomes under which specific indicators were not achieved.

2023/24 Planned vs Actual performance:



Detailed explanation of unachieved targets:

Output Indicator	Planned Target	Actual Performance	Reason for non-achievement	Corrective measures to be implemented
Number of audiences attending shows	68 000	53740	Refurbishment of a theatre and other spaces impacted on programming and footfall	Recovery is already underway as evidenced by performance in the second half of the year following the re-opening of the spaces
Number of audiences attending festivals	1 600	928	One participating community group was disqualified for not meeting requirements, reducing number of performances and therefore audiences	The number of performances by each group will be reviewed and increased going forward to mitigate against this risk



Number of year-long courses presented: Photojournalism and Documentary Photography Programme	1	0	Course suspended due to delay in camera procurement and budget constraints	It will commence in the last quarter for the coming financial year
Number of individuals that have registered in the structured training course above	96	72	Shortfall linked to the suspended course above	Will be addressed when the course commences
Amount of actual funding secured excluding the DSAC grant	R14.5 mil	R8.6 mil	<ul style="list-style-type: none"> Funding agreement with a funder concluded. Some multi-year funding agreements pay in tranches which are not necessarily aligned to reporting period 	<ul style="list-style-type: none"> Recruitment of a Fundraiser is in progress A funding pipeline identifying opportunities has been developed

Progress towards Institutional Impact and Outcomes

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

The Market Theatre Foundation's planned impact for the 2020 – 2025 period is to increase awareness and knowledge of theatre through accessible, relevant, and sustainable theatres, thus contributing meaningfully to nation-building, social cohesion and socio-economic transformation. All four business units' activities centre around the intended impact as is evidenced in our nonfinancial performance indicators with most corresponding targets met.

The MTF identified the following focus areas which are aligned with the 5- year strategic goal: continue innovating to find ways of delivering and/or improving the delivery of its programmes and projects; undertaking a review of its structure and operations; developing an internal revenue generation strategy and strengthening its reputation management.

Financial Year	Actual Performance against targets
2020/21	95%
2021/22	83%
2022/23	97%
2023/24	88%
Average To Date	91%

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

The targets that have often not been met over the 4-year period to date, generally fall within two categories: (1) financial – both from delayed funding impacting roll out of programmes and/ or low enrolment/dropping out of learners due to financial constraints; (2) challenges in recruiting and attracting suitable candidates.

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

The current economic climate has impacted the funding opportunities available to the arts in general. Despite this we remain determined to secure the necessary resources to sustain our programmes. The MTF is pro-active in seeking alternative income sources, apart from fundraising activities; and these resulted in R7.9 mil of self-generated income (R5.3 mil in 2022/23).



INSTITUTIONAL PROGRAMME PERFORMANCE INFORMATION

Strategic Objective 1:	Administration					
Output Indicator	Audited Actual Performance 2021/22	Audited Actual Performance 2022/23	Planned Annual Target 2023/24	Actual Performance 2023/24	Deviation from planned target to Actual achievement 2023/24	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 %)	85% (11 vacant of 61)	92% (5 vacant of 61)	90% (6 vacancies)	97% (2 vacancies)	+7%	Achieved A number of vacant posts were filled during the year.
Number of skills programmes undertaken by staff	10	18	10	30	+20	Achieved More employees attended training and furthered their studies.
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
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Strategic Objective 2:	Performing Arts and Photography Professional Services					
	Performance Indicators	Audited Actual Performance 2021/22	Audited Actual Performance 2022/23	Planned Annual Target 2023/24	Actual Performance 2023/24	Deviation from planned target to Actual achievement 2023/24
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	31	20	49	+ 29	Achieved Increased number of partnerships, additional funding from a corporate partner, and the introduction of a fringe programme.
Number of audiences attending shows	18,809	36,038	68 000	53,740	- 14,260	Not achieved Refurbishment of the Barney Simon Theatre, "Gramadoelas" and foyer impacted on programming and footfall in the 1st and 2nd quarter. Quarter 3 and 4 targets were met.



Strategic Objective 2:	Performing Arts and Photography Professional Services					
Performance Indicators	Audited Actual Performance 2021/22	Audited Actual Performance 2022/23	Planned Annual Target 2023/24	Actual Performance 2023/24	Deviation from planned target to Actual achievement 2023/24	Reasons for deviation
2.2 To identify, develop and produce new photography programmes to progressively advance the cultural wellbeing of all South Africans						
Number of exhibitions held	13	17	8	10	+2	Achieved Funding through partnerships and commissions from local and international organisations such as the Embassy of the Kingdom of the Netherlands, Oxfam Novib and the Barloworld Empowerment Fund enabled the department to show more exhibitions.
Number of public programmes (other than exhibitions) convened	20	20	5	13	+8	Achieved Funding through partnerships and commissions from local and international organisations such as the Embassy of the Kingdom of the Netherlands, Oxfam Novib and the World Press Photo Foundation enabled the delivery of more programmes.

						Achieved
Number of photographers, curators showcased	104	201	22	78	+56	<p>The department was able to stage a higher number of group exhibitions due to additional funded partnerships from local and international organisations, which benefited a larger number of photographers and curators.</p>

Strategic Objective 2:	Performing Arts and Photography Professional Services					
	Perfor-mance Indicators	Audited Actual Per-formance 2021/22	Audited Actual Per-formance 2022/23	Planned Annual Target 2023/24	Actual Per-formance 2023/24	Devi-ation from planned target to Actual achieve-ment 2023/24
Number of visitors to public pro-grammes	1528	1,766	1,000	1445	+445	<p>Achieved</p> <p>The increased number of exhibitions resulted in a higher number of visitors, exceeding the baseline for exhibitions and public Programmes visitors.</p>
Number of publica-tions pro-duced	5	4	1	6	+5	<p>Achieved</p> <p>The increased number of exhibitions and public Programmes resulted in the increase in publications produced.</p>



Strategic Objective 3:	Artistic Skills Development					
Performance Indicators	Audited Actual Performance 2021/22	Audited Actual Performance 2022/23	Planned Annual Target 2023/24	Actual Performance 2023/24	Deviation from planned target to Actual achievement 2023/24	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)	24	4	4	5	+ 1	Achieved One production scheduled had two Directors (SBYA) which increased number of beneficiaries.
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)	157	203	80	184	+ 104	Achieved The introduction of Kippies Fringe and the Play Development Programme increased development and/or empowerment of directors, writers, actors, designers and technical personnel employed.

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

Market Laboratory:	Audited Actual Performance 2021/22	Audited Actual Performance 2022/23	Planned Annual Target 2023/24	Actual Performance 2023/24	Deviation from planned target	Reasons for deviation
Number of students registered for the theatre and performance course at first year level	20	20	20	20	0	Achieved

Number of students that have completed the theatre and performance course at first year level (Outcome indicator but not controllable by the MTF)	18	20	20	20	0	Achieved
Number of students registered for the theatre and performance course at second year level (8 months) (Outcome indicator but not controllable by the MTF)	18	15	14	15	+ 1	Achieved Additional enrolment of a student.
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)	18	14	12	15	+ 3	Achieved Additional enrolment of students.
Number of festivals organised (Outcome indicator but not controllable by the MTF)	1	1	1	1	0	Achieved
Number of participants at the festivals	17	43	40	54	+14	Achieved A change in the format of the festival contributed to an overall increase in participants.



Number of audiences attending the festivals	148	1,979	1,600	928	- 672	Not Achieved One participating community theatre group was disqualified due to lack of readiness and technical issues. This reduced the number of possible performances across the festival which negatively impacted audience attendance.
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3.3 To empower students, individual participants in photography						
Performance Indicators	Audited Actual Performance 2021/22	Audited Actual Performance 2022/23	Planned Annual Target 2023/24	Actual Performance 2023/24	Deviation from planned target	Reasons for deviation
Market Photo Workshop: Number of short courses presented - Foundation - Intermediate	4 2	4 2	4	4 2	0 0	Achieved Achieved
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	0	-1	Not Achieved The Photojournalism and Documentary Photography Programme has been suspended due to a delay in receiving cameras and budget constraints. It will commence in the last quarter of the next financial year.
Number of individuals that have registered in the structured training initiatives mentioned above (Output indicator but not controllable by the MTF)	109	109	96	72	-24	Not Achieved The suspended Photojournalism and Documentary Photography course reduced intake by 12 learners. Changes to the Foundation Course due to accreditation resulted in increased costs, limited time to market the accredited course, and a change in duration of the course. This all decreased learning intake.



Percentage of individuals that have successfully completed the various training initiatives mentioned above (Output indicator but not controllable by the MTF)	88%	88%	75%	92.6%	+17.6%	Achieved The quality of learners and the overall teaching and learning delivered a higher pass rate.
Number of mentorship and fellowship programmes completed (Dependent on funding)	4	4	3	5	+2	Achieved The availability of funds for the Urban Spaces Project and the Photography and Democracy Project resulted in additional mentorships being undertaken.
Number of adult (19 years and above) members enrolled at the Pan-African Reading Rooms	83	40	45	48	+3	Achieved Additional enrolments due to added public interest.

Number of Children (7 to 18 years) members enrolled at the Pan-African Reading Rooms	84	186	70	131	+61	Achieved Partnerships with MES, Centurion College and the SEF Internship Programme resulted in an increased number of members in the Windybrow Arts Centre's Literacy and Homework Support Programme.
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Number of productions presented / produced by the Windybrow Arts Centre online	5	11	4	7	+3	Achieved Partnerships with Dorky Park, Bielefeld Theatre and the FEDA Festival gave us the opportunity to realise more co-productions.
Number of audiences at shows	1100	1,073	800	7,286	+6,486	Achieved A result of the additional productions presented.
Number of public programmes	6	21	4	12	+8	Achieved Additional partnerships delivered an increase in book readings and workshops.
Number of attendees of public programmes	116	974	150	633	+483	Achieved Our outreach events and partnerships (Poetry Africa) linked to our Literacy and Homework Support Programme reached higher than expected numbers.



Strategic Objective 4:						
Performance Indicators	Audited Actual Performance 2021/22	Audited Actual Performance 2022/23	Planned Annual Target 2023/24	Actual Performance 2023/24	Deviation from planned target to Actual achievement 2023/24	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	48	48	52	+4	Achieved We had more productions in Quarter 2 hence the target was over-achieved.
Publicity value achieved annually	R37,6 million	R44,504,934	R9 000	R86 360 012	R77 360 012	Achieved We had more media interests on the productions. The planned target was meant to be R9 mil and not R9 000 as erroneously stated. The target has been raised for the new financial year.
Number of total stakeholders registered on the database (emails and cellphone numbers) (Output indicator but not controllable by the MTF)	9 233	10,165	9,500	13,354	+3 854	Achieved We had more productions in Quarter 2 hence the above target numbers
4.2 To obtain sufficient funding from donors to support the projects and operations of the MTF						
Number of funding proposals submitted to donors	51	56	50	50	0	Achieved

Amount of actual funding secured, excluding DSAC (Output indicator but not controllable by the MTF)	R10,04 million	10,410,408	R14,5 million	R 8 626 743.	-R5 873 256.23	Not achieved The Eyesizwe Mining Trust funding agreement came to an end, which made a significant dent to the theatre's fundraising. There are also some multi-year funding agreements which pay out in tranches that fall outside of our financial cycle, so the funds will be recognized in the new financial year.
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4.2 To obtain sufficient funding from donors to support the projects and operations of the MTF

Number of funding proposals submitted to donors	51	56	50	50	0	Achieved
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LINKING BUDGET TO PERFORMANCE

Programme	2023/24			2022/2023		
	Budget	Actual Expenditure	Over/Under Expenditure	Budget	Actual Expenditure	Over/Under Expenditure
	R'000	R'000	R'000	R'000	R'000	R'000
Administration	23,291	44,659	(21,368)	23,648	38,685	(15,037)
Performing Arts and Photography Professional Services	43,040	31,985	11,055	46,954	35,705	11,249
Artistic Skills Development	4,158	4,371	(213)	4,559	4,667	(108)
	70,489	81,015	10,526	75,161	79,056	-3,895

REVENUE COLLECTION

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

Sources of Revenue	2023/24			2022/2023		
	Budget	Actual Expenditure	Over/Under collection	Budget	Actual Expenditure	Over/Under Expenditure
	R'000	R'000	R'000	R'000	R'000	R'000
Trading Income	1,660	3,048	1,388	1,925	2,290	365
MPW Income	1,482	1,066	(416)	1,293	1,032	(261)
Programme Income	2,972	3,840	868	2,089	2,332	243
Interest income	876	771	(105)	214	731	517
	6,990	8,725	1,735	5,521	6,386	865

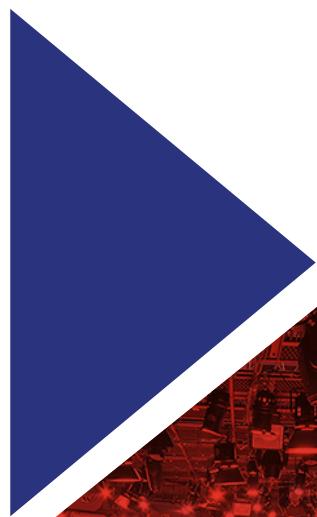
CAPITAL INVESTMENT

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

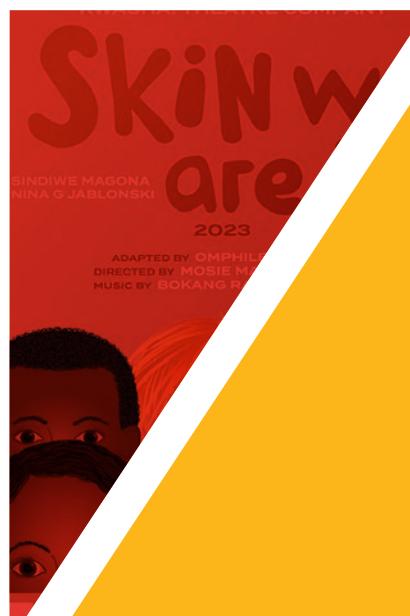
Infrastructure Project	2023/24			2022/2023		
	R'000	R'000	R'000	R'000	R'000	R'000
	Budget	Actual Expenditure	Over/Under Expenditure	Budget	Actual Expenditure	Over/Under Expenditure
Refurbishments to the Barney Simon Theatre	0	28,817,083	(28,817,083)	0	605	(605)
	0	28,817,083	(28,817,083)	0	605	(605)

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 processes and systems by which an entity is directed, controlled, and held to account. In addition to legislative requirements based on the entity's enabling legislation, corporate governance is applied through the Public Finance Management Act (PFMA) precepts. It runs in tandem with the principles of the King's Report on Corporate Governance.

Parliament, the Executive, and the Accounting Authority of the entity are responsible for corporate governance.

2. PORTFOLIO COMMITTEES

A meeting was held with the Parliamentary Portfolio Committee for Sport, Arts and Culture on 21 April 2023.

3. EXECUTIVE AUTHORITY

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

Report	Submission date
28 April 2023	4 th quarter 2022/23 report
31 July 2023	Annual Financial Statements and Annual Performance Report for 2022/23
31 July 2023	1 st quarter 2023/24 report
4 September 2023	Annual Report 2022/23
31 October 2023	2 nd quarter 2023/24 report
31 January 2024	Annual Performance Plan 2024/25
31 January 2024	3 rd quarter 2023/24 report

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 are to:

- 1.1 Act as the focal point for and custodian of corporate governance by managing its relationship with management, the shareholder, and other stakeholders of the MTF, using sound corporate governance principles.
- 1.2 Provide effective leadership on an ethical foundation.
- 1.3 Inform and set the strategic direction of the MTF by:
 - 1.3.1 contributing to and approving the organisation's strategy.

1.3.2 identifying key performance and strategic risk areas.

1.4 Provide oversight on material decisions of the MTF.

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

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

1.7 Ensure that there is a practical risk-based internal audit approach.

1.8 Act in the best interests of the MTF by ensuring those individual Council members:

- 1.8.1 adhere to ethical and legal standards of conduct.
- 1.8.2 are permitted to take independent advice regarding their duties following an agreed procedure.
- 1.8.3 disclose conflicts of interest to Council.

Composition of Council – 1ST April 2023 - 31ST March 2024

Name	Designa-tion	Date ap-pointed – Termination date	Qualifications	Area of Exper-tise	No. of Meet-ings at-tended
Mr P Molefe	Council Chairper-son	26 March 2021	MBL, Post Grad Diploma – Broadcasting Journalism, Post Grad Diploma - Management	Media and Broadcasting	6/7
Ms A Vikilahle	Deputy Chairper-son	26 March 2021	B. Compt., B. Comm. (Hons)/ CTA	Accounting and Finance	4/7
Mr M Grootboom	Member	26 March 2021	Degree in Public Re-lations Management	Public Rela-tions and Me-dia	7/7
Mr D Tambo	Member	26 March 2021	BA Degree in Interna-tional Affairs and Political Science	Media and Her-itage-tourism activist	3/7
Ms Z Nkosi	Member	26 March 2021	B. Compt., B. Comm. (Hons)/ CTA, CA(SA)	Accounting and Finance	7/7
Mr M Mbothwe	Member	26 March 2021	MA Theatre and Per-formance, BA Honours – Theatre and Performance	Theatre and Arts	4/7
Ms M Makoea	Member	26 March 2021	LLB	Law	7/7
Ms N Mosala	Member	26 March 2021	MBA, B Phil Honours in Marketing Management, BA Applied Public Relations	Marketing and Communica-tion	7/7
Ms L Moche	Member	26 March 2021	BA Honours - Anthropology	Arts, Media and Communica-tion	3/7
Mr A le Roux	Member	26 March 2021	BA. UCT, B. Admin (hons)	Governance, Strategy, Com-munication, Music and Per-forming Arts.	4/7

Name	Designation	Date appointed – Termination date	Qualifications	Area of Expertise	No. of Meetings attended
* Ms A Makhwanya	Member	26 March 2021 – 30 June 2023	MA: Cultural Policy & Management, LLM, LLB, MAP	Governance, Strategy Development & Implementation and Policy Development	1

***Ms Aifheli Makhwanya – resigned from the Council on 30 June 2023**

Committees - 1st April 2023 - 31st March 2024

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)	4	Ms N Mosala (C), Mr M Grootboom, Ms L Moche & Mr P Molefe
Artistic Committee	3 (3 ordinary)	4	Mr A le Roux (C), Ms L Moche, Mr M Mbothwe & Mr D Tambo
Human Resources & Remuneration Committee	7 (4 ordinary & 3 special)	4	Ms A Vikilahle (C), Ms M Makoea, Mr M Grootboom & Ms Tebogo Mosala
Building & Property Management Committee	4 (4 ordinary)	5	Ms Z Nkosi (C), Ms A Vikilahle, Ms L Moche, Mr M Mbothwe & Ms M Makoea

Remuneration of Council members

Council members are remunerated per sitting based on the National Treasury category D1 rates. For details of the remuneration of Council members, refer to Note 2 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	Qualifications	Internal or external	Date appointed – Termination date	Date Resigned	No. of Meetings attended
Mr S Gounden (Chairperson)	B Compt., Dip in Accountancy (CTA), CA(SA) & CD(SA)	External	1 February 2019 (Re-appointed 1 Feb 2022)	N/A	7/7
Mr R Rajcoomar	B Com (Hons), Higher Diploma in Tax Law, Post Grad Diploma in Accounting Sciences & MBA	External	1 February 2019 (Re-appointed 1 Feb 2022)	N/A	6/7
Mr M Mavumengwana	ND Cost and Management Accounting, B. Compt. & Management Development Program Cert	External	1 February 2019 (Re-appointed 1 Feb 2022)	N/A	4/7
Ms A Vikilahle	B. Compt. & B. Comm. (Hons)/ CTA	External	25 May 2020 (Re-appointed 26 March 2021) (Extended 1 April 2024)	N/A	6/7
Ms Z Nkosi	B. Compt., B. Comm. (Hons)/CTA & CA(SA)	External	Appointed 26 March 2021 (Extended 1 April 2024)	N/A	5/7



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 /COUNCIL SECRETARY

The company secretary function is outsourced and provides services to the Council and its Committees, functioning optimally, effectively, and efficiently.

14. SOCIAL RESPONSIBILITY

The entity through the four core units offers a variety of opportunities and programmes responding to the needs of the various constituencies were serve.

The Market Theatre

- We wrapped up the third year of the Ditshomo Mentorship Schools Outreach Programme – a project generously supported by a grant from the Eyesizwe Mining Development Trust (EMDT). The programme included 56 participants from seven schools across Gauteng. These high-school participants attended classes each Saturday with us to learn from some of the theatre industries best in the areas of theatre-making, writing, and design. This four month long programme culminated in theatre making activities focusing on themes like power dynamics and traditional values.

- **Memorial services were held on the John Kani stage at The Market Theatre for:**
 - o Maritjie Bothma
 - o Patrick 'Bra Styles' Ndlovu
- The Market Theatre partnered on the second edition of the Itrotra-MAP Dance Festival 2024 with Itrotra ArtX Connection. The Itrotra-MAP Dance Festival is a testament to the power of collaboration and community within the arts. We worked with the organiser, providing FOH and technical support to aid Itrotra ArtX Connection's vision of establishing a space that fosters engagement, development, and promotion of artists. We strengthened the festival's offerings by broadening its reach and impact, hosting three curated works on the John Kani stage on 16 February 2024 which helped the festival reach a younger generation with a school-focused performance for over 300 school learners from Gauteng. The next day, at Funda Community College (Funda Centre) in Soweto, we provided FOH and technical support and equipment on site. The line-up included a full-day of eight dance works from exceptional upcoming and professional local choreographers, alongside some international guest artists.

The Market Laboratory

Student welfare programme:

The Lab continued its student support programme in response to the economy and its impact on students and families. This allowed us to support students in the following ways:

- Bursary programme: students can apply for bursaries when available and applicable and several students have benefited from this extended financial support in acknowledgement of their exceptional talent and the growing economic crisis.
- Counselling programme: students have access to the services of a professional therapist twice a week. This service is complimentary to their teaching and learning and has provided students with emotional and psychological support in a stressful world.
- Employment stimulus: selected students have been able to benefit with a monthly stipend through a partnership with ASSITEJ and their Stimulus Employment Fund. Providing students with the opportunity to develop the arts with children and young audiences, while earning a stipend for such efforts.

Socially engaged productions:

As usual, The Market Lab partnered with independent artists and showcased their work as well as produced productions of our own that were socially engaging and responsive to the socio-political climate of our country.

Artist development:

The Market Lab continues to be a hub for emerging and independent artists who need resources for their own upskilling and development of new productions. In support of this, and as part of our social responsibility, The Lab has made rehearsal space available for artists when possible as well as have invited alumni to participate in free masterclasses offered by both local and international theatre practitioners.

Market Photo Workshop

The Market Photo Workshop embarked on numerous corporate social responsibility initiatives aimed at supporting the learners and participants on socio-economic challenges that may have hindered their ability to access and maintain participation, these initiatives included:



- To provide access and strengthen participation for under resourced communities, the Market Photo Workshop has ensured accreditation with the Media Information and Communications Technology Sector Education and Training Authority (MICT Seta) for one of its 4 courses. This accreditation of the Foundation Course is at an NQF level 4 – the equivalent of a matric (Grade 12) – meaning that learners without a Grade 12 qualification may enter the programme. The MPW further successfully applied for bursaries from the National Arts Council (NAC) of South Africa and was successful in receiving R160 705.00 which supported 15 learners to study through the accredited Foundation Course. More efforts are undertaken to ensure all the courses on offer are accredited.

In terms of Public Programming/Outreach, the MPW secured international funding from various funders to run numerous skills programmes. Some of the beneficiary statistics are as follows:

- French Development Agency benefitted 10 participants from across South Africa
- Oxfam benefitted 6 participants from across SADC, one from South Africa
- DSAC Incubator programme benefitted 10 participants from South Africa in skills development and business formation/registration
- The OSF national legacy project benefitted a total of 16 participants from across South Africa and 17 facilitators
- Tierney Fellowship benefitted 1 participant and 1 mentor
- Embassy of the Kingdom of the Netherlands Photography and Democracy project/exhibition which mentored 12 young photographers showcasing their work against 2 established photographer that mentored these young photographers
- Eastern Cape Department of Sport, Arts and Culture collaboration for the Advancement of women and youth in photography. The project benefited 27 participants and 4 facilitators.

Windybrow Arts Centre Social Responsibility

Thematically rooted, the work created by facilitators and artists in collaboration with Windybrow participants and the Kwasha! Theatre Company addresses current and relevant social issues that impact participants and their communities. The Windybrow creates programming that is committed to using the arts as a tool for positive social change, engaging ethical and best practice methodologies. See the Windybrow Report below for details on our themes and programmes which addresses relevant content and skills.



Phil Molefe
Chairperson of Council
31 July 2024

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 2024

Audit and Risk Committee members AND attendance

The Audit and Risk Committee consists of the members listed hereunder and meets not less than four times per annum as per its approved terms of reference. During the current year 6 meeting were held on the following dates: 24 April 2023, 12 May 2023, 25 May 2023, 26 July 2023, 26 October 2023, 1 December 2023, and 26 January 2024.

Name of member	Number of meetings attended	Date appointed
A Vikilahle	6	25 May 2020 (Re-appointed 26 March 1 February 2019 (Re-appointed 1 Feb 2022)
S Gounden (Chairperson)	7	1 February 2019 (Re-appointed 1 Feb 2022)
R Rajcoomar	6	1 February 2019 (Re-appointed 1 Feb 2022)
M Mavumengwana	4	1 February 2019 (Re-appointed 1 Feb 2022)
Z Nkosi	5	Appointed 26 March 2021 (Extended 1 April 2024)

In addition to the above members, persons 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 had adopted appropriate formal terms of reference, as its audit committee charter, had regulated its affairs in compliance with this charter and had discharged all its responsibilities as contained therein.

The effectiveness of internal control

The system of internal controls was designed to provide cost effective assurance that assets were safeguarded and that liabilities and working capital were effectively managed. In line with the PFMA and King IV Report on Corporate Governance requirements, internal Audit provided the Audit and Risk Committee and management with the assurance that the internal controls were appropriate and effective. This was achieved through a risk management process, as well as the



identification of corrective actions and suggested enhancement to the controls and processes. From the various reports of the Internal Auditor, the Audit Reports on the annual financial statements, and the management report of the AGSA, it was noted that no significant or material non-compliance with prescribed policies and procedures were reported.

Accordingly, we can report that the system of internal controls over financial reporting of 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 discharged its functions objectively and with independence in compliance with its Charter.

Risk Management

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

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

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 terms of the PFMA and Treasury Regulations.
- Reviewed the policies and procedures to ensure compliance with applicable laws and regulations.

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

Evaluation of annual financial statements

The Audit and Risk Committee had:

- Reviewed and discussed the unaudited annual financial statement to be included in the annual report, with the AGSA, and the Accounting Authority;
- Reviewed the AGSA's management report and management's response thereto;
- Reviewed changes in accounting policies and practices;
- Reviewed the entities compliance with legal and regulatory provisions;

- Reviewed significant adjustments resulting from the audit.

Auditor-General of South Africa (External Auditors)

The committee had reviewed the entity's implementation plan for audit issues raised in the prior year and was satisfied that the matters had been adequately resolved.

The committee was satisfied with the independence and objectivity of the Auditor-General of South Africa. The committee had met with the AGSA separately to ensure that there were no unresolved issues.

The committee also approved the audit strategy and acknowledged the contents of the engagement letter presented by the AGSA.

Conclusion

The committee concurs with and accepts the Auditor-General of South Africa's report on the annual financial statements, reviewed significant adjustments resulting from the audit and was 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:



S Gounden

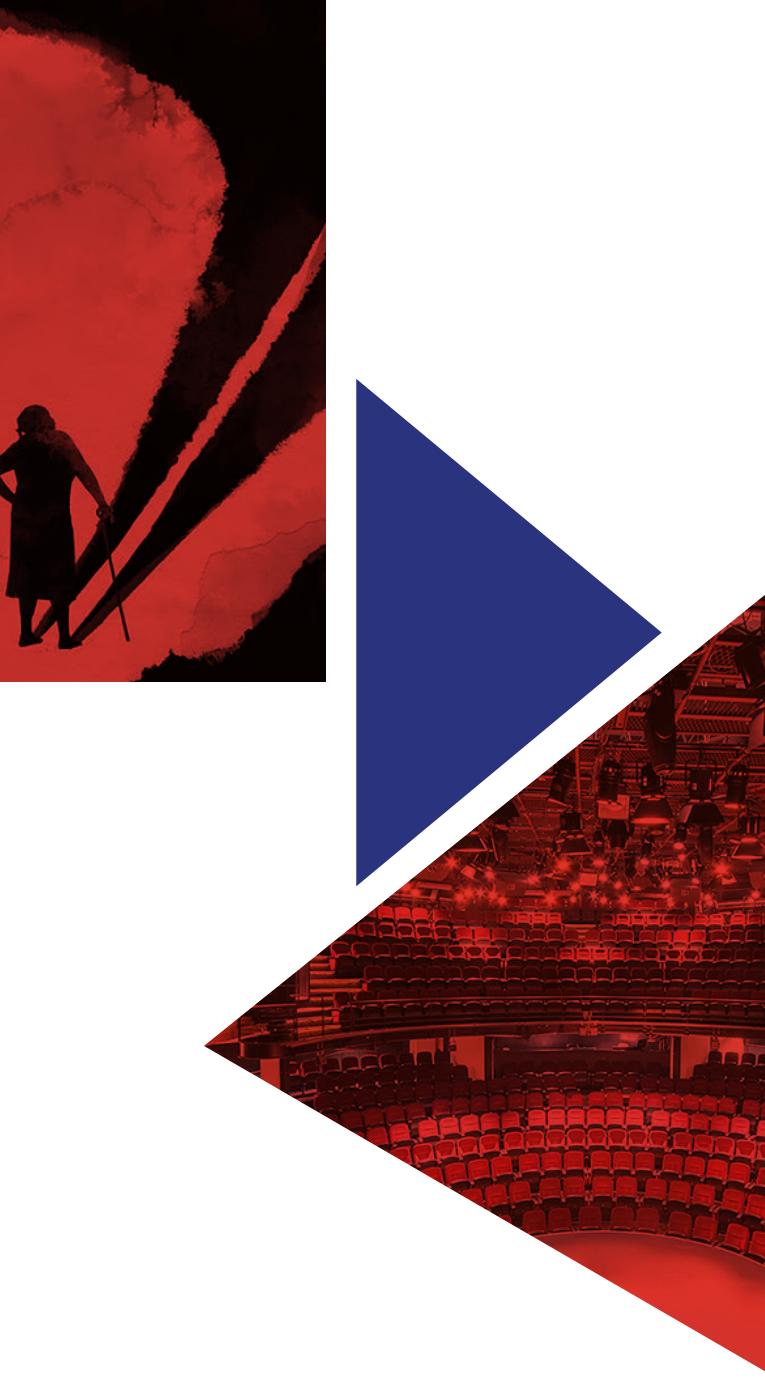
**CHAIRPERSON OF THE AUDIT AND RISK COMMITTEE
JOHANNESBURG, 31 JULY 2024**

BBBEE Compliance Performance Information

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

CRETERIA	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 into 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	Not applicable to the MTF

PART D



HUMAN RESOURCE MANAGEMENT



Human Resources Management

Introduction

Overview of Human Resources (HR) matters

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

Priorities For the Year

The following HR priorities were set for the year under review:

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

Workforce planning framework

1. During the reporting period, the critical position of Chief Financial Officer was successfully filled.
2. Fifteen interns were appointed on fixed-term contracts for a period of 12 months, providing them with valuable experiential learning opportunities.
3. The MTF successfully implemented a job evaluation, grading, and salary benchmarking process during the reporting year.
4. Long Service Awards were awarded to eligible employees in recognition of their dedicated service with the MTF.

Employee Performance Management Framework

The Market Theatre Foundation implements the employee-focused performance management system. The MTF believe that the best people, in the right roles, aligned with MTF values are the foundation of success. The MTF Council approved the performance bonuses for the 2022/2023 financial year, in line with the approved Performance Management Policy.

Employee Wellness Programmes

1. Through the employee assistance programme, the MTF continued to provide support to the improvement of the health and wellness of our employees and their dependents on a range of services including, among others, emotional, psychological, legal and financial counselling and support, thus enabling employees to address personal and work-related challenges.
2. A financial wellness presentation was also delivered by Sanlam.

Policy Development

The Remote Work Policy has been developed and Council approved the work-from-home pilot for the MTF and will commence in the new financial year.

Human Resources Achievements

1. As of 31 March 2024, the Market Theatre Foundation comprised of 69 employees, including full-time and fixed term staff, as well as 15 interns.
2. The MTF successfully provided continuous learning opportunities to staff.
3. The Employment Equity Plan was implemented and submitted to the Department of Employment and Labour; and
4. Salaries were reviewed in consultation with union representatives and increases were implemented.

Challenges faced

Due to the Department of Sport, Arts and Culture (DSAC) placing a moratorium on recruitment, except in specific instances related to the amalgamation of Performing Arts Entities, vacant positions are currently being filled only on a 12-month basis. Consequently, employees on short-term contracts may seek more stable opportunities elsewhere, leading to higher turnover rates.

Future HR Plans

1. The MTF is committed to addressing transformation imperatives through strategic recruitment and career planning. This will ensure representation in terms of gender, race, and culture at all organisational levels, in alignment with the Employment Equity Plan.
2. Implement training and development initiatives aimed at empowering MTF employees to effectively fulfill the organisation's mandate.
3. HR policies will be developed as needed, in consultation with the employees and the union, to ensure compliance with legislative amendments and operational changes.
4. Wellness events will be organised to foster a culture of healthy living among employees; and
5. Succession planning will be introduced to ensure continuity and leadership development within the organisation.

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	44,659	13,429	30%	26	463
Performing arts and photography professional services	31,985	11,417	36%	22	519
Training and Development		3,568	11%	13	274
Business Development	4,371	3,575	82%	8	447
TOTAL	81,015	31,989	39%	69	1 703



Personnel cost by salary band

Level	Personnel expenditure	% of personnel exp.to total personnel cost	No. of employees	Average personnel cost per employee
	R'000			R'000
Top Management	1,478	5%	1	1,477
Senior Management	4,472	14%	4	1,117
Professional	10,994	34%	14	785
Skilled/Qualified	10,505	33%	30	350
Semi-skilled	1,705	5%	13	131
Unskilled	2,835	9%	44	64
TOTAL	31,989	100%	106*	302

*Includes interns and employees not funded by DSAC.

Performance Rewards

Programme/activity/objective	Performance Rewards	Personnel Expenditure	% of performance rewards to personnel cost
	R'000	R'000	
Top Management	109	1,478	7%
Senior Management	317	4,472	7%
Professional	718	10,944	6%
Skilled/qualified	777	10,505	7%
Semi-skilled	89	1,705	5%
Unskilled	22	2,835	1%
TOTAL	2,032	31,989	6%

Training cost as a percentage to personnel cost

Programme/activity/objective	Personnel Expenditure (R'000)	Training Expenditure (R'000)	Training Expenditure as a % of Personnel Cost.	No. of employees trained	Avg training cost per employee (R)
Study assistance, unit based programmes and non NQF aligned short courses	31,989	214	1%	46	R695

Employment and Vacancies

Programme/activity/objective	2023/24 No. of Employees	2023/24 Approved Posts	2022/23 no. of emp	Vacancies	% of vacancies
Administration	26	26	25	0	0%

Performing arts and photography professional services	22	23	22	1	5%
Training and Development	13	13	12	0	0%
Business Development	8	9	7	1	13%
Total	69	71	66	2	3%

	2022/23 no. of emp	2023/24 No. of Employees	2023/24 Approved Posts	Vacancies	% of vacancies
Top Management	1	1	1	0	0%
Senior Management	3	3	3	0	0%
Professional	10	13	13	0	0%
Skilled/qualified	27	27	28	1	4%
Semi-skilled	23	23	24	1	4%
Unskilled	2	2	2	0	0%
Total	66	69	71	2	2%

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	10	4	1	13
Skilled/qualified	27	2	2	27
Semi-skilled	23	15	16	23
Unskilled	2	0	0	2
Total	66	23	20	69

Reasons for staff leaving

Reason	Number	% of total no. of staff leaving
Resignation	6	30%
Expiry of contract	14	70%

A total of 20 employees departed the organization during the 2023-2024 financial year. The turnover rate was primarily influenced by the expiration of fixed-term contracts. Of the 6 resignations, 5 were attributed to career advancement opportunities.



Labour Relations: Misconduct and disciplinary action

Labour Relations: Misconduct and disciplinary action	Number
Verbal Warning	0
Written Warning	3
Final Written warning	0
Dismissal	0
Disciplinary hearing*	1

*The employee tendered their resignation prior to the scheduled disciplinary hearing

Equity Target and Employment Equity Status

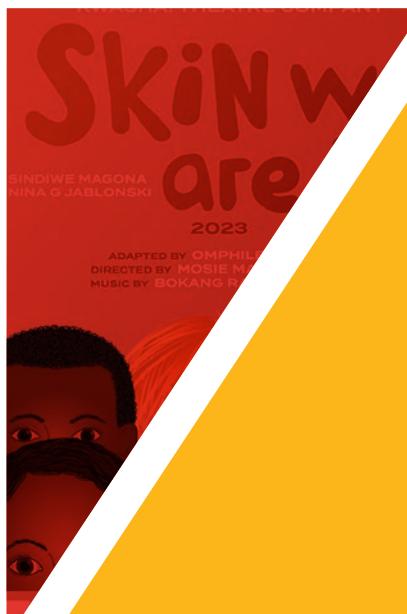
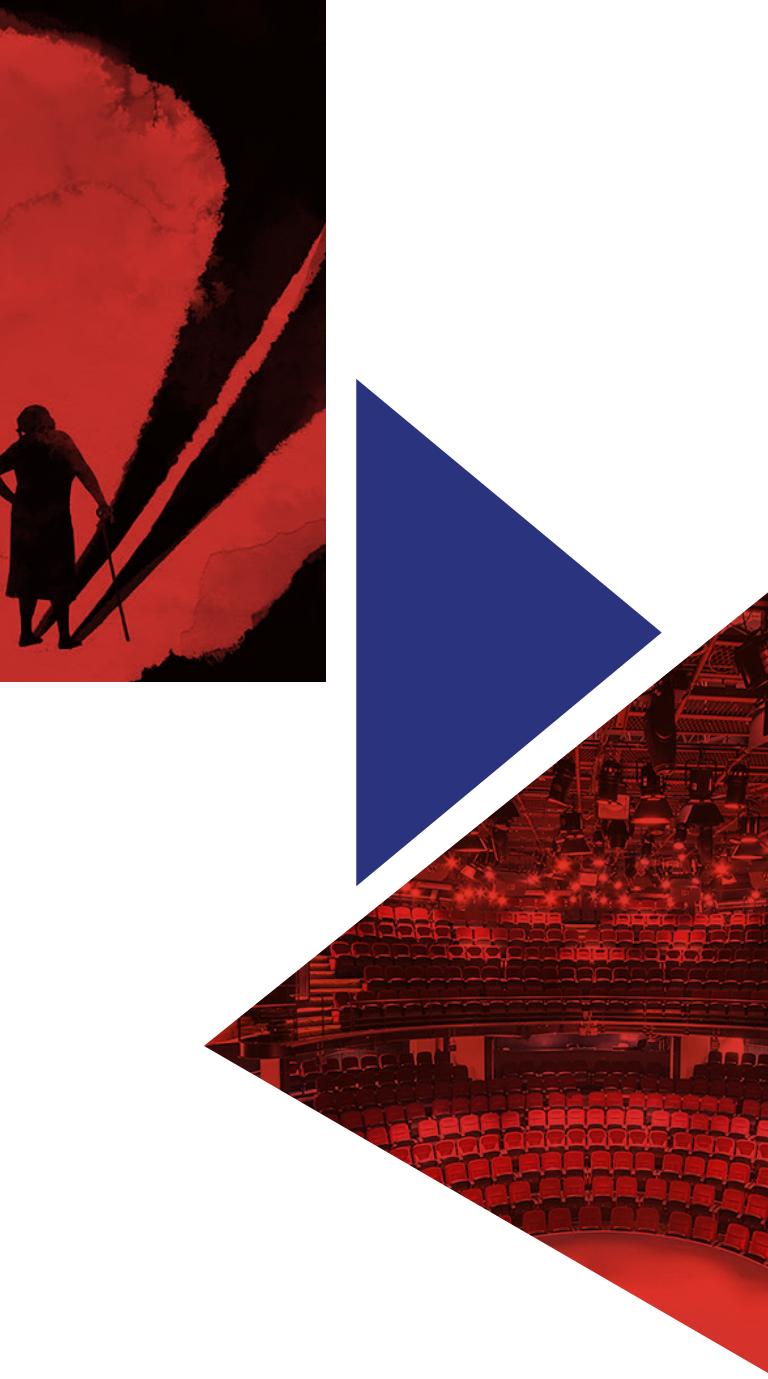
LEVELS	MALE			
	African	Coloured	Indian	White
	Current	Current	Current	Current
Top Management	0	0	0	0
Senior Management	0	0	0	1
Professional	2	0	1	1
Skilled/qualified	8	0	0	2
Semi-skilled	12	0	0	0
Unskilled	2	0	0	0
TOTAL	24	0	1	4

LEVELS	FEMALE			
	African	Coloured	Indian	White
	Current	Current	Current	Current
Top Management	1	0	0	0
Senior Management	2	0	0	0
Professional	9	1	0	0
Skilled/qualified	15	0	0	0
Semi-skilled	12	0	0	0
Unskilled	0	0	0	0
TOTAL	39	1	0	0

LEVELS	DISABLED STAFF	
	Male Current	Female Current
Top Management	0	0
Senior Management	0	0
Professional	0	0
Skilled/qualified	0	0
Semi-skilled	0	1
Unskilled	0	0
TOTAL	0	1

PART E

PFMA COMPLIANCE REPORT



THE MARKET THEATRE FOUNDATION

Declared Cultural Institution

In terms of the Cultural Institutions Act, 1998

(Act no 119 of 1998)

PFMA Compliance Report

1 April 2023 - 31 March 2024

PFMA COMPLIANCE REPORT

IRREGULAR, FRUITLESS AND WASTEFUL EXPENDITURE AND MATERIAL LOSSES

Irregular expenditure

Reconciliation of irregular expenditure

Description	2023/2024	2022/2023
Opening Balance	178,587	89,763
Add: Irregular Expenditure confirmed	664,952	88,824
Less: Irregular expenditure not recovered and written off		
Closing Balance	843,539	178,587
Reconciling Notes		
Description	2023/2024	2022/2023
Irregular Expenditure for the current year	664,952	88,824
	664,952	88,824

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

Description	2023/2024	2022/2024
Irregular expenditure under assessment	-	-
Irregular expenditure under determination	-	-
Irregular expenditure under investigation	664,952	-

Details of current and previous year irregular expenditure condoned

Description	2023/2024	2022/2023
Irregular expenditure condoned	-	-

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

Description	2023/2024	2022/2023
Irregular expenditure removed not condoned	-	-

Details of current and previous year irregular expenditure recovered

Description	2023/2024	2022/2023
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	2023/2024	2022/2023
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	2023/2024	2022/2023
None	-	-

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

Disciplinary steps taken
The irregular expenditure for the current year is under investigation.



Fruitless and Wasteful Expenditure

Reconciliation of fruitless and wasteful expenditure

Description	2023/2024	2022/2023
	R	R
Opening Balance	2,965	2,965
Add: Fruitless and Wasteful Expenditure confirmed	17,269	-
Less: Fruitless and Wasteful Expenditure not recoverable	(16,974)	-
Closing Balance	3,260	2,965
Reconciling Notes		
Description	2023/2024	2022/2023
Fruitless and Wasteful Expenditure for the current year	17,269	-
	17,269	-

Details of current and previous year Fruitless and Wasteful Expenditure recovered

Description	2022/2023	2021/2022
	R	R
Fruitless and wasteful expenditure recovered	16,974	-

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

Description	2023/2024	2022/2023
Fruitless and wasteful expenditure under assessment	-	-

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

Description	2023/2024	2022/2023
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 current year is under investigation.

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	2023/2024	2022/2023
Theft	-	-
Other material losses	-	-
Less: Recovered	-	-
Less: Not Recovered and written off	-	-

LATE AND OR NONPAYMENT OF INVOICES

Description	2023/2024	2022/2023
	R'000	R'000
Valid Invoices received	67 467	3,189
Invoices paid within 30 days or agreed period	67 418	3,189
Invoices paid after 30 days or agreed period	-	-
Invoices older than 30 days or agreed period (unpaid without dispute)	49	
Invoices older than 30 days or agreed period (unpaid in dispute)	-	-

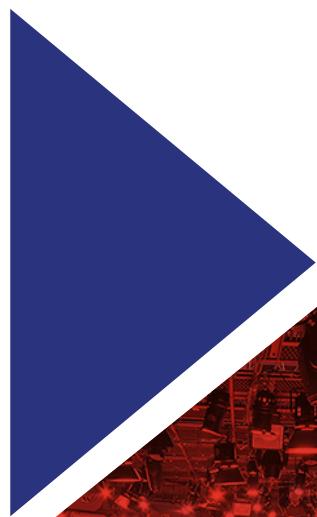
SUPPLY CHAIN MANAGEMENT

Contract variations and expansions

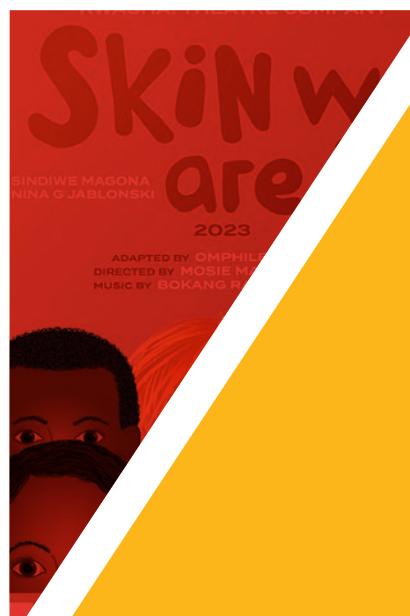
There were no contract variation and expansions during the 2023-24 year.



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 72 to 100 which comprise the statement of financial position as at 31 March 2024, statement of financial performance, statement of changes in net assets, cash flow statement and statement of comparison of budget information with actual information 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 2024 and its financial performance and cash flows for the year then ended in accordance with the Standards of Generally Recognised Accounting Practice (GRAP) and the requirements of the Public Finance 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 at page 6 of the annexure to the auditor's report, forms part of my auditor's report.

Report on the audit of 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 against predetermined objectives for the selected programmes 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 2024 for auditing. I 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

I evaluated the reported performance information for the selected indicator 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.

12. I performed procedures to test whether:
 - the indicators used for planning and reporting on performance can be linked directly to the entity's mandate and the achievement of its planned objectives
 - the indicators are well defined 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.
13. I performed the procedures for the purpose of reporting material findings only and; not to express an assurance opinion or conclusion.
14. I did not identify any material findings on the reported performance information for the selected material performance indicators.

Other matter

15. I draw attention to the matter below.

Achievement of planned targets

16. The annual performance report includes information on reported achievements against planned targets and provides explanations for under-achievements and measures taken to improve performance.
17. The entity plays a key role in delivering services to South Africans. The table that follow provides information on the achievement of planned targets and list the key service delivery indicator that was not achieved as reported in the annual performance report. The reasons for any underachievement of targets measures taken to improve performance are included in the annual performance report on pages 28 to 39.



Programme 2: Performing arts and professional services

Targets achieved: 79%

Budget spent: not quantified

Key indicator not achieved	Planned target	Reported achievement
Indicator 1.1- Number of audiences attending shows	68,000	53,740

Report on compliance with legislation.

18. 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.
19. 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.
20. Through an established AGSA process, I selected requirements in key legislation for compliance testing that are relevant to the financial and performance management of the entity, clear to allow consistent measurement and evaluation, while also sufficiently detailed and readily available to report in an understandable manner. The selected legislative requirements are included in the annexure to this auditor's report.
21. The material findings on compliance with the selected legislative requirements presented per compliance theme are as follows:

Expenditure management

22. Effective and appropriate steps were not taken to prevent irregular expenditure amounting to R664 952 as disclosed in note 26 to the annual financial statements, as required by section 51(1)(b)(ii) of the PFMA. The majority of the irregular expenditure was caused by entity not following proper procurement procedures.

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 financial statements, 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, the report on the audit of the annual performance report and the report on compliance with legislation do not cover the other information included in the annual report and I do not express an audit opinion or any form of assurance conclusion on it.
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 financial statements, annual performance report and compliance with applicable legislation; however, my objective was not to express any form of assurance on it.

28. The matters reported below are limited to the significant internal control deficiencies that resulted in the findings on compliance with legislation included in this report.

29. Management did not ensure effective monitoring of compliance with applicable legislation resulting in irregular expenditure as a result of non-compliance with procurement and contract management legislations.

Auditor-General

Pretoria
31 July 2024



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 ISAs, I exercise professional judgement and maintain professional scepticism throughout my audit of the financial statements and the procedures performed on reported performance information for selected 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 an entity to cease operating as a going concern.
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and determine whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

Communication with those charged with governance

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

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

Compliance with legislation – selected legislative requirements

The selected legislative requirements are as follows:

Legislation	Sections or regulations
Public Finance Management Act No.1 of 1999 (PFMA)	Section 51(1)(b)(i); 51(1)(b)(ii); 51(1)(e)(iii); 53(4); Section 54(2)(c); 54(2)(d); 55(1)(a); 55(1)(b); Section 55(1)(c)(i); 56(1); 57(b)
Treasury Regulations for public entities (TR)	Regulation 8.2.1; 8.2.2; 16A3.2; 16A3.2(a); Regulation 16A6.1; 16A6.2(a); 16A6.2(b); Regulation 16A6.3(a); 16A6.3(b); Regulation 16A6.3(c); 16A6.3(e); 16A6.4; 16A6.5; Regulation 16A6.6; 16A.7.1; 16A.7.3; 16A.7.6; Regulation 16A.7.7; 16A8.3; 16A8.4; 16A9.1(b)(ii); Regulation 16A 9.1(d); 16A9.1(e); 16A9.1(f); Regulation 16A9.2; 16A9.2(a)(ii); 30.1.1; 30.1.3(a); Regulation 30.1.3(b); 30.1.3(d); 30.2.1; 31.2.1; Regulation 31.2.5; 31.2.7(a); Regulation 33.1.1; 33.1.3
Construction Industry Development Board Act 38 of 2000	Section 18(1)
Construction Industry Development Board Regulations, 2004	Regulation 17; 25(7A)
Second amendment National Treasury Instruction No. 5 of 202/21	Paragraph 1
Erratum National Treasury Instruction No. 5 of 2020/21	Paragraph 2
National Treasury instruction No 5 of 2020/21	Paragraph 4.8; 4.9; 5.3
National Instruction No. 1 of 2021/22	Paragraph 4.1
National 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. 03 of 2021/22	Paragraph 4.1; 4.2(b); 4.3; 4.4; 4.4(a); 4.17; 7.2; Paragraph 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
Practice Note 5 of 2009/10	Paragraph 3.3
Practice Note 7 of 2009/10	Paragraph 4.1.2
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; Regulation 6.5; 6.6; 6.8; 7.1; 7.2; 7.3; 7.5; 7.6; 7.8; Regulation 8.2; 8.5; 9.1; 9.2; 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

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2024

Statement of Financial Position as at 31 March 2024

Figures in Rand	Notes	2024	2023 Restated*
Assets			
Current Assets			
Receivables from exchange transactions	7	1 103 750	1 870 025
Receivables from non-exchange transactions	8	1 086 193	925 802
Cash and cash equivalents	9	46 992 734	68 498 705
		49 182 677	71 294 532
Non-Current Assets			
Investment property	3	1 440 677	1 451 151
Property, plant and equipment	4	112 938 470	116 822 862
Intangible assets	5	20 664	32 377
Heritage assets	6	84 835 426	56 018 343
		199 235 237	174 324 733
Total Assets		248 417 914	245 619 265
Liabilities			
Current Liabilities			
Payables from exchange transactions	14	6 535 196	3 702 087
Unspent conditional grants and receipts	12	38 201 875	60 038 566
Provisions	13	540 955	574 123
Total Liabilities		45 278 026	64 314 776
Net Assets Represented by:		203 139 888	181 304 489
Revaluation reserve	10	3 784 367	3 784 367
Capital grants reserve	11	185 965 985	161 099 830
Accumulated surplus		13 389 536	16 420 292
Total Net Assets		203 139 888	181 304 489

The Market Theatre Foundation

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Annual Financial Statements for the year ended 31 March 2024

Statement of Financial Performance

Figures in Rand	Notes	2024	2023 Restated*
Revenue			
Revenue from exchange transactions			
Trading income	15	7 954 277	5 344 517
Interest received - investment		771 181	731 449
Total revenue from exchange transactions		8 725 458	6 075 966
Revenue from non-exchange transactions			
Transfer revenue			
Government grants & subsidies	16	85 451 503	60 478 000
Public contributions and donations	17	8 673 977	11 632 683
Total revenue from non-exchange transactions		94 125 480	72 110 683
Total revenue		102 850 938	78 186 649
Expenditure			
Employee related costs	27	(31 989 283)	(29 919 865)
Remuneration of councillors		(563 852)	(882 535)
Production and marketing costs		(15 151 135)	(13 384 881)
Depreciation and amortisation		(5 564 095)	(5 563 234)
Interest paid		(295)	-
Lease rentals on operating lease		(17 939)	(37 415)
Debt Impairment	28	(377 950)	(415 729)
Loss on disposal of assets		(119 850)	(216 327)
General Expenses	33	(27 231 140)	(28 669 754)
Total expenditure		(81 015 539)	(79 089 740)
Surplus (deficit) for the year		21 835 399	(903 091)



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Annual Financial Statements for the year ended 31 March 2024

Statement of Changes in Net Assets

Figures in Rand	Revaluation reserve	Capital grants reserve	Total reserves	Accumulated surplus / (deficit)	Total net assets
Balance at 01 April 2022	3 784 367	161 072 586	164 856 953	17 350 627	182 207 580
Deficit for the year	-	-	-	(903 091)	(903 091)
Utilisation of Reserves	-	(672 532)	(672 532)	672 532	-
Capital Grants Received	-	699 776	699 776	(699 776)	-
Total changes	-	27 244	27 244	(930 335)	(903 091)
Opening balance as previously reported	3 784 367	161 099 830	164 884 197	16 117 281	181 001 478
Correction of errors (note 34)	-	-	-	303 011	303 011
Restated* Balance at 01 April 2023 as restated*	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 31 March 2024	3 784 367	185 965 985	189 750 352	13 389 536	203 139 888

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Cash Flow Statement

Figures in Rand	Note(s)	2024	2023 Restated*
Cash flows from operating activities			
Receipts			
Cash receipts from funders		8 266 453	11 632 683
Cash receipts from operational grant		52 864 000	46 288 265
Sale of goods and services		8 530 504	4 775 997
		69 660 957	62 696 945
Payments			
Personnel costs		(32 485 335)	(31 668 621)
Suppliers		(39 668 078)	(41 662 525)
Interest paid		(295)	-
		(72 153 708)	(73 331 146)
Net cash flows from operating activities	20	(2 492 751)	(10 634 201)
Cash flows from investing activities			
Purchase of property, plant and equipment	4	(1 777 366)	(1 570 708)
Purchase of heritage assets	6	(26 022 895)	(604 776)
Interest capitalised		3 274 183	-
Interest received		771 181	731 499
Net cash flows from investing activities		(23 754 897)	(1 443 985)
Cash flows from financing activities			
Proceeds from conditional grants		4 741 677	10 623 678
Net increase/(decrease) in cash and cash equivalents		(21 505 971)	(1 454 508)
Cash and cash equivalents at the beginning of the year		68 498 705	69 953 209
Cash and cash equivalents at the end of the year	9	46 992 734	68 498 705



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Statement of Comparison of Budget and Actual Amounts

Budget on Cash Basis

	Approved budget	Adjustments	Final Budget	Actual amounts on comparable basis	Difference between final budget and actual	Reference
Figures in Rand						
Statement of Financial Performance						
Revenue						
Revenue from exchange transactions						
Operating income	6 113 241	-	6 113 241	7 954 277	1 841 036	34.1
Interest received - investment	876 369	-	876 369	771 181	(105 188)	34.2
Total revenue from exchange transactions	6 989 610	-	6 989 610	8 725 458	1 735 848	
Revenue from non-exchange transactions						
Transfer revenue						
Government grants & subsidies	57 763 000	(799 000)	56 964 000	85 451 503	28 487 503	34.3
Public contributions and donations	7 196 858	-	7 196 858	8 673 977	1 477 119	34.4
Total revenue from non-exchange transactions	64 959 858	(799 000)	64 160 858	94 125 480	29 964 622	
Total revenue	71 949 468	(799 000)	71 150 468	102 850 938	31 700 470	
Expenditure						
Personnel	(30 757 374)	(1 026 971)	(31 784 345)	(31 989 283)	(204 938)	
Remuneration of councillors	(984 000)	-	(984 000)	(563 852)	420 148	34.5
Production and marketing costs	(9 839 631)	-	(9 839 631)	(15 151 135)	(5 311 504)	34.6
Depreciation and amortisation	-	-	-	(5 564 095)	(5 564 095)	34.7
Interest paid	-	-	-	(295)	(295)	
Lease rentals on operating lease	(16 821)	-	(16 821)	(17 939)	(1 118)	
Debt Impairment	-	-	-	(377 950)	(377 950)	
Loss on disposal of assets	-	-	-	(119 850)	(119 850)	
General Expenses	(28 891 392)	1 026 971	(27 864 421)	(27 231 140)	633 281	
Total expenditure	(70 489 218)	-	(70 489 218)	(81 015 539)	(10 526 321)	
Surplus before taxation	1 460 250	(799 000)	661 250	21 835 399	21 174 149	
Actual Amount on Comparable Basis as Presented in the Budget and Actual Comparative Statement	1 460 250	(799 000)	661 250	21 835 399	21 174 149	

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Accounting Policies

1. Presentation of Annual Financial Statements

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

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

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

1.1 Presentation currency

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

1.2 Going concern assumption

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

1.3 Significant judgements and sources of estimation uncertainty

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

Provisions

Provisions were raised and management determined an estimate based on the information available. Additional disclosure of these estimates of provisions are included in note 13 - 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 occurred during the reporting period that have, or will, change the use of the asset. The asset is approaching the end of its previously expected useful life. If there is evidence that the condition of the asset improved or declined based on assessments undertaken during the reporting period.

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



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Accounting Policies

1.3 Significant judgements and sources of estimation uncertainty (continued)

Investment Property

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

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

1.4 Investment property

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

Investment property is initially recognised at cost.

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

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

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

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

1.5 Property, plant and equipment

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

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

Property, plant and equipment is initially measured at cost.

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

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

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.

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Accounting Policies

1.5 Property, plant and equipment (continued)

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

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

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

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

1.6 Intangible assets

An intangible asset is recognised when:

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

The entity assesses the probability of expected future economic benefits or service potential 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.

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

Item	Depreciation method	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. At each reporting date heritage assets are assessed for impairment. If any such indication exists, the recoverable amount or recoverable service amount of the heritage assets are estimated. A heritage asset is derecognised on disposal or when no future economic benefit or service potential is expected from its use or disposal. The gain or loss arising from the derecognition of a heritage asset is the difference between the net disposal proceeds and the carrying value. Such difference is recognised in surplus or deficit when the heritadge asset is derecoginsed.

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.



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Accounting Policies

1.7 Heritage assets (continued)

Initial measurement

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

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

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

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

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Accounting Policies

1.9 Financial instruments (continued)

Initial recognition

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

The entity recognises financial assets using trade date accounting.

Initial measurement of financial assets and financial liabilities

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

Subsequent measurement of financial assets and financial liabilities

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

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

Fair value measurement considerations

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

Gains and losses

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

Derecognition

Financial assets

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

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

Financial liabilities

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

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

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

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

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

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



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Accounting Policies

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.

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:

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Accounting Policies

1.12 Employee benefits (continued)

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

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

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

1.13 Provisions 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 22.

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.



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Annual Financial Statements for the year ended 31 March 2024

Accounting Policies

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

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.

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Accounting Policies

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

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

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



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Notes to the Annual Financial Statements

Figures in Rand

2024

2023

2. New standards and interpretations

2.1 Standards and interpretations effective and adopted in the current year

In the current year, the entity has adopted the following standards and interpretations that are effective for the current financial year and that are relevant to its operations:

Standard/ Interpretation:	Effective date: Years beginning on or after	Expected impact:
• GRAP 25 (as revised): Employee Benefits	01 April 2023	The impact is not material.
• GRAP 1 (amended): Presentation of Financial Statements (Materiality)	01 April 2023	The impact is not material.

2.2 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 2024 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	Unlikely there will be a material impact
• GRAP 1 (amended): Presentation of Financial Statements (Going Concern)	Not yet effective	Unlikely there will be a material impact
• GRAP 103 (as revised): Heritage Assets	Not yet effective	Unlikely there will be a material impact
• GRAP 104 (as revised): Financial Instruments	Not yet effective	Unlikely there will be a material impact

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3. Investment property

	2024			2023		
	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	(85 539)	438 182	523 721	(75 065)	448 656
Total	1 526 216	(85 539)	1 440 677	1 526 216	(75 065)	1 451 151

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	(10 475)	1 440 677

Reconciliation of investment property - 2023

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

Amounts recognised in surplus:

Rental revenue from investment property	517 524	613 572
Repairs and maintenance	40 644	214 647

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.



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4. Property, plant and equipment

	2024		2023	
	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value	Cost / Valuation
Land	8 926 673	-	8 926 673	8 926 673
Buildings	91 792 866	(10 843 268)	80 949 598	91 792 866
Furniture and fixtures	34 836 758	(14 230 952)	20 605 806	34 486 335
Motor vehicles	836 008	(297 241)	538 767	836 008
IT equipment	3 846 471	(2 386 197)	1 460 274	4 032 981
Leasehold improvements	1 665 170	(1 211 194)	453 976	1 854 803
Other equipment	29 101	(25 725)	3 376	98 850
Total	141 933 047	(28 994 577)	112 938 470	142 028 516
				(25 205 654)
				116 822 862

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

Reconciliation of property, plant and equipment - 2023

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

Expenditure that relates to Property Plant and Equipment:

Repairs and Maintenance	491 409	857 746
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5. Intangible assets

	2024			2023		
	Cost / Valuation	Accumulated amortisation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated amortisation and accumulated impairment	Carrying value
Computer software	50 579	(29 915)	20 664	50 579	(18 202)	32 377

Reconciliation of intangible assets - 2024

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

Reconciliation of intangible assets - 2023

	Opening balance	Amortisation	Total
Computer software	45 022	(12 645)	32 377

6. Heritage assets

	2024			2023		
	Cost / Valuation	Accumulated impairment losses	Carrying value	Cost / Valuation	Accumulated impairment losses	Carrying value
Art Collections, antiquities and exhibits	3 823 367	-	3 823 367	3 823 367	-	3 823 367
Historical buildings	79 906 070	-	79 906 070	46 865 126	-	46 865 126
Work in progress	1 105 989	-	1 105 989	5 329 850	-	5 329 850
Total	84 835 426	-	84 835 426	56 018 343	-	56 018 343

Reconciliation of heritage assets 2024

	Opening balance	Additions	Reclassification	Total
Art collections, musical instruments and books	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

Reconciliation of heritage assets 2023

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



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6. Heritage assets (continued)

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

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

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

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

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

Expenditure that relates to Heritage Asset

Windybrow Heritage House (Repairs and Maintenance)	149 512	287 415
Market Theatre building (Repairs and Maintenance)	6 257 215	1 056 341

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.

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.

7. Receivables from exchange transactions

Trade debtors from exchange transactions	2 183 063	2 571 388
Provision for impairment	(1 079 313)	(701 363)
	1 103 750	1 870 025

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7. Receivables from exchange transactions (continued)

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.

1 month past due	754 106	68 689
2 months past due	156 045	499 190
3 months past due	1 093 008	632 146
	2 003 159	1 200 025

8. Receivables from non-exchange transactions

Utility deposits	119 665	118 696
Prepayments	413 035	405 514
Staff debtors	553 493	401 592
	1 086 193	925 802

9. Cash and cash equivalents

Cash and cash equivalents consist of:

Cash on hand	3 568	1 151
Current account	2 326 372	703 747
Short-term deposits	44 662 794	67 793 807
	46 992 734	68 498 705

Bank balances held in respect of unutilised grants	32 551 503	60 645 502
Bank balances excluding unutilised grants	14 441 231	7 853 203
	46 992 734	68 498 705

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

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

Nedbank short term deposits (Ba2)	44 539 303	56 519 428
SA Reserve Bank short term deposit (Ba2)	123 491	11 274 379
Nedbank Current Account (Ba2)	2 326 372	703 746
	46 989 166	68 497 553

10. Revaluation reserve

Closing balance	3 784 367	3 784 367
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11. Capital grants reserve		
Opening balance	161 099 830	161 072 586
Utilisation of reserves	(3 950 927)	(672 532)
Capital grants received	28 817 084	699 776
	185 965 985	161 099 830
12. Unspent conditional grants and receipts		
DSAC - conditional grant in respect of capital works for building projects	30 583 773	54 025 881
Other MPW Funders	908 321	672 093
Open Society Foundation	719	480 326
Dutch Embassy	176	32 512
Atterbury	3 968 146	3 501 049
Giselle Wulfsohn	1 711	1 711
DSAC - project grants	46	4 559
Tierney Fellowship	39 979	18 682
Oxfam	323 812	-
Other funders	2 375 192	1 301 753
	38 201 875	60 038 566
Movement during the year		
Balance at the beginning of the year	60 038 566	63 604 621
Additions during the year	9 695 941	10 623 677
Income recognition during the year	(6 786 320)	(8 536 175)
Capital expenditure incurred	(28 817 083)	(5 653 567)
Interest capitalised	4 070 771	-
	38 201 875	60 038 566

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

13. Provisions

Reconciliation of provisions - 2024

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

Reconciliation of provisions - 2023

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

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.

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14. Payables from exchange transactions		
Trade payables	4 825 370	2 168 866
Accrued leave pay	1 116 421	1 015 450
Accrued expenses	318 263	248 279
Deposits received	275 142	269 492
	6 535 196	3 702 087

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

15. Revenue from exchange transactions

Trading income	3 047 730	1 979 735
MPW income	1 066 429	1 032 381
Programme income	3 840 118	2 332 401
	7 954 277	5 344 517

16. Revenue from non-exchange transactions: Government grants

DSAC - Medium-Term Expenditure Framework (MTEF) allocation	51 964 000	53 172 385
DSAC - project grant received	1 630 045	2 168 441
	53 594 045	55 340 826
DSAC Capital Works grant	31 857 458	5 137 174
	85 451 503	60 478 000

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

17. Revenue from exchange transactions - Other

Public contributions and donations	8 673 977	11 632 683
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18. Taxation

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

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



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19. Executive and non-executive remuneration		
Chief Executive Officer - T Mokgadi		
Salary	1 477 816	1 410 429
Pension	141 233	103 270
Annual bonus	108 927	109 618
Artistic Director J Ngcobo		
Salary	-	316 699
Pension	-	22 625
Leave payout	-	15 081
Chief Financial Officer - M Mkhayiphe		
Salary	949 806	1 379 245
Annual bonus	-	78 963
Leave pay	99 019	-
Chief Financial Officer - M Buthelezi		
Salary	513 443	-
Chief Operating Officer - Z Jemsana		
Salary	1 157 599	838 117
Annual bonus	108 333	50 321
Pension	85 705	62 858
Artistic Director - G Homann		
Salary	1 114 301	278 575
Pension	83 572	20 893
Annual bonus	110 000	-
	5 949 754	4 686 694
Council Members (non-executive)		
P Molefe	49 689	80 094
M Grootboom	46 464	75 284
M Makhwanya	10 770	48 465
M Mokoea	54 467	79 266
M Mbothwe	25 723	43 080
A le Roux	36 769	68 595
Z Nkosi	68 036	84 862
D Tambo	13 962	25 130
N Mosala	44 409	64 073
L Moche	29 257	57 440
A Vikilahle	62 487	88 950
Audit committee members		
S Gounden	79 672	104 124
M Mvumengwana	15 676	31 586
R Rajcoomar	26 471	31 586
	563 852	882 535
Total	6 513 606	5 569 229
20. Net cash flows from operating activities		
Surplus (deficit) for the year	21 835 399	(903 091)
Depreciation and amortisation	5 564 095	5 563 234
Interest received	(771 181)	(731 449)
Debt impairment	377 950	415 729
Changes in provisions	(33 168)	101 507
Loss on disposal of assets	119 850	216 328
Conditional grant released	(33 024 684)	(13 578 350)
Decrease (increase) in receivables	605 884	(1 049 776)
Increase (decrease) in payables	2 833 104	(668 333)
	(2 492 751)	(10 634 201)

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21. Commitments

Already contracted for but not provided for	18 547 529	28 885 674
Minimum lease payments due		
- within one year	48	48
- in second to fifth year inclusive	240	240
- later than five years	288	336
	576	624

22. Contingent liabilities

22.1 Windybrow Arts Centre

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

22.2 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.

22.3 Construction Project

The supplier has indicated that they are above the contract value by R1 695 197 on a construction contract. The invoice has not been received and management has no other information to confirm the over-expenditure. We are uncertain about the outcome of this matter pending the receipt of all the supporting documentation and finalisation of management's verification of the claim by the supplier.

22.4 Surplus Funds

The Market Theater Foundation as a schedule 3A Public Entity is required to surrender any surpluses to the relevant revenue fund, via our parent Department.

The entities has identified the surplus as at the reporting date as defined in the National Treasury Instruction Note and recognised it as a contingent liability. The entity will submit a surplus retention request to National Treasury. The surplus of R3 904 651 is calculated in terms of National Treasury Instruction Note No. 12 of 2020/2021.

23. 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

Loan accounts - Owing (to) by related parties

Department of Sport Arts and Culture - Unspent conditional grant	(30 513 773)	(54 637 265)
Department of Sport Arts and Culture - Unutilised project funding	(46)	(4 559)

Related party transactions

Capital grant released to income from DSAC unspent grant	31 857 456	5 137 174
Operational grant (DSAC)	51 964 000	52 561 000
Production grant (DSAC)	2 400 000	2 168 440

Purchases from (sales to) related parties

Nasionale Afrikaanse Teater	420 000	-
National Children's Theatre	(3 530)	-
State Theatre	716 232	-

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24. Risk management

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.

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

Financial assets at amortised cost

Bank balances - Ba2 rating	
Receivables from exchange transactions	
Receivables from non-exchange transactions	

	Carrying amount 2024	Carrying amount 2023
Bank balances - Ba2 rating	46 989 166	68 497 553
Receivables from exchange transactions	1 103 750	1 870 025
Receivables from non-exchange transactions	1 086 193	520 288

Liquidity risk management

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

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24. Risk management (continued)

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

	1%	1%
Change in investment		
Upward change	469 892	684 975
Downward change	(469 892)	(684 975)
Financial Assets	-	-
Financial liabilities - Trade and other payables from exchange transactions	(4 825 368)	(1 557 483)
Financial assets - Receivables from non-exchange transactions	673 158	520 288
Financial assets - Trade and other receivables from exchange transactions	1 103 750	1 870 025
	(3 048 460)	832 830

Fair value of financial instruments

At 31 March 2024 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:

	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

Fair value of financial instruments - 2023

	Carrying amount 2023	Fair value 2023
Cash and cash equivalents	68 498 705	68 498 705
Receivables from exchange transactions	1 870 025	1 870 025
Receivables from non-exchange transactions	520 288	520 288
Payables from exchange transactions	3 702 087	3 702 087
Unspent conditional grants and receipts	60 038 566	60 038 566



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25. Fruitless and wasteful expenditure		
Details of fruitless and wasteful expenditure		
Incurred during the year	17 269	-
Incident description	Disciplinary steps taken/criminal proceedings	
Interest paid on the late payment of municipal account	Still under investigation	295
Reprinting of the Annual Reports	Disciplinary process completed Recovered from official	16 974 (16 974)
		295
26. Irregular expenditure		
Irregular expenditure	664 952	88 824
2024		
Incident description	Disciplinary steps taken/criminal proceedings	
Supplier paid above the contract value	Still under investigation	619 302
Awarded to service provider without following SCM processes	Still under investigation	45 650
		664 952
2023		
Incident description	Disciplinary steps taken/criminal proceedings	
Supplier awarded without submission of SBD 6.1 disclosure of local content	The responsible employee had resigned when the irregular expenditure was discovered	-
Awarded a service provider with a non-compliant tax status on CSD	Written warning issued	9 799
Only one quote sourced	Written warning issued	14 998
Only one quote was obtained	Written warning issued	3 000
Awarded a service provider with a non compliant tax status on CSD	Written warning issued	6 000
		88 824
27. Employee related costs		
Basic	31 077 344	28 636 848
Transport allowance	363 871	399 521
Staff training	213 863	408 278
Staff welfare	334 205	475 218
	31 989 283	29 919 865
28. Debt impairment		
Bad debts written off	377 950	415 729
29. Auditors' remuneration		
Fees	1 326 709	1 290 595
30. Events after the reporting date		
Council is not aware of any other 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 2024.		

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31. 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.

32. BBBEE Performance

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

33. General expenses

Auditors remuneration	1 326 709	1 290 595
Commission paid	343 821	323 736
Computer expenses	697 942	1 016 277
Consulting and professional fees	1 061 959	1 510 805
Consumables	371 493	214 165
Insurance	781 149	582 127
Printing and stationery	316 601	252 716
Repairs and maintenance	7 527 646	8 019 439
Secretarial fees	391 083	459 503
Security (Guarding of municipal property)	2 805 188	2 335 219
Telephone and fax	56 677	61 399
Electricity	2 366 003	2 108 980
Lab expenses	2 509 153	3 048 153
MPW expenses	4 711 460	5 887 423
Other expenses	1 964 256	1 559 217
	27 231 140	28 669 754

34. Prior period errors

Trading income received in the prior period and not utilised was erroneously recognised as Trading Income instead of Deferred Income.

Petty cash on hand amounting to R4 448 for Windybrow was missing from the cash count and could not be accounted for. This petty cash reconciling item was discovered in the prior year, however, the balance was never adjusted to reflect the missing cash.

In the prior year capital expenditure amounting to R611 385 from DSAC conditional grant was erroneously not released to the income account to reflect the utilisation. This amount was incorrectly included in 2023 Unspent liability balance.

The correction of the error results in adjustments as follows:

Statement of Financial Position

Cash on hand	-	(4 448)
Deferred income	-	(303 925)
Unspent conditional grants and receipts	-	611 385

Statement of financial performance

Trading income	-	303 925
Cash on hand written-off	-	4 448
Government grant and subsidies	-	(611 385)

The Market Theatre Foundation

Trading as The Market Theatre

Annual Financial Statements for the year ended 31 March 2024

Notes to the Annual Financial Statements

Figures in Rand

2024

2023

35. Budget differences

Material differences between budget and actual amounts

34.1 Operating income increase was due to additional ticket sales, tuition fee and revenue from events.

34.2 Interest received decreased due to the decrease in our bank balance.

34.3 Government grant increase is due the release of the unspent conditional grants mainly due to the Barney Simon Theatre project.

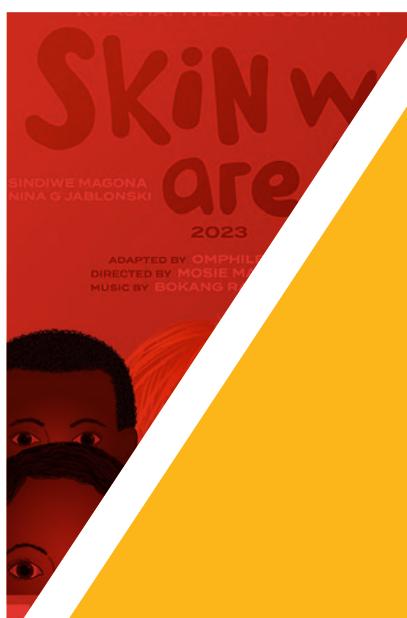
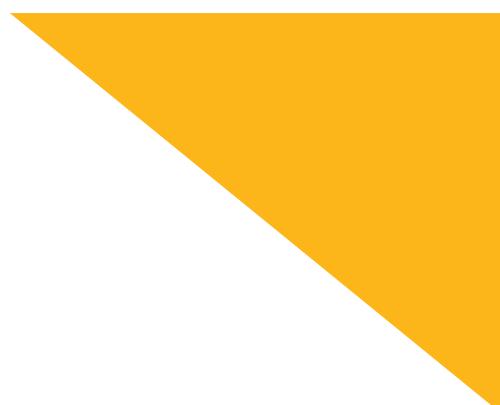
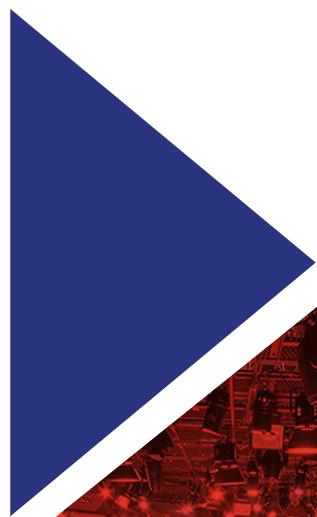
34.4 Public donations and contributions were more than budgeted due to a positive response from the donors.

34.5 Remuneration of councillors decreased due to a cost containment directive from the shareholder limiting the number of meetings and remuneration formula.

34.6 Production costs increased due to additional productions that were mostly funded by donors.

34.7 Depreciation is due to depreciable assets.

ANNEXURES



THE MARKET THEATRE REPORT

The past year has been about building on the good brand of The Market Theatre Foundation while honing in on what this legacy stands for. It has been a year of offering audiences an array of outstanding productions and activities that acknowledge and respond to our heritage, tackle pressing social issues, and entertain. It has also been a year about enabling artists of all levels of experience - building on the Market Theatre's longstanding ethos of shared ownership. I am especially proud to say that in my first year as Artistic Director of The Market Theatre Foundation, the theatre has presented a theatre programme entirely of new South African plays, has partnered on three international festivals, and has programmed the very best of South African music and dance.

A significant focus of 2023 was programming around the refurbishment of the Barney Simon Theatre, our famous foyer, and the much-loved "Gramadoelas" space. With this work complete, these invigorated spaces are now well positioned to enhance the experience we offer. We look forward in the year ahead to adding jazz nights, spoken word performances, poetry gatherings, book launches, cabaret shows, stand-up comedy, and drag performances alongside our theatre-specific programming. In addition, a newly equipped kitchen at the Market Theatre positions us well to re-introduce light meals to complement our cultural offerings.

While navigating the ongoing refurbishments the theatre presented stand-up comedy shows and music concerts over weekends. The remarkable music concerts presented across the year included Banz Oester's The Rainmakers, The African Jazz Pioneers & Mahotella Queens, Kesivan Naidoo and the Big Band Experience, Billy Monama's "Mayibuye iAfrika", "Reuben T. Caluza: The B-Side", and Desire Marea. In June of 2023 we presented Gregory Maqoma's "Exit/Exist", a dance-based work that began its life at The Market under the artistic directorship of the previous Artistic Director, James Ngcobo. It felt apt to re-present the work in the year that Maqoma turned 50, and at the start of Maqoma's retirement tour.

The Cradle of Creativity in partnership with ASSITEJ South Africa brought a week of the best of local and international theatre for youth to The Market, turning our historic building and neighbouring Market Square building into a hub for theatre, performance, and discussion around youth-centered productions. Jomba! @ The Market, in partnership with the Centre for Creative Arts at the University of KZN, allowed us to showcase a dance programme showcasing South African and international collaboration, with Mamela Nyamza's "Hatched Ensemble" being a highlight.

Other important events included memorial services for influential South African arts figures, Maritjie Bothma and Patrick 'Bra Styles' Ndlovu – they will be remembered for the contribution to our arts community. A proud feature of the year was acknowledging Dr John Kani's vast contribution to our theatre and cultural landscape by aligning his 80th birthday to the DSAC's "Van Toeka Af" series of recognising living legends in the arts and culture sector.

The announcement of a new Play Development Programme signaled an important shift, putting significant energy and resources towards investing time in the next wave of South African playwriting. In 2023, this inaugural initiative focused on female playwrights, writers who had not written for the stage before, theatre collectives, and unproduced scripts. The programme has begun to deliver results, with several scripts now in further development and one having been programmed for full production in the second half of 2024.

A revised Ticket Pricing Schedule was implemented, enhancing accessibility and optimizing revenue. The Kippies Fringe venue was introduced, providing a platform for 18 small-scale independently staged productions, offering more opportunities for theatre-makers, poets, performers, and musicians to showcase their work while also further activating the Newtown precinct.

Khongolose Khommanding Khommissars (KKK) was a popular production directed by the Theatre Duo, Billy Langa and Mahlatsi Mokgonyana, who were honoured as the 2023 Standard Bank Young Artists for Theatre. The play, penned by J Bobs Tshabalala, the 2020 Standard Bank Young Artist for Theatre, was a masterful blend of playful yet hard-hitting political satire. With the financial backing of the Eyesizwe Mining Development Trust (EMDT), an exceptional cast and creative team were assembled.

It became a highlight of the National Arts Festival's Main program in Makhanda, it transferred to the Market Theatre, toured to the South African State Theatre, and won Best New South African Play at the Naledi Theatre Awards.

Programmed alongside KKK was a contrasting political work, *Isidlamlilo/The Fire Eater*. This genre defying one-woman play performed and co-written by Mpume Mthombeni working with theatre-maker Neil Coppen through their company Empatheatre, was acknowledged by the Naledi Awards in winning Best Director, Best Solo-Performance, Best Lighting, and Best Production.

The Barney Simon Theatre was reopened with a production from the Cape called, *Karatara*. This award-winning highly crafted, compelling and moving dance-drama in (mostly) Afrikaans reflected on the loss of a community on the edge of Knysna during the so called, 'Knysna fires'. It was an ideal production to re-introduce the refurbished Barney Simon Theatre to the public.

We wrapped up the third year of the *Ditshomo Mentorship Schools Outreach Programme* – another project generously supported by a grant from the Eyesizwe Mining Development Trust (EMDT). The programme included 56 participants from seven schools across Gauteng. These high-school participants engaged in theatre-making, writing, and design activities focusing on themes like power dynamics and traditional values.

The final quarter of 2023 began with Damon Galgut and Sylvaine Strike's "The Promise – On Stage". It enjoyed an audience of over 4500 in 3 weeks, slightly exceeding the success it had in Cape Town prior to transferring to The Market. We also honoured LGBTQI+ and anti-apartheid activist, Simon Nkoli, through partnering with Philip Miller on the world-premiere of "Nkoli: The Vogue Opera".

This production sold-out two of its four performances. We ended the quarter by presenting two end-of-the year offerings, the first being the multi-lingual new South African children's play, "The Terrified Talabalushi", presented as a co-production with the Windybrow Arts Centre. The second was the new South African comedy, "A Marry Little Christmas", that played up until Christmas eve.

We began 2024 with two successful productions programmed side-by-side, attracting a varied audience to The Market. "Sophiatown" and "Expelled" both achieved box-office sales averaging over 60% capacity across their respective runs, with multiple sold-out performances.



“Sophiatown”, superbly directed by Aubrey Sekhabi, played daily performances to schools from Tues to Fri at 11am, filling the John Kani Theatre during mid-week days. Its performances to the broader public over the weekend were also well attended. Around 7000 audience members saw this production in its 4 week run.

“Expelled”, the new South African play produced by How Now Brown Cow Productions, was about a school boy at an elite school who gets caught up in a viral social media crisis. Over 3000 audience members saw the production, including many school learners. We added additional matinees to deal with the demand to see “Expelled”. The work achieved a better box-office return than it had at The Baxter prior to coming to The Market.

The Zwakala Festival continued to play a vital role in the community theatre calendar. Although the programme’s national reach has been curtailed due to funding challenges, it remains impactful in Gauteng. The Zwakala Festival celebrated its 30th year, featuring community theatre groups and robust discussions about the future of community theatre.

Overall, this financial year’s projects brought in a substantially improved gross-box-office and significantly increased footfall than on recent years. Our commitment to excellence in the arts, community engagement, and cultural development is ongoing. As we look forward to 2024/25, we remain dedicated to offering thought-provoking and entertaining productions that tell our stories in compelling and relatable ways. The Market Theatre Foundation extends its gratitude to all supporters, partners, and patrons who have made this year possible.

We look forward to continuing this journey of cultural enrichment and artistic excellence in the coming year.

THE MARKET LABORATORY REPORT (LAB) for the year ended 31 March 2024

REPORT OF THE MARKET THEATRE LABORATORY for the year ended 31 March 2024

The Market Theatre Laboratory has enjoyed continued success this year – as a learning and training space, as well as a production incubator that continues to produce socially relevant and high-quality theatre productions. The Market Theatre Laboratory continues to contribute positively to youth economic participation in the performing arts, this can be measured through the continued success of our alumni, the quality of our public events and productions, and through both 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)

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

Second Year Students

- The Second-Year students divided into two groups for separate productions, “*KiDDING*” toured to Makhanda for the National Arts Festival while “*Their Silence Left Us Nothing But Tokens*” toured to Lyon, France as part of a student artist exchange with ENSATT.
 - “*KiDDING*” was devised by the cast, directed by second-year student Thabang Chauke and mentored by Stella Dlangalala. The production offers a fresh take on the challenges and complexities of growing up in modern South Africa. Set against the backdrop of high schools, the play delves into the unspoken traumas and guilt that teenagers face in the era of social media. The “*KiDDING*” ensemble received a number of accolades and awards including an invitation to perform at ASSITEJ Cradle of Creativity and a run in December 2023 at the Ramolao Makhene Theatre.
 - “*Their Silence Left Us Nothing But Tokens*” was co-directed by Momo Matsunyane and French director Leyla Rabih. The production asks the question: What conflicts am I the product of? As the South African and French students investigated the conflicts and wars that have passed through their lineage both familial and on a global scale, the production embraced diversity of origins, the two countries and their ghosts. The student artist exchange involved the two
- After two years of intensive training, the Market Theatre Laboratory sees its graduating class of second year students off with a final project called “the Suitcase Piece”. As the title suggests, these are pieces that can be easily packed into a suitcase and taken on the road. Various mentors are chosen by the students to help them shape pieces that are meaningful and well-crafted. The pieces may be new devised works, expanded pieces that the students worked on during their two years, new written pieces or adapted pieces - the choices are vast. We leave it up to the students to use all the tools they have learnt, defining their artistic voices as they move into the world of being professional makers and creatives.

First-Year Students

- The First-Year Student performed “*The Curious Case of Imaginaria*”, a devised performance in the Ramolao Makhene Theatre, directed by Khutjo Green. The Students explored the story of imaginary friends entering the real world to deal with the crisis of apathy the humans are facing. The production presented themes of mental health and straddles the burden of moving from childhood into adulthood. Students presented the production as part of their final project before graduating.



ISILIO – The Market Laboratory is proud to have partnered with winners of the Dlala Wena Showcase from 2022. The production looks into the state of health institutions in South Africa through the life of a young boy whose dreams are deferred because of his father's deteriorating health. The production is directed by Baleni Ernest and Ncumis Ndimeni and written by Siyambonga Mdubeki (proud alumni of the Market Laboratory). The production was well received and went on to do several performances in the Ramolao Makhene Theatre throughout the rest of the year for schools and closed groups and organisations.

The Writing on the Wall – *The Writing on the Wall* is a poetry showcase that aims to put up the best spoken word artists on stage, to present their 30 – 45 minutes showcase with the theme *The Writing on the Wall*. Curated by Siyambonga Mdubeki and Masai Sepuru, The Market Lab partnered with the poetry duo throughout the year, hosting several of these one-night events in the Ramolao Makhene Theatre.

BIG COMEDY LIVE Festival – *Big Comedy Live Festival* is a comedy festival that featured a lineup of pivotal underground gigs from the comedy scene, brought together to the same festival and stage, curated by Phillip Dikotla (proud alumni of the Market Laboratory). Joburg audiences braced themselves for a comedy festival which featured some of comedy's best trend setting comedians.

Other Projects:

Barney Simon Residency

The Market Lab conducted its third residency project from January 2024 to March 2024. This project offers one residency a year to support artists to develop a new work, investigate artistic process, and take creative risks. The third resident artist to receive this residency was Buhle Ngaba, who used the time and resources to develop her new work, **BLING!**. A theatre production about the return of the Cullinan diamond to South Africa, affectionately named Phatsima (Sparkle!). Buhle was able to use her time in the residency to develop the script and concept working with director/dramaturg Ilana Cilliers. At the end of her residency, Buhle hosted two open studios to the Market Lab students and public artists to showcase a snippet of the production as well as describe her creative process. The work will now debut at the Wiener Festwochen in Vienna, Austria from 17th – 20th June 2024.

Theatre Think Tanks

The Theatre Think Tank instalments for 2023/2024 were funded by the National Institute for the Humanities and Social Sciences (NIHSS). They serve as an invaluable exploration and reflection on the wealth of knowledge enacted, embodied and performed by practitioners in the arts and culture field. The specific aim is to gather, organise and ultimately draw on the knowledge of local communities, making this accessible to the greater community. The first Theatre Think Tank, curated by Jefferson Tshabalala took place at the National Arts Festival on the SAfm Sundowner stage with a focus on being product forward as artists. The next four Theatre Think Tanks were curated by Boitumelo Motsoatsoe (looking at succession planning in cultural institutions), Nondumiso Msimanga (considering the craft of black artists), Bongile Lecoge-Zulu (with a focus on performance art as a carrier for stories of migration), Cherae Halley and Thandeka Nheke (celebrating community theatre) – these four Theatre Think Tank's took place in the Ramolao Makhene Theatre.

Yes Let's Experimental Festival

The Yes Let's Experimental Festival is a collaboration between The Art Cave and The Market Theatre Laboratory, the festival is for young emerging artists from drama institutions who graduated in the last five years and who have a work in progress that has the potential to be developed into a full production. The festival presents 20minutes of the work-in-progress and then selects a winner with whom The Art Cave collective will work with and mentor before offering them a full run of a 60 minute production in the Ramolao Makhene Theatre. The Art Cave is a collective made up of two Market Lab Alumni: Tebogo Malapane and Philangezwi Nxumalo.

Where are they now? Our Graduate Success Stories

Lab alumni continue to be well-represented on local and international screens, from established stalwarts such as Warren Masemola (Beyonce's Black is King), to 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 Ndlovu (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") . Other notable achievements include Billy Langa and Mahlatsi Mokgonyana "Theatre Duo" awarded SBYA award for Theatre, and Monageng Motshabi publishing his fourth play collection, Hauntings.



THE MARKET PHOTOWORKSHOP REPORT (MPW) for the year ended 31 March 2024

Courses

The biggest milestone for the Market Photo Workshop Courses for the financial year was the accreditation of the Foundation Course, granted by the Media, Information and Communication Technologies (MICT) Sector Education and Training Authority (SETA). This milestone is seen as the cornerstone to which the MPW will truly enable access to under resourced communities by means of accessing a wide network of bursary schemes such as the National Arts Council of South Africa which has provided a fixed bursary allocation to the learners taking up the Foundation Course at it was rolled out from January of 2024. The MPW envisages gaining accreditation for all the course offerings within the next two years to further broaden access.

The Intermediate Course had an opportunity to exhibit their work through their Professional Practice Facilitator, Carol Brown at curate-a-space in Melville. Photojournalism and Documentary Photography Programme (PDP) student, Nkosingiphile Buthelezi participated in the Lucky Star Colab where they collaborated with other young creatives specialising in photography, fashion and music. PDP student Fawaz Oyedeleji, has been shortlisted in the Dior Young Talents Award in Arles, France and his work will be showcased at this prestigious festival in July 2024.

The Advanced Programme in Photography (APP) students had the opportunity to photograph the Loxion Kulca 2023 Summer Range as part of their studio fashion assignment. Their work was used by the fashion brand to promote their range. Simphiwe Molefe, an APP student, was selected as the Tierney 2023 Fellow and was chosen as the Global Citizen Emerging Young Creative, as well as for the Constitutional Hill Competition.

Exhibitions and Outreach/Public Programming

The two Barloworld Empowerment Fund projects culminated in exhibitions hosted in at the Market Photo Workshop and local communities in Gauteng and Mpumalanga respectively. In May the Secunda Social Awareness Photography Project hosted an exhibition in Secunda, while *Home Address*, the exhibition of the Riverlea Community Media Project was launched, together with the publication, at the Photo Workshop Gallery and Gallery 1989 at the Market Photo Workshop on 16 June 2023.

The Eastern Cape Department of Sports, Arts and Culture invited the Market Photo Workshop facilitated project, Women Empowerment Photography Project to show at the National Art Festival of 2023. The group exhibition *Women In Photography* is a selection of photographs by 8 female photographers who participated in a training project that capacitated the participants in using photography as a tool for awareness in telling their own stories and lived experiences as women in the Eastern Cape communities. Still in the Eastern Cape, *Ukulandela Umoya*, an exhibition by Mzwanele Tshishonga, toured Rhodes University and the University of Fort Hare where the photographer also engaged with students at both institutions on his work and his processes.

The Embassy of the Kingdom of the Netherlands commissioned the MPW to facilitate a project and exhibition on the role of photography in the anti-apartheid movement. This, in anticipation of the 30-year anniversary of the first democratic election in 1994, the Embassy and the Market Photo Workshop collaborated on this project to explore the role of photography as a tool for activism. The project included an exhibition by renowned photographers Pieter Boersma (Netherlands) and Cedric Nunn (South Africa), and a workshop process for young photographers. The *Photography & Democracy* was officially opened on 19 October 2023 by His Majesty King

Willem Alexander at Freedom Park in Pretoria during his State visit to South Africa.

Ngoma kaMphahlele's *JazzLand* exhibition and installation was created in dialogue with jazz appreciators from Katelhong. *JazzLand* has an augmented reality element and embeds videos, sound and interactive multimedia content onto the exhibited photographs using the Artivive app.

The National Legacy Project funded by the Open Society Foundation (OSF) concluded in the past year. This project supported and mentored 18 aspiring photographers from communities across the provinces of South Africa over the course of a year. Digital publications were produced to showcase the outcomes of this project.

The MPW is currently facilitating the second level of training for a selection of participants from the initial OSF National Legacy Project who are undertaking a project funded by the French Institute. The MPW is facilitating this in partnership with **École nationale supérieure de la photographie** (ENSP), the National School of Photography based in Arles, France.

The *Oxfam Participatory Project* titled "Stories4Change" (8-month programme to develop 10 photographers and storytellers across SA) an initiative supported by Oxfam Novib concluded its first year. This Project intends to draw attention to the role storytelling plays in setting social justice agendas in South Africa. The project is developed around skills development and seeks to promote new photography works around social responsibility, activism and ethical investigation by African storytellers. The MPW is currently working with the second intake of storytellers from across the South African Development Community (Lesotho, Botswana, Zimbabwe, Malawi and South Africa).

The Market Photo Workshop in partnership with the Centre on African Public Spaces and the University of Johannesburg extended an invitation to photographers from across the African continent to submit their work in response to a special and juried call around African public spaces. Photographers with a keen interest in public spaces and photography were invited to submit a selection of works that respond to public spaces in communities across Africa. Ten successful applicants took part in a three-month photography mentorship through the Market Photo Workshop, which will be followed by a public exhibition in Johannesburg as well as having their works showcased on Centre on African Public Spaces website and the Market Photo Workshop's Photoformafrica website.

Publications

Home Address publication

SELF Zine

Legacy Project publication

Photo Incubator Edition Eight publication

Research and Archives

2023 saw another project iteration of the African Digital Humanities project. This year the digitisation work that was implemented in the previous 2 years was streamlined and accelerated. During this project 490GB of data was captured, which consisted of 74 221 files processed covering twelve years of the Advanced Programme in Photography and five years of the Photojournalism and Documentary Photography Programme. All digitized files have been transferred to a digital folder and uploaded onto the Central Server. These updated records have advanced the access to the body of student work and has made engagement simpler and more effective, enabling and producing clearer access for loaning, research and exhibiting artworks from that section of the Archive.

For volume 2 of the Black Photo Libraries, the collection of Peter McKenzie was selected to be showcased. This project involved cataloguing and processing the photographer's extensive archive. During this time, archiving practices were instituted with the custodians and 4 364 items were digitised and securely preserved which equates to 14.55 GB of data. Three of Peter's



major bodies of work were digitised so as to allow the family to have high resolution copies of the images, and will be of high value to researchers, cultural and historical practitioners and Visual Art Institutions.

A research publication is due in the first quarter of the next financial year.

Loans

- **IFAS Museums Archives and Heritage conference**

Melusi Maiske *Invisible Reality*
February 2024

- **Johannesburg Stock Exchange**

July 2023 – November 2023

- **Occupying the Gallery**

Hoek Swaratlhe *4Dlala*
Ngoma KaMphahlele *Jazzland*
September 2023

Special Events

The Marked Photo Workshop welcomed and hosted the World Press Photo Africa Regional Jury in January. The jury was comprised of Mr. Nii Obodai from Ghana (Chair of the jury), Ms. Wacera Njagi from Kenya, Ms. Nariman El-Mofty of Egypt, Mr. Sodiq Adelakun of Nigeria and Ms. Candice Jansen from Cape Town. The jury was joined by colleagues from the World Press Photo Foundation offices in the Netherlands. The welcome dinner arranged by WPPF hosted the incoming Ambassador of the Kingdom of the Netherlands, Ms. Joanne Doornewaard and Ms. Jessica Glendinning the Policy Officer for Culture and Media at the Embassy. Mr. Sodiq Adelakun then stayed on and visited a school in Alexandra with Khona Dlamini to speak about the Market Photo Workshop, photography as a career and WPPF. Mr. Adelakun also had a session with MPW students where he spoke about his journey as a photojournalist working across West Africa.

The Daneile Tamagni Foundation curated a retrospective exhibition of the work of Daniele Tamagni in Milan, Italy from 09 February, to close on 01 April. This exhibition included the work of the 3 MPW Daniele Tamagni grant recipients, Fatma Fahmy of Egypt, Meseret Demissie Argaw of Ethiopia and Fawaz Oyedeleji of Nigeria. Fawaz is currently one of the finalists of the Dior Photography and Visual Arts Award for Young Talents in Arles, France. In this quarter, Khona Dlamini has been part of two prestigious juries – the Contemporary African Photography Prize and the Joop Swart Masterclasses selection committee on behalf of the World Press Photo Foundation.

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APP2022 alumnus, Khaya Malinga was commissioned as part of the Abadali Art 2022 mentorship and his work from that mentorship has been acquired to be part of the JPMorgan Chase Art Collection. He was the Artist-in-Residence at the SomoS Arts in Berlin from October to December 2023.

A group exhibition titled *Unfamiliar Similarities* in Gothenburg, Sweden showcased the work of alumni Sibusiso Gcaba (current Tierney Fellow), Tshepiso Mabula (11th Tierney Fellow), Nqobile Sithole (PDP 2015) and Charles Mphahlele (APP 2018) in June.

Sir Zanele Muholi (AP 2006), Collen Mfazwe (IC2013) Nkosingiphile Buthelezi (PDP2023) and Mellisa Mbambo (APP 2023) had a show in San Francisco, California, that opened on 16 June 2023.

Furthermore, Muholi (AP 2006) was presented with a Doctor honouris causa, by Liège Université in Belgium for their work and activism within the visual arts. Zanele Muholi was also part of a talk programme on September 19, 2023, as part of the ULiège Academic Return.

5th Tierney Fellow, Lebohang Kganye, had a number of exhibitions across multiple continents. Her work is part of a group exhibition of new acquisitions by Musée D'Art Mordene de Paris.

AP 2006 alumnus, Sabelo Mlangeni had an exhibition that opened at the Cantor Arts Centre at Stanford University. This exhibition, titled *Imvuselelo: The revival*, includes photographs of members of the African Zionism movement, a Christian practice, which centres healing.

Five alumni of the Advanced Programme in Photography exhibited their work as part of the Bazobuya Exhibition hosted by Occupying the Gallery, an initiative hosted by Mary Sibande and Lawrence Lemaoana. Through the mentorship and access to artist studios of Lawrence Lemaoana and Mary Sibande, alumni, Bongani Ndlovu, Hoek Swarath, Lusanda Ndita, Mlondi Magubane and Ngoma KaMphahlele were mentored through their projects to unpack stories from their communities particularly focusing on gender and masculinity through various visual arts media.

APP 2021 alumnus, Melusi Masike had an exhibition that opened at the Springs Gallery in Ekurhuleni, titled *Invisible Reality*. This exhibition opened on 28 October and closed on 10 November. The body of work, which included a video installation and a zine, was created through the Market Photo Workshop Photography Incubator in 2022.

Foundation Course 2015 alumnus Lindokuhle Sobekwa was awarded the 2023 FNB Art Prize. Lindokuhle is the first documentary photographer to have been awarded this prestigious prize.

Alumni Remofiloe Mayisela (APP2015) and Pamela Tulizo (IC-2019) were part of the 2022 CAP (The Contemporary African Photography Prize) exhibition at the Olten International Photo Festival in Switzerland from 18 to 27 August 2023.

Tshepiso Mabula ka Ndongeni, and Miora Rajaonary, both alumni of the PDP in 2015, showed their work at the Africa Foto Fair in Abidjan, Côte d'Ivoire from 5 November to 17 December 2023. Tshepiso was featured on the 29 October 2023 in the Mail & Guardian for her project titled *Ukugrumba*, that was produced through the Tierney Fellowship in 2018. The project is focused on the untold stories of the experiences of former South African liberation struggle combatants.

APP 2015 alumnus Tshepiso Mazibuko is one of 7 recipients of the 2024 Discovery Award through the Louis Roederer Foundation. Her project will be exhibited at the Les Rencontres de la photographie in Arles, France and will be curated by Audrey Illouz, in July 2024.



THE WINDYBROW ARTS CENTRE REPORT (WAC) for the year ended 31 March 2024

Through collaboration, partnerships, and sustained relationships with artists, facilitators, NGOs and arts organisations, the Windybrow heritage home is alive to artistic endeavour, connecting young and old in performances and exhibitions, film screenings, workshops, rehearsals, discussions, homework support and book readings, to enrich the experiences of our young participants at the Windybrow Arts Centre.

For the first time for Windybrow, the teenage arts group presented a devised work, ***The Museum***, directed by Brandon Macdonald and Jackson Mogotlane at the **FEDA Festival**, at the Joburg Theatre. The production won Best Musical and Best Costume Awards. Jilien Wang, a master's student from **Royal Central School of Speech and Drama**, joined us for 5 weeks, gathering useful data, documenting events and activities, and conducting interviews and focus group sessions with participants, facilitators and interns.

Through our on-going partnership with Lefika La Phodiso, two UJ Art Therapy Honours students worked with the Literacy Programme. They create play-based learning activities to promote literacy and numeracy development, which they shared with our librarian and interns. They tested various games with the participants outside the house, to create a literacy and numeracy playground as a permanent feature at Windybrow.

The Visitors, a new work which premiered at the Cradle of Creativity Festival on the John Kani stage, is a co-production with Constanza Macras' Dorky Park, and the support of the Goethe International Coproduction Fund. Dorky Park dancers were joined by participants from the Windybrow's after-school programme and selected young artists from Hillbrowfication to create this work. This gave the Windybrow participants the opportunity to work with an internationally acclaimed choreographer and professional dancers, which resulted in them performing at the opening of The ASSITEJ South Africa's Cradle of Creativity Festival at The Market Theatre and in three cities in Germany, the Ruhrtage Festival of the Arts, Volksbühne, Berlin and Kampnagel, Hamburg.

The ASSITEJ SA's **Cradle of Creativity Festival** brought workshops, rehearsals, exhibitions, performances, local and international artists and new audiences to The Windybrow Arts Centre from the 7th to the 29th August. *Skin We Are In* performed at the Ramolao Makhene Theatre and at the National Children's Theatre. Our primary school group were provided with transport and complimentary tickets to see three theatre works at the Market Theatre.

We performed on two amazing public platforms, thanks to the generous engagement of Siyabonga Mthembu and Pilani Bubu. The Windybrow Choir rocked the **Folklore Festival** on the 16th August and performed at the **Brixton Light Parade** on the 2nd.

On the 14 October the primary school arts programme participants were joined by our Literacy and Homework Support Programme participants to watch a screening of *Nayola* as part of the **European Film Festival**. Sibahle Mangena facilitated a post screening discussion on the 6th of November.

Edward Tsumele, award winning arts journalist and writer, facilitated a writing workshop for our primary school arts group on the 6th of November.

The teenage group participated in workshops by Gail Prensky and Mark Haney from The Jüdische Kulturbund Project and attended **Vatengesi | Hannah's Dance** at the Goethe Institut. They also attended a workshop on Simon Nkoli, facilitated by Welcome Mandla before seeing a performance of **Nkoli Vogue Opera** at The Market Theatre.

Our annual **End of Year Celebration** in partnership with the Turquoise Harmony Institute and Concerts SA, with guests from the Three2Six Project and “My Drama School” from Klipspruit, brought food, fantastic music and gifts for our participants! There were performances by the Primary and High School Arts Group, a debut performance by our literacy participants and by our special guests.

In January, we launched the **Notebook of a Return**, a project brought to Windybrow by Stacy Hardy, the new Head of the Creative Writing at the University of the Witwatersrand, in collaboration with the Transformations research project at The Neubauer Collegium for Culture and Society, the University of Chicago, The School of Literature, Language and Media, The Centre for the Less Good Idea and The French Institute, South Africa. Our teenagers journeyed with an esteemed group of artists, Nhlanhla Mahlangu, Sibahle Mangena and Khet to reimagine and stage a version of Césaire’s Cahier, *Notebook of a Return to My Native Land*. The translated Césaire poem finally took the form of *Notebook of a Long Day’s Journey into a Hillbrow Night*, which performed at **The Wits Writing Festival** in March.

Last year, we negotiated a bartering deal with **Marimba Jam**. They needed space to store and rehearse, and we wanted our primary school group to learn marimba. The participants now do marimba practice on a Tuesday and Wednesday combined with drumming. We have entered the **Education Africa’s International Marimba and Steelpan Festival** which takes place in July 2024

Literacy and Homework Support Programme

Lordwick Pako joined the team as our intern librarian for both our Pan-Africa Reading Rooms. He leads the Programme with an amazing team of SEF Interns. At the beginning of August, we started a new year with the Social Employment Fund (SEF) programme which provides vital support for our Literacy and Homework Support Programme. We have also cemented a partnership with Nal'iBali. Lordwick and his team of interns have expanded the programme to reach over 120 children and youth and introduced a Saturday school, launched on the 9th March, and have been part of introducing the Spelling Bee to the programme.

“This world is brought to life through Volley Nchabeleng’s music and the movement and dances by Theresa Phuti. They borrow from everyday life – the sounds and dances from an urban street culture that reflect the past and present. The actors and I translated the text into our home languages – a text rich in 4 South African languages – isiZulu, isiXhosa, English and SeSotho. When you enter the theatre and see the work you will recognize this world. We have created this new work for a young audience that is both nostalgic and contemporary”. Omphile Molusi, Director.

“She started to read more and more, and every day she would read, read, read, and learn. In the house she would also want to read to us at home.” **Parent of participant**

On 30 September 2023, the Windybrow Arts Centre, in collaboration with Camp I Am and Nando’s, hosted its first-ever **Spelling Bee** Competition for Grade 7’s in inner-city Johannesburg schools and participants of Windybrow’s Literacy and Homework Support Programme. In 2024 we introduced two additional offerings to the programme. Kai Crooks-Chissano facilitated a workshop for teachers and after-school project coordinators on how to run their own Spelling Bee competitions. The winners from 8 schools and organisations will take part in workshops focusing on confidence building, voice production and public speaking to prepare them for the final event at Windybrow in June.

Authors for young readers, Sewela Langeni, Melusi Tshabalala, Megan Choritz and 13-year-old Bokang Phiri read extracts from their books and inspired our participants in our Children’s Reading Room. In line with our mission to keep building our collection of Pan-African books for children, youth and adults and to support South African writers, we acquired copies of their books in multiple languages.



World Read Aloud Day, on the 7th February, our Librarian and 8 SEF interns embarked on a journey to foster literacy and the joy of reading across our community. They visited primary schools in the area where they shared the captivating story “The lost kitten” from Nali’bali. Sithembiso Nhlapo, the provincial coordinator for Nali’bali, brought the magic of storytelling to the Windybrow Arts Centre’s Children’s Reading Room. He engaged the literacy programme participants with a captivating reading session and spent two days with our interns, who were introduced to tools to problem solve, engage critical thinking and creativity, the art of storytelling and story reading to children.

We hosted Dr. Nthabiseng Tsebe’s book launch and workshop for her recently published book titled “Unlocking your full potential through Self-discovery” on the 9th September. 78 people attended the event.

Kwasha! Theatre Company

Skin We Are In continued to perform and was seen at the Assitej Cradle of Creativity Festival, Origins Centre, National Children’s Theatre and the Womad Festival.

“Exceptional actors brought very relevant rights-based queries to our grades 6 and 7 group. This was done gently, intelligently and with great empathy, enabling and phenomenal critical thinking exercise and discussion afterwards. Phenomenal and exceptional execution.” **Teacher, Auckland Park Preparatory School.**

Ngepasheya The company started rehearsals for their devised work on the 17th July and opened a run at The Ramolao Makhene Theatre on the 22 September. MoMo Matsunyane was contracted as mentor and Sinenhlahla Mgeyi as mentor choreographer.

The Terrified Talabalushi is the first Kwasha! production to be co-produced by the Market Theatre and Windybrow, the first Kwasha production to be performed at the Mannie Manim and the first time for Kwasha Theatre Company members to be performing with actors who have been in the profession for several years. This new South African work for young audiences, by acclaimed Cape Town-based writer, Megan Choritz, was directed by Omphile Molusi and composed by the Volley Nchabeleng. The Kwasha! Theatre Company was joined by two seasoned actors, Sanelisiwe Yekani and Siyambonga Mdubeki. The work opened on the 26th November and performed till the 17th of December at the Mannie Manim Theatre.

“This world is brought to life through Volley Nchabeleng’s music and the movement and dances by Theresa Phuti. They borrow from everyday life – the sounds and dances from an urban street culture that reflect the past and present. The actors and I translated the text into our home languages – a text rich in 4 South African languages – isiZulu, isiXhosa, English and SeSotho. When you enter the theatre and see the work you will recognize this world. We have created this new work for a young audience that is both nostalgic and contemporary”.

Omphile Molusi, Director.

In January, the **7th Kwasha! Theatre Company** commenced their contracts at the MTF, and on the 22nd, they embarked on their 1st production of the year, Vote for Me directed by Lesedi Job and written by Ameera Patel. The last performance took place at the Human Rights Festival at Constitution Hill. Vote for Me is aimed directly at high school learners from Grade 8 up, and by connecting the Life Orientation curriculum and the History curriculum in multiple ways, the piece challenges teenagers to think about what leadership means for them, and how to build a bridge between an iconic past and an uncertain future. As part of the Vote for Me package with the National Children’s Theatre we partnered with Drama for Life, University of the Witwatersrand to create a Leader Building Youth Workshop.

This year our annual **Africa Month Festival** was curated by Thuthuka Sibisi - acclaimed SA Composer, Director and Performer. This festival aimed to be a container of difference and multiplicities - specifically queer identities, migrants, asylum seekers, refugees, and locals - moreover a place of celebration of said diverse communities through thought provoking artistic interventions, critical and engaging workshops and panel discussions that incite creative collaboration that celebrates the rich history and pulse of Queer art and artists.

This year we incorporated **Hey Hillbrow! Let's Dlala** and a new partnership with the Centre for the Creative Arts' **Poetry Africa Festival** into the Africa Month celebration. The Poetry Festival included **Writing Workshops** for the 15 selected poets, facilitated by Phillipa Yaa De Villiers and Modise Sekgothe. On the 20th of May the poets performed and Tshegofatjo Makhafola was selected to attend the Poetry Africa 2023 Festival in Durban during October.



PRODUCTIONS APRIL 2023/ MARCH 2024

PRODUCTIONS / EVENTS FOR THE 2023/24 FINANCIAL YEAR

Skhumba's Weekend Comedy Special – John Kani Theatre

Season: 14 – 15 April 2023

BIG BANGER PRODUCTIONS

Performers: Skhumba Hlophe and Friends

Producer: Sindi Mnguni

Stage Manager: Ali Madiga

African Jazz Pioneers & The Mahotella Queens – John Kani Theatre

Season: 05 – 06 May 2023

CONNECT AFRICA

Executive Producer: Dan Chiorboli, Antos Stella, Veli Shabangu

Logistics and Event Director: Vishnu Singh

Stage Manager: Lebeisa Molapo

Desire Marea – On The Romance of Being Album Launch – John Kani Theatre

Season: 13 May 2023

AKUM AGENCY

Director: Jess White

Production: Bongiwe Mpanza

Sound Engineer: Tate Mhunduru

Set & Lighting Team: Sandile Mhlongo

Photo / Videographers: Tseliso Monaheng, Bantubahle Mahlangu

Cast: Desire Marea & Special Guests

Stage Manager: Ali Madiga

When They Go Low – Mannie Manim Theatre

Season: 10 – 11 June 2023

DE LA SALLE HOLY CROSS COLLEGE

Co-Director: Devon Flemmer and Daniel Buckland

Costume Designer: Neka Da Costa

Member of board of governors DLSHCC & Theatre Director: Bobby Heaney

Head of Marketing and Admissions: Polite Zhoya

Drama for Life Projects Director, Lecturer, Researcher: Hamish Neill

Lighting Designer: Hlomohang Mothetho

Cast: James Heaney, Sophia Bullen, Dilara Yilmaz, Karen Kyandi, Kwanda Nhlapo

Stage Manager: Mduduzi Brian Kubheka

Exit/Exist – John Kani Theatre

Season: 22 – 25 June 2023

UVYANI DANCE THEATRE

Project & Marketing Manager: Siyandiswa Dokoda

Choreographer: Gregory Maqoma

Director: James Ngcobo

Technical Director: Oliver Hauser

Sound Design: Ntuthuko Mbuyazi

Cast: Gregory Maqoma, Sizwe Nhlapo, Tobela Mpela, Bubele Mgele, Sipho Mhlanga, Lisa Hawthorne, Julie Ann Hodgkinson, Jacqui Lace, Julia Leeming, Nonhle Mukomondo, Mbalenhle Rose Malinga, Keila Becker, Daniel Wundram, Julian Luiz, Kyle Makumbe, Liam Heaney, Senna Moreira, Angelina Hardwick, Thandiwe Witley

Stage Manager: Ali Madiga

Khongolose Khommanding Khomissars – NAF/ Market Theatre/ State Theatre

Season: 30 June - 02 July 2023 Rhodes Box (NAF Tour)

26 July – 13 August 2023 John Kani Theatre

17 November – 03 December 2023 Arena Theatre – State Theatre

THEATRE DUO & Co.

Writer & Script Developer: Jefferson Tshabalala

Director: Billy Langa, Mahlatsi Mokgonyana

Assistant Director: Ketsia Velaphi

Movement Direction: Ernest 'Ginger' Baleni

Cast: Anelisa Phewa, Moagi Kai, Tshireletso Nkoane, Lebohang Motaung, Xolile Benjamin Gama

Lighting & Set Design: Denis Hutchinson

Costume Design: Lethabo 'Manniequin' Bereng

Video & Projection Design: Nikki Pikilington

Sound Design: Jannous Aukema

Stage Manager: Lebeisa Molapo

RAINMAKERS – SA TOUR 2023 – John Kani Theatre

Season: 07 – 09 July 2023

PEGS MUSIC PROJECT

Producer: Aymeric Péguillan

Tour Manager: Nikki Froneman

Sound Engineer: Tshepo Mothwa

Cast: Bänz Oester (band leader), Javier Vercher, Afrika Mkhize, Ayanda Sikade

Stage Manager: Lebeisa Molapo

Kesivan Naidoo and the Big Band Experience – John Kani Theatre

Season: 08 July 2023

Producer: Kesivan Naidoo

Manager: Dr. Julia Büchele

Local Producer: Rob Allan aka Dj BOB

Sound Engineer: Kholofelo Sewela

Conductor and Arranger: Adrian Mears

Drums and Composition: Kesivan Naidoo

Double Bass: Benjamin Japhta

Guitar: Reza Khota

Piano: Kyle Shepard

Cast: Thabo Sikhakane, Darren English, Sakhile Simane, Lee Thomson

Julia Rueffert, Siya Makuzeni, Andreas Tschoppe, Danni McKinnon

Alto: Justin Bellairs, Tara Sarter

Stage Manager: Lebeisa Molapo

Isidlamlilo/The Fire Eater – Mannie Manim Theatre

Season: 20 July – 06 August 2023

Director: Neil Coppen

Lighting Designer: Tina le Roux

Set Designer: Greg King

Production Manager: Guy Nelson

Cast: Mpume Mthombeni

Stage Manager: Thembisile Kubheka

Femme is Fatale – Mannie Manim Theatre

Season: 09 – 18 August 2023

DRAMA DRAMA

Producer: Johann Slabbert and Elzabé Zietsman

Written by: Bruce J Little

Director: Eloise Clasen



Cast: Elzabé Zietsman and Tony Bentel
Stage Manager: Ali Madiga

Cradle of Creativity International Festival – John Kani Theatre/ Mannie Manim Theatre

Season: 20 – 27 August 2023

INTERNATIONAL ASSOCIATION FOR THEATRE FOR CHILDREN AND YOUNG PEOPLE
(ASSITEJ SA)

ASSITEJ South Africa: Yvette Hardie

Theatre4Youth Coordinator & Curator: Faye Kabali-Kagwa

Stage Manager: Ali Madiga,

Stage Manager Interns: Thembisile Kubheka, Mduduzi Brian Kubheka

Cerca/Close – Mannie Manim Theatre (Cradle of Creativity)

Run: 26 August 2023

Company: Teatro al Vacío (Mexico/Argentina)

Director: José Agüero and Adrián Hernández

Writer: José Agüero and Adrián Hernández

Cast: José Agüero and Adrián Hernández

The Tower & The Tree – Mannie Manim Theatre (Cradle of Creativity)

Run: 20 – 21 August 2023

Company: Creative Madness, Leopard Moon and Mixed Media

Writer: Patrick Kenny

Director: Peter Court

Designer & Fabricator: Peter Court

Music: Alan Judd of Leopard Moon Studios and Shannon Kenny

Puppeteers: Peter Court; Patrick Kenny; Shannon Kenny

Voice Artists: Peter Court; Anna Kenny, Patrick Kenny, Shannon Kenny, Londiwe Ngwazi

Flua (Flow) – WindyBrow Arts Centre (Cradle of Creativity)

Run: 24 -25 August 2023

Company: Sensatio (Brazil)

Director & Writer: Bruna Eliza Paiva

The Flying Cow - Ramolao Makhene (Cradle of Creativity)

Run: 25 – 26 August 2023

Company: de Stilte (Netherlands)

Decor: Bert Vogelsh

Videography: Jack Timmermans

Costumes: Joost van Wijmen

Light Design: Pink Steenvoorden - Einstein Design

In the Loop - John Kani (Cradle of Creativity)

Run: 26 – 27 August 2023

Company: Carre Blanc Cie

Creator: Zoe Bouteille, Yane Corfa and Bryan Montarou

Choreographer: Michèle Dhallu

Light Creation: Yves-Marie Corfa

Scenography: Coline Vergez

Music Arrangement: Baptist Orchard

Skin We Are In - Ramolao Makhene (Cradle of Creativity)

Run: 20 – 21 August 2023

Company: Kwasha Theatre Company

Director: Mosie Mamaregane

Writers: Omphile Molusi

Cast: Ndonie Ntshiza, Sanele Phillip, Sinegugu Mdluli, Nontombi Ramphele and

Nontuthuko Mkhungo

Wanda the Musical - John Kani Theatre (Cradle of Creativity)

Run: 25 – 26 August 2023

Company: Tickets To The Moon Youth Theatre Company

Story by: Sihle-isipho Nontshokweni & Mathabo Tlali

From book published by: Jacana Media

Book, Music, & Direction: Daniel Geddes

Musical arrangements: Viwe Mkizwana

Scenic Design: Joshua Lew

Lehe le Kganyapa (The Water Snake's Egg) - Ramolao Makhene (Cradle of Creativity)

Run: 21 – 22 August 2023

Company: Street Arts Government

Writer: Modisana Mabale

Director: Modisana Mabale

Choreographer: Mzimkhulu Mthimkhulu

Cast: Paul Musi, Nonile Mofokeng, Simphiwe Dubula, Sibongile Mtimpkulu, Mzimkhulu Mtimpkulu, Mabuti Johnson Mofokeng, Pretty-Boy Sekhoto, Isaac Sithole, Katleho Tshaka

The Dr Hokaspokas Show - Ramolao Makhene (Cradle of Creativity)

Run: 22 – 23 August 2023

Company: Cebo Lwakhe Trading Enterprise

Director: Bafana Dladla

Writer: Christopher Mlalaz

Cast: Tshepo Mohlala, Thulani Masango, Thulisile Magagula

Band Members: BoyAgain Mthombeni, Nkosikhona Mkhonza, Tammy Mtsweni

Book of Love - Ramolao Makhene (Cradle of Creativity)

Run: 23 – 24 August 2023

Company: Maas Foundation (Pakistan)

Director: Aamir Nawaz

Writers: Hassan Raza

Cast: Hassan Raza, Eshah Shakeel, Gulshan Majeed

Listen - Manim Theatre (Cradle of Creativity)

Run: 25 – 26 August 2023

Company: Lunchbox Theatre Company

Writer: Nhlanhla Mkhwanazi

Director: Nhlanhla Mkhwanazi

Producer: Lunchbox Theatre

Cast: Mncedisi Ncedani, Amanda Valela, Sisipho Gxagxa, Stuart Palmer

Innocence Lost – Kippies (Cradle of Creativity)

Run: 22 August 2023

Company: National Children's Theatre

Director: Gamelihle Bovana

Writer: Moira Katz

The Visitors - John Kani Theatre (Cradle of Creativity)

Run: 20 – 21 August 2023

Company: Constanza Macras/ Dorky Park/ Windybrow Arts Centre)

Director: Constanza Macras

Composer: Spoek Mathambo

Dramaturg: Tamara Saphir

Vocal Coach: NhlanhlaMahlangu

Set Design: Thando Lobese



Costume Design: Roman Handt
Lighting Design: Sergio Pessanha
Design: Stephan Wöhrmann
Performers: Miki Shoji, Emil Bordás, Thulani Mgidi, Alexandra Bodí, John Sithole, Brandon Magengelele, Jackson Mogotlane, Vusi Magoro, Tshepang Lebelo, Ukho Somadlaka, Bongani Mangena and participants from the Windybrow Art Centre's After-School Programme.

Whistleblowers - Mannie Manim Theatre (Cradle of Creativity)

Run: 22 – 23 August 2023
Company: Verity Productions
Director: Quintijn Relouw, Rob Murray
Producer: Verity Productions
Choreographer: Quintijn Relouw (Netherlands)
Writers: Boitshepo Lefaposang Maile, Reabetswe Caroline Gaentse, Kgaogelo Elizabeth Makgoba, Modipadi Mamokiritle Mokgohloa, Phindiwe Qakoshe, Quintijn Relouw, Rob Murray
Cast: Boitshepo Lefaposang Maile, Reabetswe Caroline Gaentse, Kgaogelo Elizabeth Makgoba, Modipadi Mamokiritle Mokgohloa, Phindiwe Qakoshe, Quintijn Relouw

Year of the Bicycle - Mannie Manim Theatre

Run: 23 – 24 August 2023
Director: Dara Beth
Cast: Samantha Carlisle, Kamogelo Mhlantla

Mwana Wa Mvula - John Kani Theatre (Cradle of Creativity)

Run: 23 August 2023
Company: Amandla Dance Teatro
Writer: Mkhululi Mabija and Bisi Bangiwe
Director: Mkhululi Mabija and Bisi Bangiwe

The King of Broken Things - John Kani Theatre (Cradle of Creativity)

Run: 24 – 25 August 2023
Company: Theatresmiths
Writer: Michael Taylor-Broderick
Director: Michael Taylor-Broderick
Cast: Cara Roberts

Pen(t)s Down - Mannie Manim Theatre (Cradle of Creativity)

Run: 21 – 22 August 2023
Company: Rhodes University Drama Department Company
Writer: Lalu Mokuku
Director: Luvuyo Yanta
Designer: Illka Louw
Lighting: Tersia Du Plessis
Cast: Lisa Simelane, Nokulunga Masia, Rozelle Hartenzberg, and Suthukazi Memela

Little Kesho - John Kani Theatre (Cradle of Creativity)

Run: 22 August 2023
Company: Ishyo Arts Centre (Rwanda)
Director: Carole Kareméra & Hervé Twahirwa
Writer: M. Sengazi, R. Bingo, S. Nadege Uwayezu and U. Kareméra
Cast: Michael Sengazi, Aline Sano Shengero, Philippe Mirasano, Lydia Abijuru, Emmanuel Gasasira Nshongoza, Raphale Rusake, Ishimwe Etienne, Hervé Twahirwa and Carole Kareméra

Game Theory - Windybrow Arts Centre (Cradle of Creativity)

Run: 25 August 2023

Company: Joshua Monten Dance Company (Switzerland)

Choreographer: Joshua Monten

Dancers: Claudio Costantino, Angela Demattè, Sandra Klimek, Max Makowski, Jack Wignall

Dramaturge: Guy Cools

Costumes: Catherine Voeffray

Lighting: Jonas Bühler

Produced by: Verein Tough Love

Co-produced by: Dampfzentrale Bern, Krokusfestival Hasselt

To Hell With Paradise - Windybrow Arts Centre (Cradle of Creativity)

Run: 25 & 26 August 2023

Company: Batida Theatre Company (Denmark)

Director: Susanne Bonde and Søren Valente Ovesen

Cast: Tobias Heilmann, Per Thomsen, Peter Albinus Rasmussen, Karen Rasmussen, Tine Sørensen, Maria Sonne, Danay Anaya Blanco, Søren Valente Ovesen Playwright: Søren Valente Ovesen

How to Do Things with Words - The Market Theatre (Cradle of Creativity)

Dramaturgy: Guy Cools

Run: 27 August 2023

Company: Joshua Monten Dance Company

Props/Graphic Design: Franziska Lüthi

Costume Design: Catherine Voeffray

Stories We See – Ramolao Makhene (Cradle of Creativity)

Run: 26 – 27 August 2023

Director: Gcebile Dlamini

Choreographer: The late Bigboy Ndlovu (In Remembrance)

Assistant Choreographer: Tshepang Lebelo

Cast: The Johannesburg Society for The Blind

Thandiwe wa Bantu - Mannie Manim Theatre (Cradle of Creativity)

Run: 27 August 2023

Company: Sibikwa Arts Centre

Director: Smal Ndaba & Phyllis Klotz

Cast: Sibikwa Arts Centre

Mayibuye iAfrica – John Kani Theatre

BILLY MONAMA & THE GRAZROOTS PROJECT

Season: 9 – 9 September 2024

Creative Director: Billy Monama

Project Manager: Busi Thabethe

Marketing & PR: Nomsa Mdluli

AV/ Lighting: Werner Ven Lill

Sound Engineer: Freid Wilsenach

Videographer: Matthew

Conductor: Joe B Arthur

Photographer: Sphiwe Mhlambi

Assistant Photographer: Tshego Mmahlatji

Production Assistant: Lehlohonolo Masina

Catering: Nozipho Mbatha

Cast: Abigail Kubeka, Titi Luzipho, Sipho Hostix Mabuse, Judith Sephuma, Susan Mouton,

Esther Spies, Dalene Mitchley, Miroslav Chakaryan, Sihle Kubeka, Lebo Ganare, Nqobile

Dlamini, Johnny Vilakazi, Thami Mahlangu, Bez Roberts, Sydney Mavundla, Mduduzi

Mtshali, Lucas Senyatso, Sabu Satsha, Themba Mokoena, Billy Monama



Stage Manager: Ali Madiga

Jomba! @ The Market – John Kani Theatre/ Mannie Manim Theatre/ Sophiatown

CENTRE FOR CREATIVE ARTS (UKZN)

Season: 14 – 17 September 2023

Curator: Dr Lliane Loots

Public Relations and Communications: Sharlene Versfeld

Production Manager: Wesley Maherry

Technical Manager: Wilhelm Disbergen

Stage Manager: Ali Madiga and Lebeisa Molapo

Performances:

Nothing Personal/ Portable Home by Virva Talonen and Flatfoot Dance Company (Mannie Manim Theatre)

13 - 14 September 2023

Unknown Realm by ACE Dance and Music (John Kani Theatre)

13 - 14 September 2023

Invasion(s) By Hannamadance (Mannie Manim Theatre)

15 - 16 September 2023

Hatched Ensemble by Mamela Nyamza (John Kani Theatre)

15 September 2023

Van Toeka Af Living Legends Tribute to Dr John Kani – John Kani Theatre

Season: 30 – 30 August 2023

Co-Directors: Grag Homann and Charmaine Weir-Smith

Music Director: Tshepo Mngoma

Cast: Hlumelo Letwaba, Kagiso Monampana, Tshepo Diale, Khola Paletse, Mpho Kodisang, Mpho Somani, Tebogo Mokoena, Bonginkosi Motha, Nokukhanya Dlamini, Sipho Mabuse, Atandwa kani, Motshabi Tyelele, Nat Ramabulana, Rosie Motene, Tumisho Masha, Kate Liquorish

Lighting Designer: Hlomohang Mothetho

Set & Costume Designer: Sarah Roberts

AV Designer: Jurgen Meekel and Andrea Rolfes

Sound Engineer: Chris Zikalala

Content Generation & Contribution to the Vision: Atandwa Kani

Archival Researcher: Michelle Lowry

Stage Manager: Lebeisa Molapo

Stage Manager Intern: Thembisile Brian Baai

Reuben T. Caluza the B-side – John Kani Theatre

Season: 23 – 24 September 2023

PHILIP MILLER MUSORELIEFSA

Producer/Arranger: Phillip Miller and Tshegofatso Moeng

Production Coordinator: Alexis Roberts

Director: Khayelihle Dominique Gumede

Sound Engineer: Fried Wilsenach

Lighting Designer: Luyanda Somkence

Video Designer: Maecos Martin

Videographer: Daniel Craddick

Stage Manager: Lebeisa Molapo

Cast: Adam Howard, Thembinkosi Mavimbela, Lynn Rudolph, Justin Sasman, William Nobela, Ann Masina, Bulelani Madondile, Lubabalo Velebayi, Lindokuhle Thabede, Nokuthula Simphiwe Grace, Lydia Manyama, Mapule Moloi, Zebulon Mmusi, Ayanda Eleki, Bham Ntabeni, Philani Lizwe, Mhlaba Buthelezi

World of Music, Arts and Dance (WOMAD) – John Kani Theatre / Mannie Manim
Season: 29 September – 01 October 2023

Ancestral Afro-Hispanic Connections, Fanda' - An African-Spanish Story (Spain/SA/Nigeria), Herencia de los Rios (Colombia) – John Kani Theatre

Run: 29 September 2023

MC: Zolani Mkiva / Ivan Mendoza

Director/ Composed/ Libretto: César Tovar Cruz

Performers: Rey Chams - Spain, Nobuhle, Micah Myles & Lebz Muzo - South Africa

Narrator: Ghaisik - Nigeria

JazzLand Multimedia Exhibition: Photographers Gallery

A multi-media installation by Ngoma kaMphahlele created in dialogue with jazz appreciators from Katlehong.

Visual Arts Exhibition: Mannie Manim Foyer

Curated by Sara Hallatt from OpenStudios Joburg and the META Foundation with a multi-sensory visual approach.

African Voyage of Discovery - Saintrick (Senegal) | Atse Tewodros Project (Ethiopia/Italy) | N'Faly Kouyate' (Guinea) - John Kani Theatre

Run: 30 September 2023

Maskandi Concert – John Kani Theatre

30 September 2023

Showcase of Maskandi music

Legends Concert & Lifetime Achievement Awards - John Kani Theatre

01 October 2023

Performers: Vusi Mahlasela, The Mahotella Queens, African Jazz Pioneers, Dr. Victor, Shellie Morris (Australia), Herencia de los Rios (Colombia)

Fish Out H2O – Kippies

Season: 13 – 16 July 2023

Creator & Director: Mfana Jones Hlophe

Cast: Mfana Jones Hlophe, Busiswa Mambu

Stage Manager Intern: Brian Kubheka

Retched – Kippies

Season: 20 – 23 July 2023

Creator & Director: Qondiswa James

Cast: Qondiswa James

Stage Manager: Ali Madiga

Azania – Kippies

Season: 26 – 30 July 2023

Creator & Director: Xola Mziwakhe

Cast: Sibusiso Sithole

Stage Manager Intern: Brian Kubheka

A Night with Serenade – Kippies

Season: 30 August – 03 September 2023

Creator & Director: Thabo Tserema

Cast: Thabo Tserema, Tumelo Segale, Thapelo Masilo, Lehlohonolo Ledwaba

Stage Manager Intern: Mduduzi Brian Kubheka

ZemQadini – Kippies



Season: 08 August – 10 September 2023
Creator & Director: Bongani Mbatha
Cast: Bongani Mbatha, Bhekani Shabalala
Stage Manager: Lebeisa Molapo & Thamsanqa Khumalo

Songs Of Hope – Kippies

Season: 27 September – 01 October 2023
Creator: Vuyiseka Maguga
Manager: Zingisa Maziko
Cast: Vuyiseka Maguga & Bongani Thulwana
Stage Manager Intern: Mduduzi Kubheka

Text Me When You Arrive – Kippies

Season: 28 September - 01 October 2023
Producer: Hayleigh Evans
Director: Sinenhlanhla Mgeyi
Theatre Administrator: Aviwe Dasha
Intern Producer: Sboniso Mthombeni
Cast: Aaliyah Matintela, Thuli Ngubani & Sibahle Mangena
Stage Manager Intern: Mduduzi Kubheka

Ditshomo Mentorship Programme – Market Square Building/John kani Theatre

Season: May – October 2023
Training: Various venues
Writing & Directing Facilitators: Greg Homann, Mark Scheepers, Ntshiemg Annah Mokgoro, Palessa Mazamisa,
Set & Props Design Facilitators: Nthabiseng Makone & Karabo Legoabe Mtshali (Production Design Factory)
Lighting Design Facilitator: Hlomohang Mothetho
Sound & AV Facilitator: Mthuthuzeli Ndlebe
Cast: Themba Mkhoma, Sinegugu Mdluli, Sanele

Showcase: 08 October 2023
Cast: Sanele Phillip, Nontuthuko Mkhungo, Ngwedi Ramphela, Anelisa Phewa, Katlego Letsholonyana
Videography: Solmagine Systems (Pty) Ltd
Stage Manager Intern: Mduduzi Kubheka

Blacksmith – Mannie Manim Theatre

Season: 23 September – 08 October 2023
Writer: Thabo Ramaine
Dramaturge: Monageng ‘Vice’ Motshabi
Director: Lonwabo Bhele
Mentor Director: Kgomo Motso ‘MoMo’ Matsunyane
Lighting Designer: Mandla Mtshali
Sound Designer: Mpho Ramorola
Sound Operator: Odwa Ndulelisa
Set & Costume Designer: Shilongane Nkoana
Cast: Thabo Ramaine, Mpho Ramorola & Lonwabo Bhele
Stage Manager Intern: Thembisile Brian Baai

Wait/Weight – Kippies

Season: 12 October – 14 October 2023
Director: Jade Beeby and Ntandoyamangwe Mazibuko
Writer: Grace Barnes
Cast: Jade Beeby, Ntandoyamangwe Mazibuko, Grace Barnes
Stage Manager: Ali Madiga

Pink Tax – Kippies

Season: 18 – 22 October 2023

Writer/Director: Noxolo Bhengu

Cast: Kedibone Mokgophana, Sanelisiwe Gumede, Abe Pupunyane, Thandeka Shangase

Stage Manager: Lehlohonolo Xauka

Stage Manager Intern: Thembisile Brian Baa

The Promise - John Kani Theatre

Season: 19 October – 5 November 2023

Producer: Derek Lubner

Author: Damon Galgut

Adaptation: Damon Galgut & Sylvaine Strike

Director: Sylvaine Strike

Assistant Director: Kirsten Harris

Production Manager: Grant Eglin

Production Assistant: Sheldon Olivier

Lighting Technician: Kieran Cattle

Set/Lighting Designer: Josh Lindberg

Sound technician: Lamont Williams

Technical Manager: David Claasens

Sound Designer: Charl Johan Lingenfelder

Cast: Sanda Shandu, Kate Normington, Rob Van Vuuren, Jane De Wet, Jenny Stead,

Cintaine Schutte, Albert Pretorius, Frank Opperman, Chuma Sopotela

Stage Manager Intern: Mduduzi Brian Kubheka

House of Pink Vol. 3 - Mannie Manim

Season: 26 – 29 October 2023

Director & Drag Queen: Lebohang Toko

Music Director: Seneliso Dladla

Choreographer: Lesego van Niekerk

Lighting Designer: Hlomohang Mothetho

Set Designer: Hailey Kingston

AV Designer: Botshelo Mondi

Stage Manager: Lebeisa Molapo

Sound Technician: Mandisa Vilakazi

Cast: Lebohang Toko, Chris Williams, Khomotso Shadung, Nicholas Lai, Lwazi Mzimase,

Qhawe Que Soroshi

Phuman'ebhabhiloni – Kippies

Season: 2 – 4 November 2023

Director: Kitso Seti

Cast: Kitso Seti, Sabelo Soko, Thapelo Tharaga, Mthuthuzeli Zimba, Nhlanhla Ngqaqu, Sibusiso Malindzisa, Tumi Pheko

Stage Manager Intern: Thembisile Brian Baa

Feather Awards – John Kani Theatre

Season: 7 – 9 November 2023

Event Director/ Producer: Thami Dish

Event Logistics managers: Matshego Nkitseng, Baby Joe

Production Manager: Saneh Gumede

Social Media Managers: Tumi Powerhouses, Lucas,

Production Assistant: Theo Baloi

Branding: Thembi

Photographers & Videographers: Mpumelelo Ntuli, Kamogelo Mabe

Media & PR: Mel Ramjee

Accreditation: Nomzamo Msimanga

Script: Ofentse

Graphic Designer: Botshelo



Musical Director: Buhlebendalo Mda

PR TDF: Motlatsi Motseole

Technical: KG

Cast: King Tha, Langa Mavuso, Zamajobe, Zoe Modiga, Thandi Ntuli, Buhlebendalo, Muneyi, MX Plus, Gyre, Mr. All of it, Refiloe Modiselle, Candice Modiselle, Bontle Modiselle, Andy Sons, Ditshego Ditshego, Mthaux, Lula,

Stage Manager: Ali Madiga

Karatara – Barney Simmon Theatre

Season: 9 – 26 November 2023

Producer & Production Manager: Marie Vogts

Writer: Wilken Calitz

Director, Set, Sound and Lighting Designer: Gideon Lombard

Cast: Shaun Oelf, Dean John Smith, Grant van Ster

Stage Manager: Andi Colombo

Stage Manager Intern: Thembisile Brian Baai

A Story I'm Here to Tell - Kippies

Season: 16 – 18 November 2023

Director: Ziwe Ntshiba

Producer: Malaika Gcobo

Cast: Ziwe Ntshiba, Ntando, Nehemiah, Pitso,

Lindo, Emang

Stage Manager: Mduduzi Brian Kubheka

Nkoli: The Vogue – Opera – John Kani Theatre

Season: 17 – 19 November 2023

Creator/ Composer: Philip Miller

Creative Producer: Harriet Perlman

Director: Rikki Beadle Blair

Accountant: Gareth Gardner

Choreographer: Llwellyn Mnguni

Musical Director & Conductor: Tshegofatso Moeng

Visual Director & set designer: Catherine Meyburgh

Co-lyricist: S'bo Gyre

Dialect /Vocal coach: Fiona Ramsay

Director Sound: Fried Wisenach

Video Design Technician: Kimon Phirippides Pienaar

Lighting Designer: Oliver Hauser

Publicity & Outreach: Welcome Lishishva

Stage Designer: Karabo Legoabe Mtshali

Costume Designer: Sikelela Nomvete

Production Coordinator: Lihle Hadebe

Assistant Stage Manager: Sboniso Thombeni

Costume Assistant: Percy Bakane

Hair Artist: Bonolo Gabuza

Make-up Artists: Lovely Twala, Nomthandazo Gugulethu Khumalo

Set Designers: Karabo Legoabe, Set Designer

Cast: Tshepo Zasekhaya, Lwanele Masiza, December Skhosana, Lebo Labaijas, Tshepo

Zasehaya, Ayanda Eleki, Ann Masina, Zebulon Mmusi, Mhlaba Buthelezi, Simphiwe

Simelane, Hlumelo Ledwaba, Simbone Qonya, Niza Jay, Bongani Khubheka, Grant Towers,

Christine Van Hess, Siya Motloung, Cindy/Nolusindiso, Lindo Thabethe, Waldo Alexander,

Alex Hitzeroth, Kgogelo Mpyane, Brydon Bolton, Ofentse Sebola, Kenny Williams, Natalie

Bentley, Jude Harpstar, David Cousins, Doron Kanar

Stage Manager: Ali Madiga & Hayleigh Evans

Patisserie Femme – Kippies

Season: 22 – 24 November 2023

Writer/Director/Producer: Jessie Diepeveen

Producer (will be the representative in JHB for the run): Thato Mosioua, Sinezile Matutu

Performers: Liphelo Matthews, Nomfundo Selepe

Stage Manager: Ali Madiga

A Marry Little Christmas – John Kani Theatre

Season: 29 November – 24 December 2023

Producer: Daniel Galloway and Julie-Anne McDowell

Playwright: Greg Homann

Director: Charmaine Weir-Smith

Set Designer: Denis Hutchinson

Costume Designer: Lynn Driver

Props Coordinator: Margos Noyman

Lighting Designer: Nomvula Molepo

Sound Designer: Dean Pittman

Cast: Ilse Klink, Kim Cloete, Roberto Pombo, James Borthwick, Trevor Lynch, Louise Saint-Claire, Antony Coleman, Judy Ditchfield, Zolani Shangase

Stage Manager: Lebeisa Molepo

Jayson Tsebe Live – Kippies

Season: 29 November – 3 December 2023

Producer/Director: Jayson Tsebe

Cast: Jayson Tsebe

Stage Manager: Irvin Taylor

NEXT!!! - Kippies

Season: 06 – 08 December 2023

Producer / Writer / Director: Amanda Bothma

Musical Director: Jacques du Plessis

Cast: Dikelo Mamiala, Jacques du Plessis

Stage Manager: Irvin Taylor

Sophiatown – John Kani Theatre

Season: 27 February – 24 March 2024

Director: Aubrey Sekhabi

Senior Producer: Thabiso Qwabe

Production Manager: Ernest Tchwenyane

Musical Director: Zakhele Mabena

Assistant Director: Philisiwe Ntintili

Lighting Designer: Wandile Mgodo

Set Designer: Lungile Cindi

Choreographer: Bafikile Sedibe

Voice Coaching and Harmonies: Simphiwe Sikhakhane

Assistant Stage Manager: Deane Bloem and Gofaone Mooketsi

Cast: Sandisile Dlangalala, Terrence Ngwila, Tshallo Chokwe, Zimi Mphefu, Nompumelelo

Mahlangu, Sindisile Nkuna, Princess Sechele, Gabrielle Georges, Mncedisi Hadebe, Thebe

Mmushi, Khutso Nkwana, M'kaddesh Magadagela, Surprise Mshwana, Oupa Makhubela

Stage Manager: Malebo Kekana

Spirit Capital: Talk & Performance – Barney Simmon Theatre/ Gramadoelas

Season: 01 – 02 March 2024

MERIT ART COLLECTIVE

Nisha Merit – Founder

Sound Technician: Mthuthuzeli Ndlebe

Lighting Technician: Rendani Ndlebe & Luyanda Somkence

Junior Lighting Technician: Boitumelo Matsuma



Stage Crew: Floyd Dlamini, Thabo Modisagae, Pule Matsela, Karabo Nala Sindane, Rhawell Mthiyane & Ayanda Qadashe
Stage Manager: Ali Madiga

Stand Global South Playwrighting Festival (STAND Foundation) – Barney Simmon / MPW Auditorium

Season: 08 – 09 March 2024

Sustaining Theatre and Dance Foundation

Ntombi MaGatyeni Nkuna - Stand Foundation National Coordinator

Lighting Technician- Musawenkosi Sibisi, Mathews Phala

Sound Technician- Mbulelo Bonakele Ndlebe

Lighting Programmer: Luyanda Somkence

Stage Crew: Floyd Dlamini, Thabo Modisagae

Stage Manager: Ali Madiga

Expelled – Mannie Manim Theatre

Season: 07 – 31 March 2024

Producer: Daniel Galloway, Julie-Anne McDowell

Writer: Rosalind Butler

Director: Craig Freimond

Set Designer & Lighting & Costume: Kieren McGregor

Video Design: Daniel Rutland Manners

Sound Designer:

Show Stage Manager: Loren Nel

Cast: Charmaine Weir-Smith, Antony Coleman, Nicolas Hattingh

Stage Manager Intern: Bonga Somaxama

State Of National Disaster (S.O.N.D.A)

Season: 14 – 17 March 2024

Producer: Philangezwi Innocent Bhekuyise Nxumalo,

Director: Aaliyah Zama Matintela

Stage Manager: Lebeisa Molapo

Cast: Philangezwi Innocent Bhekuyise Nxumalo

Stage Manager/Tech: Letago Isaya Molapo

Newtown Jazz Festival Soft Launch – John Kani Theatre

Season: 27 – 27 January 2024

Niki's Oasis Restuarant & Jazz Bar

Simnikiwe Sondlo – Project Manager

Stage Manager: Ali Madiga

Zwakala Festival 30th Edition – Ramolao Makhene Theatre

Season: December 2023 – 25 February 2024

Festival Director: Thami aka Mbongo

Festival Coordinator: Ntambo Rapatla

Stage Manager: Lebeisa Molapo and Ali Madiga

Assistant Stage Manager: Kanyisa Mantwana, Phuti Chokwe

Judges: Sipho Mwale, Alliyah Zama Matintela, Vanessa Cooke, Lerato Mvelase, Renos Spanoudes

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Andiswa Vikilahle
Mr. Sershan Naidoo

Andre le Roux
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Kaiser Nyatsumba
Nalini Maharaj



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Zingisa	Jemsana	Chief Operations Officer
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Refiloe	Chesane	HR Generalist
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Dali	Gaga	Graphic Designer
Thato	Kobile	Digital Communications Officer
Joseph	Molokoane	Driver
Isaac	Rantsieng	IT Manager
Sandile	Phakathi	Web Developer
Xolile	Zondi	Fundraising & Stakeholder Manager
Sandiso	Nompukane	IT Intern*
Mamello	Khomongoe	Audience Development Intern*
Lebogang	Morake	Graphic Design Intern*
Keorapetse	Moletsane	Digital Communications Intern*
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Fazel	Mayet	Accountant
Seipati	Ncube	Accounting Clerk
Sonia	Teme	Finance Clerk Assistant
Vicky	Pienaar	SCM Officer
Sibusiso	Ngcobo	SCM Intern*
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Greg	Homann	Artistic Director
Zodwa	Shongwe	Producer
Phodiso	Matloga	Assistant Producer
Nomvula	Molepo	Head: Technical & Stage Services
Nomsa	Nsibande	Senior Producing Administrator
Motlalepule	Makhate	Senior Stage Manager
Lebeisa	Molapo	Stage Manager
Ali	Madiga	Stage Manager
Busi	Letwaba	Stage Services & Production Administrator
Dimakatso	Maega	Wardrobe Mistress & Store Manager
Mandisa	Vilakazi	Sound Technician*
Floyd	Dlamini	Technical Stage Crew
Paulos	Modisagae	Technical Stage Crew
Karabo	Phukubye	Sound Technician Intern*
Xiluva	Mlambo	Producing Assistant Intern*
Talenta	Matsimbi	Lighting Intern*
Karabo	Phukubye	Sound Technician Intern*
Bonga	Somaxama	Stage Manager Intern*

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Mavis	Nengovhela	Front of House Manager
Tebogo	Konopi	Assistant FOH Manager
Simphiwe	Boya	Assistant FOH Manager
Siwe	Hashe	Box Office Administrator
Shaun	Majozi	Information Officer
Nokuthula	Makoa	Receptionist
Bismarck	Hungwe	Handyman
Samson	Vilakazi	Assistant Repairs & Maintenance
Justice	Bila	Assistant Repairs & Maintenance
Candice	Ndlovu	Maintenance Intern*
Market Photo Workshop		
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Bekie	Ntini	Exhibitions, Training and Public Engagement Programming Manager
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Zegugu	Ngemntu	Courses & Training Coordinator (Short Courses)*
Tsepo	Gumbi	Mentorships & Training Coordinator (Long Courses)
Loyiso	Oldjohn	Special Projects Mentorship & Training Coordinator *
Njabulo	Kotlhai	Curatorial & Exhibitions Assistant*
Naledi	Mkupa	Short Courses Assistant*
Busisiwe	Mrasi	Special Projects Assistant*
Eric	Dube	Exhibitions Installer*
Simphiwe	Xaluza	Resource Officer*
Lindelwa	Dyido	General Admin Intern*
Nontethelelo	Mvubu	Library Assistant Intern*
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Nompumelelo	Mtshali	Education Coordinator
Roberto	Pombo	Education Coordinator
Thandeka	Nheke	Project Officer: Laboratory
Sibusiso	Ndumdum	Technical Manager: Laboratory
Thato	Mahlase	Venue Technician Intern*
Kebitsamang	Moeti	Administration Intern *
Windybrow Arts Centre		
Gerhard	Bester	Head of the WAC
Aroma	Lebooa	Administrator
Zintle	Radebe	Programme Coordinator
Lordwick	Pako	Librarian*
Nomsa	Masilela	Admin Assistant Intern*

*Fixed term contracts



NOTES



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THE VISITORS

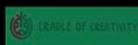
BY CONSTANZA MACRAS
20 AUGUST 2023 THE JOHN KANI THEATRE

ASSOCIATE SOUTH AFRICAN THEATRE FESTIVAL
REUBERGENALE
GOETHE INSTITUT
THE MARKET
INTERNATIONALER KOPRODUKTIONSFONDS
KAMPNAGEL
THE WINDYBROW ARTS CENTRE

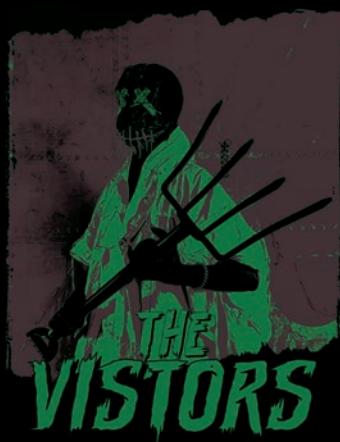
isiDLAMLiLO
THE FIREEATER
20 JULY-
6 AUG

A PLAY BY
NEIL COPPEN &
MPUME MTHOMBENI

EMARAKA
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national arts festival



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BY CONSTANZA MACRAS
20 AUGUST 2023 THE JOHN KANI THEATRE



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T: 011 832 1641

E: info@markettheatre.co.za

138 Lillian Noyi Street, Newtown
Johannesburg, 2001

PO BOX 8656, Johannesburg, 2000
RP262/2024 | ISBN: 978-1-77997-221-7

