



ANNUAL REPORT 2006/2007



THE 2006-2007 MARKET THEATRE FOUNDATION ANNUAL REPORT

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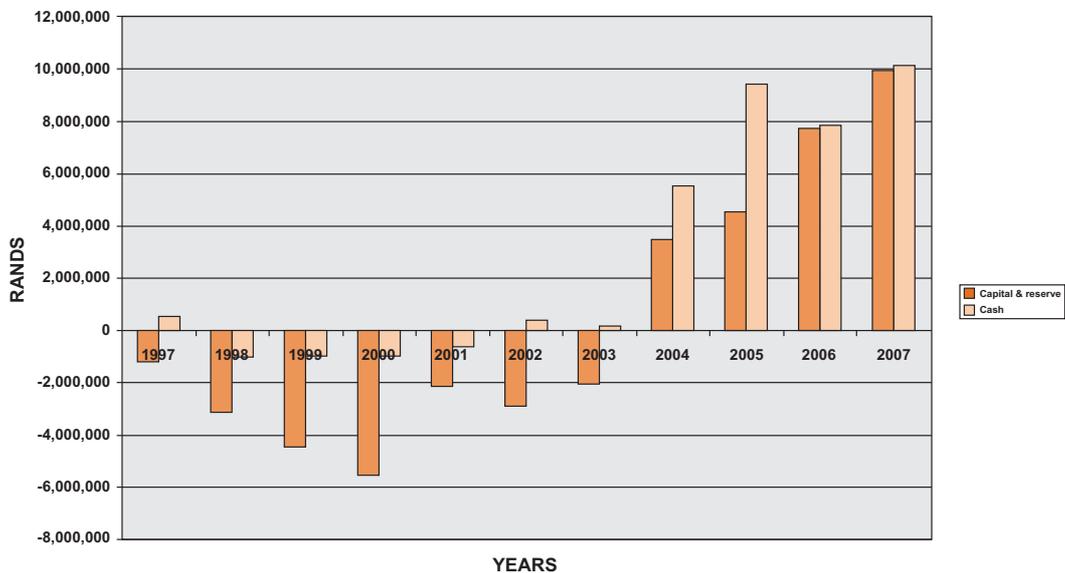
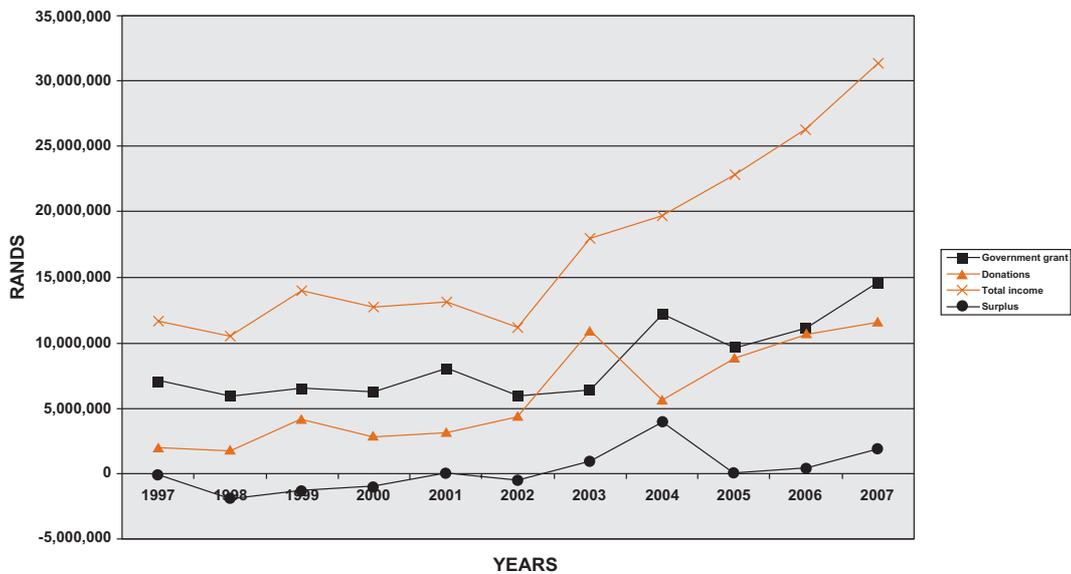
HIGHLIGHTS

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FINANCIAL

- The Market maintained its going concern status and ended the year with a surplus of R1,8 million (2006: R371 000).
- The accumulated surplus increased from R1,7 million in 2006 to R4,3 million in 2007.
- Cash on hand at year end amounted to R10 million on 31 March 2007 (2006: R7,9 million).

THE MARKET THEATRE FOUNDATION FINANCIAL RESULTS



PRODUCTIONS

- This past financial year has seen a continued rise in both audience attendance and critical acclaim for The Market's productions. In the last Naledi Theatre Awards, we won the following:
 - Best Performance by a Newcomer / Breakthrough (Female)
Nqobile Sipamla: *The Suitcase*
 - Best Performance by a Newcomer / Breakthrough (Male)
Tshediso Lawrence Mofali: *Lord of the Flies*

HIGHLIGHTS

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- Best Performance by an Actor in a Supporting Role
Mncedisi Shabangu: *The Suitcase*
- Best Performance in a Musical (Male)
Lindani Nkosi: *Ain't Misbehavin'*
- Best Performance by an Actor in a Lead Role (Play)
Siyabonga Twala: *The Suitcase*
- Best Director of a Play or Musical
James Ngcobo: *The Suitcase*
- Best Production of a Straight Play
The Suitcase (written by Eski'a Mphahlele, produced by the Market Theatre by arrangement with the Baxter Theatre Centre, directed by James Ngcobo)
- Best New South African Play Produced
The Suitcase (written by Eski'a Mphahlele, produced by the Market Theatre by arrangement with the Baxter Theatre Centre, directed by James Ngcobo)
- This last financial year also saw the start of the lively SixTwelve onstage debates and workshops. We started off with a panel of leading theatre practitioners to talk about the current state of South African theatre, followed by one concerning women in the theatre. Other SixTwelve events have included a highly successful two-day onstage workshop with Stephen Fry, Emma Thompson, Greg Wise, Claire Wise, Gcina Mhlophe and Masoja Msiza and guest appearances by such luminaries as Phylicia Rashad, Nadine Gordimer, Carlos Fuentes and Chris van Wyk. All of these events were facilitated by the Market's Artistic Team – sometimes with the help of Barry Ronge and Shaun de Waal.
- The Market produced 17 (2006: 23) of the 26 (2006: 25) productions staged from April 2006 to March 2007.
- A total number of 64 000 (2006: 72 000) patrons visited the theatres during the year of which 46 500 (2006: 54 000) bought tickets, the remainder being complimentary.
- Occupancy of the theatres increased from 49% in 2006 to 60% in 2007.

MARKET LABORATORY

- 18 local groups and 26 groups from the Provinces performed at the Annual Community Theatre Festival from 28 May to 4 June 2006.
- Ten groups performed at the Zwakala Festival from 8 to 15 October 2006. Eight groups were from the Provinces.
- The play *Go A Phelwa* from Limpopo was chosen from the Zwakala Festival to have a run at the Laager Theatre in March 2007.
- 18 students graduated from the Drama School in December 2006.
- In March 2006 the students did a project called *Story Of An African Choir* with Jane Collins and Michael Pavelka from the Wimbledon School of Art in London. The play will perform at the 2007 National Festival of the Arts in Grahamstown.
- The fourth leg of the Lulea/Market Lab Exchange took place in Lulea Sweden from 29 August to 10 September 2006.
- In December 2006, 19 students from Williams College Massachusetts came to the Lab for a cultural exchange programme. In February our students went to Williamstown to complete the project.
- The students performed *The Very Next Breath* at the National Festival of the Arts in Grahamstown in 2006 and also at the 969 Festival at Wits and in Lulea and Williamstown.
- Saturday class – 46 students completed the course.
- Children's class – 63 children completed the course.
- The Lab hosted three Resident Projects and the Writers' Forum under the leadership of Craig Higginson.
- *Broken Dreams* performed to 12 772 learners in 38 schools.
- The play *The Island & The Apple Box* performed at 125 schools to 49 959 learners.

MARKET PHOTO WORKSHOP

- Awarded the Arts & Culture Trust's Cultural Development Project Award for 2006, sponsored by Distell.
- New Foundation Course curriculum engages and pushes students to new heights with a comprehensive understanding of contemporary photography.
- Second year intake of the Photojournalism and Documentary Programme students after a successful pilot year.
- 106 students trained in 6 new short courses, 44 students trained in the Photography Learnership and Photojournalism and Documentary Programme.
- 64 students trained in intensive outreach training in Limpopo and Gauteng.
- *Invisible Woman* exhibition of the second recipient of the Edward Ruiz Mentorship, Sabelo Mlangeni.
- *Back and Forth* exhibition sees PDP students documenting informal cross border traders all over Southern Africa.

THE 2006-2007 MARKET THEATRE FOUNDATION ANNUAL REPORT

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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 2007.

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.

MISSION

The Mission of The Market Theatre Foundation (MTF) is to create an authentic South African cultural experience which is committed to providing the highest level of artistic excellence in all aspects of the performing and visual arts in which the education and development of a diverse community of artists, audiences and technicians is assured.

VISION

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

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

The above mission, developed out of intensive consensus building among management and the Council, is designed to capture all aspects of The Market Theatre Foundation: the production and staging of performing and visual arts productions, the training of performing arts practitioners and visual artists. It is also clear on aspects of quality and engagement with our clients and other stakeholders. Most important, however, is the emphasis on long-term sustainability.

VALUES

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

CORPORATE GOVERNANCE REPORT

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In the 2004/2005 financial year the management of The Market Theatre Foundation implemented the following:

- Risk Policy Framework
- Fraud Prevention Strategy and
- Internal Audit.

In addition, the Audit Committee was very active as is evident from its report on page 18.

RISK POLICY FRAMEWORK

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

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

FRAUD PREVENTION STRATEGY

An anti-fraud policy statement was adopted and an anti-fraud strategy was developed. A few fraudulent activities were identified in the process and a counter action plan was developed and action has been taken against those who committed fraud. An independent Fraud Reporting System was implemented and employees and clients are made aware of its existence on an ongoing basis.

INTERNAL AUDIT

KPMG was appointed as internal auditors for a second year. A Strategic Three-year Rolling and Annual Internal Audit Plan was prepared to provide efficient and effective assurance service to:

- Council
- Chief Executive Officer
- The Finance and Audit Committee and
- Management.

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

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

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

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

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

INVESTMENT POLICY

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

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

CORPORATE GOVERNANCE REPORT

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MATERIALITY AND SIGNIFICANCE FRAMEWORK

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

FIDUCIARY DUTIES OF ACCOUNTING AUTHORITIES	QUANTITATIVE (AMOUNT)	QUALITATIVE (NATURE)
<p>The accounting authority for a public entity must- On request, disclose to the executive authority responsible for that public entity or the legislature to which the public entity is accountable, all material facts, including those reasonably discoverable, which in any way may influence the decisions or actions of the executive authority or that legislature.</p> <p>Before concluding a transaction to acquire or dispose of a significant asset, the accounting authority for the entity must promptly and in writing inform the relevant treasury of the transaction and submit relevant particulars of the transaction to its executive authority for approval of the transaction.</p>	<p>The Market has a material amount of R200 000 per incident and R1 000 000 for the cumulative amount of incidents. This has been determined by applying 0,5% on the gross annual income i.e. R19,7m (2004). In determining the said materiality value of R1 000 000, we also took cognisance of the following:</p> <ul style="list-style-type: none"> • Nature of The Market Theatre Foundation's business • Statutory and disclosure requirements laid down by the PFMA and its regulations; and • Control and inherent risks associated with the systems of internal control at The Market Theatre Foundation. <p>Any transaction of which the amount exceeds 5% of the total value of assets per the annual financial statements.</p>	<p>The Market does not view materiality solely based on the size and extent of misstatement of any elements in the financial statements. Where misstatements are large enough, either individually or in aggregate, which may effect the reasonable user's judgement, they will be adjusted and disclosed in the financial statements.</p> <p>Any unplanned event per the approved strategic plan that may affect the core purpose or mandate of the entity.</p>

ANNUAL REPORT AND FINANCIAL STATEMENTS	QUANTITATIVE (AMOUNT)	QUALITATIVE (NATURE)
<p>The annual report and financial statements include particulars of:</p> <ul style="list-style-type: none"> • Any material losses through criminal conduct and any irregular expenditure and fruitless and wasteful expenditure that occurred during the financial year; • Any criminal or disciplinary steps taken as a consequence of such losses or irregular expenditure or fruitless and wasteful expenditure; • Any losses recovered or written off; • Any financial assistance received from the state and commitments made by the state on its behalf; and • Any other matters that may be prescribed. 	<p>Losses through criminal conduct – any loss identified. Losses through irregular / fruitless / wasteful expenditure – if combined total exceeds the planning materiality figure used by the external auditors for the year under review.</p>	<p>Any identified loss through criminal conduct. The following will be taken into account in measuring materiality for presentation:</p> <ul style="list-style-type: none"> • Disclosure requirements, • Compliance with legislative requirements, regulations and policies, • Possible unauthorised expenditure that must be listed and reported.

CHAIRPERSON'S REPORT

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I have great pleasure in presenting my report as the Chairperson of Council of The Market Theatre Foundation (MTF) for the 2006/07 financial year. This year was characterised by a range of successes, challenges and celebrations – the Market Theatre's 30th Anniversary being the highlight. The Market Theatre Foundation's activities and artistic programmes achieved a high level of maturity during the year under review. Under the leadership of Council and the Chief Executive Officer (CEO), the organisation managed to tackle challenges robustly and continued to set the standard in terms of good governance and excellence in performance.



Working closely with the CEO and senior management, councillors were able to carry out their fiduciary responsibility. The oversight role of Council was made easier by regular feedback and constructive exchange between the governance and executive levels of the organisation. The pursuit of a common goal made it possible for the Council and senior management to work closely and have healthy and meaningful debates on critical issues. During the year under review Council held five meetings. The Fundraising and Marketing Committee met twice while the Human Resources and Transformation Committee met five times. The Finance and Audit Committee met three times. In addition, the Council of the MTF holds annual strategic planning workshops. The last workshop was held on 28 February 2007. The purpose of this workshop was to review the progress made on strategic objectives set in December 2005. I am pleased to report that many of the key priorities have shown significant progress. Progress against those objectives was presented on an ongoing basis at Council meetings throughout the year. Furthermore, the fact that Council can use these workshops to map the way forward is a clear sign that the organisation is firmly on the right track.

Strengthening corporate governance has always been a priority for Council. The progress thus far is very satisfactory. Council gave their support to management and ensured that there is proper business planning, alignment of business and artistic objectives, regular reports on performance management, evaluation of the CEO, adoption of sound financial and human resource policies, risk management and that the programmes of the various divisions are in line with the mission and vision of the organisation. In 2006/07 Council approved the following policies: the Fraud Prevention Policy, the Fraud Prevention Statement, the Travel and Subsistence Policy, the Code of Conduct, and the Sexual Harassment Policy.

Some of the crucial challenges facing the MTF are funding and human resource transformation. The Department of Arts and Culture (DAC) provides core funding for the MTF in a form of a grant. Research by senior management has shown that in comparison to other declared cultural institutions, the MTF is grossly underfunded. If one considers that the MTF's divisions contribute immensely to the national

priorities and have programmes that are geared towards social change and cultural transformation, it is unjustifiable that the organisation receives such a small grant compared to its output. I would like to highlight that the funding problem, although alleviated by the DAC grant that covers overheads, is being complicated by the reluctance of the private sector to fund works which promote South African theatrical talent. The funding landscape needs serious interrogation and the DAC should review the funding policy.

Although The Market recently was awarded a grant from the National Lottery, the Lab and Photo Workshop still face insurmountable challenges. Nonetheless I am pleased to report that the following funders through their generous donations made it possible for the Market Theatre Foundation to achieve its strategic goals: The National Lottery Distribution Trust Fund, the National Arts Council, Ford Foundation, WK Kellogg Foundation, Getty Images, Swedish-SA Cultural Fund, the Royal Netherlands Embassy, the Embassy of the United States of America and the Arts and Culture Trust. Special funding for the 30th anniversary of the Market Theatre was provided by Standard Bank, Old Mutual, Rand Merchant Bank, Nedbank and South African Breweries. Some individuals donated for special projects such as Edu-theatre - a programme which enables previously disadvantaged pupils to access theatre by subsidising the costs of tickets. On behalf of Council and staff of the MTF, I would like to sincerely express my gratitude to all of them.

In line with the organisation's commitment to human resources transformation, Council established a Human Resources and Transformation Committee. The committee has met several times and developed policies. A progress report was presented to Council in February. Meanwhile senior management has implemented staff development programmes in order to address some HR and transformation issues. At its workshop in February, Council highlighted the urgency of adopting an Employment Equity Policy and a Succession Plan for the MTF, particularly for senior and middle management positions.

A properly structured human resource plan is crucial to the organisation's achievements of its strategic goals and performance against objectives. To this end I am proud to report that the programmes of the theatre and training divisions showed significant improvement during the 2006/07 financial year. The general health of the organisation ensured that good service delivery became synonymous with the MTF. Our commitment to artistic excellence was proven by the fact that the MTF staff, divisions and productions won local and international awards. In November 2006 the Arts and Culture Trust awarded Lusanda Zokufa the Publicist of the Year Award while the Photo Workshop won the Best Cultural Development Project Award. In February 2007 *The Suitcase*, a new play by James Ngcobo based on a short story by Eski'a Mphahlele, won six Naledi Theatre Awards. The artistic programme for 2006/07 proved to be both exciting and challenging in keeping with the mission and

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vision of the MTF. From January to March the Market Theatre recorded unprecedented levels of attendance. This is a sign that years of hard work and good programming are paying off. The Photo Workshop's exhibitions and international participation continue to fly the flag of the Foundation and raise the standard of photography in South Africa. Its education and outreach programmes have ensured that visual literacy is accessible to previously disadvantaged communities beyond the boundaries of the Gauteng province. The Laboratory's festivals underline the role of community theatre in confronting socio-economic and political challenges. The Lab's exchanges with international theatres and training organisations, attests to the significance of its work and the respect it commands. Council and management have begun the process of accreditation for both the Lab and Photo Workshop.

The organisation still needs the DAC's support in addressing the space challenges posed by the regeneration of Newtown. Although projects by the City of Johannesburg will result in the betterment of the precinct, it is important to bear in mind that business continuity and achievement of our strategic goals could be seriously threatened or compromised in the process. Relocation of administrative offices and the Lab will result in The Market management being located away from the main plant, while the Lab's move would impact on their annual programmes. The current uncertain situation makes it difficult to plan ahead. Furthermore, if the Market Theatre precinct becomes a building site this will impact on audience attendance and noise could compromise performances. The CEO is constantly engaging the relevant city authorities on these matters.

In conclusion, I would like to express my utmost thanks to all members of Council for their selfless dedication to the MTF. Without their constructive inputs the organisation would not have successfully negotiated this journey. The staff of the MTF should be commended for the work they have done under serious financial and resource constraints. Without them The Market's 30th anniversary would not have been the success it was. We also owe a debt of gratitude to the artistic community including actors, writers, directors, designers, teachers, project managers and fieldworkers who have made it possible for the MTF to win so many awards. Lastly, I would like to thank the Minister of Arts and Culture and the entire Department for their continued support of The Market Theatre Foundation. All our achievements and celebrations would not have been possible without the support of the Ministry. I am delighted to report that the MTF is moving forward to the next financial year with confidence. Initiatives are already underway to prepare the organisation to make a meaningful contribution to the 2010 World Cup tournament. It is the view of the MTF that the role of arts and culture in the soccer spectacle should be clearly articulated.



Dr S Mokone-Matabane
Chairperson of Council
23 May 2007

CHIEF EXECUTIVE OFFICER'S REPORT

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I proudly submit my report for the year ending March 2007. This report is submitted in accordance with the Cultural Institutions Act, 119 of 1998 as amended as well the Public Finance Management Act, 1 of 1999. Although this report is meant to complement the Chairperson's report, it seeks to articulate a comprehensive and detailed state of The Market Theatre Foundation during the year under review. The financial year was a phenomenal year in many ways. In 2006 the Market Theatre celebrated 30 years of existence – a clear testimony of the intrinsic value of dedication and perseverance. The anniversary was also a demonstration of the institution's resilience and its ability to thrive and succeed against adversity during its 30-year history.

The 2006/07 year was filled with both challenges and excitement. A number of successes with programmes of the Foundation's three divisions attest to this. At the beginning of the year, shows and artists associated with the Market Theatre, won awards at the 2007 Naledi Theatre Awards. This proved that the theatre is on the right track and its programme is contributing to reshaping and redefining the arts and culture landscape. The diverse and challenging artistic programme for 2006/07 instigated a vibrant debate within arts and culture circles. The Lab hosted fantastic festivals and the play by its students had successful runs in Grahamstown and the 969 festival. The Photo Workshop, in addition to its exhibitions and involvement in international programmes, also won an Arts and Culture Trust (ACT) Award for Best Cultural Development Project for 2006. As if that was not enough accolade for the MTF, Lusanda Zokufa, one of the Publicists of the Market Theatre, won the ACT Publicist of the Year Award. Above all, our musical celebration during June was an overwhelming success.

During the 2006/07 financial year the MTF was bustling with activity and is in good health financially and in many other ways. The three divisions: the Theatre, the Lab and the Photo Workshop continued with their various activities, despite the funding challenge. Inadequate funding still remains a strategic risk for this organisation and undermines the institution's ambitions to advance theatre and visual arts. The executive management team, with the support of Council, gave guidance and strategic direction to the divisions and ensured that the MTF operated in accordance with the organisation's strategic objectives.

In order to ensure that good corporate governance is embedded into the culture of the organisation, various initiatives were undertaken. These included compliance with the PFMA, the PPPFA, risk assessment, quarterly reporting to the Department of Arts and Culture, staff training and human resource transformation and reporting to Council on a quarterly basis. The MTF also completed its Policy and Procedures Manual that consists of financial and non-financial policies. In line with the Council's strategic planning objectives for 2006, the MTF placed emphasis on human resource development and transformation. A number



of initiatives were adopted in this regard. These included staff development plans, project management training, ABET, performance management and management development. The training in performance management highlighted the need to re-align the KPA's with the overall strategic plan and risk management framework of the institution. This process is ongoing and will hopefully be completed early in the 2007/08 financial year.

As a way of advancing HR transformation, Council emphasised the importance of having an employment equity plan. This arose out of a concern that the MTF did not have a policy to address representivity at various levels especially management. Council resolved that a Committee be established to look into the matter and submit recommendations on a regular basis. The committee was formed in April 2006 and has clear terms of reference. Its main task is to look at transformation of the human resources terrain at the Market Theatre Foundation by analysing the HR landscape and identifying key human resource policies that are outstanding. I am proud to report that the committee has made progress and Council has decided that Succession Planning be the priority for 2007. The aim is to create a proper climate for the transfer of skills. Linked to that is the forging of a new company culture and integration of the three divisions. This has necessitated that we take a fresh look at employee relations and how the MTF takes advantage of diversity within its own personnel. Consequently management has had to instil a new work ethic and enhance company values. Today the Market Theatre prides itself as an institution in which personnel attach value to performance management and the importance of good service delivery.

Interventions to ensure the good health of the organisation and investment in staff development have resulted in the improvement in the quality of programmes and projects. The theatre's artistic programme for 2006/07 was dynamic, vibrant, exciting, entertaining, educational and challenging. The 30-year anniversary programme was celebratory and a few retrospective shows were mounted. In keeping with our mission and vision, the theatre selected shows that talk to the needs of a diverse community and offer a critical discourse about the new South African identity. The thread that wove through this trajectory was critical engagement on South Africa's socio-economic and political changes. The music programme in June showed that a good mix could bring us audiences that we do not normally access. It was a phenomenal success and was a fitting tribute to South Africa's theatrical tradition and artistic expression. Shows such as *Relativity: Township Stories*, *The Suitcase*, *Guga Mzimba: The Spirit of Gerald Sekoto*, *Truth in Translation*, *Sizwe Banzi is Dead*, *You Strike a Woman You Strike a Rock*, *Pieter Dirk: Eish and Born Thru the Nose* highlighted the value of telling South African stories. Two of these shows broke box office records. In order to strengthen the capacity of the Market Theatre to deliver on its mandate, the Artistic Director focussed on forging new artistic partnerships, locally and

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internationally, while reviving old relationships with other theatres and theatre practitioners. This has resulted in a number of shows and staff of the Market Theatre participating in cultural exchanges. The awards received by our shows at the Naledi Theatre Awards is a clear sign of the rejuvenation of the Market Theatre.

The Market Photo Workshop's activities have been their regular classes, learnerships, exhibitions and curriculum design. An exhibition on the Thulamela project was officially opened in June and the MPW presented an international exhibition by Vida Yovanovich. Other exhibitions that opened in July included *Mpilonhle Mpilonde*, a project based at Jeppe Hostel done in conjunction with Wits Reproductive Health and HIV Research Unit and a student exhibition called *Best of News*. The PDP students were involved in internships as well as a project commissioned by the International Organization for Migration (IOM). The manager of the MPW is currently working with MAPPSETA on compiling unit standards for photography.

In October the Photo Workshop was invited to the Maputo Photo Festa in Maputo, Mozambique. Two exhibitions: *seeing women* and *Maputo: Rapid Glances* were mounted. These exhibitions were well attended and MPW staff established contact with other photographers from the SADC region. A street pole exhibition funded by the International Organization of Migration on informal traders from Southern Africa and photographed by students of the PDP called *Back and Forth* opened in November in Musina, Limpopo. This exhibition was re-curated and opened at The Photo Workshop Gallery at the end of November. In the same month the Photo Workshop won the prestigious ACT Cultural Development Project for 2006. One of the Photo Workshop's students won a Student Arts Annual Bursary to the value of R25 000, sponsored by the City of Johannesburg and MTN. A former student of the MPW participated in an International Photography Research Network (IPRN) international exchange and spent time in the UK in March 2007.

In addition to its Drama School, Resident Project and outreach activities, the highlight of the Lab's programme

was successfully hosting the Community Theatre Festival in May. Forty-eight groups (23 were new groups) participated in the festival and ten were selected for the Zwakala Festival. There was a 6% increase in audience attendance compared to last year. In June the Lab students took their play *The Very Next Breath* to the National Festival of the Arts in Grahamstown. The play was also invited to participate in the 969 Festival at Wits University from 24 – 29 July. In October the Lab hosted its Zwakala Festival with 10 groups from various provinces. The winner was a play called *Go A Phelwa*, performed by a group from Limpopo. The play had a professional run at the Market Theatre in March 2007. The Lab students graduated in December and thereafter toured the United States in February 2007 and performed their play, *The Very Next Breath*, at Williams College.

In my previous reports I highlighted the funding crisis facing the Laboratory. For the past 12 years the Lab Drama School has received funding from the Swedish International Development Agency. That funding came to an end in March 2007. In this regard we have already approached the relevant SETA and have successfully registered two skills programmes. The aim is to make it possible for the Lab Drama School to access SETA funding.

PERFORMANCE AGAINST OBJECTIVES

Every year the Council and management of the MTF identify strategic objectives against which the performance of the organisation is assessed. In December 2005 the Council held a strategic planning workshop in which nine strategic goals were identified. Foremost among these was the development of an HR and Transformation Plan. At a Council workshop in February 2007, action plans were reviewed and new ones added. I am pleased to report that as a sign of being a forward-looking institution, the report from management showed a significant improvement in the achievement of goals. Apart from reporting at the workshop, I report quarterly to Council on progress against objectives. This reporting affords Council an opportunity to making a meaningful contribution to the development of the MTF.



©Musa Nxumalo, Market Photo Workshop

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ACTION PLAN	PROGRESS	OUTSTANDING
1. Develop HR and Transformation Strategy	<ul style="list-style-type: none"> • Committee is fully operational – consists of 2 members of Council, CEO, management, union and Staff Forum representatives. • Held 5 meetings and has Terms of Reference. • Draft policies being discussed are: Employment Equity Policy, Recruitment Policy, Performance Management Policy, Career Planning and Succession Planning. • A detailed report on the committee was submitted to Council before the Strategic Planning Workshop on 28 February 2007. • MTF adopted a Policy Manual in 2006 which contains some of the policies which relate to HR. • Held Management Development Workshop and Performance Management training in 2006. • A consultant has been appointed to align performance management with risk register and strategic plan. 	<ul style="list-style-type: none"> • Employment Equity Plan • Review organogram • Succession planning • Review remuneration policy as well as ranks and salary levels • Outsourcing an HR function • Develop an HR plan
2. Develop guidelines for artistic partnerships	<ul style="list-style-type: none"> • The artistic director has completed the first draft. • Written reports are submitted to justify international visits. 	None
3. Research income and cost	<ul style="list-style-type: none"> • Completed. • Estimates of production budgets presented to Council. • Comparatives of the various theatres were compiled (locally and internationally). • Document was submitted to Council. 	None
4. Develop a policy to manage DAC funds	<ul style="list-style-type: none"> • This action was finalised at the first meeting in February 2006. The letter from DAC clearly stated that funds can be used for projects and programmes. • Council took a resolution in February 2006. 	None
5. Increase funding and revise funding strategy	<ul style="list-style-type: none"> • Revision of strategy is outstanding due the fundraiser's short-term contract. • Council has decided that a new structure should be created as an alternative to the current situation of relying on one fundraiser without any succession plan. 	Fundraising Strategy
6. Review various divisions of the MTF	<ul style="list-style-type: none"> • Presented these matters at Council meetings for discussion. • MPW has direct representation on Council. • CEO and Les Phillips attend meetings of the MPW Advisory Board. • Council confirmed its support for the current senior management structure. • Accreditation of the Lab and Photo Workshop is ongoing. 	Ongoing
7. Implement the Extended Public Works Programme	<ul style="list-style-type: none"> • The MTF operations and programmes seek to realise the objectives of the EPWP. However, we have not had further information from DAC. The EPWP will have financial implications. 	Ongoing Awaiting final reporting guidelines from DAC
8. Develop a Marketing Plan	<ul style="list-style-type: none"> • Senior management is reviewing the marketing strategy and the position of marketing manager. Council has mandated the CEO to draft a new Marketing Strategy. 	Marketing Strategy
9. Review implications for re-introducing an art gallery at the theatre	<ul style="list-style-type: none"> • Senior management evaluated options and decided to continue with the status quo as it has the benefit of ensuring the availability of a flexible space. 	None

CHIEF EXECUTIVE OFFICER'S REPORT

31 MARCH 2007

In addition to completing outstanding tasks for the above, Council decided on the following key strategic objectives in February 2007:

1. Accreditation for the Lab and Photo Workshop
2. Compliance with Supply Chain Management Policy
3. Performance Management for Council and the CEO
4. Planning for the 2010 FIFA World Cup
5. Defining the position of the Market Theatre in the emerging market place

CAPACITY CONSTRAINTS

The MTF's various divisions have different levels of capacity constraints. These hamper the ability of the divisions to perform at their optimum. One of the main contributors to the capacity constraints is the lack of funding. This affects projects that require project managers. Staff shortages and the skills levels of some of the personnel are linked to funding constraints. This is currently being addressed through staff development programmes. The Human Resources and Transformation Committee is looking at ways to address human resource challenges.

UNAUTHORISED, FRUITLESS AND WASTEFUL EXPENDITURE

None has come to senior management or Council's attention. The MTF's internal controls as well as the systems and procedures are designed to prevent this from occurring.

CONTROLLED ENTITIES AND PUBLIC ENTITIES

The MTF is a Schedule 3a public entity in terms of the Public Finance Management Act. It does not control any other entities.

OTHER ORGANISATIONS TO WHOM TRANSFER PAYMENTS HAVE BEEN MADE

No transfer payments were made to other organisations.

PUBLIC PRIVATE PARTNERSHIPS

The MTF did not take part in any public private partnership during the 2006/07 financial year.

DISCONTINUED ACTIVITIES

No activities were discontinued although the Lab Drama School was suspended for a month in order to allow time for accreditation.

NEW PROPOSED ACTIVITIES

No new activities are envisaged. Capacity constraints as well as uncertainty over the future of The Market Theatre Foundation office block and the Laboratory premises affect our ability to initiate new projects.

DONATIONS

The Council is grateful for the financial assistance provided by the following donors:

AngloGold Ashanti
Arts and Culture Trust
Arts Alive
Barney Simon Trust
Conference Workshop Cultural Initiative Fund
Department of Arts and Culture
Ford Foundation
Foschini Group
Getty Images
LSE Project
MAPPP-SETA Dept. of Labour
National Lottery Distribution Trust Fund
National Arts Council of South Africa
National Festival of the Arts
Nedbank
Mr David Newton
Old Mutual
Pro-Helvetia
Rand Merchant Bank
Robben Island Museum
Royal Netherlands Embassy
Sasol Limited
South African Breweries
South African Flemish Project for Community Art Centres
Standard Bank of South Africa
Stella & Paul Loewenstein Educational & Charitable Trust
Swedish South Africa Culture Fund
W.K. Kellogg Foundation
Mr and Mrs E Hausman

HUMAN RESOURCES TRANSFORMATION

During a workshop in December 2005, Council agreed to prioritise Human Resources transformation. This was informed by the need to ensure that the human resource practice of The Market Theatre Foundation falls in line with current national policies. Council also noted that transformation, particularly employment equity, had not featured in the strategic plans of the Market Theatre. One of the reasons for this oversight is that during the first 10 years of liberation, the Foundation was engaged in the struggle for survival. Council agreed that HR issues be prioritised as failure to do so presents risks in the continuity of the business and is part of good corporate governance.

Consequently a Human Resources and Transformation Committee which represents all levels of personnel and Council was formed. The following were identified as key priority areas for the Committee: Recruitment Policy, Succession Planning, Mentorship and Training, Employment Equity Policy. The time frame for implementation of an HR Transformation strategy is 5 years. The Committee met four times during the financial year under review. Its Terms of Reference were approved by Council in May 2006. Draft policies which are being discussed are: Employment Equity Policy, Recruitment Policy, Performance Management Policy, Career Planning and Succession Planning. A detailed report on the committee's

CHIEF EXECUTIVE OFFICER'S REPORT

31 MARCH 2007

activities was submitted to Council before the Strategic Planning Workshop on 28 February 2007.

Some of the above policies were tabled at Council meetings for consideration and approval.

The outstanding policies are:

1. Promotions Policy – to deal with upward mobility
2. Staff Development Policy/Training
3. Transformation/Employment Equity Plan
4. Remuneration Policy
5. Succession Planning Policy

By engaging in this exercise, management of The Market showed its commitment to staff development whilst taking into account the need to retain experienced staff and efficient service delivery. The Market values the contributions of all in its employ in pursuit of enhancing service delivery and intensifying mechanisms aimed towards creative expression, skills development and job creation. The key words are skills, professionalism, efficiency and competencies.

CONCLUSION

I would like to conclude by concurring with the Chairperson who aptly articulated in her report that The Market Theatre Foundation is on the right track and has plenty to celebrate. Our commitment to good corporate governance principles ensures that the financial situation is sound and we are committed to ensuring that it is sustained. The MTF Council

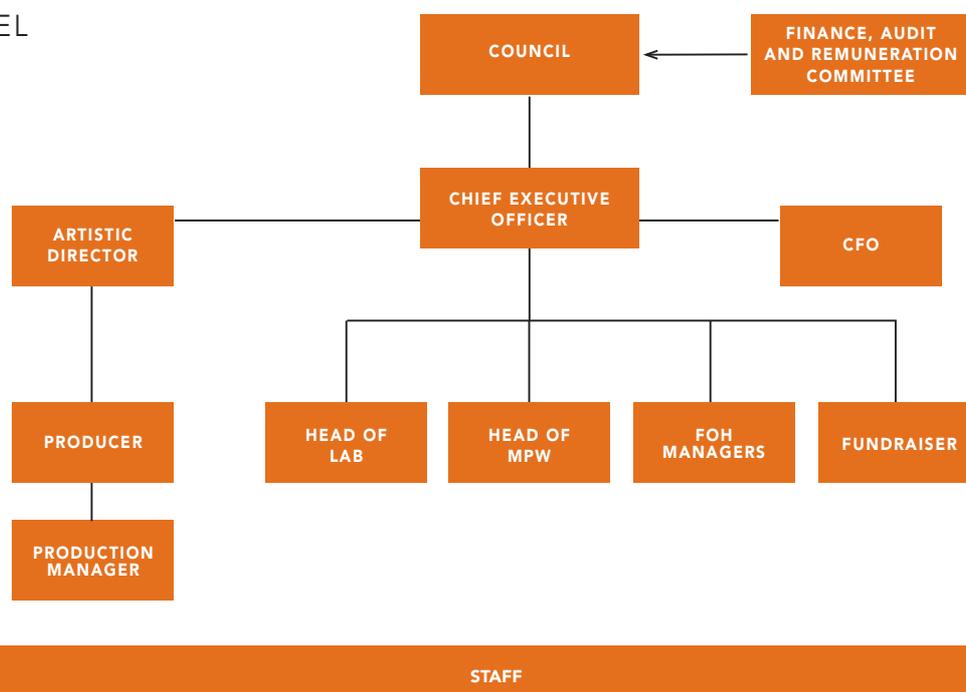
has continued to diligently perform its governance and oversight role. Council members have worked hard to ensure that there is cohesion and that the image of the institution is protected at all times. Council has ensured that a culture of honesty, integrity, responsibility, probity and accountability permeates the entire organisation. The Department of Arts and Culture's continued financial support and guidance helped the MTF to carry out its mandate whilst also ensuring that its artistic autonomy is secured. I would also like to thank the sponsors of the 30th anniversary music concerts. Their financial support made it possible for this iconic institution to celebrate three decades of artistic achievement. Lastly, I would like to acknowledge the staff of the Foundation, who have unselfishly committed themselves to the advancement of this organisation and the realisation of its strategic objectives. Without their cooperation and support, all of the achievements mentioned could not have been realised. I thank you all for your constructive criticism and sincerely hope that we will collectively tackle the challenges of 2007/08 with renewed vigour and robustness.



S Mkhize
Chief Executive Officer
23 May 2007

THE MARKET THEATRE FOUNDATION ORGANISATIONAL STRUCTURE

HIGH LEVEL



HUMAN RESOURCE REPORT

31 MARCH 2007

Staff Structure at	31/03/2007					31/03/2006				
	Male	Female	Vacancy	Total	%	Male	Female	Vacancy	Total	%
Managers	5	5	0	10		5	5	0	10	
African	2	1		3	30%	2	1		3	30%
Indian				0	0%				0	0%
White	3	4		7	70%	3	4		7	70%
Vacancies				0	0%				0	0%
Administration	19	12	3	34		13	11	2	26	
African	16	12		28	82%	12	9		21	80%
Indian	1			1	3%	1	1		2	8%
White	2			2	6%		1		1	4%
Vacancies			3	3	9%			2	2	8%
Other	2	1	0	3		2	1	0	3	
African	2	1		3	100%	2	1		3	100%
Total full time positions	26	18	3	47		20	17	2	39	
%	55%	39%	6%	100%		51%	44%	5%	100%	

STAFF TURNOVER	2007		2006	
Number of staff at beginning of year	37		38	
Retirement	1	2%	0	0%
Resignations	3	7%	2	5%
Dismissed	3	7%	2	5%
New appointments	14	32%	3	8%
Number of staff at end of year	<u>44</u>		<u>37</u>	

LABOUR RELATIONS

Misconduct and disciplinary hearings:	Written warnings	Disciplinary	Type of misconduct
	5	4	Poor performance
			AWOL 2, assault 1, poor performance 1

TRAINING PROVIDED

Short Courses	Male - African	Male - White	Female - African	Female - White
Management	3	5	2	6
Performance management	4	1	2	3
Project management	6	1	10	
Assessor	3	1		2
ABET	8		1	1
Sales and marketing	2		5	
Technical	3	1	6	1
First aid	2		4	
HR and labour law	1		1	1
Soft skills			1	
Accounting	1		1	1
Supply chain management				1
Total no of courses	33	9	33	16

ARTISTIC DIRECTOR'S REPORT

31 MARCH 2007

It is extremely gratifying to write this report in the context of great success of the Market Theatre. We recently closed two productions that played to above 95% capacity for weeks on end – *The Suitcase* and *Pieter Dirk:Eish!* On the third Tuesday in February this year, all three venues at The Market were full - something that has not happened in a very long time. *Shirley, Goodness and Mercy* is a delight to host and is doing very well indeed, and it is a wonderful feeling to visit the venue night after night and witness the revival of the Market Theatre precinct.



This kind of box-office success is likely to be rare and we should not expect it to be an everyday occurrence, but the Market Theatre has established a formidable benchmark for itself and we will be ever conscious of this achievable target.

We must remind ourselves, however, that we should not be misled by box-office success alone. Our mission demands a constant hunt for new South African works of quality and challenge, the empowerment of a new generation of artists and a commitment to diversity in programming. All this means that a degree of risk is required. The Market Theatre's artistic team is happy to take up these challenges. We have engaged with a number of newly emerging writers, directors, designers and performers even as we continue to be a centre of excellence for the more established writers, directors, designers and performers.

We are committed to maintaining a balance between artistic quality on the one hand and box-office success on the other. In this context I would like to celebrate our recent successes at the Naledi Theatre Awards. *The Suitcase* was a triumph, winning six awards. The Market won a total of eight awards out of 24, more than any other company, playhouse or producer. We are very proud!

The Market Theatre Foundation's work with diverse communities continues to be of great importance to us. We recently staged *Go A Phelwa*, the winner of the Zwakala Festival, a play almost entirely in Sepedi. I am delighted to report a very healthy and appreciative audience for such work.

In the international arena over the last year we completed a six-week tour of Britain with the Market Theatre's production

of *The Island*, which also recently enjoyed a season on the west coast of the USA. We have a writer, Sibusiso Mamba, placed in a writing programme in New York as part of the World Theatre Lab. Our Literary Manager, Craig Higginson, was invited to advance his new play, *Dream of the Dog*, at the Oval Theatre in London and then undertake development work on *Truth in Translation* in New York. Finally, we have just opened our 30th anniversary Ruphin Coudyzer photographic exhibition at the Royal National Theatre in the UK.

The Market Theatre's international brand remains remarkably strong, as I know from personal experience in New York, on the west coast of the USA and in Britain and Europe. We will continue to strengthen The Market's profile in the world arena.

Our SixTwelve events have become an important forum for high level discussion, heated engagement and the pure pleasure of intellectual and creative exchange. We have hosted a number of writers and panelists throughout the year and we wish to continue to develop this initiative.

One of the great events of the year was the two-day workshop on our main stage with Emma Thompson, Stephen Fry, Greg Wise and Claire Wise. I believe such events are very important for all artists working in dramatic art, no matter the final medium, whether stage, television or film. The wit flowed, the ideas clashed and in general there was a very high level of creative engagement that took the focus off the endless debate about lack of resources, even for just a moment. I was delighted to host such gracious visitors.

I have just completed my second year as Artistic Director and I remain very conscious of the privilege accorded to me. I am completely committed to advancing the artistic development we are achieving at the Market Theatre and look forward to the coming year with keen anticipation.

See you at The Market!

A handwritten signature in black ink, reading "Malcolm Purkey".

Malcolm Purkey
Artistic Director
23 May 2007

PERFORMANCE REPORT

31 MARCH 2007

The report below summarises the progress made in the reported year towards achieving the nine strategic objectives described in the Market Theatre Foundation Strategic Plan.

KEY OBJECTIVE	STRATEGY	TARGET	DELIVERY ACHIEVEMENT
1.Sustain and grow stakeholder confidence	Build credibility and enhance government and funder satisfaction	Ensure that donor funds are expended in accordance with the grant proposal request and the contract. Assess management twice pa.	All donor funds were expended within the required time lines and both a narrative and financial report submitted to the donors. Management is assessed formally twice pa.
	Provide high quality innovative work	Door takings budget R2,3 million. Build audience attendance by 5% pa.	A total number of 64 000 (2006: 72 000) patrons visited the theatres during the year of which 46 500 (2006: 54 000) bought tickets, the remainder being complimentaries. Actual door takings were R2,4 million for the year. The Market Theatre either produced or presented 8 Naledi Theatre Award winners. Audience attendance was on average 49% in 2006 and increased to 60% in 2007.
2.Empower people	Provide skills training that will empower participants	Train staff in accordance with development plans and training budget of R109 000.	Two trainee Stage Managers in full-time two-year programme. Ongoing training for permanent staff in stage management and technical advances in partnership with Stockholms Stadsteater. Trainee Theatre Administrator/Producer on an 18 month contract. The training expense for staff increased from R56 780 in 2006 to R207 122 in 2007. Staff attended 56 courses in 2006 and 91 in 2007. This increased spending was possible as a result of additional funds raised.
	Empower communities through education, training and development	LAB: Train 18 students on two year Drama course. Participants in festivals: Community Theatre Festival – 40 groups. Zwakala Festival – 10 groups. Attendance at festivals: Community Theatre Festival – 2% increase on previous year. Zwakala Festival – 2% increase on the previous year. Schools festival – 1200 learners.	LAB: Drama School – 18 students completed the 2 year training programme on 2 December 2006. The number of participants at the Laboratory were as follows: Community Theatre Festival – 44 groups, 515 performers. Zwakala Festival – 10 groups, 142 performers. Saturday Adult Class - 46 people completed the course in 2006, 127 enrolled for the course in 2007. Children's Class - 63 children completed the course in 2006, 63 children enrolled for the course in 2006. Boipatong Festival – 91 performers, Tembisa Festival – 145 performers, Alexandra Festival – 197 performers. There were 60 showcases and 3 Resident projects with 15 participants. Attendance at the Festivals was as follows: Community Theatre Festival – 1213 (2006:1147), 6% increase, Zwakala Festival – 2179 (2006: 2465) 12% decrease, Boipatong Festival - 500, Tembisa Festival – 500, Alexandra Festival – 200.

PERFORMANCE REPORT

31 MARCH 2007

KEY OBJECTIVE	STRATEGY	TARGET	DELIVERY ACHIEVEMENT
		<p>MPW: Register 100 students.</p> <p>Register 15 learners on the Learnership.</p>	<p>MPW: 106 students (including the Learnership and the PDP Programmes) registered at the MPW from April 2006 to March 2007 and the following courses were held:</p> <p>Foundation 4 (six weeks full time) Learnership1 (18 month course, ended July 2006) PDP programme 2 (year course, PDP 2006 ended November 2006, PDP 2007 started January 2007) The Photography Learnership at NQF 5 Level was an 18-month full-time course that started with 18 learners, who were recruited through an intensive national campaign. Fifteen learners completed the course; 15 are employed.</p>
3.Enhance operational excellence	Enhance financial systems & controls	<p>Report on time.</p> <p>Reduce the number of matters reported by auditors in the annual management letter.</p> <p>Variance between actual and budget < 10%.</p> <p>Report monthly financial statements by department.</p>	<p>No financial reporting target dates were missed during the year.</p> <p>The auditors reported eleven matters in 2005 and no matters in 2006.</p> <p>Under spending as at 31 March 2007: 6%.</p> <p>The monthly financial management reporting has been improved to include reporting by department.</p>
	Enhance organisational structure and HR policies and processes	<p>Appraise staff twice annually.</p> <p>Record minutes of weekly senior management and management meetings and monthly staff meetings.</p>	<p>Staff appraisals are done twice yearly.</p> <p>Weekly senior management and management meetings are held and minutes are taken. Staff meetings are held monthly and minutes are taken.</p>
	Improve artistic / production processes	<p>Develop policies and procedures for production department.</p>	<p>Policies and procedures manual has been developed and implemented.</p>
	Effective public relations and marketing programmes	<p>Build audience attendance by 5% pa.</p> <p>Build CSI database.</p>	<p>Audience attendance was on average 49% in 2006 and increased to 60% in 2007.</p> <p>Database of 40 Social Responsibility clients from disadvantaged backgrounds – schools, homes, community projects who are provided with tickets to see productions.</p>
	Improve FOH processes and service	<p>Develop policies and procedures for FOH department.</p>	<p>Policies and procedures manual has been developed and implemented.</p>
	Enhance donor management	<p>Develop a funding strategy.</p>	<p>A Funding Strategy was developed.</p> <p>A large number of prospective funders were approached in both the public and private sector. Fifty-three funding proposals were submitted. Eleven proposals were accepted.</p> <p>Good relationships were developed with donors as a result of ongoing communication, proposals submitted within deadlines and timeous reporting on donor funds.</p>

PERFORMANCE REPORT

31 MARCH 2007

KEY OBJECTIVE	STRATEGY	TARGET	DELIVERY ACHIEVEMENT
		Update the funding register for all funding raised and received. Report funding activities at weekly management meetings.	The funding register was updated for all funding which attracted commission, but not for all no-commission funding. The fundraiser reports her activities in detail at weekly management meetings.
4. Governance and compliance	Comply with key legislation	Audit report – unqualified. Develop policies and procedures manual. Comply with PFMA and Treasury Regulations as well as Labour law, etc.	The Market Theatre Foundation has received an unqualified audit report. A Policies and Procedures manual was developed and implemented during the year. The Department of Arts and Culture confirmed that all quarterly reports were submitted by The Market on time. Council approved the following during the year: <ul style="list-style-type: none"> • Strategic Plan • Budget 2007 The Estimate of National Expenditure 2007 to 2010 report was submitted to National Treasury and the Department of Arts and Culture. Monthly financial management statements were submitted to Council, Audit Committee, Senior Management Committee and Management. The internal audit function was implemented in 2005.
5. Ensure competent and motivated staff	Attract, develop, motivate and retain staff	Staff turnover <10%. Train staff in accordance with development plans and training budget of R109 000. Implement performance related increase and bonus system.	Staff turnover has been less than 10%. Staff attended 91 training courses in total. The training expense for staff increased from R56 780 in 2006 to R207 122 in 2007. Salary increases for staff and bonuses are linked to performance.
6. Train and attract high quality artists	Train and promote aspiring artists in the visual and performing arts	See targets of Lab and MPW under objective 2 above.	See achievements of Lab and MPW under objective 2.
	Attract and contract best performing arts	See targets for “high quality of work” under objective 1 above.	See achievements of “high quality work” under objective 1.
7. Cultivate a new culture and shared values	Create a culture and work ethic conducive to excellence	< 5% of staff do not achieve “on target” performance. Performance related increases and bonuses. Take action when employees transgress.	The majority of performance assessment results of employees were satisfactory. Only one staff member did not achieve “on target” performance rating, i.e. 2%. Increases and bonuses are linked to performance. Action is taken when employees transgress: Four disciplinary hearings were held during the year. Two employees were absent without permission during the year, which lead to the employees’ dismissal.

PERFORMANCE REPORT 31 MARCH 2007

KEY OBJECTIVE	STRATEGY	TARGET	DELIVERY ACHIEVEMENT
8. Grow income	Increase own income	Increase own income by 6%.	Income increased from R15,2 million in 2006 to R16,9 million in 2007, an increase of 11%.
	Secure and grow donor funding and corporate sponsorships	Funding target as per budget is R11,8 million.	Funds raised were R11,6 million, 1% short of the budget. Funding, other than DAC, increased from R10,8 million in 2006 to R11,6 million.
9. Maintain financial discipline	Responsible use of resources	Projects may be funded only from funds raised specifically for the project.	The cash flow on all projects was positive.
	Cash flow management	Interest received budgeted R160 309, no interest paid.	Interest received increased from R459 510 in 2006 to R598 077 in 2007. Interest paid decreased from R63 in 2006 to RNil in 2007.
	Long term financial planning	Prepare 3 year forecast.	The three year forecast for 2008 to 2010 was prepared and submitted to National Treasury. Long term funding for projects is not in place and is a high risk for the institution.
	Operate strictly within budget	Variance between actual and budget < 10%	The institution operated strictly within budget in 2007. Under spending as at 31 March 2007: 6%. The capital expenditure was within budget.
	Maintain going concern status	Maintain accumulated fund at R291 000 as per budget.	The Market not only maintained its going concern status, but has grown into a financially healthy and stable organisation. The accumulated surplus as at 31 March 2007 is R4,3 million compared to a budgeted accumulated loss of R291 000 at the same date.

REPORT OF THE FINANCE AND AUDIT COMMITTEE 31 MARCH 2007

We are pleased to present our report for the financial year ended 31 March 2007.

FINANCE AND AUDIT COMMITTEE MEMBERS AND ATTENDANCE

The Finance and Audit Committee consists of the members listed hereunder and meets not less than twice per annum as per its approved terms of reference. During the current year three meetings were held on the following dates:

11 APRIL 2006; 11 July 2006; 25 January 2007.

NAME OF MEMBER	NUMBER OF MEETINGS		GENDER	RACE	DATE APPOINTED
	ATTENDED				
T F Mosololi (Chairperson)	3		Male	Black	Appointed 1 March 2005
Dr S Mokone-Matabane	3		Female	Black	Appointed 1 September 2004
M A Makwetla	3		Female	Black	Appointed 1 September 2004
S Mkhize	3		Male	Black	Appointed 30 March 2005

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

- Chief Financial Officer,
- Representatives from the Auditor General, and
- Representatives from the internal auditors, KPMG.

FINANCE AND AUDIT COMMITTEE RESPONSIBILITY

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

THE EFFECTIVENESS OF INTERNAL CONTROL

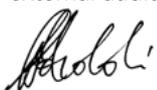
The system of controls is designed to provide cost effective assurance that assets are safeguarded and that liabilities and working capital are efficiently managed. In line with the PFMA and the King II Report on Corporate Governance requirements, Internal Audit provides the Finance and Audit Committee and management with assurance that the internal controls are appropriate and effective. This is achieved by means of the risk management process, as well as the identification of corrective actions and suggested enhancements to the controls and processes. From the various reports of the Internal Auditors, the Audit Report on the Annual Financial Statements, the matters of emphasis and management letter of the external auditors, it was noted that no significant or material non-compliance with prescribed policies and procedures have been reported. Accordingly, we can report that the systems of internal control for the period under review were effective.

EVALUATION OF ANNUAL FINANCIAL STATEMENTS

The Finance and Audit Committee has

- Reviewed and discussed the audited annual financial statements to be included in the annual report with the external auditor and the Accounting Officer;
- Reviewed the external auditor's management letter and management's response thereto; and
- Reviewed significant adjustments resulting from the audit.

The Finance and Audit Committee concurs and accepts the external auditor's conclusions on the annual financial statements and is of the opinion that the audited annual financial statements be accepted and read together with the report of the external auditor.



T F Mosololi
Chairperson of the Finance and Audit Committee
Johannesburg, 23 May 2007

THE MARKET THEATRE FOUNDATION

Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)

REPORT OF THE AUDITOR-GENERAL for the year ended 31 MARCH 2007

AUDITOR-GENERAL'S REPORT TO PARLIAMENT ON THE FINANCIAL STATEMENTS AND PERFORMANCE INFORMATION OF MARKET THEATRE FOUNDATION FOR THE YEAR ENDED 31 MARCH 2007

REPORT ON THE FINANCIAL STATEMENTS

INTRODUCTION

1. I have audited the accompanying financial statements of Market Theatre Foundation which comprise the statement of financial position as at 31 March 2007, statement of financial performance, statement of changes in net assets and cash flow statement for the year then ended, and a summary of significant accounting policies and other explanatory notes, as set out on pages 21 to 34.

ACCOUNTING AUTHORITY'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

2. The accounting authority is responsible for the preparation and fair presentation of these financial statements in accordance with the Generally Accepted Accounting Practice and in the manner required by the Public Finance Management Act, 1999 (Act No. 1 of 1999). This responsibility includes:
 - designing, implementing and maintaining internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error;
 - selecting and applying appropriate accounting policies; and
 - making accounting estimates that are reasonable in the circumstances.

AUDITOR-GENERAL'S RESPONSIBILITY

3. As required by section 188 of the Constitution of the Republic of South Africa, read with section 4 of the Public Audit Act, 2004 (Act No. 25 of 2004) my responsibility is to express an opinion on these financial statements based on my audit.
4. I conducted my audit in accordance with International Standards on Auditing, General Notice 647 of 2007, issued in Government Gazette no. 29912 of 25 May 2007. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.
5. An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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.
6. An audit also includes evaluating the:
 - appropriateness of accounting policies used
 - reasonableness of accounting estimates made by management
 - overall presentation of the financial statements.
7. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

BASIS OF ACCOUNTING

8. The schedule 3A public entity's policy is to prepare financial statements on the basis of accounting determined by National Treasury, as set out in note 1 to the financial statements.

OPINION

9. In my opinion, the financial statements present fairly, in all material respects, the financial position of Market Theatre Foundation as at 31 March 2007 and its financial performance and cash flows for the year then ended, in accordance with the basis of accounting determined by the National Treasury of South Africa, as set out in note 1 to the financial statements, and in the manner required by the PFMA.

OTHER REPORTING RESPONSIBILITIES

REPORTING ON PERFORMANCE INFORMATION

10. I have audited the performance information as set out on pages 15 to 18.

ACCOUNTING AUTHORITY'S RESPONSIBILITY

11. The accounting authority has additional responsibilities as required by section 55(2)(a) of the PFMA to ensure that the annual report and audited financial statements fairly present the performance against predetermined objectives of the public entity.

AUDITOR-GENERAL'S RESPONSIBILITY

12. I conducted my engagement in accordance with section 13 of the Public Audit Act, 2004 (Act No. 25 of 2004) read with General Notice 647 of 2007, issued in Government Gazette no. 29919 of 25 May 2007.
13. In terms of the foregoing my engagement included performing procedures of an audit nature to obtain sufficient appropriate audit evidence about the performance information and related systems, processes and procedures. The procedures selected depend on the auditor's judgment.
14. I believe that the evidence I have obtained is sufficient and appropriate to provide a basis for the audit findings reported below.

APPRECIATION

15. The assistance rendered by the staff of Market Theatre Foundation during the audit is sincerely appreciated.



F D Sheppard for Auditor-General
Pretoria, 31 July 2007



THE MARKET THEATRE FOUNDATION

Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)

REPORT OF COUNCIL for the year ended 31 MARCH 2007

Council has pleasure in presenting its report on the activities of the institution for the year ended 31 March 2007.

GENERAL REVIEW

The Market Theatre Foundation, Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998) has no share capital. The institution is managed by the Council, appointed by the Minister of Arts and Culture.

SERVICES RENDERED BY THE MARKET THEATRE FOUNDATION

The main business of The Market Theatre Foundation is to provide entertainment to the public as well as the running of a performing arts Laboratory for developing young artists and a Photo Workshop for developing young photographers.

The institution's services to the public are in line with the national imperatives of employment creation, skills development, poverty alleviation, cultural transformation and HIV/AIDS. In addition to its programmes The Market also provides service by making its facilities available for corporate functions, meetings, television and film shoots. The theatres are also made available to outside theatre productions for rental services.

FINANCIAL RESULTS

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

	31/03/2007	31/03/2006
	R	R
Income excluding Government Grant	16 851 405	15 206 278
Expenditure	<u>(29 493 712)</u>	<u>(25 865 379)</u>
Shortfall for the year before Government Grant	(12 642 307)	(10 659 101)
Government Grant	<u>14 492 000</u>	<u>11 030 000</u>
Surplus / (Deficit) for the year	<u>1 849 693</u>	<u>370 899</u>

Income increased by 19% (2006: 16% increase) when compared to the prior year. This was attributable to an increase in donations of 8% (2006: 21%) and an increase in the government grant of 31% (2006: 15%). Funding received from the Department of Arts and Culture amounted to R14,5 million (2006: R11 million).

Expenditure increased by 14% (2006: 14%) when compared to the prior year. This was attributable to an increase in commission paid, depreciation, staff training and maintenance.

The surplus for the year is R1 849 693 (2006: R370 899). In addition, the utilisation of Capital Donations of R804 237 (2006: R559 632) contributes to an accumulated surplus of R4,3 million (2006: R1,7 million) at year end. The total assets (R18 million) of the Foundation exceeded its liabilities (R8 million) by R10 million. The Foundation is therefore a "going concern" and is on a sound financial footing to build on in the coming year. Council has reviewed the budget for the next three years and is confident that the Foundation is a going concern for the foreseeable future.

STATEMENT OF MEMBERS OF COUNCIL'S RESPONSIBILITY

Council members are responsible for the maintenance of adequate accounting records and the preparation and integrity of the annual financial statements and related information. The auditors are responsible for reporting on the fair presentation of the annual financial statements. The financial statements have been prepared in accordance with South African Statements of Generally Recognised Accounting Practice. The institution's independent external auditors have audited the financial statements and their report appears on page 20.

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

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

THE MARKET THEATRE FOUNDATION

Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)

REPORT OF COUNCIL for the year ended 31 MARCH 2007

COUNCIL

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

Name of member	Date resigned or appointed	Gender	Race	Number of meetings attended
Dhlomo-Mautloa B R	Served throughout the year	Female	Black	2
Kani B J Dr	Served throughout the year	Male	Black	2
Makwetla M A	Served throughout the year	Female	Black	2
May I R Dr	Served throughout the year	Male	White	4
Mda Z Prof	Served throughout the year	Male	Black	0*
McKenzie P	Served throughout the year	Male	Black	2
Mkhize S (Chief Executive Officer)	Served throughout the year	Male	Black	5
Mokone-Matabane S Dr (Chairperson)	Served throughout the year	Female	Black	4
Moroکا K D Adv	Served throughout the year	Female	Black	4
Phillips L T	Served throughout the year	Male	White	4
Spector J B	Served throughout the year	Male	White	4
Swerdlow A	Served throughout the year	Male	White	4

* Prof Mda was granted leave of absence from Council for the year.

The Council met five times during the year on the following dates:

24 May 2006	2 August 2006	8 November 2006
7 February 2007	28 March 2007	

In addition to the above members, persons attending the Council meetings by standing invitation include: Prof M D Purkey, the Artistic Director and C I McDonald, the Chief Financial Officer.

SECRETARY

Council performs the secretarial duties.

Registered office: 56 Margaret Mcingana Street (previously Wolhuter Street), Newtown, 2001
Postal address: P O Box 8656, JOHANNESBURG, 2000

OPERATING LEASES

The institution has leased land and premises as follows:

PREMISES	EXPIRY DATE	LANDLORD
Market Theatre building	31 December 2016	Greater Johannesburg Metropolitan Council
50 Margaret Mcingana Street	one month's notice	Greater Johannesburg Metropolitan Council
Market Theatre offices	one month's notice	Wolhuter Street Precinct Trust
50 Margaret Mcingana Street	30 June 2008	Old Mutual Life Assurance Co SA Ltd
Market Photo Workshop	1 July 2014	City of Johannesburg Metropolitan Municipality

Management is in negotiation with the Johannesburg Property Company about securing premises over the long term. There are no finance lease commitments.

SUBSEQUENT EVENTS

No events of a material nature have occurred between the reporting date and the date of this report.

APPROVAL OF THE ANNUAL FINANCIAL STATEMENTS

The annual financial statements and schedule of operating costs set out on pages 21 to 34 were approved by the Council on 23 May 2007 and are signed on its behalf by:

THE MARKET THEATRE FOUNDATION

Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)

STATEMENT OF FINANCIAL POSITION at 31 MARCH 2007

	Notes	31/03/2007 R	31/03/2006 R
ASSETS			
NON-CURRENT ASSETS			
Property, plant and equipment	3	7 646 235	7 687 798
CURRENT ASSETS			
Trade and other receivables	4	167 852	468 323
Bank balances and cash	5	10 150 744	7 861 649
Total current assets		<u>10 318 596</u>	<u>8 329 972</u>
TOTAL ASSETS		<u>17 964 831</u>	<u>16 017 770</u>
EQUITY AND LIABILITIES			
CAPITAL AND RESERVES			
Capital donations	6	5 677 856	6 024 141
Accumulated surplus		4 339 124	1 685 194
TOTAL CAPITAL AND RESERVES		<u>10 016 980</u>	<u>7 709 335</u>
CURRENT LIABILITIES			
Unutilised subsidies	7	6 012 434	6 328 078
Trade and other payables	8	1 250 739	1 334 942
Provisions	9	684 678	645 415
Total current liabilities		<u>7 947 851</u>	<u>8 308 435</u>
TOTAL EQUITY AND LIABILITIES		<u>17 964 831</u>	<u>16 017 770</u>

THE MARKET THEATRE FOUNDATION

Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)

STATEMENT OF FINANCIAL PERFORMANCE for the year ended 31 MARCH 2007

	Notes	31/03/2007 R	31/03/2006 R
Operating income	10	4 610 711	3 962 585
Government Grant		14 492 000	11 030 000
Non-operating income	11	11 642 617	10 784 183
INCOME FOR THE YEAR		30 745 328	25 776 768
Selling costs		(12 443 699)	(9 945 776)
Personnel costs		(8 174 606)	(7 575 738)
Administration expenses		(8 875 407)	(8 343 802)
SURPLUS / (DEFICIT) FROM OPERATIONS	12	1 251 616	(88 548)
Finance costs	13	-	(63)
Interest received	14	598 077	459 510
NET SURPLUS FOR THE YEAR		<u>1 849 693</u>	<u>370 899</u>

THE MARKET THEATRE FOUNDATION
 Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)
STATEMENT OF CHANGES IN NET ASSETS for the year ended 31 MARCH 2007

	<u>Capital Donations</u> R	<u>Accumulated Surplus</u> R	<u>Total</u> R
BALANCE AT 31 MARCH 2005	3 828 377	754 663	4 583 040
Utilisation of donation	(559 632)	559 632	-
Donations received	2 755 396	-	2 755 396
Net surplus for the year	-	370 899	370 899
BALANCE AT 31 MARCH 2006	<u>6 024 141</u>	<u>1 685 194</u>	<u>7 709 335</u>
Utilisation of donation	(804 237)	804 237	-
Donations received	457 952	-	457 952
Net surplus for the year	-	1 849 693	1 849 693
BALANCE AT 31 MARCH 2007	<u><u>5 677 856</u></u>	<u><u>4 339 124</u></u>	<u><u>10 016 980</u></u>

THE MARKET THEATRE FOUNDATION
 Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)
CASH FLOW STATEMENT for the year ended 31 MARCH 2007

	<u>Notes</u>	<u>31/03/2007</u> R	<u>31/03/2006</u> R
OPERATING ACTIVITIES			
Cash receipts from customers	15	31 021 551	26 291 916
Cash paid to suppliers and employees	15	<u>(28 460 246)</u>	<u>(25 864 544)</u>
Cash flows from operations	15	2 561 305	427 372
Finance costs		-	<u>(63)</u>
<i>Net cash from operating activities</i>		<u><u>2 561 305</u></u>	<u><u>427 309</u></u>
INVESTING ACTIVITIES			
Additions to property, plant and equipment to maintain operations	16	(1 058 595)	(2 853 776)
Interest received		598 077	459 510
Proceeds from sale of fixed assets		<u>46 000</u>	<u>30 218</u>
<i>Net cash used in investing activities</i>		<u><u>(414 518)</u></u>	<u><u>(2 364 048)</u></u>
FINANCING ACTIVITIES			
Decrease in long-term and current portion of long-term liabilities		-	(516 002)
Capital donation received		457 952	2 755 396
Decrease in unutilised subsidies		<u>(315 644)</u>	<u>(1 890 510)</u>
<i>Net cash from financing activities</i>		<u><u>142 308</u></u>	<u><u>348 884</u></u>
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		2 289 095	(1 587 855)
Cash and cash equivalents at beginning of the year		<u>7 861 649</u>	<u>9 449 504</u>
CASH AND CASH EQUIVALENTS AT END OF THE YEAR	17	<u><u>10 150 744</u></u>	<u><u>7 861 649</u></u>

THE MARKET THEATRE FOUNDATION

Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)

NOTES TO THE ANNUAL FINANCIAL STATEMENTS for the year ended 31 MARCH 2007

1. BASIS OF PREPARATION OF FINANCIAL STATEMENTS

These financial statements are presented in the Rand currency unit since that is the currency in which the majority of the institution's transactions are denominated.

The financial statements have been prepared in accordance with the South African Statements of Generally Accepted Accounting Practices (GAAP) including any interpretations of such Statements issued by the Accounting Practices Board, with the prescribed Standards of Generally Recognised Accounting Practices (GRAP) issued by the Accounting Standards Board replacing the equivalent GAAP Statement as follows:

STANDARD OF GRAP

GRAP 1: Presentation of financial statements
GRAP 2: Cash flow statements
GRAP 3: Accounting policies, changes in accounting estimates and errors

REPLACED STATEMENT OF GAAP

AC101: Presentation of financial statements
AC118: Cash flow statements
AC103: Accounting policies, changes in accounting estimates and errors

The recognition and measurement principles in the above GRAP and GAAP Statements do not differ or result in material differences in items presented and disclosed in the financial statements. The implementation of GRAP 1, 2 and 3 has resulted in the following significant changes in the presentation of financial statements:

Terminology differences:

STANDARD OF GRAP

Statement of financial performance
Statement of financial position
Statement of changes in net assets
Net assets
Surplus/deficit for the period
Accumulated surplus/deficit
Reporting date

REPLACED STATEMENT OF GAAP

Income statement
Balance sheet
Statement of changes in equity
Equity
Profit/loss for the period
Retained earnings
Balance sheet date

ADOPTION OF REVISED ACCOUNTING STANDARDS

In 2006 the Foundation adopted all the new revised standards issued by the International Accounting Standard Board (The ISAB) that are relevant to its operations and effective for the accounting period beginning 1 January 2005.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted in the preparation of these financial statements are set out below and are consistent in all material respects with those applied in the previous year.

PROPERTY, PLANT AND EQUIPMENT

Property, plant and equipment are stated at historical cost less accumulated depreciation and subsequent impairment losses. Depreciation is charged so as to write-off the cost of assets over their expected useful lives using the straight-line basis, on the following bases:

Leasehold improvements	10% per annum
Office equipment	10% per annum
Computer equipment	25% per annum
Lighting and sound equipment	6,7% per annum
Vehicles	14,3% per annum

The gain or loss arising on the disposal or retirement of an asset is determined as the difference between the sales proceeds and the carrying amount of the asset and is recognised in income.

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS for the year ended 31 MARCH 2007

IMPAIRMENT

At each reporting date, the institution reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets may be impaired. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss if any.

If the recoverable amount of an asset is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. Impairment losses are recognised as an expense immediately, unless the relevant asset is carried at a revalued amount under another Standard, in which case the impairment loss is treated as a revaluation decrease under that other Standard.

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 an impairment loss is recognised as income immediately, unless the relevant asset is carried at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

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

CAPITAL DONATIONS AND ENDOWMENT FUND

Certain donations, at the discretion of the members of Council or the donor, may be regarded as capital donations and are brought to account on a receipt basis. These donations are utilised to fund expenditure on leasehold improvements and equipment and, at the discretion of the members of Council, to subsidise specific operating expenditure. Transfers are also made to the endowment fund. The endowment fund would be used at the discretion of the members of Council to fund specific expenditure, which is considered to have an enduring benefit.

PROVISIONS

Provisions are recognised when the institution has a present obligation as a result of a past event and it is probable that this will result in an outflow of economic benefits that can be reliably estimated. Provisions are measured at the Council's best estimate of the expenditure required to settle the obligation at year end, and are discounted to present value where the effect is material.

SUBSIDY CONTRIBUTIONS

Subsidy contributions received from corporate and other contributors are brought to account on a receipt basis and are utilised to subsidise specific operating expenditure associated with a particular project.

Unutilised subsidies are carried forward to the next financial year.

MEMBERSHIP FEES

Membership fees are measured at the fair value of the consideration received. Membership fees are brought to account on a receipt basis.

FINANCE COSTS

Finance costs are dealt with in the period in which they are incurred.

RETIREMENT BENEFITS

It is the policy of the institution 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.

LEASING

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessee. All other leases are classified as operating leases.

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS for the year ended 31 MARCH 2007

Assets held under finance leases are recognised as assets of the Foundation at their fair value at the date of acquisition. The corresponding liability to the lessor is included in the Statement of Financial Position as a finance lease obligation. Finance costs, which represent the difference between the total leasing commitments and the fair value of assets acquired, are charged to the Statement of Financial Performance over the term of the relevant lease so as to produce a constant periodic rate of interest on the remaining balance of the obligations for each accounting period.

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

GOVERNMENT GRANTS

Government grants are measured at the fair value of the consideration received. Government grants towards overheads are recognised as income over the periods necessary to match them with the related costs.

REVENUE RECOGNITION

Revenue is recognised on the accrual basis. Interest income is accrued on a time proportion basis, taking into account the principal outstanding and the effective rate over the period to maturity.

CASH AND CASH EQUIVALENTS

For the purpose of the cash flow statement, cash and cash equivalents comprise cash on hand and deposits held on call and bank overdraft, all of which are available for use by the institution unless otherwise stated.

FINANCIAL INSTRUMENTS

Financial assets and financial liabilities are recognised on the institution's balance sheet when the institution has become a party to the contractual provisions of the instrument.

Trade receivables

Trade receivables are stated at their nominal value as reduced by appropriate allowances for estimated irrecoverable amounts.

Borrowings

Interest-bearing bank loans and overdrafts are recorded at the proceeds received, net of direct issue costs. Finance charges, including premiums payable on settlement or redemption, are accounted for on an accrual basis and are added to the carrying amount of the instrument to the extent that they are not settled in the period in which they arise.

Trade payables

Trade and other payables are stated at their nominal value.

CONTINGENT LIABILITIES

A contingent liability is a possible obligation that arises from past events the existence of which will be confirmed only by the occurrence or non-occurrence of one or more uncertain future events not wholly within the control of the Foundation; or

A contingent liability is a present obligation that arises from past events but is not recognised because:

- It is not probable that an outflow of resources will be required to settle the obligation; or
- The amount of the obligation cannot be measured with sufficient reliability.

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS for the year ended 31 MARCH 2007

3. PROPERTY, PLANT AND EQUIPMENT

2007	Leasehold improvements R	Equipment R	Lighting equipment R	Total R
COST				
At 1 April 2006	2 139 295	5 641 636	5 369 025	13 149 956
Additions	79 673	920 252	58 670	1 058 595
Disposals / Written off	-	(136 341)	(67 412)	(203 753)
At 31 March 2007	<u>2 218 968</u>	<u>6 425 547</u>	<u>5 360 283</u>	<u>14 004 798</u>
ACCUMULATED DEPRECIATION				
At 1 April 2006	633 275	2 992 234	1 836 649	5 462 158
Depreciation	218 497	501 546	358 364	1 078 407
Disposals / Written off	-	(126 018)	(55 984)	(182 002)
At 31 March 2007	<u>851 772</u>	<u>3 367 762</u>	<u>2 139 029</u>	<u>6 358 563</u>
CARRYING VALUE				
At 31 March 2006	<u>1 506 020</u>	<u>2 649 402</u>	<u>3 532 376</u>	<u>7 687 798</u>
At 31 March 2007	<u>1 367 196</u>	<u>3 057 785</u>	<u>3 221 254</u>	<u>7 646 235</u>
2006				
2006	Leasehold improvements R	Equipment R	Lighting equipment R	Total R
COST				
At 1 April 2005	1 832 297	5 291 941	3 458 250	10 582 488
Additions	306 998	627 228	1 919 550	2 853 776
Disposals / Written off	-	(277 533)	(8 775)	(286 308)
At 31 March 2006	<u>2 139 295</u>	<u>5 641 636</u>	<u>5 369 025</u>	<u>13 149 956</u>
ACCUMULATED DEPRECIATION				
At 1 April 2005	443 455	2 844 015	1 555 567	4 843 037
Depreciation	189 820	410 683	289 857	890 360
Disposals / Written off	-	(262 464)	(8 775)	(271 239)
At 31 March 2006	<u>633 275</u>	<u>2 992 234</u>	<u>1 836 649</u>	<u>5 462 158</u>
CARRYING VALUE				
At 31 March 2005	<u>1 388 842</u>	<u>2 447 926</u>	<u>1 902 683</u>	<u>5 739 451</u>
At 31 March 2006	<u>1 506 020</u>	<u>2 649 402</u>	<u>3 532 376</u>	<u>7 687 798</u>

THE MARKET THEATRE FOUNDATION

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS for the year ended 31 MARCH 2007

	31/03/2007	31/03/2006
	R	R
4. TRADE AND OTHER RECEIVABLES		
Trade receivables	106 985	413 065
Other receivables	60 867	55 258
	<u>167 852</u>	<u>468 323</u>
Council considers that the carrying amount of trade and other receivables approximate its fair value.		
5. BANK BALANCES AND CASH		
Bank balances held iro unutilised grants	6 012 434	6 328 078
Other bank balances	4 138 310	1 533 571
	<u>10 150 744</u>	<u>7 861 649</u>
6. CAPITAL DONATIONS		
Brought forward from previous year as previously stated	6 024 141	2 160 116
Change in accounting policy for the re-assessment of the useful lives of fixed assets		(3 395)
Utilisation of donation previously stated		2 096 716
Utilisation of donation restated		<u>(425 060)</u>
Restated balance at 31 March 2005		3 828 377
Utilised during the year	(804 237)	(559 632)
Received during the year	457 952	2 755 396
	<u>5 677 856</u>	<u>6 024 141</u>
During the year The Market received R457 952 from the National Lottery Distribution Fund towards Photo Workshop equipment.		
7. UNUTILISED SUBSIDIES		
Opening balance brought forward	6 328 078	8 218 588
Amounts received during the year	11 325 173	8 857 682
Special operating expenditure incurred	<u>(11 640 817)</u>	<u>(10 748 192)</u>
	<u>6 012 434</u>	<u>6 328 078</u>
The balance at the end of the year comprises the following unutilised subsidies:		
African Bank	199 200	1 023 915
Arts and Culture Trust	16 000	51 255
DAC – Conditional grant	3 337 870	3 175 154
Kellogg Foundation	106 165	24 105
Lottery	56 914	957 655
NAC	114 375	55 144
Other	27 351	111 485
Getty Images	398 556	277 284
SIDA	530 281	-
Swedish / SA Cultural Partnership	60 048	491 216
Dutch Embassy	44 034	-
Museum Gauteng – Robben Island	70 600	134 000
Sasol - Broken Dreams	251 150	-
IOM	114 746	-
Edward Ruiz – Photo Workshop	26 865	26 865
Tuition fees	<u>658 279</u>	<u>-</u>
	<u>6 012 434</u>	<u>6 328 078</u>

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS for the year ended 31 MARCH 2007

	<u>31/03/2007</u>	<u>31/03/2006</u>
	R	R
8. TRADE AND OTHER PAYABLES		
Trade payables	713 902	581 939
Accrued expenses	<u>536 837</u>	<u>753 003</u>
	<u>1 250 739</u>	<u>1 334 942</u>

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

9. PROVISIONS	<u>Provision for leave pay</u>	<u>Provision for bonus</u>	<u>Total</u>
	R	R	R
Balance at 1 April 2006	489 428	155 987	645 415
Provision utilised	(28 258)	(494 821)	(523 079)
Additional provision	<u>59 449</u>	<u>502 893</u>	<u>562 342</u>
Closing balance	<u>520 619</u>	<u>164 059</u>	<u>684 678</u>

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

	<u>31/03/2007</u>	<u>31/03/2006</u>
	R	R
10. OPERATING INCOME		
Rentals and other income	1 488 700	1 352 028
Theatre and training income	<u>3 122 011</u>	<u>2 610 557</u>
	<u>4 610 712</u>	<u>3 962 585</u>

11. NON-OPERATING INCOME

Membership fees from individual members	1 800	3 500
Donations	<u>11 640 817</u>	<u>10 780 683</u>
	<u>11 642 617</u>	<u>10 784 183</u>

12. SURPLUS FROM OPERATIONS

This is arrived at after taking the following items into account:-

Auditors' remuneration		
Audit fees - current year	260 000	235 000
- prior year under provision	<u>25 267</u>	<u>28 512</u>
	<u>285 267</u>	<u>263 512</u>
Depreciation		
- Leasehold improvements	218 497	189 820
- Equipment	501 546	410 683
- Lighting equipment	<u>358 364</u>	<u>289 857</u>
	<u>1 078 407</u>	<u>890 360</u>
Key management remuneration		
Chief Executive Officer		
- Salary	432 046	384 108
- Annual Bonus	44 816	45 291
- Travel allowance	36 000	36 000
- Pension fund	<u>34 037</u>	<u>28 808</u>
	<u>546 899</u>	<u>494 207</u>

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS for the year ended 31 MARCH 2007

	31/03/2007	31/03/2006
	R	R
Chief financial officer		
- Salary	433 515	413 919
- Annual Bonus	46 114	38 890
- Travel allowance	42 000	31 500
	<u>521 629</u>	<u>484 309</u>
Artistic director		
- Salary	376 007	335 112
- Annual Bonus	41 387	38 940
- Travel allowance	108 000	108 000
	<u>525 394</u>	<u>482 052</u>
Non-executive directors receive no remuneration		
Operating lease commitments		
- Premises	204 655	179 111
- Equipment	51 431	47 790
	<u>256 086</u>	<u>226 901</u>
Surplus on disposal of property, plant and equipment	<u>24 248</u>	<u>15 159</u>
13. FINANCE COSTS		
Interest paid - bank	<u>-</u>	<u>63</u>
14. INTEREST RECEIVED		
Interest received – bank	<u>598 077</u>	<u>459 510</u>
15. CASH FLOWS FROM OPERATIONS		
Income for the year	16 851 405	15 221 337
Government grant for the year	14 492 000	11 030 000
Adjustments for:		
Decrease in trade and other receivables	300 471	515 248
Surplus from disposal of property, plant and equipment	(24 248)	(15 159)
Interest received	(598 077)	(459 510)
Cash receipts from customers	<u>31 021 551</u>	<u>26 291 916</u>
Expenses for the year	29 493 712	25 880 438
Adjustments for:		
Depreciation	(1 078 406)	(890 360)
Finance costs	-	(63)
Decrease in trade and other payables	84 203	1 185 766
Increase in provisions	(39 263)	(311 237)
Cash paid to suppliers and employees	<u>28 460 246</u>	<u>25 864 544</u>
Cash flows from operations	<u>2 561 305</u>	<u>427 372</u>

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS for the year ended 31 MARCH 2007

	<u>31/03/2007</u>	<u>31/03/2006</u>
	R	R
16. ADDITIONS TO PROPERTY, PLANT AND EQUIPMENT TO MAINTAIN OPERATIONS		
Leasehold improvements	79 673	306 998
Equipment	920 252	627 228
Lighting equipment	58 670	1 919 550
	<u>1 058 595</u>	<u>2 853 776</u>
17. CASH AND CASH EQUIVALENTS		
Bank balances and cash	<u>10 150 744</u>	<u>7 861 649</u>

18. TAXATION, DONATIONS TAX AND VALUE ADDED TAX

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) (cN) 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) of the Estate Duty Act, 45 of 1955,
- in terms of section 4(1)(f) of the Stamp Duties Act, 1968, any instrument which is executed by or on behalf of the public benefit organisation is exempt from stamp duty, if the duty thereon would be legally payable and borne by the public benefit organisation.

In terms of the VAT Act No 89 of 1991 the Market Theatre Foundation as a Public Entity, is not able to claim Input VAT and neither is expected to collect Output VAT.

	<u>31/03/2007</u>	<u>31/03/2006</u>
19. STAFF INFORMATION		
Number of employees	44	37
20. RETIREMENT BENEFITS	R	R
Institution contributions charged to the income statement	<u>330 210</u>	<u>276 362</u>

The retirement contribution plans operated by the institution domiciled in the Republic of South Africa is governed by the Pension Funds Act, 1956 (Act no. 24 of 1956).

Approximately 73% (2006: 50%) of the full-time employees are covered by the Liberty Market Theatre Pension Fund. The assets of this scheme are held in administered trust funds which are separated from the institution's assets.

21. OPERATING LEASE COMMITMENTS

At the balance sheet date, the institution had outstanding commitments under non-cancellable operating leases which fall due as follows:

Within one year	214 616	149 180
In the second to fifth years inclusive	762 434	745 902
Thereafter	186 475	335 656
	<u>1 163 525</u>	<u>1 230 738</u>

THE MARKET THEATRE FOUNDATION

Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)

NOTES TO THE ANNUAL FINANCIAL STATEMENTS for the year ended 31 MARCH 2007

22. FINANCIAL INSTRUMENTS

Credit risk management

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

Liquidity risk management

The institution manages liquidity risk by reviewing the bank and cash balances on a daily basis. The institution has sufficient resources to meet its short term obligations. All bank accounts are held with reputable banking institutions.

Interest rate risk

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

Maturity profile of financial instruments

All financial instruments will mature within one year.

Fair value of financial instruments

At 31 March 2007 the carrying amounts of bank balances and cash, trade and other receivables, trade and other payables, unutilised subsidies and current portion of long-term liabilities approximate their fair values due to the short-term maturity of these assets and liabilities. The net fair value of the institution's financial assets and liabilities are stated below:

	<u>Carrying value</u> R	<u>Fair value</u> R
ASSETS		
Bank balances and cash	10 150 744	10 150 744
Trade and other receivables	167 852	167 852
LIABILITIES		
Trade and other payables	1 250 739	1 250 739
Unutilised subsidies	6 012 434	6 012 434
	<u>31/03/2007</u> R	<u>31/03/2006</u> R
23. RELATED PARTIES		
Department of Arts and Culture		
The Market Theatre Foundation receives a monthly grant from the Department of Arts and Culture	<u>14 492 000</u>	<u>11 030 000</u>

THE MARKET THEATRE FOUNDATION
 Declared Cultural Institution in terms of the Cultural Institutions Act, 1998 (Act no 119 of 1998)
SCHEDULE OF OPERATING COSTS for the year ended 31 MARCH 2007

	<u>31/03/2007</u>	<u>31/03/2006</u>
	R	R
SELLING AND FUNDRAISING COSTS		
Marketing and advertising	745 495	770 632
Production costs	11 598 713	8 941 856
Travel and entertainment	99 491	233 288
	<hr/>	<hr/>
TOTAL SELLING COSTS	12 443 699	9 945 776
PERSONNEL COSTS		
Salaries and wages	7 478 509	7 060 044
Staff transport	83 280	66 150
Staff training	207 122	56 780
Staff welfare	13 330	17 707
Consultancy fees	392 365	375 057
	<hr/>	<hr/>
TOTAL PERSONNEL COSTS	8 174 606	7 575 738
PERSONNEL COST AS % OF TOTAL OPERATING COSTS	28%	29%
AVERAGE SALARY PER EMPLOYEE PER ANNUM	185 787	204 750
ADMINISTRATION COSTS		
Audit fee and other services	285 267	263 512
Bad debts	(28 553)	(120 973)
Communications	345 798	436 372
Commission paid	550 554	205 453
Computer, internet and e-mail costs	232 953	272 437
Depreciation	1 078 406	890 360
General expenses	383 550	340 590
Insurance	270 299	199 291
Laboratory expenses	2 329 455	2 686 592
Legal expenses	11 437	7 238
Photo workshop expenses	1 238 097	1 403 874
Refurbishment, repairs and maintenance	1 139 302	738 656
Rent	204 655	179 111
Security	251 884	273 835
Stationery	130 496	231 090
Utilities	451 807	336 364
	<hr/>	<hr/>
TOTAL ADMINISTRATION COSTS	8 875 407	8 343 802
	<hr/>	<hr/>
TOTAL OPERATING COSTS	29 493 712	25 865 316

THE MARKET THEATRE LABORATORY

REPORT ON THE ACTIVITIES AT THE LABORATORY FROM APRIL 2006 TO MARCH 2007

INTRODUCTION

This report deals with the activities of the Market Theatre Laboratory from 1 April 2006 to 31 March 2007. This includes the Drama School Exchange with the Lulea Theatre Academy in Sweden and reports of the Community Theatre Festival and Zwakala Festival leading to the run of *Go A Phelwa* at the Market Theatre.

PURPOSE

To provide a life-changing drama education experience that is committed to indigenous and innovative theatre through identifying and developing young acting, directing and writing talent and to foster job creation in the performing arts industry and to interest new audiences in theatre.

ACTIVITIES

FIELDWORK

Objective: To empower Community Theatre groups locally and in the towns and rural areas of South Africa

- Eighteen local groups and twenty-six groups from the other provinces (in total 44 groups) qualified for the 15th Annual Community Theatre Festival that took place at the Market Theatre Laboratory from 28 May to 4 June 2006.
- Gauteng groups came from Lenasia, White City Jabavu, Orange Farm, Tembisa, Jabulani, Diepkloof, Central Johannesburg, Naledi, Sebokeng and Boipatong. Two were further developed to perform at the Zwakala Festival.
- Groups from other provinces represented North West, Limpopo, KwaZulu-Natal, Mpumalanga, Western Cape and Free State.
- In July local groups chosen from the Community Theatre Festival started preparing for the Zwakala Festival that took place at the Market Theatre Laboratory from 8 to 15 October 2006.
- A new group from Mankweng in Limpopo won the Zwakala Festival with their play *Go A Phelwa*.
- Twenty-nine of the forty-four groups that performed at the Community Theatre Festival and eight at the Zwakala Festival were new groups. The Lab fulfilled its aim to improve the standard of new groups for inclusion in the Festivals.
- The Lab worked with Primary and High school learners in Alexandra, Boipatong and Tembisa for the Schools Drama Festivals that took place on the 20, 22 and 23 March 2007. Twenty-nine plays performed at the Festivals. Six trainee fieldworkers were assigned to work on preparations for the Schools Drama Festivals and will be assessed on their performance.
- Work continued with established and new groups in Gauteng. These were: Limpopo – New: Lenyenye, Kgapanne, Burghersfort, Atok. Established: Phalaborwa, Moletji, Giyani, Tafelkop. North West New: Wolmaranstad, Khuma, Fochville, Ventersdorp. Established: Schweitzer Reneke and Delareyville. Free State – New: Bloemfontein, Welkom, Allenridge. Eastern

Cape – New: Dordrecht, Molteno, Uitenhage, Port Elizabeth and three new groups in Mdantsane. Kwazulu-Natal – Pietermaritzburg two established and one new, Newcastle, Pongolo. Mpumalanga New: Ogies and Middleburg.

- The Laboratory hosted 60 showcases for the period April 2006 to March 2007. Eighteen groups were chosen from showcases to participate in the Annual Community Theatre Festival. The Lab consolidated feedback given by facilitators at the showcases.

IN-HOUSE FESTIVALS

Objective: To provide a platform for Community Theatre practitioners to perform on a semi-professional level

Community Theatre Festival

- The 15th Annual Community Theatre Festival took place at the Market Theatre Laboratory from 28 May to 4 June 2006. 44 groups and 515 group members participated in the festival, which was co-ordinated by Monde Mayephu.
- The festival was balanced and generally of a high standard as a result of our fieldwork programme. Attendance at the festival was 90%.
- The master of ceremonies for the opening night was Themba Mkhoma, a Laboratory fieldworker. Sibongiseni Mkhize, Chief Executive Officer of The Market Theatre Foundation, welcomed the guests and Dr John Kani opened the festival.
- The performance on the opening night was Soweto by SKY & KCYC from Kliptown. This play was not eligible to be judged.
- Groups represented Gauteng, Kwazulu-Natal, North West, Limpopo, Free State, Western Cape and Mpumalanga.
- Three judges assessed the plays - Lebo Olifant, Mpho Molepo and Ntokozo Dlamini.
- Ten groups were chosen to go through to the Zwakala Festival after a period of further development.
- The groups were well looked after; they were provided with catering and the national groups were also provided with accommodation.

Zwakala Festival

- Ten groups performed at the festival. They were: *Bhambatha* by Ikwezi Le Africa from Durban KwaZulu-Natal, *Ma-Thousand* by Ben Adams from Diepkloof Gauteng, *It Could Have Been* by Township Arts Project from Diepkloof Gauteng, *Cell* by Esuthwini Theatre Productions from Mafikeng North West, *Ziphi Inkomo* by Ukhamba Theatre Productions Standerton Mpumalanga, *Uhambo* by Pulse of Kangala from Witbank Mpumalanga, *Boetse* by Bontle Bja Moletji Moletji Limpopo, *Go A Phelwa* by Ratang Bana Theatre from Mankweng Limpopo, *Girls. Girls... Girls* by Affinity Theatre Productions from Qwa Qwa Free State and *Nomalanga* by Amangwevu Theatre Arts from Pietermaritzburg, Kwazulu-Natal. Of the ten groups, seven were new groups.

THE MARKET THEATRE LABORATORY

REPORT ON THE ACTIVITIES AT THE LABORATORY FROM APRIL 2006 TO MARCH 2007

- Mncedisi Shabangu was the master of ceremonies on the opening night and Sibongiseni Mkhize, Chief Executive Officer of The Market Theatre Foundation, opened the festival. The judges were Keke Semoko, James Ngcobo, Craig Higginson and Malcolm Purkey with Mncedisi Shabangu as consultant judge.
- The judges voted *Go A Phelwa* to be developed further in preparation for its run at the Market Theatre in March 2007.
- Women headed two of the groups. Sixty women and 40 men participated in the festival. Two of South Africa's less spoken languages, Ndebele and Siswati were represented at the festival.
- 2179 people attended the festival.
- The groups were given the opportunity to perform twice at the festival with lighting and sound provided by a professional technician.
- The groups were catered for and the provincial groups were accommodated.
- The Lab was satisfied with the quality of the work presented at the Zwakala Festival.

DRAMA SCHOOL

Objective: To train students in practical theatre skills on both a full time and a part time basis

- Eighteen students graduated from the Market Theatre Laboratory after two years of study. The students attended classes in Acting, Voice, Diction, Improvisation, Mime, Stage Craft, Movement, Text Analysis, Drama Theory, Drumming, Theatre & Life, Singing, Script Writing and Project Management and received a Certificate of Attendance.
- In March the students did a project called *Story of an African Choir* with Jane Collins and Michael Pavelka from the Wimbledon Arts School in London.
- The 2005/06 students performed their play *The Very Next Breath* at the student festival at the National Festival of the Arts in Grahamstown in July 2006. They also performed their play at the 969 Festival at Wits in July as Pick of the Festival.
- After graduation a cultural exchange took place between students and teachers from Williams College Massachusetts and teachers and graduates from the Market Theatre Laboratory. Nineteen students, three teachers and Professor David Eppel from Williams College Massachusetts visited the Market Theatre Laboratory in December 2006. In February 2007 our graduates and two teachers went to Williams College and the graduates presented their play *The Very Next Breath*. At the end of the project a joint production called *Skepani Room Six* was presented. This exchange was a good bridging experience for the Lab graduates before going into industry. They got to work with the American students in an intense workshop and produced thought provoking work.
- Eighteen new students enrolled for the 2007 course and began their studies on 12 March 2007.
- The fourth leg of the student exchange programme between the Lulea Theatre Academy and the Market Theatre Laboratory took place in Lulea Sweden from

29 August to 10 September 2006. Eighteen students from each institution participated in the programme and two teachers accompanied the South African students. The students worked on plays, a TV programme and a radio play and it was very beneficial to the South African students as they had not previously had the opportunity to work in studios. The Lab students also presented their play *The Very Next Breath* in Lulea. The most positive aspect of this collaboration is that it became a celebration of shared experience more than an exploration of difference.

- The students' open day performance was of a high standard and we are confident that they have acquired skills to enable them to find employment in the entertainment industry.
- Forty-six students completed the Saturday Class course in December 2006. There was a new intake of students in February 2007.
- *Story of an African Choir*, a postgraduate project by the students, has been invited to the Main Grahamstown Festival. The performances will be from 5-7 July 2007.

WHERE ARE THEY NOW – GRADUATE HIGHLIGHTS CLASS OF 2005/2006

- Millicent Makhado has been contracted to play Agnes in the Shivenda Soap *Muvhango* for SABC 2.
- Eight students were extras on the movie *Catch a Fire* written by Sean Slovo.

CLASS OF 2003/2004

- Tau Maserumule had a support role in *Blood Diamond* starring Leonardo de Caprio.
- Pule Mabuya completed her trainee stage management course at the Market Theatre and has been given a scholarship to study at Glasgow University for a degree in Theatre Technology. She starts there in September.
- Phuthi Paile completed his trainee stage management course at the Market Theatre and has been given a contract as a lighting technician on *The Lion King* at the Monte Casino Theatre.
- Ayanda Halimana is an assistant commissioning editor for drama TV2 at the SABC.
- Omphile Molusi appeared in *Julius Caesar* at the Civic Theatre. He is a trainee writer for *Zone 14*.
- Thuli Simelane has opened a casting agency in Soweto.
- Warren Masemula appeared in *Guga Mzimba* at the Market Theatre.

CHILDRENS SATURDAY PROGRAMME

Objective: To provide classes and participative performances for young children on Saturdays

- Nana Mthimkhulu runs the Saturday class from 9h00 to 12h00 every week for inner city children aged 9 to 13. The children study acting, write monologues, poems and plays and are taught singing. Attendance is good and 90% of the children complete the course.
- Sixty-three children completed the class in November

THE MARKET THEATRE LABORATORY

REPORT ON THE ACTIVITIES AT THE LABORATORY FROM APRIL 2006 TO MARCH 2007

2006 and 82 children enrolled for 2007 in February.

- In the long term some of the students attend the adult classes. Lebo Mashabela is one of the class members who had a role in *Lord of the Flies* at the Market Theatre.
- Every young actor trained in the Theatresports method presents *Hare Bapaleng* from 12h00 to 13h45, and the children perform with the actors. The show provides an activity after the class for children who do not have other activities around town.
- The improvisation empowers the children to express themselves freely and builds self-esteem and confidence. The show is mutually beneficial to the actors and children.

RESIDENT PROJECT DEVELOPMENT WORK

Objective: To provide a platform for the creation of new South African plays

MATSHEPO THAFENG PROJECT

Matshepo Thafeng explored the issue of domestic violence to include men who are mentally abused and never talk about it. The project produced a draft script to be further developed.

BONGANI LINDA PROJECT

The play explores the issues and tensions of a mixed race family through the eyes of the young daughter. The project was completed at the end of March 2007.

STORMS AND VALLEYS PROJECT

Mncedisi Shabangu explores the effect on a small community when a stranger comes to town – the stranger was bewitched by his wife to walk forever. The project will be completed by mid-April 2007.

WRITERS' FORUM

Craig Higginson, Literary Manager of the Market Theatre started a Writers' Forum in March 2006, which ran for the period under review. The 15 participants met once a month or had individual sessions to develop their plays. Guest speakers gave input to the forum on different forms of scriptwriting e.g. television and radio.

GO A PHELWA

The winner of the Zwakala Festival *Go A Phelwa* by the Ratang Bana Theatre Company from Mankweng in Limpopo played at the Market Theatre for three weeks in March 2007 to enthusiastic audiences. The play fulfilled our aim to bring plays to The Market in languages other than English and it was much appreciated by the Pedi audiences.

OTHER ACHIEVEMENTS

- Motshabi Monageng worked on his play *Echoes* that went on to be produced by the Reflections Community Festival that took place at Wits University in December 2006. The play won the Festival and a 2006 Naledi Theatre Award for Best Community Theatre Play.
- Themba Mkhoma, Omphile Molusi and Motshabi Monageng were invited to be part of the writing team for *Zone 14* for SABC.
- After input from a speaker on radio writing it was decided to turn Irene Stephanou's play *Acropolis Café* into a

radio play that has since been broadcast on SAFM.

- Sibusiso Mamba was chosen to go to New York as a co-writer for a play project.
- Several plays are being developed for production in the medium to long term.

SCHOOLS DRAMA FESTIVALS

Objective: To interest primary and high school learners in Alexandra, Boipatong and Tembisa in theatre through the Schools Drama Festivals

- In mid-January fieldworkers and trainee fieldworkers started working with learners in Primary and High Schools in Alexandra, Boipatong and Tembisa. In Boipatong there were three new trainees, two in their second year and one senior fieldworker.
- The festival in Boipatong took place on 19 March with seven participating schools. 91 learners performed to an audience of 500. Muzi Mtshali, one of the trainees, won best production for *Tshirella* in the Higher Primary category. One of the actresses won the award for Most Promising Actress. The High school winner was *Lebohang*.
- In Alexandra there were two new trainees. Interest in the Alex Festival was very high this year and resulted in fieldworkers working with large groups. The standard of the work was high.
- The festival in Alexandra took place on 22 March with 12 participating schools. 197 learners performed to an audience of 200. Gordon Combined Primary and Minerva High won the festival.
- There was one new trainee in Tembisa. The commitment from teachers in the high schools in Tembisa was not great as their first priority is sport in the first term. This resulted in the primary schools producing better work than the seniors.
- The Tembisa festival took place on 23 March with 10 schools participating. 145 learners performed to an audience of 500. The winner was Khulasizwe Primary and there was a draw in the high school category.
- 80% of the performers were female. This is an achievement that we are proud of since participation by female learners used to be a problem.
- The number of participants for the festivals has grown and the standard is generally high.
- The Lab achieved its objectives despite the fact that the festival was held in the first term instead of September. There were challenges posed as a result of the sports curriculum but we managed to interest many learners in the festival.
- The Royal Netherlands Embassy funded this project.

ROBBEN ISLAND PROJECT

Objective: To interest Higher, Primary and Junior High School learners in Gauteng in the history of Robben Island through the play *The Island And The Apple Box* in partnership with the Robben Island Education Department

- In April/May and mid-July to mid-September, five performers and a company manager/driver toured in D2, D5 and D11 districts of Gauteng including Bekkersdal, Daveyton and Soweto. They performed in

THE MARKET THEATRE LABORATORY

REPORT ON THE ACTIVITIES AT THE LABORATORY FROM APRIL 2006 TO MARCH 2007

125 schools to 49 959 (2006: 46 386) learners. After each performance the actors conducted a workshop with the learners in the form of questions and answers.

- The tour went well but was disrupted for a week due to a strike by the student union in the Daveyton area and we had to substitute the schools for some in Soweto.
- We received good reports from the schools regarding the quality and content of the play.

AIDS SCHOOLS PROGRAMME

Objective: To conscientise higher primary learners about Aids and TB through the Drama in Education play Broken Dreams

- Five actors performed at the Sasolburg Expo in August 2006 for one week and toured schools for one week. They performed in 26 schools to 4302 learners.
- In October and November they performed in the Sasolburg region in accordance with the objectives of the funder, Sasol.
- After the performance a workshop was held where the learners could ask questions.
- The play was well received and we had good reports from the teachers. Some schools asked that we come back and perform the play again as the learners and teachers found it very informative.
- In total, the actors performed to 38 schools and reached 12 772 learners.

ADMINISTRATION

Objective: To administrate the activities of the Market Theatre Laboratory and to train theatre administrators as and when required

- Vanessa Cooke is the head of department and is responsible for reports.
- Siphon Mwale co-ordinates projects at the Market Theatre Laboratory – fieldwork, festivals, the Aids programme and the Robben Island Project.
- Matjamela Motloutung is the administrator responsible for the financial side of the Lab and Lab projects.
- Dan Robbertse is the education officer responsible for running the drama school.
- Oscar Motsikoe is the assistant administrator and is responsible for the venue.
- The Lab ran smoothly in the period in question with no safety violations.

RESOURCES

Objective: To provide material for projects and teaching

- Ongoing acquisition of materials.
- Ongoing maintenance of resources.
- Fundraising for resources.
- We installed new curtains around the storage area of the seating platform.
- The Lab was painted this year.

CONCLUSION

FIELDWORK

We are on track for the Community Theatre Festival that

will take place at the Market Theatre Laboratory from 27 May to 3 June 2007. We have funding for national fieldwork from the NAC.

IN-HOUSE FESTIVALS

The Community Theatre Festival will take place from 27 May to 3 June 2007 at the Market Theatre Laboratory. The Zwakala Festival will take place from 7 to 14 October at the Market Theatre Laboratory. The festivals are funded for this year by the National Lottery Distribution Trust Fund.

DRAMA SCHOOL

The Drama School will run until December 2007. As yet we have no funds to run the school for the next year. We are in process of accreditation with the MAPPSETA. The Saturday class will be self-sustainable from students' fees.

CHILDREN'S SATURDAY PROGRAMME

This will continue until the end of 2007 with funding from Foschini. Hare Bapaleng has funding for the next few months.

RESIDENT PROJECT/DEVELOPMENT WORK

We have funding from the National Lottery Distribution Trust Fund for two resident projects.

ROBBEN ISLAND MUSEUM PROJECT

Performances will take place from 16 April to 8 June and from 23 July to 14 September in Gauteng. The play is in partnership with the Robben Island Museum Education Department.

AIDS SCHOOLS PROJECT

The play will perform in Secunda from 16 April 2007 for four weeks and then for five weeks in the Sasolburg area. The play is funded by Sasol.

ADMINISTRATION

We will continue to run the Market Theatre Laboratory to the best of our ability to ensure successful outcomes of projects.

RESOURCES

We will continue to acquire and maintain resources to aid the projects.

The major funder for the activities of the Market Theatre Laboratory in 2006/07 was the Swedish/South Africa Culture Fund.



Lehlohonolo "Styx" Mokejane in *The Very Next Breath*

MARKET PHOTO WORKSHOP (MPW)

REPORT ON THE ACTIVITIES OF THE MPW FROM APRIL 2006 TO MARCH 2007

1. CURRICULUM DEVELOPMENT

Ongoing review and restructuring of the curriculum of the short and long courses of the Market Photo Workshop intensified during this period as the rollout and implementation tested new designs.

An emphasis on quality driven programmes brought new course plans and outcomes as well as management and structures around coordination; ensuring at the same time that training stays affordable.

The challenge remains to draw a curriculum that is critical to the ever-changing understanding of photography. It must at the same time address the educational needs of groups that were and are marginalised by how our society organises itself; in particular to redress the lacks and losses of previous learning through tertiary education.

Assessment policies were formatted to question understanding qualitatively (critical to the many dynamics around diversity and differences) and simultaneously draw standards that will ensure recognition of our academic excellence.

2. SHORT COURSES

The curriculum of the Market Photo Workshop was restructured into three short courses: Foundation Course, Intermediate Course and Advanced Course.

The Foundation Course is an introduction to photography that teaches the basics of digital and analogue photography from photographing the image to printing it and analysing its meanings and concepts. The course entails four subjects: Technical, Practical, Visual Literacy and Professional Practice. Visual Literacy is intended to equip students with an understanding of the history of photography and its practices in relation to other forms of visual culture, society and the media. Professional Practice is aimed at providing students

with the basic skills and experience they will need when entering the professional field, but which they may not otherwise acquire during study.

The Foundation Course has been tested and stabilised within the particular assessment criteria. The Intermediate and Advanced Course curriculum come under review in the forthcoming year.

The Intermediate Course will consolidate and develop on the skills and knowledge acquired in the Foundation Course, expanding the range of photographic skills and knowledge - including technical and practical skills, visual literacy and professional practice. Students begin to build a portfolio of work and a deeper understanding of the way meanings are made and interpreted through images and of the way one would operate within the photography industry.

3. DEMOGRAPHICS

106 students (including the Learnership and the PDP Programmes) registered at the MPW from April 2006 to March 2007 and the following courses were held:

Foundation	4 (six weeks fulltime)
Learnership	1 (18 month course, ended July 2006)
PDP programme	2 (year course, PDP 2006 ended November 2006, PDP 2007 started January 2007)

88% of students were black students.
42% of the students were women
and 58% men.

The Market Photo Workshop instructors are all leading professional photographers or photo-practitioners: Mujahid Safodien, Mariska Wessels-Ison, Otmar Dresel, Jeff Barbee, TJ Lemon, John Hogg, Christina Stucky, Jo-Anne Richards, John Fleetwood, Jo Ractliffe, Peter McKenzie, Dorothee Kreuzfeldt and many other short session trainers. Jo Hazelhurst conducted Personal and Organisational Skills Development Courses.

Challenges remain to engage photographers who are involved in industry to become trainers and



©Duduzile Mathebula, Foundation Course



Hanging a picture for the *Back & Forth* exhibition in Musina © Lerato Maduna

MARKET PHOTO WORKSHOP (MPW)

REPORT ON THE ACTIVITIES OF THE MPW FROM APRIL 2006 TO MARCH 2007

assessors who can operate within a formal structure of education.

4. PHOTOJOURNALISM AND DOCUMENTARY PHOTOGRAPHY PROGRAMME (PDP)

Eight learners from the first intake of the year-long PDP course successfully completed the programme in November 2006. By then two out of a total enrolment of fifteen had already secured fulltime employment for the local media.

The rest are working in the media in various freelance capacities.

The origins of the PDP is the Market Photo Workshop-Getty Images Fellows Programme through which successful candidates from South Africa spend a year working at the Getty offices in New York while also attending classes at the International Center of Photography.



©Matthews Baloyi, PDP

Transformation of the fellowship into the PDP took place after an industry-wide consultative process in South Africa. Getty Images remains the main funder of the course whose objective is to create and nurture critical, competent and motivated photojournalists who will work in the local media - contributing to the strengthening of freedom of expression and democracy.



©Lerato Maduna, PDP

The pilot year of the PDP began in September 2005 with learners drawn from within South Africa as well as Botswana, Kenya and Zimbabwe. The year was split into four terms of three months each. The class consisted of four core subjects: Photojournalism, Technique, Visual Culture and Writing. Support subjects, such as Business Skills and Web Design, were also part of

the curriculum. In Term 3 students were on workplace internships at The Sunday Times, The Star, Beeld, Caxton publications and Weekender-Business Day.

Throughout the year students also attended a series of lectures and workshops in different aspects of photography. In addition, they were involved in several challenging projects, which tested their photography skills in a real-life environment. These ranged from a commission to provide images for the South African pavilion at the prestigious architectural showcase, the Venice Biennale, to teaching visual literacy and photography to residents of a sprawling inner city in Johannesburg.

The biggest of the projects was in collaboration with the International Organization for Migration (IOM) in highlighting the socio-economic aspects of informal

cross-border traders from neighbouring countries. This project demanded that students use initiative in tracking and talking these busy entrepreneurs into sharing their life stories. Through this project students went as far as Botswana, Swaziland and Mozambique. The outcomes of the project, called *Back and Forth*, were two exhibitions while a 100-page book is due for publishing in 2007.

The PDP class of 2007 consists of 15 students from South Africa and the SADEC region. Changes include starting the year in January, in line with other tertiary institutions, and splitting the course calendar into trimesters instead of quarters. Internship will occupy the last three months of the year.

A new subject Computer Practice has been introduced while Writing is now called Journalism Practice to reflect its focus on news. Computer Practice is meant to boost students' understanding of technology, not only computer software, but also hardware and related applications in keeping with the ongoing convergence in the media. A regimen of projects, workshops and lectures will also be part of the course in 2007.

The first project for the year is in collaboration with the IOM and the US-based Center for Digital Story Telling to work with migrants and capture their stories in a new format combining photography, audio and video.

MARKET PHOTO WORKSHOP (MPW)

REPORT ON THE ACTIVITIES OF THE MPW FROM APRIL 2006 TO MARCH 2007

THE PROJECTS DATING BACK TO 2006 INCLUDE:

- **VENICE BIENNALE:** Students were commissioned to produce a photo essay highlighting 'architectural intention versus lived realities' in Johannesburg. The work will be part of the South African presence at the Venice Biennale of Architecture scheduled to open in September 2006.
- **LSE PROJECT:** Students were approached to undertake an assignment for the London School of Economics. This entailed documenting Johannesburg for the institution's Cities Programme (www.urban-age.net).
- **MPILONHLE MPILONDE PROJECT:** Students ran an outreach project in an inner city where residents live amid high insecurity, frequent shack fires and an HIV infection of 56% among women. In collaboration with the Reproduction Health and Research Unit of the University of the Witwatersrand, the project resulted in several exhibitions.



©Lerato Maduna, PDP

- **MIGRATION PROJECT, BACK AND FORTH:** In collaboration with the IOM, students were involved in an extensive first-of-its-kind photographic documentation of informal cross-border activity in the region. The project's aim was to highlight the vulnerability of migrants to HIV as well as the non-recognition of their occupation by regional governments.
- **BIELER FOTOTAGE:** This was the first project for the 2007 students. Working with a Swiss photographer and two curators from Biel, the class looked at and photographed 'trolleys' as a conceptual subject in mobility in Johannesburg where its various adaptations are put to a host of uses by supermarkets, potters, vendors and others.
- **DIGITAL STORIES:** Collaboration with the IOM, together with the US-based Center for Digital Storytelling. The outcome of the project will be 'digital stories' – which convey the experiences of migrants drawn from South Africa and neighbouring countries. Using photography, audio and some video, the result will be a DVD that can be used for education as well as advocating for migrants' rights.

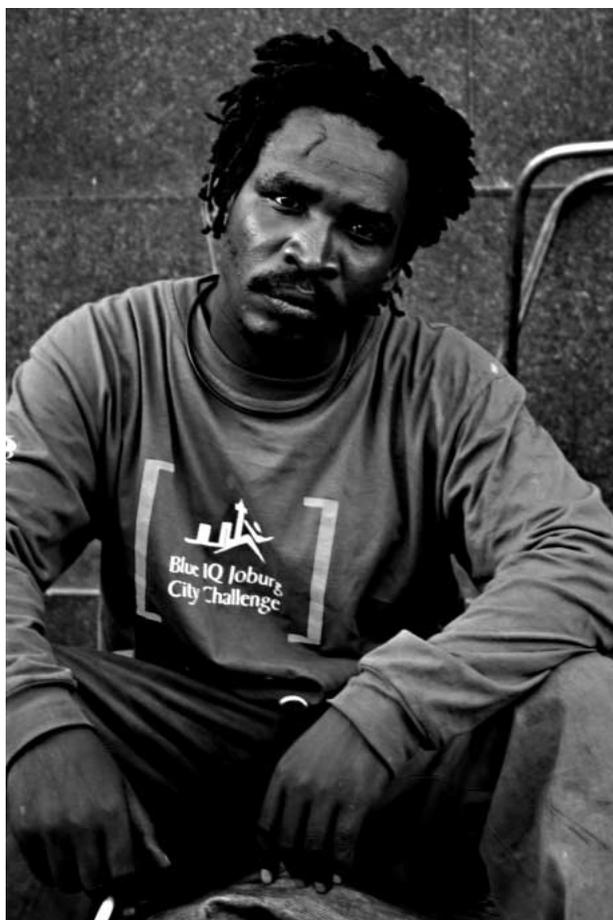
5. PHOTOGRAPHY LEARNERSHIP

In June 2006 the Photography Learnership at NQF 5 Level came to an end. This brought to closure an 18-month full-time course that started out with 18 learners, who were recruited through an intensive national campaign. Fifteen learners completed the course; 15 are now employed.

From August 2004 to December 2005, the learners went through some intensive technical and practical photography training, in both analogue and digital. At the same time they engaged in various projects around Johannesburg and the region, notably the Maputo Photo Festa.

From February 2006, the learners participated in four-month work placement training. About 80% of the learners managed to place themselves fully as interns with a variety of work contexts in the sector, including: The Star, Sowetan, Daily Sun, Elle Magazine, Silvertone, PictureNet, Driman Studios, Rage and Joburg websites, Business Century and Short Ends Productions. The other 20% has been assisting freelance photographers and working on a variety of projects (including the memorialising of contributions of ex-combatants and activists in Tshwane).

June 2006 was dedicated to the assessment of learners and their portfolios.



©Malusi Mlanga

MARKET PHOTO WORKSHOP (MPW)

REPORT ON THE ACTIVITIES OF THE MPW FROM APRIL 2006 TO MARCH 2007

This NQF 5 Learnership was the second Learnership programme coordinated by the Market Photo Workshop, in partnership with Create SA/MAPPP-SETA, the Department of Labour, the Department of Arts and Culture, National Lottery Distribution Trust Fund and the National Arts Council.

In October 2006, Maputo: *Rapid Glances*, an exhibition of this group of learners was exhibited in Maputo as part of the Maputo Photo Festa. Four photographers from this group installed and opened this exhibition, bringing to close their course but also a Maputo photography experience from October 2004.

6. JOB CREATION AND INTERNSHIPS

Various internships encouraged students to network within the industry, building relationships with future employers. Many of these internships are structured within the curriculum of the longer courses. Short course students apply independently for internships.

Our ongoing internship with PictureNET Africa saw 11 learning photographers completing a month-and-a half internship where students work closely with staff to learn digital capturing, cleaning and retouching and storing of images. The student is given the opportunity to accompany photographers on shoots and later to go out on their own.

Other internships include The Star, AP, Silvertone etc.

7. PREMISES 2 PRESIDENT STREET

The Market Photo Workshop has grown and rooted into the new premises 2 President Street with new programmes that reflect the new facilities. The gallery draws interest to an Exhibitions Programme; the auditorium hosts public programmes and talks; training rooms host several different classes at the same time.

Relocation however continued with difficulties that we had to negotiate around: snags and delays by contractors and builders made planning and scheduling at times very difficult; disruption of classes and activities frustrated staff and students alike. The ongoing conclusion of the building programme and intensive maintenance continue to engage human resource and budget capacity and planning.

8. OUTREACH PROJECTS

THULAMELA OUTREACH PROJECT

The Thulamela Outreach Project was the pilot project to realise infrastructure in marginalised areas that would lead to sustainable photography practice.

Together with the SA Flemish Project for Community Art Centres and Thohoyandou Art Centre under the umbrella of the Thulamela Local Municipality, a digital station with digital cameras was set up at the Thohoyandou Art Centre.

The initial aim was to recruit working photographers who

already earned income from photography and assist them to improve technical and especially digital skills, and to make linkages with the help of local industry and government. It became apparent that only men constituted working photographers. The recruitment was then angled towards women who had no experience but had a strong interest in photography. Twenty students started with training in February 2006.

The project delivered strong outcomes involving many of the participants in the local industry. In July 2006 the photographs of this six-week training workshop were shown at the Thohoyandou Art Centre as an exhibition.

This project's sustainability is seriously threatened by Thulamela Municipality's lack of skills and capacity to manage the site and project. Future outreach projects of this nature will seek private partners.

DEMOCRACY BEGINS WITH CONVERSATION

High school students came together to discuss and learn about citizenship and constitutionalism with the *Democracy begins with conversation* project, a collaboration with the Living Together Project and the Market Photo Workshop.

Through the arts, a creative learning environment was created to develop an understanding of the constitution and democracy, focusing on photographs and visual literacy. The programme involved high school learners trained over weekends for almost six months.

Working between the Constitutional Court and Funda Centre in Soweto and the Market Photo Workshop, this group of students produced their own stories around landmark cases in our young democracy. The work was exhibited in the Bag Factory on 9 December 2006.

9. EXHIBITIONS, DOCUMENTARY PROGRAMMES, FORUMS, PUBLICATIONS

The Market Photo Workshop produced an ongoing programme of exhibitions, projects and events throughout the year.

CHANCES ARE ...

The exhibition shown in The Photo Workshop Gallery from February to May 2006, was a culmination of 16 personal projects from an advanced photography intervention within the Photography Learnership, where learners documented aspects around youth. These perspectives range from sub-cultures and religion and schooling, in a post-94 democracy in South Africa.

The stories and perspectives represented in the exhibition are as diverse as the 16 young photographers themselves – giving us a glimpse of what it is like to be young in South Africa today.

With the exhibition the learners developed and produced a publication with the same name.

MARKET PHOTO WORKSHOP (MPW)

REPORT ON THE ACTIVITIES OF THE MPW FROM APRIL 2006 TO MARCH 2007

ABYSS OF ABSENCE, VIDA YOVANOVICH

Mexican photographer, Vida Yovanovich, exhibited her exhibition *Abyss of Absence* at The Photo Workshop Gallery from early June to mid July 2006, with the support of the Mexican Embassy.

For *Abyss of Absence*, Yovanovich worked at women's prisons where she spent several years photographing women and doing recorded interviews. With the exhibition she takes us away from the main character and from the photographic scene, she reduces the size of the print, she separates the document... 'we can only look at her work through a small open window in a wooden object.

BEST OF NEWS, PDP

An exhibition by 11 photojournalism students of the Market Photo Workshop's Photojournalism and Documentary Programme, sought to unpack aspects of the current discourse around news photography. This exhibition is curated in context of photojournalism seemingly no longer being the preserve of a small group of dedicated professionals. With the price of digital cameras plummeting and the placement of lenses into cell phones, photography is now much more accessible than at any other time since the mass production of the film camera several decades ago. This becomes evident from various incidents especially around terrorist occurrences where documentation is done by the public.

Best of news includes narratives and a wide body of work including unpublished images of the Zuma trial, the security guards strike and a slew of personal projects.

ONLY HALF THE PICTURE, ZANELE MUHOLI

Zanele Muholi's exhibition (the winner of the 2005 Tollman Award) opened in August and was displayed till mid October 2006. A publication of a book of her photographs by Michael Stevenson and STE Publishers, with support from the French Institute (IFAS) was launched in Johannesburg at the same time. The exhibition coincided with the Women in Arts Festival.

Trained at the Market Photo Workshop, Muholi came to national attention in September 2004 with her exhibition



©Duduzile Kambule, Foundation Course

Visual Sexuality at the Johannesburg Art Gallery, as part of a series of exhibitions *Urban Life* - works from the Advanced Course of the Market Photo Workshop. Her work is without precedent in South Africa, where there are very few instances of black women openly portraying female same-sex practices. As a gender and sexual rights activist, and as a photographer, she confronts the notion that lesbian practices are alien to African cultures and offers a radical break from stereotypical narratives about black female sexualities.

EDWARD RUIZ MENTORSHIP PROGRAMME INVISIBLE WOMAN, SABELO MLANGENI



©Sabelo Mlangeni, Edward Ruiz Fellow 2007

The Edward Ruiz Mentorship, sponsored by Anglo Gold Ashanti is awarded to one up and coming photographer each year. It is an opportunity for this person to develop a substantial body of social documentary work with infrastructural and financial support from the Market Photo Workshop and guidance from a mentor of their choice.

The second recipient of the mentorship was Sabelo Mlangeni. He was mentored by Jo Ractliffe.

Mlangeni's *Invisible Woman* is a photographic documentary about the women who clean the streets of Johannesburg at night. Often disregarded, these women play an integral part in ensuring a clean environment for daily commerce and social movement. Women cleaners become 'invisible' as they operate until the early hours of the morning. Mlangeni wishes to raise awareness and reinstate the cleaners as caregivers of Johannesburg.

Throughout the year, he has been working closely with his mentor, acclaimed photographer and senior arts lecturer at Wits University, Jo Ractliffe.

BACK AND FORTH

In collaboration with the International Organization for Migration, students were involved in an extensive first-of-its-kind photographic documentation of informal cross-border activity in the region. The project's aim was to highlight the vulnerability of migrants to HIV as well as the non-recognition of their occupation by regional governments. The exhibition opened in November 2006 and runs until February 2007.

MARKET PHOTO WORKSHOP (MPW)

REPORT ON THE ACTIVITIES OF THE MPW FROM APRIL 2006 TO MARCH 2007

MAPUTO PHOTO FESTA 2006

Four staff members and four learners represented the Market Photo Workshop at the Maputo Photo Festa Round Tables discussion. Two exhibitions, *Seeing women* and *Maputo: Rapid Glances* interfaced with a variety of other exhibitions in this bi-annual event in Mozambique.

PUBLIC PROGRAMME

A public programme was initiated whereby a series of photographers introduced their work to a photography audience as part of our programme to network students and photographers:

- Cedric Nunn spoke about his film documentary, *Blood Relatives*.
- Jodi Bieber introduced her book *Between dogs and wolves: Growing up with South Africa*.
- Art vs Advocacy was a conversation around Zanele Muholi's *Only half the picture* by Penny Siopis (artist and Wits lecturer), Sabine Niedhart (artist and activist) and Muholi.
- Arash Hanaei (Iran) introduced his work while he was working on a residency at the Bag Factory.
- Jo Voets (Belgian) worked all over the world as photographer, and showed a glimpse of his work.
- Juul Hondius' (Dutch) photography constructs images that evoke topics in the news: illegal immigrants, asylum seekers, refugees, and civil war. He spoke around the same theme: photojournalism and constructed photography.

BIELER FOTOTAGE

The Market Photo Workshop presented with *The Biel Photography Days* an exhibition entitled *On the road... again* at Museum Africa in Johannesburg from 8 February to 18 March 2007. The Market Photo Workshop hosted an accompanying workshop with Swiss photographer Christian Flierl from 8-13 February 2007. *On the road... again* deals with the theme of *Mobility* and contains work by 16 young Swiss photographers, comprising a total of 150 photographs and two projections. *Mobility* has great significance for the daily lives of people both in the north and south, and has a different meaning depending on each individual's situation. The artwork is diverse, demonstrating both positive and negative aspects. The exhibition is the result of a selection from the 9th Biel Photography Days 2005, which included the work of 25 photographers. The majority of the 16 portfolios

on display in Johannesburg had to be reduced due to space constraints. Nevertheless, it is the first time that young contemporary Swiss photographers were shown so extensively in Southern Africa. Museum Africa was the second stop for this exhibit in Africa. It had already been shown at the third Photofesta Maputo (Mozambique) from 15 October to 15 November 2006.

An accompanying programme included a one week Photography Workshop. Seventeen students from the 2007 intake of the Photojournalism and Documentary Photography Programme took part in a workshop around the theme of mobility, facilitated by Swiss photographer Christian Flierl.

Participants from Switzerland included project director Z'Graggen, the director of the Biel Photography Days, Zürcher, along with the photographer Christian Flierl. In addition to his work *Rhine port* shown in *On the road... again*, Christian Flierl presented another work *Touched* at The Photo Workshop Gallery.

In return, the Biel Photography Days invited two well-known photographers from Mozambique and South Africa to the 10th anniversary of the Biel Photography Days in September 2006: Sérgio Santimano and Nontsikelelo Veleko. The Biel Photography Days is the most prestigious annual photography festival in Switzerland.

AWARDS

The Market Photo Workshop was awarded the Arts & Culture Trust's Cultural Development Project Award for 2006, sponsored by Distell. This honour and recognition brings energy for our projects - we thank the organisers for this.

ADVISORY BOARD

We would like to acknowledge the commitment of the Advisory Board: David Goldblatt (founder of the Market Photo Workshop), Andrew Tshabangu, Cedric Nunn, Frank Ledimo, Jo Ractliffe, John Fleetwood (Head), Peter McKenzie (Chair), and Rory Bester.

THANKS

We would like to thank the following collaborators: Bieler Fototage, Reproduction Health and Research Unit of the University of the Witwatersrand, International Organization for Migration, Center for Digital Storytelling, PictureNet Africa, Michael Stevenson Gallery, Bag Factory, Drill Hall, The Living Together Project, Venice Biennale, LSE Project and the Mexican Embassy.



MARKET THEATRE PRODUCTIONS

PRODUCTIONS FROM APRIL 2006 TO MARCH 2007

MAIN THEATRE

RELATIVITY (co-production)

Season: 22 March - 13 May 2006

Author and Director: Paul Grootboom

Co-writer: Presley Chweneyagae

Dramaturge: Craig Higginson

Cast: Mandla Gaduka, Danny Jason, Karabo Kgokong, Mahlubi Kraai, Tebogo Hamlet Maboja, Loungo Masire, Peter Molale, Koketso Mojela, Ntsheliseng Montshiwa, Siyasanga Papu, Thabo Sekgobela, Fumani Nkateko Shilubana, Boitumelo Shisana, Prince Sithole, Kedebone Tholo and Sinovuyo Yokwana

Décor and Lighting Designer: Declan Randall

Costume Designer: Phumelele Makhosazane Dlamini

Stage Managers: Ofentse Mothusi and Lebugang Mnisi

30TH BIRTHDAY CONCERTS

Season: 2 – 24 June 2006

2 & 3 June: Freshlyground and Simphiwe Dana

6 & 7 June: Pieter-Dirk: Eish

8, 9 & 10 June: Hugh Masekela and Band

13, 14 & 15 June: Sibongile Khumalo, Gloria Bosman and Afro Tenor

16 & 17 June: Drakensberg Boys' Choir

20 June: Johannesburg Festival Orchestra with Prince Lengoasa, Angela Kerrison and Nicholas Nicolaidis

21 June: The Bala Family

22, 23 & 24 June: Busi Mhlongo and Jabu Khanyile

GUGA MZIMBA! THE SPIRIT OF GERARD SEKOTO

Season: 14 July - 20 August 2006

Author and Musical Director: Mxolisi Norman

Director: Fiona Ramsay

Cast: Sello Sebotsane, Chantal Nativel, Vanessa Cooke, Dawid Minnaar, Harriet Manamela, Tshireletso Nkoane, Monique Hebrard, Chantal Herman, Lawrence Joffe, Warren Masemola and Thabo Mohao

Band: Stompie Manana, Khaya Dlamini, Jesse Mogale, Rollins Mankge, Prince Kupi, Tshepo Mngoma and Jabu Dube

Choreographer: Portia Lebohlang Mashigo

Music Coach: Gcinumuzi Nhlapho

Set and Costume Designer: Wilhelm Disbergen

Lighting Designer: Michael Maxwell

Sound Engineer: Gladman Luxolo Balintulo

Stage Manager: Lebugang Mnisi

TRUTH IN TRANSLATION

Season: 30 August - 24 September 2006

Writers: Tom Tammi, Michael Lessac and the Cast

Dramaturge and Additional dialogue (for Baxter run): Craig Higginson

Director: Michael Lessac

Music by: Hugh Masekela

Cast: Andrew Buckland, Robert Koen, Sandile Matsheni, Sibulele Gcilitshana, Bongani Gumede, Jenny Stead, Fana Mokoena, Nick Borraine, Quanita Adams, Jeroen Kranenburg, Thembi Mtshali-Jones, Sifiso Tshabalala, Ray Molefe, Franco Lesiba

Lighting Designer: Wesley France

Set Designer: Gerhard Marx

Sound Designer: Simon Mahoney

Costume Designer: Maja Marx

Stage Manager: Bruce Koch

MARKET THEATRE PRODUCTIONS

PRODUCTIONS FROM APRIL 2006 TO MARCH 2007

SIZWE BANZI IS DEAD

Season: 28 September – 29 October 2006

Authors: Athol Fugard, John Kani and Winston Ntshona

Director: Aubrey Sekhabi

Cast: John Kani and Winston Ntshona

Lighting Designer: Mannie Manim

Stage Managers: Whinney Isaiah Setimo, Puleng Mabuya and Tebogo Mahlong

AIN'T MISBEHAVIN'

Season: 10 November – 23 December 2006

Music by: Thomas "Fats" Waller

Director: Malcolm Purkey

Cast: Lindani Nkosi, Sthembiso Mbatha, Gillian Bhudal, Molebatsi Lekgetha,

Brenda Mukwevho, Earl Gregory and Nkoto Malebye

Band: Johan Mthethwa, Ceri Moelwyn-Hughes, Matthew Downey, Mzamo

Bhengu, Brian Smith, Lionel Naidoo and Sipho Stephen Ndlovu

Lighting Designer: Declan Randall

Set and Costume Designer: Wilhelm Disbergen

Choreographer: Athena Mazarakis

Sound Designer: Mark Malherbe

Sound Technician: Natalie Childs

Stage Managers: Lebu Mnisi and Tsholofelo Thabeng

LOYISO GOLA FOR PRESIDENT (Rental)

Season: 29 Jan – 04 February 2007

PIETER DIRK EISH! (Rental)

Season: 13 February – 17 March 2007

SHIRLEY, GOODNESS AND MERCY

Season: 23 March – 13 May 2007

Author: Chris van Wyk

Adapted by: Janice Honeyman

Director: Janice Honeyman

Cast: Zane Meas, Chad Abrahams, Christo Davids, Grant Powell, Andre Samuels,

Paul Savage, Bronwyn van Graan, Lee-Ann van Rooi and Zenobia Kloppers

Lighting Designer: Mannie Manim

Production Manager: Patrick Curtis

Set Designer: Patrick Curtis

Costume Designer: Birrie Le Roux

Stage Manager: Lebu Mnisi and Marisa Steenkamp

BARNEY SIMON THEATRE

PROPHET OF THE WATERBERG

Season: 4 May - 4 June 2006

Author and Director: Nicky Rebelo

Cast: Dawid Minnaar, David Butler and Bianca Clarke

Lighting Designer: Wesley France

Set Designer: Nadya Cohen

Costume Designer: Rui Filipe

Stage Manager: Motlalepule Makhate

BLACK DOG

Season: 14 June – 16 July 2006

Author: Barney Simon and the Original Cast.

Director: Clare Stopford

Cast: Bheki Vilakazi, Carl Beukes, Elton Landrew, Elise van Niekerk, Sandile

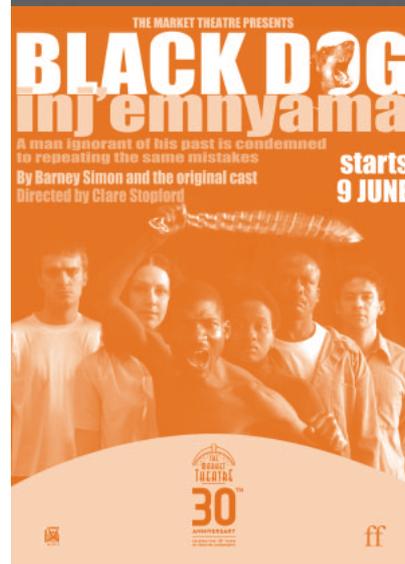
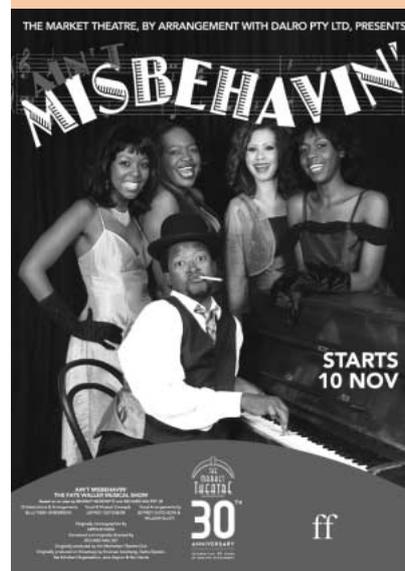
Menze, Thandeka Malinga and Nonhlanhla Mmembe

Lighting Designer: Michael Maxwell

Music and Choreographer: John Ledwaba

Set and Costume Designer: Sasha Ehlers

Stage Managers: Mpho Mataboge and Thulani Mngomezulu



MARKET THEATRE PRODUCTIONS

PRODUCTIONS FROM APRIL 2006 TO MARCH 2007

THE SUITCASE

Season: 17 July - 20 August 2006

Author: Es'kia Mphahlele

Director: James Ngcobo

Dramaturge: Lara Foot Newton

Cast: Siyabonga Twala, Nqobile Sipamla, Mncedisi Shabangu and John Lata

Lighting Designer: Wesley France

Set Designer: Nadya Cohen

Costume Designer: Nadia Kruger

Stage Manager: Motlalepule Makhate

LORD OF THE FLIES

Season: 4 September - 29 October 2006

Author: William Golding

Original Stage Adaptation: Nigel Williams

South African Adaptation: Craig Higginson

Director: Greg Homann

Cast: Diphapang Isaac Mokoena, Tshediso Lawrence Mofali, Lindani Dlamini, Thabang Louw, Simon Kennedy, Jarrod Watson, Dylan Watson, Daniel Richards, Lebogang Mashabela, Marcell Mostert, Neel Jivan, Norman Morgan, Karabo Magoete and Michael Sishange

Lighting Designer: Stan Knight

Set and Costume Designer: Sarah Roberts

Additional Décor Constructor: Sasha Ehlers

Sound Designer: Mark Malherbe

Vocal Coach: Cati Muller

Stage Manager: Sibusiso Ndumndum

YOU STRIKE A WOMAN YOU STRIKE A ROCK (Rental)

Season: 8 November - 3 December 2006

Authors: Phyllis Klotz, Thobeka Maqhutyana, Nomvula Qosha, Xola September, Poppy Tsira and Itumeleng wa-Lehulere

Director: Phyllis Klotz

Cast: Connie Chiume, Busi Zokufa and Poppy Tsira

Lighting Designer: Michael Maxwell

Set and Costume Designer: Sarah Roberts

TAPPING HEARTS (Rental)

Season: 12 - 23 December 2006

THE SUITCASE

Season: 24 January - 18 March 2007

Author: Eskia Mphahlele

Director: James Ngcobo

Dramaturge: Lara Foot Newton

Cast: Siyabonga Twala, Nqobile Sipamla, Mncedisi Shabangu and John Lata

Lighting Designer: Wesley France

Set Designer: Nadya Cohen

Costume Designer: Nadia Kruger

Stage Manager: Motlalepule Makhate

LAAGER THEATRE

THE HUNGRY

Season: 5 April - 7 May 2006

Creators: Ellis Pearson and Bheki Mkhwane

Cast: Ellis Pearson and Bheki Mkhwane

Stage Manager: Thulani Mngomezulu



MARKET THEATRE PRODUCTIONS

PRODUCTIONS FROM APRIL 2006 TO MARCH 2007

IN THE CONTINUUM (Co-production)

Season: 11 May - 04 June 2006
Authors and Cast: Danai Gurira and Nikkole Salter
Director: Robert O'Hara
Lighting Designer: Colin Young
Set Designer: Sarah Hillard
Sound Designer: Lindsay Jones
Stage Manager: Samone Weissman

THE SHOOTING GALLERY

Season: 11 July - 06 August 2006
Author and Director: Catherine Henegan
Co-writer: Aryan Kaganof
Cast: Aryan Kaganof and Catherine Henegan
Lighting Designer: Wesley France
Beats and Music: Jimmy Wordsworth Rage and Bamba Nazar
Production Assistant: Bie Venter
Stage Manager: Thulani Mngomezulu

THE TRAVELLERS

Season: 17 August - 24 September 2006
Author: Sylvaine Strike
Director: Sylvaine Strike
Cast: Antoinette Morkel, Daniel Buckland and Shelley Meskin
Lighting Designer: Jonathan Ruddick
Lighting Implementation: Nomvula Molepo
Set Designer: Chen Nakar
Set Décor: Sasha Ehlers
Sound Compilation: Jon Culverwell
Stage Manager: Dimakatso Mataboge

SOME MOTHERS' SONS (Rental)

Season: 7 - 29 October 2006

NOTEBOOK OF A RETURN TO MY NATIVE LAND (Rental)

Season: 10 - 11 November 2006

RAIN (Rental)

Season: 16 - 17 November 2006

IN THE SOLITUDE OF COTTON FIELDS (Rental)

Season: 28 - 29 November 2006

BORN THRU THE NOSE

Season: 17 January - 25 February 2007
Author: Bheki Mkhwane
Director: Ellis Pearson
Cast: Bheki Mkhwane
Lighting Designer: Ellis Pearson
Set and Costume Designer: Ellis Pearson and Bheki Mkhwane
Stage Manager: Lebu Mnisi

GO A PHELWA

Season: 2 - 18 March 2007
Author: Jan Letsoalo
Dramaturges: James Ngcobo and Siphon Mwale
Director: Rachel Paledi
Cast: Jan Letsoalo, Rahab Mudau, Mmabatho Tabane, Lebo Malokane, Chartie Mudau and Magdeline Puke
Lighting Designer: Nomvula Molepo
Set & Costume Designer: Sasha Ehlers



THE MARKET THEATRE FOUNDATION

COUNCIL MEMBERS AND STAFF AT MAY 2007

COUNCIL

Dr Sebiletso Mokone-Matabane (Chairperson), Bongzi Dhlomo-Mautloa, Dr John Kani, Angie Makwetla, Dr Ivan May, Peter McKenzie, Prof Zakes Mda, Sibongiseni Mkhize (CEO), Adv Kgomotso Moroka, Les Phillips, Brooks Spector, Alan Swerdlow

PRODUCTION

Artistic Director	Malcolm Purkey
Producer	Regina Sebright
Literary Manager	Craig Higginson
Production Manager	Carl Johnson
Senior Stage Manager	Bongani Motsepe
Resident Lighting Designer	Nomvula Molepo
Technical Co-ordinator	Haccius Mokopakgosi
Publicist	Lusanda Zokufa
Publicist	Lebogang Thobye
Administrative Co-ordinator	Mvuzo Mfobo
Administrative Co-ordinator	Tshiamo Mokgadi
Stage Manager	Motlalepule Makhate
Stage Manager	Lebugang Mnisi
Assistant Stage Manager	Orapeleng Moswane
Wardrobe Mistress	Nunu Moloji
Crew	Reggie Phasha
Audience Development	Tiny Macevele
Audience Development	Debbie van Rensburg
Audience Development	Anthony Ezeoke
Wardrobe Assistant	Zandile Ngubane
Trainee Client Liaison Officer	Carol Mokwena

FINANCE

Chief Financial Officer	Christine McDonald
Accountant	Fazel Mayet
Administrator	Reuben Myanga
Procurement	Thuso Mapela

CORPORATE

Chief Executive Officer	Sibongiseni Mkhize
Fundraiser	Penny Morris

MARKET PHOTO WORKSHOP

Head of Photo Workshop	John Fleetwood
Head of Resources	Tswaledi Thobejane
Administrator	Patricia Kyungu
Workshop Assistant	Sipho Futshane
Workshop Assistant	Loyiso Oldjohn
Workshop Assistant	Lester Adams
Curriculum Project Manager	Ingrid Masondo
PDP Programme Coordinator	Wilson Johwa
PDP Programme Manager	Kirsten Dörmann

THEATRE COMPLEX

Senior FOH Manager	Matjamela Motlounge
FOH Manager	Grace Mokwena
Box Office	Siwe Hashe
Receptionist	Philisiwe Dzanibe
Box Office Trainee	Kekeletso Matlabe
Client Liaison Officer	Tebogo Konopi
Client Liaison Officer	Vusi Tshabalala
FOH Assistant	Gabriel Royeppen
Precinct Cleaner	Bonnie Sibanda
Precinct Cleaner	Samson Vilakazi

LABORATORY

Head of the Lab	Vanessa Cooke
Project Co-ordinator	Sipho Mwale
Administration Assistant	Oscar Motsikoe
Education Officer	Dan Robbertse

MARKET THEATRE FOUNDATION UK

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

DIRECTORS

William Frankel, John Kani, Sydney Kentridge, Sir Robert Loder, Irene Menell, Nicholas Oppenheimer, Janet Suzman, Sir Mark Weinberg

AUDITORS

Deloitte & Touche

MARKET THEATRE FOUNDATION (USA) INC

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

PRESIDENT

Michael Kaiser

VICE PRESIDENT

Penelope Jane Morris

DIRECTORS

Shahara Ahmed-Llewellyn, Gordon Davidson, Joan Harris, John Kani, Lewis Manilow, Manuel Manim, Irene Menell, Gregory Mosher, Nthato Motlana, Howard Orlin, Bernard Sahlins, Allen Turner

AUDITORS

Radin, Glass & Co, LLP



MARKET THEATRE FOUNDATION

Fund Raising no: 01 10000400004

Registered Office: The Market Theatre

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