ARTS & CULTURE TRUST

MISSION
To attract and provide funding for the sustainable development and growth of the arts, culture and heritage in South Africa, actualised through mutually beneficial partnerships between the corporate, public and cultural sectors focused on making a positive difference to the lives of all South Africans.

VISION
To establish a self-sustaining perpetual fund for the development of arts, culture and heritage in South Africa.
AUTHOR AND TEACHER, Lee Bolman, remarked that, “a vision without a strategy remains an illusion”. It is a truth the Arts & Culture Trust (ACT) has taken to heart over the years, which is why it has gone from strength to strength, despite the challenges that arise in the course of running an arts funding and development agency.

To start planning our next five-year strategy would be foolhardy without undertaking a review of the successes and challenges that were faced in implementing the strategy that has brought us here. Failure is a reality of life a reality we at ACT see as an opportunity to learn and improve, however I am happy to report that there aren’t too many of those and that the strategy and tactical approaches the Trustees devised in 2012 have served the organisation well.

ACT’s 2012–2017 strategy prompted a change of the Trust’s investment mandate with the view of gaining more capital growth. Followed by an assessment of the organisation’s financial model, ACT embarked on a transition from a defensive to a balanced strategy, which was fully realised during the year under review. Despite these changes, the economic climate has stifled substantial growth of the portfolio, which has also seen a revaluation of shares. Fundraising efforts have been increased and positive returns are starting to show. This is evident in the number of new partners coming on board, as well as an increase in sponsorship amounts in some instances. ACT has also developed income-generating streams, which has been giving modest returns.

The implementation of a digital communications strategy has seen ACT launch a new responsive website, which even enables applicants to submit applications via smartphones. An extension of the site was the launch of our blog, a platform used to promote ACT’s programmes and affiliated projects and offers exposure to sponsors and engages in arts advocacy. However, the most prominent aspect of the blog is its ability to promote the sharing of opportunities for artists, and arts and culture practitioners, as well as news about industry issues (which is what attracts most subscribers). ACT has seen an increase in engagement on social media platforms, ending the year with more than 4 000 followers on Facebook, more than 90 000 on Twitter, and more than 6 000 newsletter subscribers.

Since 2012, ACT has been involved in advocacy work and has supported a number of public drives to improve policy that determines how public funds for the arts are managed. ACT staff and Trustees are actively involved in a number of networks and associations and have participated in numerous forums and conferences.

We extend a special word of thanks to our longstanding partner, Nedbank, for joining ACT’s 20-year celebrations by running a national media campaign, valued at over R1 million, which has won the Bank and its implementing agency, Joe Public, an international Midas Award.

ACT has not been able to fulfill is the production of a prospectus. This is mainly due to the financial implications of production; the commemorative publication that was produced in partnership with Nedbank has been used for these purposes instead.

ACT made modest strides to grow its footprint in peri-urban and rural areas but would have to consider alternative tactics to have a meaningful impact on the Trust’s activities in these areas.

We extend special thanks to Robin Malan, Zayd Minty, Johan Kruger, Thandi Swaartbooi, Karen Meiring and Jayesperi Moopen, to whom we are immensely grateful for their valuable contributions during their terms as Trustees of ACT. We are truly sad to say our goodbyes, but are thankful for the impact they have made.

MELISSA GOBA
CHAIRPERSON
“YOU CAN’T EXPECT to see change if you never do anything differently.” This quote by Creative Entrepreneur Meg Biron, perfectly sums up the past few years at the Arts & Culture Trust (ACT). Many new things were put to the test; some succeeded and some did not. The real value is taking this knowledge into strategising and planning for the next five years.

ACT’s programmes have seen an increase in national interest from media and participants alike. Increased monitoring of compliance with branding and acknowledgement of funded projects resulted in an increase in exposure, as well as a more consistent application of the visual identity of ACT and its sponsors. Programmes attracted PR value of more than R10 million each, year-on-year, and the number of applications and registrations has also increased consistently.

The Professional Development Programme has seen a complete restructuring, which proved to have been a success. Projects selected for support appear to be a better fit for the organisation, as the number of projects that are not implemented, or have not been completed successfully, are below 1%. ACT has seen increased exposure via funded projects, also signalling a match between criteria and projects selected for support. Approximately 40% of all development grants were allocated to projects in peri-urban and rural areas.

The Building Blocks Programme aims to increase the capacity and sustainability of South African arts and culture organisations. During the year under review, the programme focused on the music industry and presented seven, Know Your Music Rights and Responsibilities workshops in Johannesburg, Durban and Cape Town, which were attended by 130 musicians, promoters, venue owners and music professionals.

In addition to heeding conference delegates’ call to incorporate more interactive components into the ACT | UJ Arts & Culture Conference offering, a concerted effort was made to ensure the key findings of the #CreativeIntersections conference reached practitioners from across the country. This was achieved through the presentation of national post-conference seminars, which were well attended.

This year has seen the value of scholarships made available through the Performing Arts Scholarships Programme reach the R1.5 million mark. Since its inception, a total of 15 scholarships have been made available to young, aspirant performers to pursue undergraduate training at an accredited South African tertiary institution. For the first time since 2009, auditions were hosted in all nine provinces. Participation has increased by 2%.

The launch of the new Lifetime Achievement and ImpACT Awards for Dance made the 2015 annual ACT Awards extra special. Once again, the awards ceremony was a highlight on the cultural calendar, with South African icons joining us to receive their Lifetime Achievement Awards.

We invite you to read more detailed reports of the programmes in the pages that follow. I conclude by extending sincere thanks to the Board of Trustees for its valuable contributions and commitment to the Trust’s work.

PIETER JACOBS
CEO

“THIS YEAR HAS SEEN THE VALUE OF SCHOLARSHIPS MADE AVAILABLE THROUGH THE PERFORMING ARTS SCHOLARSHIPS PROGRAMME REACH THE R1.5 MILLION MARK”
ACT PROGRAMMES

ANNUAL ACT AWARDS
The ACT Awards are held annually in recognition and celebration of excellence in South African arts, culture and creativity.

ACT ARTS & CULTURE CONFERENCE
The Arts & Culture Conference is aimed at sharing information with stakeholders in the creative economy with a view to developing, inspiring and enabling the sector.

ACT BUILDING BLOCKS PROGRAMME
The aim of the Building Blocks Programme is to strengthen the infrastructure that supports arts, culture and heritage programming and services. It seeks to strengthen local organisations through cultural planning, technical assistance, master classes and other developmental efforts.

ACT DEVELOPMENT PROGRAMME
This development programme has been designed to enhance the continued development of arts and culture in South Africa, and provides support for artistic excellence in creative production, professional development and training for the youth in the form of once-off grants.

ACT SCHOLARSHIPS PROGRAMME
The scholarships programme makes grants available for the costs of undergraduate study in the performing arts at a leading accredited South African tertiary institution.

NO DISBURSEMENTS WERE MADE DURING 2008 WHILE THE TRUST WAS IN THE PROCESS OF RESTRUCTURING ITS OPERATIONS, WHICH RESULTED IN THE ADOPTION OF A PROGRAMMATIC APPROACH. The figures below include grants, bursaries and scholarships (but excludes annual ACT Awards prize money).
BY BENCHMARKING QUALITY work, the Arts & Culture Trust (ACT) encourages artists to strive to reach a high level of excellence in their chosen fields, which results in tangible benefits, such as increased sales of work, bookings and other engagements. During the reporting year, ACT launched a new Lifetime Achievement Award for Dance, which is an arts discipline deserving of much-needed support and development.

The 18th Annual ACT Awards also acknowledged young artists within the first five years of their professional careers, and by doing so set industry standards. Echoing the new Lifetime Award for Dance an ImpACT Award for this discipline was also presented, alongside the other four awards.

The ImpACT Awards for Young Professionals cast a spotlight on emerging artists who have, against all odds, consistently produced work of exceptional quality. Recognising these individuals supports their careers but also has a positive impact on their peers and the production of the quality of South African cultural goods and services.

ENTERTAINMENT

Guests were entertained by previous ImpACT Award Winner for Music, Nomfundo Xaluva, ACT grant recipient, Amandla Freedom Ensemble, and ACT Scholarships recipients, Usisipho Nteyi, Kamogelo Nthe and Katlego Nthe also showcased their talents during the ceremony.

LIFETIME ACHIEVEMENT

AWARDS 2014

The 18th Annual ACT Awards ceremony was held on the 2nd of November 2015 at the Maslow Hotel in Sandton, Johannesburg.

JOHNNY MEKOA
LIFETIME ACHIEVEMENT AWARD FOR ARTS ADVOCACY
Ramakgobola John Mekoa was born on the 11th of April 1945, in Etwatwa, Benoni. His passion for jazz music started at an early age, fuelling his vision to pursue an education in the genre, in order to become a jazz musician. In 1964 his dream seemed to slip away when he was rejected from university for being black. However, this did not stop him. His two older brothers gave him lessons over the years and during this time he would play at various jazz bars across Johannesburg.

In 1986, at the age of 41, Mekoa’s dream to study music materialised. In 1991 he was awarded with a Bachelor’s Degree in Music from the University of Natal. Shortly afterwards he obtained a Fulbright Scholarship to study for his Master’s Degree in Music at the University of Indiana in the United States. After the completion of his qualification he returned to South Africa and in 1994 established the Music Academy of Gauteng.

OMAR BADSHA
LIFETIME ACHIEVEMENT AWARD FOR VISUAL ART
Omar Badsha was born into a Gujarati Muslim family in 1945. His father, Ibrahim Badsha, was a pioneering artist and a major influence on Omar’s art and political views. In 1965, Badsha suffered continuous harassment from security forces for his activism and was denied a passport to study abroad. However, in that same year he won the Sir Basil Shornland Prize for a small woodcut competition he entered as part of the Arts South Africa To-Day exhibition. This would be the start of great things as the following eight years Badsha’s work was exhibited extensively, winning him several prizes.

LAUNCHED IN 1998, THE AIM OF THE ANNUAL ACT AWARDS HAS ALWAYS BEEN TO ACKNOWLEDGE AND CELEBRATE EXCELLENCE IN ARTS AND CULTURE IN SOUTH AFRICA
emotional love songs.

praise songs and deeply
tributes and eulogies, to
works range from political
stories and novels, and his
penned poetry, plays, short
writing as an outlet. He
years, where he turned to
on house arrest for three
this period he was placed
on government, and during
banned by the apartheid
1973 to 1982 Mattera was
of society. In the years
and the transformation
case for social justice
most of his life making
South African literature as
apartheid discourse, and
contribution towards anti-
an incredibly valuable
work is considered to be
of December 1936. His
Sophiatown on the 29th
writers, Donato Francisco
Africa's preeminent
Recognised as one of
AWARD FOR LITERATURE
LIFETIME ACHIEVEMENT
DON MATTERA
FROM TOP LEFT, CLOCKWISE: Johnny Mekoa, Omar Badsha, Don Mattera, Thembisile Mtshali-Jones, Caiphus Semenya, Alfred Hinkel...
of Directors for the Civic Theatre and the Sibikwa Community Theatre Project, and was also responsible for writing the syllabus for Indian dance for the Gauteng Department of Education. In recent years, Moopen has been nominated for two awards, for women who have made a contribution to arts and culture in South Africa.

SIBONGILE KHUMALO
Marked by an extraordinary vocal gene pool and passion for making music, Sibongile Khumalo is one of the country’s most celebrated members of a musical dynasty. Her singing talents range from the traditional and folk culture in South Africa. She has been lauded as one of the great singing talents of her time, and has inspired the creation of new music by South Africa’s most talented of her time, and has inspired the creation of new music by South Africa.

WARTINA SEANE
Warina Seane’s stage acting credits include: For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf by Ntozakhe Shange (Fleur Du Cap 2002); The Alchemist’s Heart, Nothing but the Truth; Nongogo (Naledi nomination 2006); Kabi Thul’s Tseia (an adaptation of Waiting for Godot); and Ukuthona ko Mendli: Did We Dance, directed by Mandla Mbothwe. Seane’s directing credits include Sacred Thorn, Yes Medem, Neliswe Xaba’s solos: Fragments of an Orgy, Mute Echoes and Venus and Juliet, For Colored/ Girls Who Have Considered Suicide/When the Rainbow Is Enuf, We Are Here and The Mountaintop (Naledi Awards Best Director nomination 2013). She taught at the Wits School of Arts and the Market Theatre Laboratory, and has presented at the Black Women in the Performing Arts Conference: Volume 1, at The Steve Biko Centre. She directed a successful season of Eclipsed by Danai Gurira at the Soweto Theatre in August 2014.

DAVID ANDREW
David Andrew studied at the University of Natal, Pietermaritzburg (BA Fine Arts 1985) and the University of Johannesburg (H Dip Ed (PG) 1986; PhD 2011). He lectures in Fine Arts and Arts Education courses at both undergraduate and postgraduate levels. His interest in the artist-teacher relationship has resulted in a number of projects aimed at researching, designing and implementing alternative paths for the training of arts educators and artists working in schools. He has published visual literacy and arts education related articles in the journals Visual Communication (with Joni Brenner, 2004, and Marcus Neustetter, 2000); Assessment in Education (with members of the Wits Multiliteracies group, 2003) and English Studies in Africa (with Joni Brenner, 2007). His most recent one-person exhibition, Misc: Recovery Room, was shown at the Standard Bank Gallery in 2009.

DAVID APRIL
David Thatanelo April is passionate about arts and culture development. He uses twenty years of Know-how, including a decade of senior management experience, to bring a professional approach to any project he tackles – from fundraising, teaching and skills development to planning, marketing and management. April has shown great leadership skills as a director, teacher, choreographer and lobbyist in South African dance. In addition, within the performing arts sphere he has filled the roles of performer, project manager, fundraiser, dance activist, developer of education through dance and movement, dance adjudicator, motivational speaker and reviewer. He has consulted widely with clients in the arts industry, NGOs, government departments and the private sector.

IMPACT AWARDS RECIPIENT 2015
POPArt
IMPACT Award for Theatre
POPArt is an independent theatre space in the heart of new pedestrian project located in the Johannesburg Inner city, and a production company run by Hayleigh Evans and Orly Shapiro. The theatre opened in March 2011 and over the past three years has showcased over 100 brand new theatre works. In 2011, they launched POPArt Productions, which produces in-house pocket-sized productions. Hayleigh and Orly both studied acting at AFDA and work in the performing arts industry as practitioners. Having started the POPArt Theatre as an independent performance space over three years ago, Hayleigh Evans and Orly Shapiro have made a significant impact on the theatre industry in Johannesburg. With the launch of POPArt Productions, it now plays a more active role in audience development and content production. By creating new and relevant content for a growing audience, the space is now actively providing sustainable employment for performers.

LAURIE WILD VAN HEERDEN
Laurie Wild van Heerden was born in 1987 in Cape Town, South Africa. After gaining ample practical experience, to bring a professional approach to any project he tackles – from fundraising, teaching and skills development to planning, marketing and management. April has shown great leadership skills as a director, teacher, choreographer and lobbyist in South African dance. In addition, within the performing arts sphere he has filled the roles of performer, project manager, fundraiser, dance activist, developer of education through dance and movement, dance adjudicator, motivational speaker and reviewer. He has consulted widely with clients in the arts industry, NGOs, government departments and the private sector.

OF THE INDUSTRY, ACT EXPRESSES GRATITUDE FOR THEIR CONTRIBUTIONS TO THE CULTURAL INDUSTRY

BY RECOGNISING AND CELEBRATING THE STALWARTS OF THE INDUSTRY, ACT EXPRESSES GRATITUDE FOR THEIR CONTRIBUTIONS TO THE CULTURAL INDUSTRY

Continued >>
experience in the field of design and manufacturing, and as the assistant to Wim Botha for almost three years, Wild Design was officially created. The business started designing and producing products from 2010. Laurie sees her work as an interface between art and design. His large-scale, limited edition sculptures have garnered global attention at Design Days Dubai, Design Miami/Basel in Switzerland and Design Miami in Miami in the US, exhibited as part of the prestigious Southern Guild portfolio. A keen collaborator, Laurie often works with artists and designers, such as Lionel Smit, Wim Botha, Atang Tshikare, dhk Architects and Ceramic Matters, on projects aimed at pushing boundaries and experimenting with new materials.

Benon Lutaaya

Since 2011, Johannesburg-based artist Benon Lutaaya practices his art full time. Unable to afford art supplies, he improvised with waste paper material from the streets of Jo’burg. Within four years his career started making waves. He has donated over R400 000 to different charities, was a co-sponsor of the 2015 Reinhold Cassirer Award, and he is an annual contributor to the Ilthuba Arts Fund. He is the recipient of the 2016 European-based residency award by the Southern African Foundation for Contemporary Art (SAFTCA).

Lindwe Maxolo

Music & Singing

Artist and Music Educator, Lindwe Maxolo, is the 2014 Mbekodo Woman in Jazz Award winner and is known for her enchanting and magical voice. She has a cum laude Honour’s Degree in Jazz Music from the University of Cape Town. TIME, her debut solo jazz album, was officially created. The organisation.

Jessica Denyschen

SPECIAL MENTION

Twenty-eight year-old Jessica Denyschen is co-founder and director of The ARTchive, South Africa’s first comprehensive archive for contemporary dance and physically-based theatrical performance. She has worked successfully as a creative artist in dance and film since graduating with a master’s degree from the University of the Witwatersrand in 2010, and in 2012, along with head researcher Adrienne Sichel, founded the organisation.

Ithuba Arts Fund

AWARD RECIPIENTS

2014      Sam Nzima (Visual Art)
2013    Prof Pitika Ntuli (Visual Arts)
2012    Andrew Verster (Visual Arts)
2011   Mmakgabo Helen Sebidi (Visual Arts)
2010   Peter Clarke (Visual Arts)
2009   Esther Mahlangu
2008   David Koloane (Visual Arts)
2006  Esther Mahlangu
2005   Sophie Thoko Mgcina
2004  Sylvia Glasser
2003   J.S. Mzilikazi Khumalo
2002  Nofinish Dywili
2001  Joyce Levinsohn
1999  Es’kia Mphahlele
1998  Percy Bankole (Visual Art)
1996  John Linden. Through this programme he was selected to choreograph works for Dance Umbrella in 2013 and 2014. His first Dance Umbrella piece was Battle Field, followed by the 2014 choreography of Violence My Foot. In 2013, he founded Northern Cape Dance Pages, a dance festival in partnership with Mayibuye Dance Academy. Through his teaching guidance and mentorship at Mayibuye Dance Academy, five of the dancers realised their dreams of pursuing training at tertiary institutions.

Jenna van der Westhuizen

Music and Singing

Mimi Coertse (Music)
Mannie Manim (Theatre)
André P. Brink (Literature)
Richard Cock (Music)
Elsa Joubert (Literature)
Latozi Madosini (Music)
Sandra Prinsloo (Theatre)
Nadine Gordimer (Literature)
Jonas Gwangwa (Music)
Welcome Msomi (Theatre)
Pops Mahommed (Music)
Joseph Shabalala Shabalala (Music)
Pete Clarke (Visual Arts)
Gina Mhlope (Theatre)
Paps Mahommed (Music)
Miriam Makeba (Music)
David Goldblatt (Visual Arts)
John Kani (Theatre)
Miriam Makeba (Music)
Mamane Marim (Theatre)
Mimi Coertse (Music)
Andrew Verster (Visual Arts)
Welcome Mccom (Theatre)
Jonas Gwana (Music)
Nadine Gordimer (Literature)
Prof Phikha Ntuli (Visual Arts)
Sandra Prinsloo (Theatre)
Mokvedi Madonsi (Music)
Elza Joubert (Literature)
Sam Nelma (Visual Art)
Richard Loring (Theatre)
Richard Cook (Music)
André P. Brink (Literature)
CREATIVEINTERSECTIONS WAS AN interactive two-day conference and learning forum presenting interdisciplinarity as an alternate way of thinking and problem solving. Ninety per cent of conference delegates indicated that their development needs and expectations for the ACT Conference have been met.

PRESENTATIONS

DIINDTLE NTJISIE AND ALEXANDRINA HEMSLEY discussed interdisciplinarity from a local and international perspective, respectively. Both women are young, community-driven practitioners with fresh voices. They explored the impact and value of multidisciplinary practice, and why it is relevant in the current creative climate. They also explored interdisciplinarity as an alternate thinking approach and problem-solving method.

Conceptual fashion designer, TZVI KARP, writer and academic, DANI MUPOTSA, and artist, LAURA WINDVOGEL (aka Lady Skollie) discussed the impact interdisciplinarity has on African identity and whether a Pan-African identity is a limiting or liberating label.

Associate Professor at the Wits Institute for Social and Economic research (WISER), HLONIPHA MOKOENA, CEO of the Ifa Lethu Foundation, DR NARISSA RAMDHANI, and Director at the Museum of African Design (MOAD), AARON KOHN, collectively discussed the complexities and implications of multicultural collaboration. Mokoena unraveled the terminology of these concepts from a historical and anthropological perspective, whilst Dr Ramdhani reflected on her experience of South Africans working with South Africans.

THINGKING and GEEKULCHA discussed their thinking methodologies and the role their surrounding communities play in their practice, as well as why it has never been more relevant for the creative sector to pursue interdisciplinarity.

HATCHERY SESSIONS

Delegates formed smaller groups during the brainstorming breakaways. Groups were given a workbook that included a business plan, an idea generator and an executive summary to guide groups into using their time constructively and aid delegates in producing a sustainable idea. One of the valuable aspects of these sessions was that groups have had access to “connectors”. This was a group of specialists from a range of industries that were available to offer groups input in the process of conceptualising innovative, interdisciplinary projects or solutions. Connectors were specifically selected to widen the group’s perspective from a traditional arts and culture outlook to include marketing, new forms of media, technology, legalities and user- or client-based empathy within their innovation. During the hatchery breakaways participants gained practical experience building a project and working as a collective. Concepts that were interdisciplinary in nature (of which the first phase continued »
of the project could be implemented with R80 000 within twelve months), were invited to pitch for one of two grants.

**PITCH PERFECT**

Pitch Perfect provided a platform for interdisciplinary projects to pitch for one of two grants made possible by the Arts & Culture Trust (ACT), the Nedbank Arts Affinity and the National Arts Council (NAC).

A representative of the delegate groups presented a three-minute summary of their idea or project to a panel of adjudicators including Rosemary Mangope (NAC), Yvonne Verrall (Nedbank), Maria Kint and Nzali Jordan (Cultural Development Trust), with Jayesperi Moopen, Themi Venturas, Thandi Swaartbooi, Melissa Goba, and Pieter Jacobs representing ACT.

Presenters were given feedback, after which adjudicators selected six projects and invited them to expand their presentation in a ten-minute project overview, which took place three weeks after the conference.

The standard of projects was impressive and a multiple of sustainable interdisciplinary projects and collaborations were formed. The second round of the battle saw six shortlisted candidates present their projects, and then face a series of questions from the panel of judges. The shortlist included Artistic Excursions, a skills transfer project based in Limpopo; Let’s Sing, a training project that uses state-of-the-art technology to teach musical arrangements; Creative Cocoons, a national incubation programme for women, by women; Join The Dots Festival, an annual public arts festival in the city of Johannesburg; Underground Dance Theatre, a dance company that wants to promote the arts through audience development, and Cultural Exchanges, an outdoor art-house cinema aimed at rural youngsters.

A panel of six adjudicators, including CEO of Business and Arts South Africa (BASA), Michelle Constant, Yvonne Verrall from Nedbank, independent cultural entrepreneur and dance expert David April, and Pieter Jacobs, Karabo Legabe and Brenda Sakellarides all representing ACT, selected the winning projects. Cultural Exchanges and An Artistic Excursion, hailing from Mpumalanga and Limpopo respectively are the groups that came out tops. It is exciting to report that a number of projects that presented during the previous conference in the 2015 Pitch Perfect session have been established as working projects: Prufrock, Flying House Performance Art Stock Exchange and Inside-Out Diversity Workshops are currently in operation.

**WORKSHOPS**

Delegates received an opportunity to engage in a creative workshop of their choice on the first day of the #CreativeIntersections conference:

**THE MAKERS LIBRARY NETWORK IN PARTNERSHIP WITH THE BRITISH COUNCIL PRESENTS THE HOLOGRAM MAKER**

Maker librarians from Thingking and Geekulcha curated a participatory skills-sharing workshop, which looked at off-screen data representation, such as holograms and Google Glass. Both Thingking and Geekulcha are emerging organisations that use technology and science to enhance their creative projects.

**IDENTITY MAKER**

The online creative showcase, Between 10and5, curated a how-to course in self-branding, developing and managing an online identity.

**RAIN MAKER**

Delegates were taught how to undertake strategic continued »
resource planning and create mutual value in collaborative projects. The workshop set out to stimulate critical thinking around the development of innovative business strategies, including the development of partnerships, collaborations and project proposals that create income-generating streams.

AUDIENCE MAKER
Learnings from Business and Arts South Africa (BASA) and the British Council Connect ZA’s year-long audience development programme were shared with delegates, as a snapshot of how the South African arts community can be impacted in a sustained and ongoing way. The workshop focused intensely on training arts organisations to interrogate current audiences, to be able to significantly grow new audiences, and to become audience-focused organisations.

CONTENT MAKER
The incorrigible Mary Corrigall guided delegates through the sharing of trade secrets, how to create content people want to read. In this intensive writing workshop, delegates explored how to effectively write about themselves and their work on a variety of platforms and for diverse audiences.

PLAY MAKER
In this experiential energising PLAY-shop, artist Anthea Moys invited delegates to interact with a collective of individuals to find effective creative solutions through play.

BEAT MAKER
A practical workshop offering an interactive opportunity to explore the ins and outs of deejaying, mixing and vinyl record appreciation. The beat maker was facilitated by Jean-Michel Wickill, Andrew Clements and Paul van der Walt, with each facilitator presenting a different aspect of deejaying.

THOUGHT MAKER
A hands-on, brain-on thinking course described by host Robyn Cook as a “crash course in empathy design thinking 101”. Delegates discovered how designers solve complex problems and find desirable solutions for clients by drawing upon logic, imagination, intuition, and systemic reasoning. Cook divided attendees into pairs to illustrate the symbiotic nature of the designer/client relationship.

NETWORKING
Delegates were invited to barter their creative knowledge and skills at the Night Owls Skill Swap & Networking event at the conference. Facilitated by skill sharing guru, Night Owls, the evening reinterpreted the concept of speed dating but instead of winks and jokes, attendees exchanged useful creative currency. Based on the idea that knowledge is traded for knowledge, delegates were encouraged to barter brainpower and create new collaborations. During sessions, participants were prompted to talk about what they do as a job, hobby or any other extracurricular activity and even if delegates already knew the person across from them, many of them discovered something new about that person.

PRE-CONFERENCE SEMINARS
The idea behind these free pre-conference conversations was to stimulate broader discourse around interdisciplinarity in the creative sector. The series offered delegates an introduction to the content and also created a platform for participants to learn new skills and practically experience an interdisciplinary intersection. Pre-conference sessions included:

FAMILY TIES
In this introspection, artist-entrepreneur duo, Roger and Paul Ballen, and artist-scientist duo Maria-Paola and Trevor McGurk, looked at how creativity can disrupt the “everyday around the dinner table”. During this conversation, they explored the value of shared knowledge, unlikely intersections and collaborations, and reflected on some of their most exciting projects impacted by their family ties.

THE MULTI-HYPHENATOR
In this segment entrepreneur, philanthropist, social commentator and community builder, Shaka Sisulu and multidisciplinary artist, designer and dot-connector Atang Tshikare, dissected the intersection of multi-spheres of practice and explored how this can be applied as a physical framework for an alternative way of thinking and approaching creative collaborations, using their surrounding local communities as a resource and muse. Brand strategist, Anthea Poulos, guided this conversation.

CREATIVE SPACES
Abstract digital sculptor, designer and electrical engineer, Dr Michellea Janse van Vuuren, and anthropologist, curator, communications guru, and art entrepreneur, Julie Taylor, talked to academic and performing arts expert, Mevena Kabwe, about how to break down barriers between physical spaces and the virtual world, as they took a journey exploring the intersections continued

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<tr>
<th>PRE-CONFERENCE SEMINARS</th>
<th>GENDER</th>
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<tbody>
<tr>
<td>In this intensive writing workshop, delegates explored how to effectively write about themselves and their work on a variety of platforms and for diverse audiences. In this intensive writing workshop, delegates explored how to effectively write about themselves and their work on a variety of platforms and for diverse audiences.</td>
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among diverse ideas, concepts and disciplines. NATIONAL POST-CONFERENCE SEMINARS

The Department of Arts and Culture (DAC), through its Mzansi Golden Economy (MGE) Programme, created an opportunity for sponsored registrations to be made available to creative practitioners that are uniquely positioned to make an impact on their communities by sharing information, skills and knowledge, and to stimulate interdisciplinary thinking. Creative entrepreneurs, representatives of small and medium-sized enterprises, as well as representatives of arts and culture organisations that are interested in cultivating an interdisciplinary and networking environment applied.

Creative Intersections was attended by 283 delegates; 55 delegates were able to attend the conference as sponsored delegates. Four hundred and fifty-four applicants nationwide submitted applications for the sponsored conference pass. These were processed by an independent source, and a panel comprising ACT’s Chairperson, Chief Executive and senior staff, was tasked with selecting applicants representing each of the nine provinces. Preference was given to historically-disadvantaged females, and a selection of four delegates per the eight surrounding provinces were selected to represent their province, with an additional 23 delegates selected to represent Gauteng. The 32 delegates representing the eight surrounding provinces were asked to work within their provincial groups to create a post-conference seminar that reiterated the discussions and learnings generated during Creative Intersections. The seminars were well attended, with a collective audience of approximately 155 attendees. Guests ranged between 20 and 50 years of age, with the majority of participants identifying as African/Black, with a fairly even distribution of males and females.

POST-CONFERENCE INTERDISCIPLINARY WORKSHOP

An interdisciplinary workshop was held at the Hillbrow Outreach Foundation Centre, on the 14th of May 2016. The workshop was designed to explore the intersections among dance, photography and drawing. The workshop was facilitated by the photography collective, the Uncultured Club, architect and fine artist Lorenzo Nassistinen, and dancer and choreographer David April. Dancers moved in the centre of the room, whilst the photographers and illustrators observed. The illustrators and photographers were asked to work to the rhythm and tempo of the dance and observe the surrounding architecture and residents of Hillbrow. The workshop culminated with the dancers moving on top of the four completed drawings that carpeted the room. The photographer worked between the artist observing the process and linking both expressions. The workshop proved to be a multidisciplinary expression of all the disciplines, and it was generally remarked that the workshop felt like the first exploration into a new medium. Forty participants attended the two-and-a-half-hour free workshop.

PAPERS

An online library, comprising interdisciplinary papers, research and projects, was launched. This online collection is intended to advance the creative sector’s understanding of interdisciplinarity. The online library is completely free, with the aim of sharing research and outcomes of collaborations of a multi-disciplinary nature, with practitioners who are interested in discovering the challenges and potential of these kinds of endeavours.

The assortment of papers ranges in subject matter – from dance and drama to sexuality and virtual reality – and each attempts to break down barriers and inform through relevant research or experiences. The growing library can be accessed on the conference website at www.creativeconference.co.za, and all resources are available for download, free of charge.

INTERACTIVE ART

#CreativeIntersections provided a platform to create from other disciplines to be introduced or inspired by artwork or performance, with the intention of fostering new interdisciplinary concepts through creative collaboration or the development of personal creative practice or mindset.

OUMA SE KOOK – CLOWN CARAVAN

Performers: Robert Colman, Gerard Bester, Joni Barnard, Roberto Pombo, Jaques De Silva, Toni Morkel

An interactive, edible installation was commissioned during the conference lunch break to allow delegates to once again engage with different art forms, while networking and recapping the conference’s activities. Multidisciplinary in its nature, the performance incorporated dance, music, clowning, performance, art, mime and food into a living artwork. This creative collaboration aligned with #CreativeIntersections’ objective of supporting and encouraging interdisciplinarity, and the value of its impact on the creative community. Reflecting on the project, producer Toni Morkel said, "I learnt a lot from this intervention and am really grateful to ACT for commissioning The Clown Food Caravan and giving me the chance to create the intervention on home territory, as it were, before trying to launch the concept on the grand scale of a ten-day Festival" PIECE OF MIND – WILLEMJN SCHELLEKENS

A Piece of Mind, an interactive, multidisciplinary art installation, uses installation art as a tool and instrument to make different perspectives and paradigms visible and audible. The objective of the work was to make new connections between its users and was commissioned by the conference to encourage dialogue about South African identity and preconceptions. Artist, Willemijn Schellekens, was interested in gathering and presenting visual and audible perspectives of different South African groups to physically manifest topical content, worries, prejudices, mental bruises and inspiring thoughts. continued »
The work through light and accessible content touched on serious underlying aspects of society. Users were asked to sit facing one another at a picnic table on a raised platform. A curated table top of interesting objects was presented as a visual feast, while a series of short, and relatable stories were played through earphones attached to the place setting at the same time.

**BRILLIANTLY BROADWAY**
As part of the programme, delegates have had the option to attend Brilliantly Broadway, brilliantly performed by the talented Clint Lesch. Brilliantly Broadway is a musical programme comprising masterpieces from some of the world’s most loved shows.

**PPC CEMENT ART EXHIBITION**
PPC Cement Art Exhibition, the PPC Imaginarian, used concrete as the inspiration, stimulus, and primary medium for revolutionary design thinking and artistry across six creative disciplines. Having evolved from the longstanding PPC Young Concrete Sculptor Awards, the PPC Imaginarian Awards encouraged artists and designers to create and express their abilities using Portland cement-based concrete as a primary base or material.

The emphasis was placed on innovation – a criterion that resulted in dynamic and progressive works for the exhibition that spoke directly to the conference’s themes of interdisciplinarity and innovation.

**CONTENT COMMITTEE**
A content committee of six members were assembled to help identify relevant and thought-provoking material for the #CreativeIntersections programme.

**ROSEMARY MANGOPE**
Rosemary Mangope was appointed CEO of the National Arts Council of South Africa in 2013. Her 30-year career spans the arts, business, and social and community development. In 2009 she was Acting Deputy Director General at the Department of Arts and Culture (DAC) and, prior to that, was founder and Chief Director of the Arts, Social Development and Youth Division at DAC in 2005 (to list a few of her many notable achievements). Rosemary holds a Master’s of Social Sciences and an Honour’s Degree in Sociology from the North-West University and speaks seven of South Africa’s eleven official languages.

**JAYESPERI MOOPEN**
Jayesperi Moopen is the Executive Director of the Tribhangi Dance Theatre. She has earned recognition for juxtaposing South African cultures and dance in an effort to promote one national identity. Since 2005, she has been the Festival Director of the Diwali Festival in Newtown and is responsible for writing the Indian dance syllabus for the Gauteng Department of Education. Moopen has a Post Graduate Diploma of Fine Arts, India and an Arts Management Diploma from the University of the Witwatersrand.

**CAROLINE SMART**
Caroline Smart is a multi-award winning, theatre personality who has been involved in the professional performing arts world for over 45 years. She is a trained actress, voice production coach, director and scriptwriter, as well as a television presenter and producer. She is also a judge for The Mercury Durban Theatre Awards and KZN DanceLink, and is a Trustee of the Arts & Culture Trust (ACT). Smart is also the editor of artSMart, a publicity

**2016 ATTENDANCE**

<table>
<thead>
<tr>
<th>DELEGATES</th>
<th>ANNUAL ATTENDANCE</th>
</tr>
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<tbody>
<tr>
<td>CONFERENCE ATTENDEES</td>
<td>283</td>
</tr>
<tr>
<td>SPONSORED DELEGATES</td>
<td>55</td>
</tr>
<tr>
<td>POST-CONFERENCE SEMINAR ATTENDEES</td>
<td>155</td>
</tr>
<tr>
<td>POST-CONFERENCE WORKSHOP</td>
<td>45</td>
</tr>
<tr>
<td>CREATIVES IN CONVERSATION</td>
<td>±120</td>
</tr>
</tbody>
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The work through light and accessible content touched on serious underlying aspects of society. Users were asked to sit facing one another at a picnic table on a raised platform. A curated table top of interesting objects was presented as a visual feast, while a series of short, and relatable stories were played through earphones attached to the place setting at the same time.
and promotion platform for arts practitioners in KwaZulu-Natal.

**Ben Myres**
Ben Myres is a game designer, writer, programmer and curator. He makes games at Nyamkop; writes at Africade, and curates games for the A MAZE Festival (an annual digital festival).

**Layla Leiman**
Layla Leiman is the editor of the online arts, culture and design publication Between 10and5. Prior to this, she was an independent arts and culture writer whose work has been published in The Star, Sunday Independent, Mail & Guardian, the Dance Umbrella Festival gazette and other online culture blogs.

**Anthea Poulos**
Anthea Poulos is a youth culture specialist and co-owner of brand consultancy The Bread, using her immense knowledge and understanding of culture to assist brands, both local and international, in engaging with their audience. Poulos also manages musician Stilo Magolide and is the well-known blogger AntheaKnowsBest.

**INTERNSHIPS**
ACT invited three interns to participate in the preparation and organisation of #CreativeIntersections. Gcobisa Ntlamnde, Colin Groenewald and Ketsha Henry assisted in all aspects of the conference preparation and presentation. This included marketing and design, and logistical arrangements.

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**Feedback**

**Most Enjoyed Aspect**

- Presentations: 90%
- Pitch Perfect: 80%
- Networking: 80%
- Workshops: 180%
- Hatchery: 60%

**Was the event valuable?**

- Yes: 90%
- No: 10%

**Public Relations**

- Print: 71%
- Online: 26%
- Broadcast: 3%

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**Before I went to the conference I felt like quitting the arts field industry, because I saw no move, and I felt like I need to suffer a lot to reach my dream of passion about arts. I learnt that I can do better and not lose focus. Thanks to ACT.**

Manapa Shogole, delegate

**I enjoyed the experiential aspect of the programme.**

L. Engelbert, delegate

**It was not the usual setting this time where we listened to one person on stage, even myself felt involved though there was no spotlight on me. I interacted with people high, middle and lower level and interacted with momentous matters.**

Anonymous, delegate
DEVELOPMENT

PROGRAMME

GRANT RECIPIENTS 2015–2016

EDUCATIONAL BOARD GAME: RENTOMONEY

A board game focused on property investment and educational tool that teaches kids and adults about being a property investor in a realistic manner. The funds allocated were used towards the production of a prototype and the first 100 games.

NATIONAL DATABASE OF SOUTH AFRICAN PLAYS

The failure to document plays in printed form results in performance texts that are short-lived. The National Database of South African Plays is a platform for new playwrights to disseminate their work and a central online repository through which theatre makers can access new work.

PILCROW

Pilcrow is a Liquid Fusion production, bringing together students and professionals in a cutting-edge dance theatre production at the National Arts Festival 2015. The collaboration between professionals and students facilitates the development of young performers. Pilcrow explores the notion of the dance play, where text and the more traditional play meets dance, creating a performance that is more accessible to audiences in a diverse South Africa.

SELFIE 25

Selfie is a set of 25 original digital portraits that pays homage to the positive contributions of 25 future icons of South Africa’s digital age. Appropriately titled Selfie 25, the work is set as an abstract personal commentary on the modern phenomenon of the “selfie” culture. This digital exhibition aimed to challenge, modernise and expand the idea of the conventional gallery space.

INSIDE-OUT DIVERSITY WORKSHOPS

After 21 years of democracy in South Africa, South Africans and foreigners are still treading heavily on eggshells around the topics of race, culture, class and many other differences. The Inside-Out Diversity Workshops pilot project implemented six applied drama-based engagements, which encouraged individuals to focus on, embrace, and acknowledge their own differences apart from and alongside other people’s differences.

KAROO DISCLOSURE

Set in the Karoo, South Africa, Disclosure is a collaborative art project (performance, photography, music, costume, sound, video) looking at the effects of shale gas exploration (fracking) on land, people and the environment. ACT funds were used for re-visit and develop the work and undertake a Cape Town tour.

ON SEEING RED AND OTHER FANTASIES

On seeing red and other fantasies is a multidisciplinary production exploring notions of displacement, self-transformation and otherness, highlighting dance, theatre and visual languages as a form of social commentary and transformation. The work calls into question the absurdity of war with regards to controlling, oppressing and disenfranchising the “other”; this is amidst the current climate of greedy organisations of power, “poli-tricks” and bio-medical disasters. ACT funds were used to re-visit and develop the work and undertake a Cape Town tour.

continued»
GRANT ALLOCATIONS: 2015–2016

**REGION**
- **NEW MEDIA**
  - **FREE STATE** 22 000
  - **ARTS EDUCATION**
    - **Gauteng** 320 000
    - **Kwazulu-Natal** 123 000
  - **VISUAL ARTS**
    - **Limpopo** 61 000
    - **Mpumalanga** 40 000
  - **MULTI DISCIPLINARY**
    - **Northern Cape** 50 000
    - **North-West** 35 000
    - **Western Cape** 245 000

**DISCIPLINE**
- **DANCE**
- **LITERATURE**
- **THEATRE**
- **MULTI-DISCIPLINARY**
- **ARTS ADMIN**
- **PRUFROCK MAGAZINE**
- **UHLANGA NEW POETS**
  - uHlanga supports young local artists through publishing magazines and anthologies of poetry. ACT funding supported the publication of high-quality poetry anthologies, which provided a platform for young poets. Sales helped to support the future of the project and launched the careers of young writers contributing to the literary landscape.

**CRITTER**
Critter is online publication for arts reviews, critique, analysis and news, including performing art, visual art, literature and design. Critter creates a single creditable platform for South African arts-related content, unifying disparate arts bloggers with a view to expanding such coverage to the region.

**PRUFROCK MAGAZINE**
Prufrock is a print magazine of South African writing in any South African language including Xhosa, Zulu, Baka, Afrikaans and English. Prufrock publishes young and new South African writers of fiction, poetry, journalism and personal essays, as well as illustrations, photography and other media to illustrate the pieces creating a space for young and new South African voices to express their experiences of the country. ACT funds were used for the printing and publication costs of two issues.

**THE OPEN THEATRE TOOLKIT**
The Open Theatre Toolkit is management software developed and used by The Alexander Bar. It has the potential to allow small teams to work effectively, organise their management and marketing systems, and increase their footprint in their local communities and across borders. It works in multiple contexts, from small pub theatres in London to community halls in Langa. ACT funds were used for further development of the software to adapt it for use by other organisations.

**FLYING HOUSE LAUNCH**
Flying House is a collective of arts professionals based in Jo’burg, seeking new ways of creating sustainability for the performing arts industry in Johannesburg and beyond. Flying House launched their collective at an event that invited the arts community to collaborate, play and help develop a new model/s for arts organisations to trade, do business and sustain themselves.

**ARTIST SUBVENTION FUND**
The aim of the project is to double the number of financially secure artist members of the Midlands Meander by 2020 – and to ensure that artist businesses are sustainable. ACT funds were used to subsidise membership of local artists. The Midlands Meander provides artists in the KwaZulu-Natal Midlands with a powerful marketing platform.

**THE BAXTER THEATRE CENTRE ARTISTS IN RESIDENCE PROGRAMME**
The Baxter Artists in Residence Programme assists young theatre-makers in developing and honing their skills with a view to building viable careers in the performing and creative arts environment, this includes facilitating Zabalaza workshops at various communities in and around the Western Cape, and working on various Baxter Theatre productions throughout their residency.

**DOWN SECOND AVENUE POETRY SESSIONS & CONVERSATIONS FOR ES’KIA**
The Down Second Avenue Sessions is a spoken word and poetry tribute to Es’kia Mphahlele. The sessions are to ensure increased visibility of South Africa’s cultural values by illustrating the richness and diversity of cultural expressions from tradition to modernity in promoting the business of the arts and culture. The programme blended documentary, conversations around Es’kia’s most loved book – Down Second Avenue – and poetry performances by 20 poets from 20 different high schools in and around Lebogawo.

**RUSTY DUSTY AUGUST**
Rusty Dusty August is an annual hip hop extravaganza, which embodies all elements of hip hop, art, poetry, dance, live performers, graffiti, skating and basketball. The event has won a SAHHA Award for King of the North-West and has been recognised by both SEDA and PANSa.

**2ND ANNUAL MOLEPO DINAKA/KIBA FESTIVAL**
The annual Molepo Dinaka/Kiba Festival is an integrated multidisciplinary platform for dialogue, pedagogy, cooperative economics and performance. ACT funds were granted for knowledge sharing workshops which addressed the problems experienced by Dinaka/ Kiba practitioners. Cultural experts were invited to participate in workshops (termed Rutang Bana Ditola) to share their knowledge.

**THE GARAGE PROFESSIONAL RAINING PROGRAMME**
The Garage Professional Training Program targets local high school learners and young adults with the physical predisposition, creative aptitude and discipline for professional performance development in dance. After a training period of three years, dancers are prepared to work at the highest international standard or to go on to further their studies in teaching.
acts gain the opportunity to
and international reggae
experience where local
neighbouring countries,
deejays from South Africa,
artists, poets, dancers and
upcoming reggae
featuring well-known
live reggae music event
Catch a Fire is an all-day,
CATCH A FIRE
MZANSI REGGAE:
INFORMATION FOR
ARTS! [ART MAP]
Visual Arts Network of South
Africa (VANSA) provides
key information for artists
and about artists through
their websites: vansa.co.za
their main website that
provides access to local and
international opportunities
for artists), artright.co.za (a
resource for people looking
for actors in the visual arts
industry, but also for local
and international tourism),
and artright.co.za (a website
of artist rights, professional
practice handbooks and
other toolkits). ACT provided
funds for the further
development and updates
of these platforms.

MZANSI REGGAE:
CATCH A FIRE
Catch a Fire is an all-day,
live reggae music event
featuring well-known
and upcoming reggae
artists, poets, dancers and
dejays from South Africa,
neighbouring countries,
and the Caribbean. It
is a live reggae music
experience where local
and international reggae
acts gain the opportunity to
share their knowledge and
talents on one stage, and
to work and to preserve the
art form and its traditional
message of unity.

40/40: POLITICAL NOTIONS OF
PHOTOGRAPHY
The festival is a five-
day celebration of the
arts, co-curated by
ASSITEJ (professional
productions), which takes
place throughout the
National School of the
Arts and Joburg Theatre
Complex, and annually
attracts approximately 6,
000 learners from across
Gauteng.

MASHAMISANE
DANCE AND THEATRE
Mashamisane Dance
and Theatre is committed
to imparting skills,
creating programmes
and opportunities to its
members, volunteers
and South Africans at
large. Its aim is to foster
skills that will enable its
beneficiaries to become
architects of their own
future. The organisation
established an incubation
programme, affording
five freelance dancers an
opportunity to produce
unique and cutting-edge
professional dance works
staged at community
venues at eMalahleni
and the Middelburg local
municipality.

KAROO DISCLOSURE IS A COLLABORATIVE
ART PROJECT (PERFORMANCE,
PHOTOGRAPHY, MUSIC, COSTUME,
SOUND, VIDEO) LOOKING AT THE
EFFECTS OF SHALE GAS EXPLORATION
(FRACKING) ON LAND, PEOPLE AND THE
ENVIRONMENT

THABO MAKHETHA
AT THE SOUTH AFRICA
FASHION WEEK 2016
South Africa Fashion Week
(SAFW) is one of the leading
platforms for established
and emerging designers
to showcase their latest
collections to the media
and public. Kobo Ea Bohali,
the Autumn/Winter 2016
collection from award-
winning designer Thabo
Makhetha, included a range
of winter coats and coats
inspired by the Basotho
people and their traditional
blanket heritage.

IMMORTALISING THE
MEMORY OF DINAKA/ KIBA
PRACTITIONERS
The intention of the project
is relive the memories
of Dinaka practitioners
between the years 1964
and 2015, through
transferring the memories
onto physical fabric using
the skills and expertise of
visual artists.

KIBA PRACTITIONERS
MEMORY OF DINAKA/
THABO MAKHETHA
FESTIVAL OF FAME
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on equipping participants with a platform to network and expand their knowledge on the business of performing art. It introduced sustainability of the arts organisations to the participating individuals wanting to establish for- or non-profit arts organisations. LAUNCH The Arts Education Meets Therapy project is a one-month effort, which aimed to assist with the economic development of the country by equipping participants with a solution-based approach. This project was conducted to engage children in producing artworks in aid of marginalised arts and culture practitioners in Mpumalanga, the North-West and Limpopo. The project was supported by ACT.

THE MAP ECO-ART PROGRAMME LAUNCH Organisers of the Durban Sustainable Living Exhibition, Imagine Durban, have launched a programme to promote an illustrated history of The MAP and its role in the arts community. The programme aims to educate children in producing artworks in aid of the development of eco-schools.

FLATFOOT BUSINESS MANAGEMENT SKILLS DEVELOPMENT FLATFOOT DANCE COMPANY is an African contemporary dance company that has existed in Durban for 11 years. FLATFOOT is KwaZulu-Natal’s last remaining, fully functioning contemporary dance company. The company has been awarded with a three-year grant from ACT to pay for a part-time company manager/administrator. The trainee will be mentored by Lilane Loos [Artistic Director] and will assist in the administrative duties of the company, report writing, funding application follow-up, tax and SARS compliance, and administration of the 10 dance educational and development programmes run by FLATFOOT.

GROUND AND GROW [JUNGLE THEATRE] Jungle Theatre Company works diligently to develop the sub-genre of theatre for children and youth, by producing original and local theatre for young audiences, facilitating workshops for young people, and training and developing previously disadvantaged artists as theatre makers for audiences of children and youth. ACT supports Jungle Theatre Company with a three-year grant towards their third, three-year strategy, which involves: participatory workshops into markets, and annual training opportunities for management and the creative team in key skills. Continued ➔
THE ACT BUILDING BLOCKS PROGRAMME
AIMS TO BUILD THE CAPACITY OF SOUTH AFRICAN ARTS, CULTURE AND HERITAGE ORGANISATIONS. IT ENDEAVOURS TO STRENGTHEN THE INFRASTRUCTURE THAT SUPPORTS ARTS, CULTURE AND HERITAGE PROGRAMMING AND SERVICES

THE 2015 KNOW Your Music Rights and Responsibilities half-day workshops built on ACT’s partnership with Concerts SA, under the auspices of the SAMRO Foundation, which started in 2013 with the presentation of one-day Introduction to Marketing workshops, and continued in 2014 with the presentation of two-day Marketing in the Arts master classes.

The presentation of these workshops and master classes have ensured that musicians, promoters, venue owners and music professionals involved in the South African live music sector, based in Johannesburg, Durban and Cape Town, gain knowledge and enjoy networking opportunities that would otherwise not be available to them.

OUTCOMES
A total of 130 musicians, promoters, venue owners and music professionals involved in the South African live music sector were hosted at one of seven Know Your Music Rights and Responsibilities workshops presented in Johannesburg, Durban and Cape Town.

The 130 participants were provided with knowledge on SAMRO, its processes and benefits, which served to:
- Increase SAMRO’s awareness and reach; and
- Link participants’ long-term career objectives with the opportunities available through SAMRO.

The workshops were presented by the following SAMRO employees:
- Victor Mampane, Publisher Services Consultant
- Prenesha Bhagat, Licensing Consultant

Interest in the workshops was exceptionally high. Three hundred and ten applications were received.

As part of ACT’s agreement with the University of the Witwatersrand School of the Arts’ Performing Arts Administration division, represented by Jill Waterman, Nomfundo Shezi was awarded the opportunity to intern on the workshops, which helped to:
- Build on Nomfundo’s theoretical knowledge in an applied setting, merging theory and practice;
- Refine communication skills;
- Reinforce a sense of professionalism and work ethic. Nomfundo was tasked to assist with matters relating to project implementation, logistics, financial management, marketing, communication, monitoring and evaluation and data collection; and
- Gain an overall awareness of the operating structure of ACT and understand the relationship between the Trust, its funders and the community in which it operates.

SUMMARY OF FEEDBACK
This year’s workshops comprised, among others, musicians, composers, music venue managers, artist managers, promoters and sound technicians. The overwhelming majority of participants reported that they were able, through the workshop process, to forge new networks and relationships that will be beneficial to their organisations, businesses and/or careers. The one-on-one interaction with SAMRO representatives was highlighted as a major feature.

A great majority of participants reported a positive workshop experience, with some noting the following:
- I got to understand the challenges that SAMRO encounters.
- I walked out with an improved understanding of music rights.
These workshops definitely make a difference; please keep them going. I am highly impressed and could easily spend a weekend in this workshop, discussing, asking questions, etc. All the information imparted in the workshop is valuable. It gave a good background of the purpose of SAMRO and the roles of music users and artists. I feel all the participants left satisfied, after having all of their queries addressed. The sales presentation was most useful to me. I learnt a lot about the various licensing tariffs. Good presenters. Good presentations. Good animations (videos). Both presenters – VICTOR MAMPANE and PRENESHA BHAGAT – received positive feedback, with participants noting that they were friendly, very knowledgeable, helpful and attentive.

Half of all participants reported that they were not SAMRO members, with a few noting after the workshop that they will be applying for SAMRO membership.

**Programme**

The Arts & Culture Trust (ACT), in association with the Nedbank Arts Affinity and the Dramatic, Artistic & Literary Rights Organisation (DALRO), presented the 7th Annual Performing Arts Scholarships Programme this year.
The final event took place on 12 October 2015 at the Market Theatre, where three scholarships to the total value of R315 000 were awarded.

The three runners up each received a cash prize of R5 000, which was deposited into their respective Nedbank Arts Affinity accounts. Not only has the programme seen an increase in paid registrations this year, it also celebrated a contribution of more than R1 500 000 towards performing arts scholarships since the programme's inception in 2009. The PR value generated by the programme is R11 963 023.86.

VENUE PARTNERS

The Baxter Theatre Complex is a performing arts complex staging music, drama, comedy and dance, plus a buffet-style restaurant.

The Market Theatre Laboratory offers an intensive practical two-year course in theatre and performance. Our aim is to train young performers and theatre-makers to be professional, disciplined, and excellent in their craft.

The Mayibuye Arts Centre is a multipurpose arts facility situated in Galeshewe, Kimberley.

The Scena Theatre Complex consists of two fully-equipped theatres, The Scena and The Rehearsal Room, a large movement / dance room with various offices. Module as well as professional productions are presented here, and various functions and productions of outside groups.

The NWU is a multi-campus university with a footprint across two provinces. The Mafikeng and Potchefstroom campuses are situated in the North-West province, and the Vaal Triangle Campus is in Gauteng.

The Witbank Civic Theatre is a local government-funded, community-centred theatre. It provides high

continued »
quality entertainment, hosting professional productions by well-established artists and is committed to the development of new and innovative works by young local artists.

NG KERK BAAI
The church, situated on Betz Street in Polokwane, hosted a sale on 01 August 2013.

WINNERS

CARLA SMITH
Capetonian Carla Smith has had a passion for entertaining since she was young – according to her mom, she could act before she could walk. Carla was a member of the Tygerberg Children’s Choir when she won three gold medals in the Olympic Choir Games. She was also a member of the Tygerberg Children’s Choir when she won three gold medals in the Olympic Choir Games. She was also a member of the Tygerberg Children’s Choir when she won three gold medals in the Olympic Choir Games. She was also a member of the Tygerberg Children’s Choir when she won three gold medals in the Olympic Choir Games. She was also a member of the Tygerberg Children’s Choir when she won three gold medals in the Olympic Choir Games. She was also a member of the Tygerberg Children’s Choir when she won three gold medals in the Olympic Choir Games.

ANDISWA MBOLEKWA
Andiswa Mbolekwa attended the Lady Grey Arts Academy in the Eastern Cape. Her passion for the performing arts is evident in her outstanding drama, singing and dance skills. This triple threat has been acknowledged for her outstanding work in the Passion Play, and has been awarded Best Female Vocalist, Best Female Actress and Best Female Contemporary Dancer. She has also received her colours in music, as well as a trophy as choir soprano for the Atlantis Concert.

RUNNERS UP

EMELDA TSHEGHOATSO
Kimberley-based performer Emelda Tshegohato Mothelesi matriculated from Wysewood High School. While cricket and football are Tshegohato’s hobbies, her main passion is dance. Tshegohato has mastered Latin, ballroom, ballet, contemporary and Spanish dance. She has participated in numerous competitions, and among her many achievements, has come first in Latin.

MASEGO MOLOTO
Kimberley-based Masego Moloto is a lover of music, dance and the arts as a whole. Poetry Club, Mayibuye Dance Academy, drama club and choir are where Masego fully expresses her emotions and are the platforms that will ensure that she achieves her dreams. Among her many achievements, Masego has received the 2013 Student of the Year trophy from Mayibuye Dance Academy and a 2014 certificate for Best Spanish Student. Masego feels that physical expression, music and emotion are the fundamentals of life.

JACQUES MOUTON
Jacques Mouton, from Louis Trichardt in Limpopo, is passionate about music, dance and acting. He has a desire to excel in a variety of arts disciplines. As well as playing a number of musical instruments, including the guitar, piano and drums, Jacques dances the cha cha, tango and waltz. He is also a notable singer/songwriter, having won a competition. With an unquenchable love for the stage, Jacques dream is to be a full-time musician and actor because art is what he lives for.

EMCEE

Raymond Heynes
Art-loving Caleb Heynes is currently finishing his matric at the Lady Grey Arts Academy, where he is Head Boy. Hailing from Altaw North, Caleb studies dance, drama and music. He is also known for his skills as a poet and rapper. Among his many performance credits, Caleb played Riff in West Side Story, as well as being featured on ATKV and the Passion Play.

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Franco Prinsloo
Composer Franco Prinsloo [Musical Director] grew up in the town of Middelburg, in Mpumalanga, South Africa. He studied music in Polokwane, and sang in the PUK-choir, where he developed his love for composition and choral music. He composes in a great variety of styles including choral, classical contemporary, new music, cabaret and theatre; as well as pop music and electronica, he has composed a musical, Naledi an African Journey, which will premiere in February 2016.

Chantel Evans
Chantel Evans (Choreographer) is one of two 2012 ACT | DALRO | Nedbank Scholarships Recipients. She is currently studying at the University of Technology. As a performer he has been a cast member in several productions, including The Gruffalo (2014), directed by Christaan Bloem and 4 husbands 4 Malindi (2014), directed by Clara Vaughan.

JACQUES BESSENGER
Well-known in the South African performing arts industry, Jacques Bessenger [Artistic Director] works as an actor, theatre-maker and director. He has been the Artistic Director for the ACT | DALRO | Nedbank Scholarships finals since 2010. Bessenger is best known for his role as Renier in the popular television drama series Erfsondes, which earned him a 2013 SAFTA nomination and the ATAVI Media Veertjie Awards for Best Actor in a Drama Series.

Lottanang Makoti
Lottanang Makoti [Assistant Director] is a young up-and-coming writer, poet and actor from Kempton Park in Gauteng, who studied at the Market Theatre Laboratory. As a performer he has been a cast member in several productions, including The Gruffalo (2014), directed by Christaan Bloem and 4 husbands 4 Malindi (2014), directed by Clara Vaughan.

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SCHOLARSHIPS FINALISTS

Courtney Leshay Smith WC
Sipho Hlongwane EC
Tanielle Powel GP
Jody Fortuin WC
Anzio September WC
Zola Myeza (winner: R105 000) KZN
Pallance Dladla GP
Kgomotso Mthembu GP
Steve Paul Norman (winner: R105 000) WC
Sibongisene Shezi KZN
Chantel Evans (winner: R105 000) GP
Candice Modiselle GP
Alison Hillstead EC
Rendani Mufamadi KZN
Johan Nothling GP
Ilse-Lee van Niekerk WC
Anzio September WC
Jody Fortuin WC
Tanielle Powel GP
Nomagugu Gamede (winner: R105 000) KZN
Tankiso Mamabolo (winner: R105 000) EC
Johannesburg. He appeared in numerous plays and dance productions and, after scoping up an ACT Scholarship in 2011, he enrolled at Tshwane University of Technology to study musical theatre.

ADJUDICATING PANEL

The adjudicating panel, which has previously consisted of industry greats and experts, such as Gregory Magoma, Kim Cloete, Nhathile Moshesh, Bryan Schimmel, Anton Luitingh, Nolo Phiri, Aubrey Ponedi and Bianca le Grange, this year comprises five independent professionals, all of whom work in various disciplines within the South African performing arts industry. Steve Paul Norman was last year’s winner, and his plays have been produced at mainstream theatres and festivals in South Africa, the USA, as well as in Ireland, the UK and the Netherlands.

ASHRAF JOHAAARDIEN
A multi-award winning playwright/actor and performing arts producer, Ashraf Johaaradien has held strategic and leadership positions with several major South African arts organisations and culture organisations for the past 15 years. He has been published widely and his work has been produced at mainstream theatres and festivals in South Africa, the USA and Europe. He is a discerning professional who has worked in the arts industry as a theatre, television, film and actor; a dramaturge; a television and film actor; a discerning professional who has worked in the arts industry as a theatre, television, film and actor; a television producer and a creative consultant. He holds a Master’s in Dramatic Art from Wits University, where he currently serves as a part-time lecturer in Performance Studies and Dramatic Writing.

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INCOME STATEMENT
For the year ended 31 March 2016

STATEMENT OF FINANCIAL POSITION
OPERATING INCOME 2016...
Cash and cash equivalents 3 961 347 6 456 894
Total assets 18 329 921 19 554 807
Funds employed...
Capital funds 2 000 100 2 000 100
Revaluation surplus 14 265 514 12 998 807
Listed investments 14 388 574 13 087 913
Current assets...
Cash and cash equivalents 3 961 347 6 456 894
Funds employed and liabilities 18 329 921 19 554 807

OPINION
In my opinion, except for any effect on the financial statements of the matter referred to in the previous paragraph, the financial statements present fairly, in all material respects, the financial position of the Trust as at 31 March 2016, and of its financial performance and its cash flows for the year then ended in accordance with the International Financial Reporting Standard for Small and Medium-sized Entities.

QUALIFIED OPINION
In common with similar organisations, it is not feasible for the Trust to institute accounting controls over all donations prior to their initial entry in the accounting records. Accordingly it was impractical for me to extend my examination beyond the receipts actually recorded.

MY RESPONSIBILITY IS to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with International Standards on Auditing. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance that the financial statements are free from material misstatement.

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 judgement, including the assessment of the risks of fraud and 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. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial statements. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

AL VAN HEERDEN
CA (SA)
REGISTERED AUDITOR
PRACTICE NUMBER: 503125
21 SEPTEMBER 2016

FOR THE YEAR ENDED 31 MARCH ‘16
Note: A full set of audited financial statements is available from the ACT office on request.
experience, location and the mix of entertainment and activities. Creating lasting memories for their guests and customers is a core part of their DNA, which has transformed them into the world’s most iconic hotels, ranging from The Royal Livingstone Hotel at Victoria Falls, to The Palace of the Lost City at Sun City, and The Table Bay Hotel in Cape Town. They place a strong emphasis on being responsible corporate citizens through their contributions and commitment to the economy, communities and the environment. They are committed to the development of all their employees and make sure that equal opportunities and economic empowerment form the backbone of their human resource practices.

UNIVERSITY OF JOHANNESBURG: UJ ARTS & CULTURE (Advancement) produces and presents world-class student and professional arts programmes aligned to the UJ vision of an international university of choice, anchored in Africa, dynamically shaping the future. A robust range of arts platforms, including stage rights for publishing or copying in works of visual art. For more information please visit www.dalro.co.za.

DEPARTMENT OF ARTS AND CULTURE
The Department of Arts and Culture (DAC) works to enhance job creation by preserving, protecting and developing arts, culture and heritage to sustain our democracy and build our nation. We are a thriving arts, culture and heritage society, as it is known, is mainly concerned with the creative community towards embracing innovation and the pursuit of opportunities. The objectives of the MGE strategy include job creation, audience and market development and human capital development, resulting in a perfect alignment of goals.

NATIONAL ARTS COUNCIL (NAC)
The National Arts Council of South Africa (NAC) was established in April 1997, through an act of Parliament and is a national implementing agency mandated by the Department of Arts and Culture (DAC). The vision of the NAC is to promote, through the arts, the free expression of South Africa’s cultures and its mission is to both develop the country’s creative industries and to promote excellence in the arts. For more information, visit www.nac.org.za.

BUSINESS AND ARTS
SOUTH AFRICA
South Africa (BASA) was founded in 1997 as a joint initiative of government (Department of Arts and Culture) and the business sector, as a public/private partnership. BASA is an internationally-recognised development agency that contributes to the commercial success of corporates. With a suite of integrated programmes, BASA encourages mutually beneficial partnerships between business and the arts in order to grow shared value.
members’ musical works by various music users, the distribution of royalties to these members, and the promotion of copyright law. For more information, visit www.samro.co.za

MEDIA 24 BOOKS
Media 24 Books is a division of Media24, and forms part of the Naspers group of companies. It comprises the trade publishers NB Publishers and Jonathan Ball Publishers, the schools publishing group Via Afrika Education, the higher education publisher Van Schaik Publishers, and the book club business Leserskring/Leisure Books.

JAPAN TOBACCO INTERNATIONAL (JTI)
Japan Tobacco International firmly believes that arts and culture play an essential role in supporting cultural heritage projects in the countries where it operates. JTI is a member of the Japan Tobacco Group of Companies (JT), a leading international tobacco product manufacturer. Headquartered in Geneva, JT operates in 120 countries and has over 26 000 employees. For more information, please visit www.jti.com.

DISTELL FOUNDATION
Distell, one of South Africa’s premier producers of fine wines, spirits and ready-to-drink alcoholic beverages, has actively been supporting the arts for more than forty years. Ongoing support is given to a broad range of creative arts development projects that build economic growth, artistic talent, creative jobs and enhance excellence in the sector. For more information, please visit www.distell.co.za.

CREATIVE FEEL MAGAZINE
Creative Feel Magazine is an award-winning monthly arts and culture magazine that brings the best in classical and jazz music, dance, visual arts, film, and theatre, as well as food and travel, to its readers. The magazine is dedicated to promoting arts and culture in South Africa. Creative Feel Magazine has garnered many prestigious awards, including those from the Arts and Culture Trust (ACT) Awards, the SAPF PICA Award for Excellence in Publishing, and the coveted BASE (Business and Arts in South Africa) Award. For more information, please visit www.creativefeel.co.za.

BRITISH CULTURAL CONNECT 2A
British Cultural Connect 2A is a major new series of cultural exchanges between the United Kingdom and South Africa, marking 2014 as a celebration of 20 years of democracy in South Africa.

From 2013 to 2015, the programme committed to supporting cultural connections between young people aged 18–35 in the United Kingdom and South Africa, with a series of arts projects, and to use digital platforms to build creative networks through live music, film, visual art and design. The project was part of UK-SA Seasons 2014 and 2015, which is a partnership between the Department of Arts & Culture (DAC), South Africa and the British Council.

SCHEDULE OF MEETINGS

<table>
<thead>
<tr>
<th>MEETING</th>
<th>DATE</th>
<th>VENUE</th>
<th>IN ATTENDANCE</th>
<th>APOLOGIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>RISK &amp; AUDIT COMMITTEE MEETING</td>
<td>17/08/2015</td>
<td>Nedbank, 135 Rivonia Road, Sandton</td>
<td>Bronwyn Harty, Pieter Jacobs, Johan Kruger, Sasha Mussel, Grant Gilbert, Faith Phooshko, Adnian van Niekerd</td>
<td>No apologies</td>
</tr>
<tr>
<td>PROJECTS COMMITTEE MEETING</td>
<td>19/08/2015</td>
<td>Nedbank, 135 Rivonia Road, Sandton</td>
<td>Pieter Jacobs, Caroline Smart, Jessica Glendinning, Rahiem Whisgary, Karabo Legobedi, Thandi Swartbooi</td>
<td>Melissa Goba, Nauvain Lahoud, Jayesperi Moorpen, Patricia Dowling, Robin Molan</td>
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<td>MANAGEMENT COMMITTEE MEETING</td>
<td>29/08/2015</td>
<td>Nedbank, 135 Rivonia Road, Sandton</td>
<td>Bronwyn Harty, Pieter Jacobs, Caroline Smart, Faith Phooshko, Jessica Glendinning, Arinda Khyylans</td>
<td>Melissa Goba</td>
</tr>
<tr>
<td>FUNDRAISING COMMITTEE MEETING</td>
<td>20/08/2015</td>
<td>SAMRO House, 20 Shona Street, Braamfontein</td>
<td>Pieter Jacobs, Caroline Smart, Jessica Glendinning, Thami Venturas, Brenda Sakekaredi, Maseda Ratshikuni, Mandl Minkel</td>
<td>Melissa Goba</td>
</tr>
<tr>
<td>ANNUAL GENERAL MEETING</td>
<td>15/09/2015</td>
<td>Nedbank, 135 Rivonia Road, Sandton</td>
<td>Tholei Badenhorst, Pieter Jacobs, Karabo Legobedi, Rahiem Whisgary, Jessica Glendinning, Jayesperi Moorpen, Patricia Dowling, Melissa Goba, Caroline Smart, Thandi Swartbooi, Maynair Lahoud, Bronwyn Harty, Grant Gilbert, Sasha Mussel</td>
<td>Robin Molan, Zapi Mints, Karen Moiring</td>
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<td>FUNDRAISING COMMITTEE MEETING</td>
<td>23/02/2016</td>
<td>Nedbank, 135 Rivonia Road, Sandton</td>
<td>Pieter Jacobs, Melissa Goba, Jessica Glendinning, Thami Venturas, Nauvain Lahoud</td>
<td>Caroline Smart, Brenda Sakekaredi</td>
</tr>
<tr>
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<td>Nedbank, 135 Rivonia Road, Sandton</td>
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<td>Bronwyn Harty, Pieter Jacobs, Melissa Goba, Tholei Badenhorst, Jessica Glendinning, Arinda Khyylans</td>
<td>Caroline Smart</td>
</tr>
<tr>
<td>MEETING OF THE TRUSTEES</td>
<td>15/03/2016</td>
<td>Nedbank, 135 Rivonia Road, Sandton</td>
<td>Tholei Badenhorst, Pieter Jacobs, Karabo Legobedi, Jessica Glendinning, Jayesperi Moorpen, Patricia Dowling, Melissa Goba, Caroline Smart, Thandi Swartbooi, Maynair Lahoud, Bronwyn Harty, Grant Gilbert, Sasha Mussel, Robin Molan, Arinda Khyylans</td>
<td>Johan Kruger</td>
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</tbody>
</table>
The Arts & Culture Trust (ACT) is South Africa’s premier independent arts and culture funding and development agency. ACT supports South African creativity through structured programmes that contribute to the fulfilment of its mission.

FOR MORE INFORMATION ABOUT ACT’S PROGRAMMES GO TO:

WWW.ACT.ORG.ZA