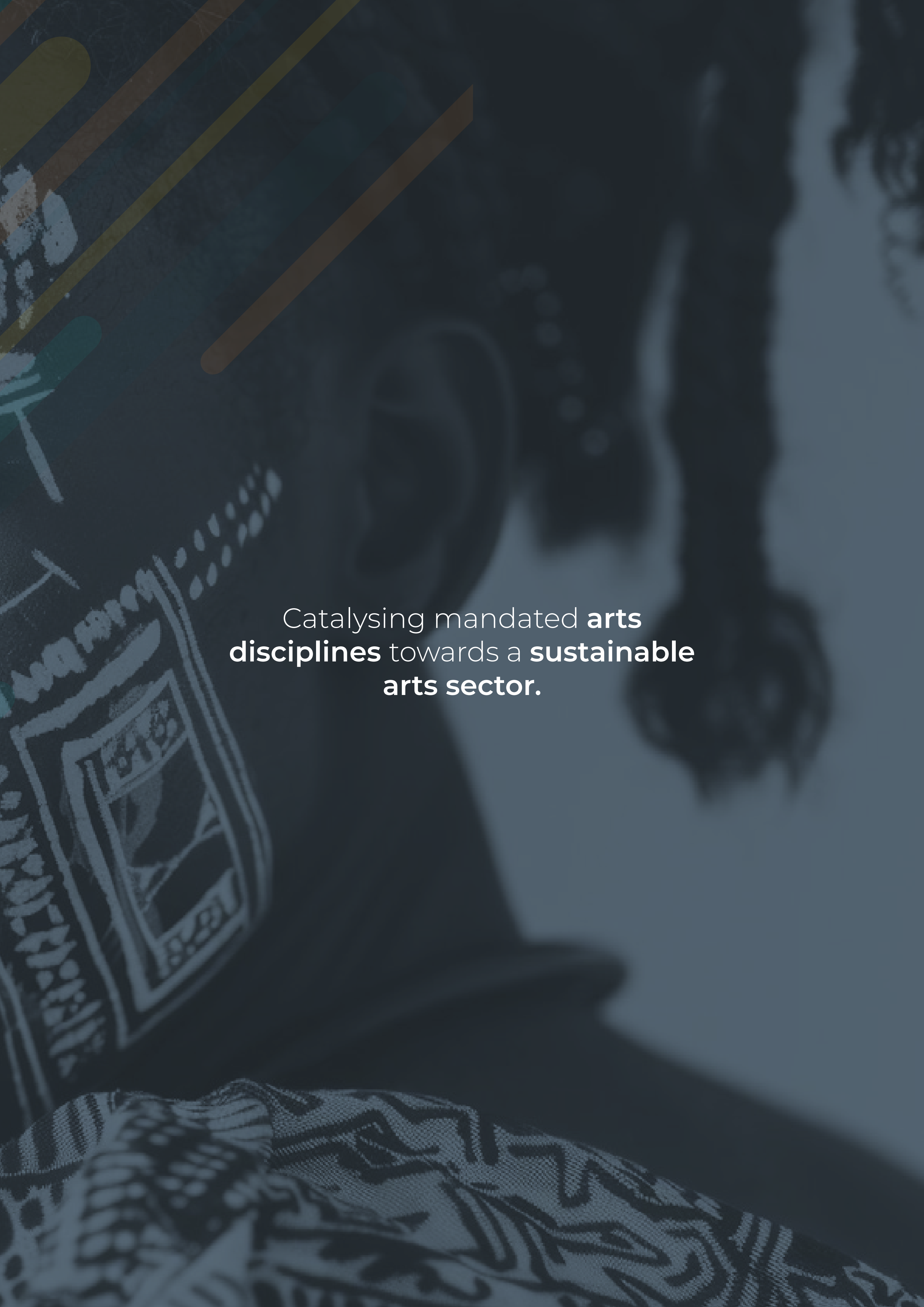
National Arts Council of South Africa

ANNUAL REPORT 2023/4

National Arts Council NAC

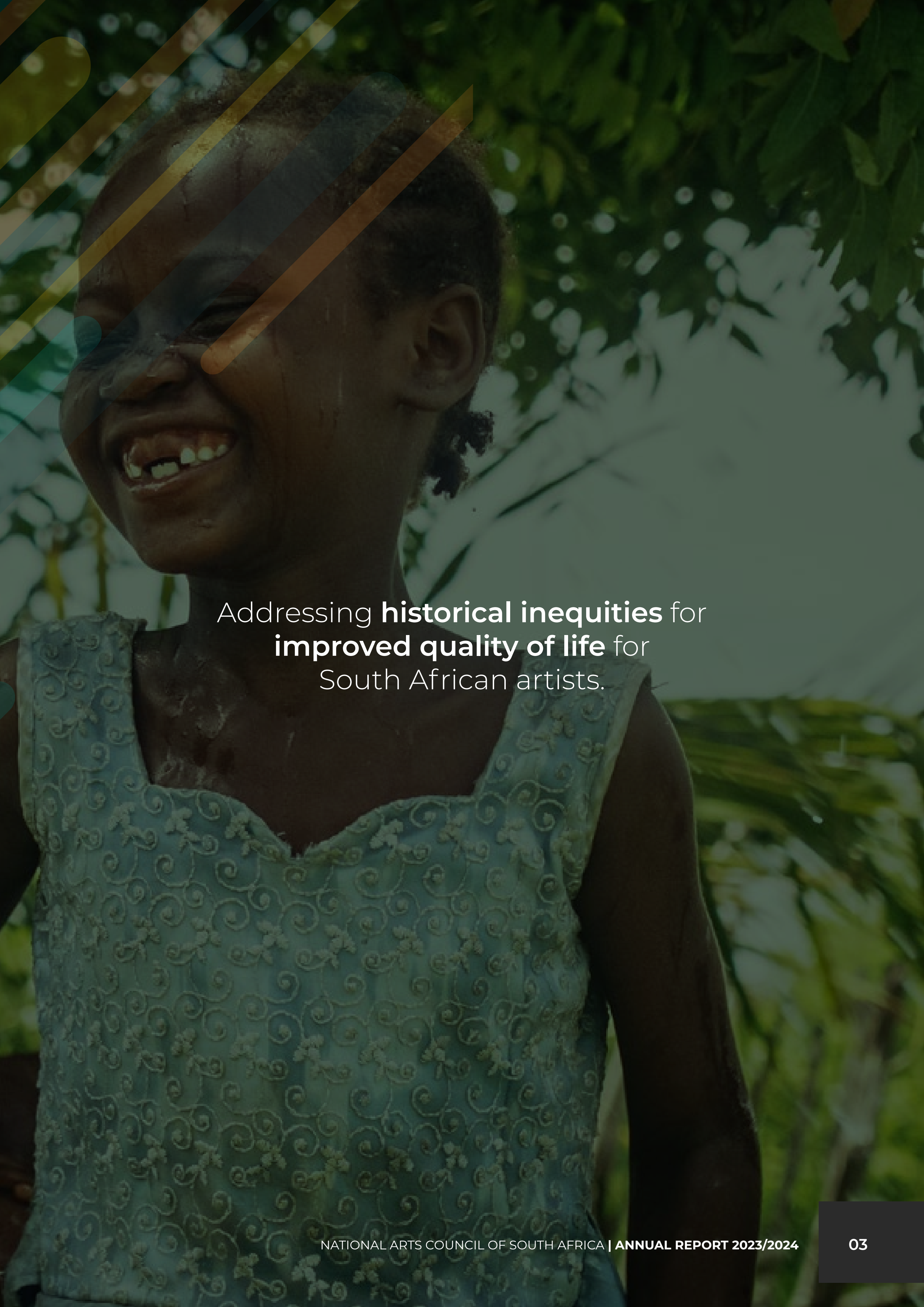
an Agency of the Department of Sport, Arts and Culture



Catalysing mandated **arts disciplines** towards a **sustainable arts sector.**

PUBLIC ENTITY'S GENERAL INFORMATION

REGISTERED NAME	National Arts Council of South Africa (NAC)
REGISTRATION NUMBER	1989/001413/08
OFFICE ADDRESS	66 Margaret Mcingana Street, Newtown, Johannesburg
POSTAL ADDRESS	PO Box 500, Newtown, 2113
TELEPHONE NUMBER	+27 11 838 1383 **|** +27 87 700 0683
EMAIL ADDRESS	info@nac.org.za
WEBSITE ADDRESS	www.nac.org.za
EXTERNAL AUDITORS	The Auditor-General of South Africa 4 Daventry Street, Lynnwood Manor, Pretoria
BANKERS	ABSA Bank 15 Alice Lane, Sandton, 2196
COMPANY SECRETARY	Vincent Mashale



Addressing **historical inequities** for **improved quality of life** for South African artists.

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LIST OF ABBREVIATIONS

AO	Accounting Officer
AA	Accounting Authority
ADO	Arts Development Officer
AFS	Annual Financial Statements
AGSA	Auditor-General of South Africa
APP	Annual Performance Plan
ARC	Audit and Risk Committee
B-BBEE	Broad-Based Black Economic Empowerment
CBO	Community-Based Organisation
CEO	Chief Executive Officer
CFO	Chief Financial Officer
COO	Chief Operating Officer
DAC	Department of Arts and Culture
DSAC	Department of Sport, Arts and Culture
EA	Executive Authority
EXCO	Executive Committee
ENE	Estimates of National Expenditure
GMS	Grant Management System
HR	Human Resources
IT	Information Technology
ICT	Information and Communications Technology

LIST OF **ABBREVIATIONS**

MEC	Member of Executive Council
MGE	Mzansi Golden Economy
MinMEC	Meeting of Minister and MECs
MOA	Memorandum of Agreement
MOU	Memorandum of Understanding
MTEF	Medium-Term Expenditure Framework
NAC	National Arts Council
NGO	Non-Governmental Organisation
NDP	National Development Plan
NPO	Non-Profit Organisation
PACCs	Provincial Arts and Culture Councils
PESP	Presidential Employment Stimulus Programme
PFMA	Public Finance Management Act
SCM	Supply Chain Management
SMME	Small, Medium and Micro Enterprises
TAU	Technical Assistance Unit (A division of the National Treasury)
TIC	Technical Implementation Committee
TR	Treasury Regulations

Live life as though nobody is watching, and express yourself as though everyone is listening. I woke up in the morning and put on my dancing shoes.

- Dr Oupa Morare

It is what we make out of what we have, not what we are given, that separates one person from another.

- Nelson Mandela

PERFORMANCE TARGETS ACHIEVED

83%
ANNUAL PERFORMANCE INFORMATION ACHIEVED

57.91%
GRANT FUNDING ALLOCATED TO 6 UNDERFUNDED PROVINCES

18%
INCREASE OF APPROVED GRANTS

13 063
JOBS CREATED

953 700
INDUSTRY STAKEHOLDERS REACHED THROUGH SOCIAL MEDIA

154 300
POSITIVE INDUSTRY STAKEHOLDER IMPRESSIONS ON SOCIAL MEDIA

23
INTERNATIONAL ART BURSARIES SUPPORTED

12
BLOCK BURSARY MOUs SIGNED

R712 000
TOTAL VALUE OF INTERNATIONAL BURSARIES SUPPORTED

UNQUALIFIED AUDIT OPINION

PERFORMANCE TARGETS ACHIEVED

928

TOTAL NUMBER OF BENEFICIARIES SUPPORTED

637

PESP BENEFICIARIES SUPPORTED

4

MOUs SIGNED WITH INDUSTRY STRATEGIC PARTNERS

291

TOTAL NUMBER OF BENEFICIARIES FOR 2024 PROJECT FUNDING

R23 000,000

ALLOCATION TOWARDS **ARTS ORGANISATION SUPPORT FUNDING**

R28 475 000

2024 PROJECT FUNDING AMOUNT APPROVED

R182 400 000

ALLOCATON TOWARDS PESP4

R199 874 752

OVERALL GRANTS APROVED ACROSS VARIOUS PROGRAMMES

ACCOUNTING
AUTHORITY STATEMENT

H.R.H Princess Celenhle Dlamini
Chairperson of Council

Our performance information this year has been exemplary, reflecting our relentless pursuit of our mandate to support and promote the arts in South Africa. The NAC has excelled in stakeholder engagement, fostering robust relationships that have bolstered our initiatives and activities. Our work has garnered positive media coverage and positive feedback from stakeholders, highlighting the impact and significance of our contributions to the arts community.

Central to our success is the dedication of our advisory panel, who have tirelessly reviewed numerous funding applications, ensuring that support is extended to deserving projects and organisations.

This year, we successfully concluded four major funding sessions:

1. Arts Organization Support Funding,
2. International Bursaries,
3. the fourth round of the Presidential Employment Stimulus Programme (PESP4), the Block Institutional Bursary Funding,
4. and our regular NAC Project Funding.

These funding streams have been instrumental in sustaining and nurturing the vibrant arts sector in our country. It is through the funding opportunities that the arts sector generates significant employment opportunities, from artists and performers to technical staff and administrators.

These Funding Programmes also stimulate economic growth as indicated in over 13 000 job opportunities created through NAC funding. Our engagements with international art platforms have further extended our reach and influence. We have continued our valuable partnerships with the **National Arts Festival, the University of KwaZulu-Natal Centre for the Creative Arts, the Visa for Music in Morocco and the South African Gallery of Legends.**

On the international front, we have forged new collaborations with the **Hong Kong Arts Development Council** and the **Botswana Arts Council,** enhancing the global presence of South African arts and culture. A highlight of our international collaboration is the co-creation project with Hong Kong, which will be showcased at the **Hong Kong Arts Expo from 14-19 October 2024.** This initiative represents our commitment to fostering global artistic exchanges and creating opportunities for our artists to shine on the world stage.

It is with immense pride and enthusiasm that we present the ***Annual Report of the National Arts Council of South Africa (NAC) for the fiscal year 2023-2024.***

The NAC faces several significant challenges, particularly in managing the overwhelming demand for funding against a backdrop of limited financial resources. The NAC often receives thousands of funding applications from art and culture practitioners and organisations across the country. Due to limited funding resources, many deserving projects and initiatives are not able to receive any funding, hindering the growth and development of the arts sector. Some projects receive only partial funding, which may not be enough to fully realise their potential or cover essential costs.

The other challenge is that the NAC supports a diverse range of artistic disciplines, geographic locations, and marginalised communities. This makes the NAC the largest arts funding entity in the country. Processing and reviewing a large number of applications is time-consuming and requires significant administrative effort, whilst trying to balance provincial equity in the allocation of funding.

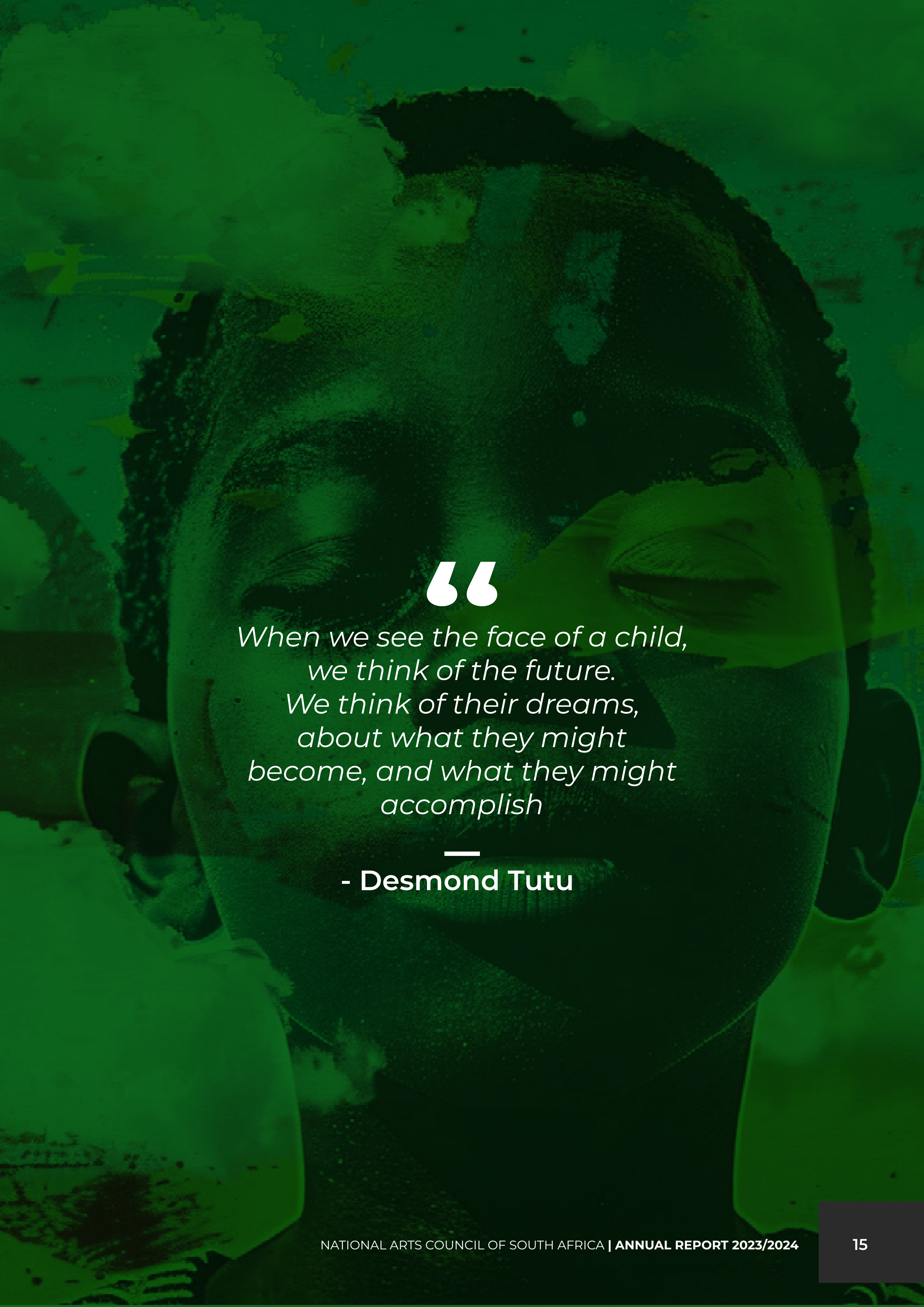
Looking ahead, the NAC intends to harness and focus on a few strategic activities over the medium term. The NAC aims to reduce dependency on government funding by diversifying its revenue streams through fundraising initiatives. We also aim to continue with developing strategic partnerships with other counterparts, international art platforms, educational institutions, etc. We are certain that these collaborations can provide access to additional resources, shared expertise, and possible new funding opportunities for our South African artists. Efforts are also being made to partner with Education and Training institutions to provide support and capacity-building opportunities for artists and organisations to improve their skills to run the projects successfully.

We also aim to continue implementing cost-saving measures, and improving operational efficiencies to maximise the use of available funds while ensuring that the resources are allocated effectively.

As we reflect on this year of outstanding achievements, we extend our deepest gratitude to all our stakeholders, partners, and the broader arts community for their unwavering support. Together, we have made significant strides in advancing the arts in South Africa, and we look forward to building on this momentum in the years to come.

Sincerely,

H.R.H. Princess Celenhle Dlamini
Chairperson of Council
National Arts Council of South Africa



*When we see the face of a child,
we think of the future.
We think of their dreams,
about what they might
become, and what they might
accomplish*

- Desmond Tutu

OVERVIEW
CHIEF EXECUTIVE OFFICER’S

Julie Diphofa
Chief Executive Officer

It is an honour and a privilege to present the financial year 2023/24 Annual report of the National Arts Council of South Africa (NAC). The issuing of an Annual Report is always an opportune time to reflect on the successes achieved and challenges faced in the previous year. This is particularly important in the case of the NAC as it plays a pivotal role in the economy of the country through the funding it disburses.

The 2023/24 financial year was another successful one for the NAC. Throughout the year, we remained committed to serving the arts and culture sector with loyalty, integrity and dedication, which has gone a long way in contributing to the stability of the sector. A testament to our dedication and commitment is our **overall achievement of 87% percent on our annual performance targets for this reporting period.**

Serving the sector with transparency, integrity and good governance is always at the top of our priority list as a public entity. I am thus pleased to report that the NAC has achieved an unqualified audit.

The achievement of an unqualified audit report yet again alludes to the competence and tenacity of the Council, Management, Staff members and most importantly our corporate governance structures.

For the year under review, the NAC once again had the privilege to receive an allocation of funds from the Presidency to administer the fourth round of funding related to the Presidential Employment Stimulus Programme (PESP 4) through the Department of Sport, Arts and Culture. Since the PESP4 funding opportunity was not guaranteed, nor unanticipated and does not form part of our normal yearly funding programmes, we had to once again adjust our operating plans to accommodate it. I am reporting with pride that we have managed consecutively to administer the PESP programme successfully and in accordance with our predetermined timelines in the past two financial years.

The PESP continues to produce a positive and substantial improvement in the sector by creating employment opportunities. Through PESP4, we have managed to **create a number of 10 627 job opportunites.** This is a significant milestone considering the unemployment rate in the arts and culture. These jobs were supplemented by our Annual Project Funding Call which **created a number of 2 029 jobs opportunities.** The Arts Organisation Support Funding managed to create **407 job opportunities.**

During this financial year, the NAC continued to play a pivotal role in fostering collaboration between artists, international organisations, cultural institutions, and other stakeholders in the arts community by facilitating a synergistic environment. These activities were driven by the NAC Mandate which requires us to facilitate national and international liaisons with artists and arts organisations.

For the year under review, one of our highlights was entering into a global strategic partnership with the **Hong Kong Arts Development Council (HKADC)** that will create international market access for South African and Hong Kong artists in the **Music, Visual Arts, Crafts, Dance, Theatre, Literature creative disciplines.**

Another major collaboration and partnership initiative was the **signing of a ground-breaking Memorandum of Understanding (MOU) with the National Arts Council of Botswana (NACB)** to strengthen the creative and cultural sectors in both countries. Through this MOU, both countries will collaborate to develop arts and culture practitioners with the goal of preserving indigenous cultural heritage.

While we are pleased to celebrate our achievements and successes as the NAC, we are mindful of the challenges faced by the sector.

The absence of adequate funding is one of the greatest challenges facing the sector. The government and private sectors frequently provide the arts sector with insufficient funding, which makes it challenging for artists to pursue their projects. The potential for creativity and the creation of new works is constrained by the fact that the available funding is frequently insufficient to cover the entire range of artistic endeavours.

The NAC is also not immune to these challenges as we are frequently confronted with a situation where we have to request artists reduce the scope of their projects because of a lack of funding. With these financial constraints, artists are often forced to make compromises on both quality and ambition, much like when building a house with only half the materials needed.

As part of the solution, the NAC is actively engaging in advocacy to secure more funding from both government and other strategic partners. To supplement this, the NAC will embark on fundraising initiatives to raise more funds for the sector in the next financial year.

Furthermore, we are also very grateful for the significant progress the Employment Stimulus Funding Programme (PESP) has made in expanding job opportunities in the arts and culture sector and we are hopeful that the government will consider extending it further due to its significant impact in the sector.

During the reporting period, the NAC continued to offer training through workshop sessions across the country to prospective applicants to improve the compliance level of applicants.

I am very pleased with the notable progress we have seen on the compliance level of applicants which proves the effectiveness of our workshop sessions. This improvement is also owed to the NAC helpdesks/satellite offices which play an imperative role in bringing the organisation closer to its stakeholders across the country, particularly those that are in marginalised areas which have always been a challenge to reach due to our office being in the Gauteng province only.

As I conclude, I would like to extend words of gratitude to the Council for their invaluable leadership and guidance, Management, and Staff members for their dedication, hard work, commitment and unwavering support and guidance in providing an extraordinary service to our stakeholders. It is through your work that the NAC is a dynamic organisation that meets the needs of the sector.

As we look forward to the year ahead, we will continue to facilitate a service that goes beyond the expectations of our stakeholders. I am confident that we have the right team in place to achieve our goals and I look forward to yet another exciting journey with our stakeholders.

Julie Diphofa
Interim Chief Executive Officer
National Arts Council of South Africa

Culture is the sum of all the forms of art, of love, and of thought, which, in the course of centuries, have enabled man to be less enslaved.

– André Malraux

STATEMENT OF RESPONSIBILITY & **CONFIRMATION OF ACCURACY OF THE ANNUAL REPORT**

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

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

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

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

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

The Accounting Authority is responsible for the preparation of the annual financial statements and the judgements made in this information.

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

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

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

Julie Diphofa
Interim Chief Executive Officer
National Arts Council of South Africa

31 July 2024

H.R.H. Princess Celenhle Dlamini
Chairperson of Council
National Arts Council of South Africa

31 July 2024

OFFICIAL **SIGN OFF**

It is hereby certified that this Annual Report:

- was developed by the management of the NAC under the guidance of Council;
- was prepared in line with the current Strategic Plan of the NAC; and
- accurately reflects the performance targets the NAC will endeavour to achieve given the resources made available in the budget for 2023/24.

Reshma Bhoola
Interim Chief Financial Officer
National Arts Council of South Africa

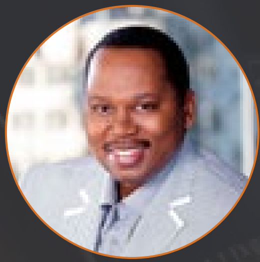
31 July 2024

Julie Diphofa
Interim Chief Executive Officer
National Arts Council of South Africa

31 July 2024

NAC **COUNCIL MEMBERS**

H.R.H Princess Celenhle Dlamini - Chairperson



Mr Bongani Tembe Deputy Chairperson

Ms Bulelwa Margaret Malange

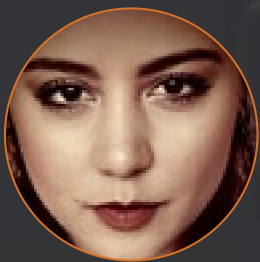
Mr Gamelihle Harold Mbuyane

Advocate Eric Makhosini Nkosi

Mr Ashley Latchu

Ms Kim Jennifer Matthews

Dr Sipho Sithole

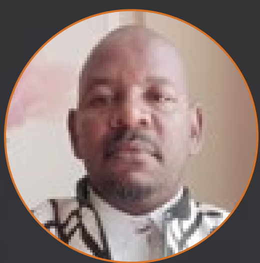


Ms Layla Swart

Ms Stephanie D' Silva

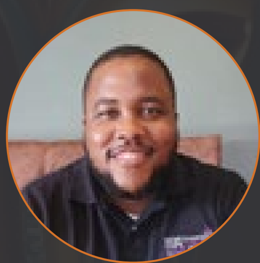
Ms Bernedette Muthien

Dr Celiwe Ngwenya



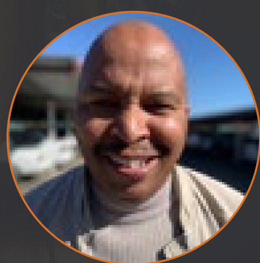
Mr Jones Johane Chisekula

Ms Noncedo Khewu



Mr Tsepo Mtwana

Mr Boniface Mazilazila



Mr Michael Mokhena

Mr Simon Kekana

STRATEGIC **OVERVIEW**

MISSION

To catalyse mandated arts disciplines towards a sustainable arts sector, addressing historical inequities for improved quality of life for South African artists.

VISION

To be a catalyst in the arts, cultural and creative community that supports free and diverse artistic expressions.

VALUES

- Integrity
- Creative
- Collaborative
- Service excellence
- Caring

PART A

GENERAL INFORMATION

> Art and culture are not just frills, but crucial elements of human life.
>
> – **Daniel Libeskind**

LEGISLATIVE &
OTHER MANDATES

The Act mandates the NAC to:

- Provide and encourage the provision of opportunities for persons to practise the arts.
- Promote the appreciation, understanding and enjoyment of the arts.
- Promote the general application of the arts in the community.
- Foster the expression of a national identity and consciousness by means of the arts.
- Uphold and promote the right of any person to freedom in the practice of the arts.
- Give the historically disadvantaged such additional help and resources as required to give them greater access to the arts.
- Address historical imbalances in the provision of infrastructure for the promotion of the arts.
- Promote and facilitate national and international liaison between individuals and institutions in respect of the arts; and
- Develop and promote the arts and encourage excellence in regard to these.

The NAC is wholly funded by an annual budget allocation from the Department of Sport Arts and Culture (DSAC). In terms of the Act, 75% must be distributed through grants in support of the arts and the remaining 25% is used for administration.

Over and above the specific stipulations of the National Arts Council Act *(Act no. 56 of 1997),* as amended by the Cultural Laws Amendment Act *(Act No. 36 of 2001),* and related regulations.

The NAC as a Schedule 3 Public Entity of the PFMA must comply with:

- The Promotion of Access to Information Act *(No. 2 of 2000).*
- Promotion of Equality and Prevention of Unfair Discrimination Act *(No. 4 of 2000).*
- The Public Audit Act *(No. 25 of 1994).*
- Labour Legislation including the Basic Conditions of Employment Act (No. 75 of 1997), Labour Relations Act *(No. 66 of 1995)* and the Employment Equity Act *(No. 55 of 1998)*.
- The Occupational Health and Safety Act *(No.85. of 1993).*
- The Income Tax Act *(No. 58 of 1962)* as amended and all subsequent Taxation Laws Amendment Acts.
- The Revenue Laws Amendment Act *(1996).*
- The Skills Development Act *(No. 97 of 1998).*
- The Preferential Procurement Policy Framework Act *(No. 5 of 2000).*
- The Remuneration of Public Office Bearers Act *(No. 20 of 1998)* as amended.
- The Unemployment Insurance Act *(No. 63 of 2001).*
- The Division of Revenue Act *(No. 5 of 2012).*
- The Broad-Based Black Economic Empowerment Act *(No. 53 of 2003);* and
- The National Credit Act *(No. 34 of 2005).*

The White Paper on Arts, Culture and Heritage, promulgated in 1996, continues to make sweeping changes to the arts and culture landscape. A critical aspect of this transformation was the creation of new funding mechanisms that would make funds accessible to artists across all disciplines and in so doing, redress the bias towards particular art forms that were previously not supported under Apartheid.

The White Paper outlines the role of the NAC as follows:

- Distribute public funds to artists, cultural institutions, NGOs and CBOs to promote the creation, teaching and dissemination of literature, oral history and storytelling, music, dance, theatre, musical theatre, opera, photography, design, and arts and crafts that fully reflect the country's diversity.
- Provide study bursaries in the fields of arts and culture to practitioners, administrators and educators.
- Carry out research, especially regarding policies linked to its mandate, and also execute investigations and research at the request of the Minister.

1. Legislative Mandate

Section 16 (1) (c) of the Bill of Rights underscores the importance of artistic expressions by declaring, **"Everyone has the right to freedom of expression, which includes: freedom of artistic creativity and by extension the NAC has a legislative mandate to ensure that everyone has the right to freedom of expression".**

This constitutional provision elevates the right to artistic expression of citizens at the same level as other rights that makes our country a revered constitutional democracy with a strong human rights posture. For this reason, arts functions, as envisaged in our Constitution, are concurrent functions that are performed at national, provincial and local levels; in terms of our three-tier system of government.

Between Schedule 4 and 5 of the Constitution, the arts functions can be delineated as follows:

Sphere of Government	Category of Functions	Specific Functions	Reference
National and provincial spheres	Functional areas of concurrent national and provincial legislative competence	Cultural Matters Provincial recreation and amenities	Schedule 4, Part A
Provincial sphere	Functional areas of exclusive provincial legislative competence	Provincial cultural matters	Schedule 5, Part A
Local sphere	Local government matters to the extent set out for provinces in section 155(6)(a) and (7)	Local amenities	Schedule 5; Part B

Table 1, Figure 1

The NAC is one of the statutory bodies and agencies of the DSAC with each being created by specific legislation. Accordingly, the NAC was established through the promulgation of ***Act No. 56 of 1997:*** National Arts Council Act. This Act makes the NAC the sole national arts agency in support of the broader mandate of the department. This is also the Act that further articulates the mandate for the NAC in greater detail and in a manner that distinguishes it from other agencies and the department. Specifically, ***Section 3, 'Objects of the Council',*** enumerates the totality of what the Act was established to achieve as reproduced in the incept on **page 26.**

A synchronized review of ***Table 1,*** creates a succinct mandate for the NAC in relation to the performance of the arts' functional areas nationally, and the two other spheres of provincial and local governments, respectively. The most significant of which is the reality that strategic partnerships and seamless co-operation against the backdrop of the principle of corporate governance as envisaged in the constitution, is paramount for success.

1.1. Relevant Legislation and Policy Framework

The existing legal framework for cultural governance in South Africa comprises a wide array of other different statutes, many of which are currently under review.

The Acts include, amongst others:
- National Arts Council Act
- Cultural Institutions Act
- National Heritage Council Act
- National Heritage Resources Act
- National Film and Video Foundation Act
- PAN South African Language Board Act
- National Archives and Record Service of South Africa Act
- South African Geographical Names Council Act
- Heraldry Act
- Legal Deposit Act
- National Library of South Africa Act
- Library for the Blind Act
- Public Finance Management Act, 1999
- Public Administration Management Act, 2014.

The furtherance of the NAC mandate is further informed by creativity, language, and intellectual and artistic freedom as enshrined in:

- Bill of Rights in the Constitution of the Republic of South Africa (1996)
- National Development Plan: Vision for 2030 (2011)
- African Charter on Human and People’s Rights (1981)
- Charter for African Cultural Renaissance (2006)
- UNESCO Declaration on Cultural Diversity (2001)
- Convention for the Safeguarding of Intangible Cultural Heritage (2003)
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)
- African Union’s Agenda 2063 (2014).

- **National Policies and Strategies Relevant to the NAC**

- National White Paper on Arts, Culture and Heritage (1996)
- Revised White Paper on Arts, Culture and Heritage (2018)
- DSAC 2020-2025 Strategy
- Copyright Amendment Bill (2017)
- Performers Amendment Bill (2016).

Updates on Institutional Policies and Strategies

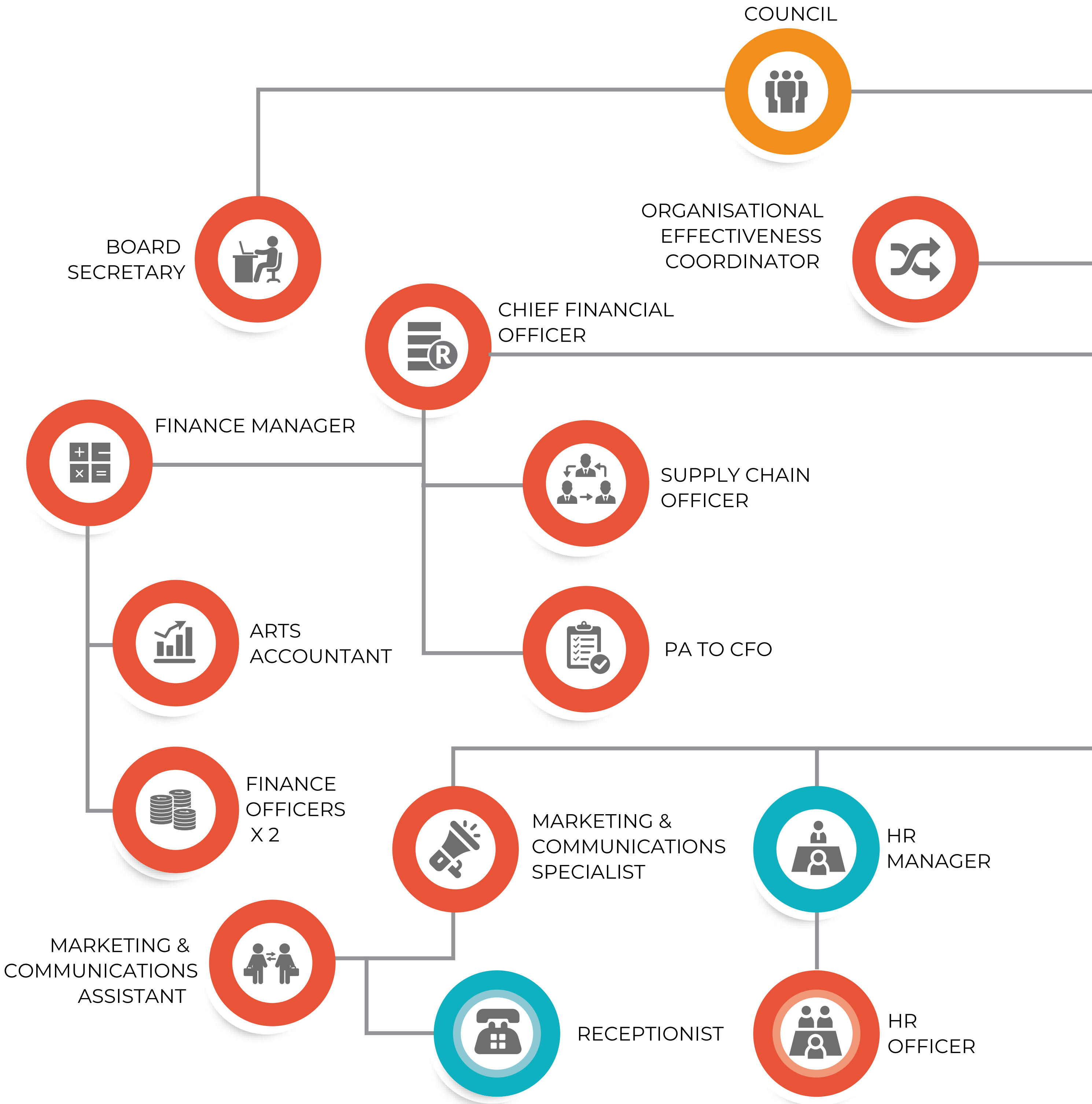
The NAC’s new enhanced strategy has shifted from a programme-focused funding approach back to a discipline-focused funding approach. These changes in the policy environment do not impact on the NAC’s ability to achieve all targets as set out in the NAC’s five-year strategy.

Update on Relevant Court Rulings

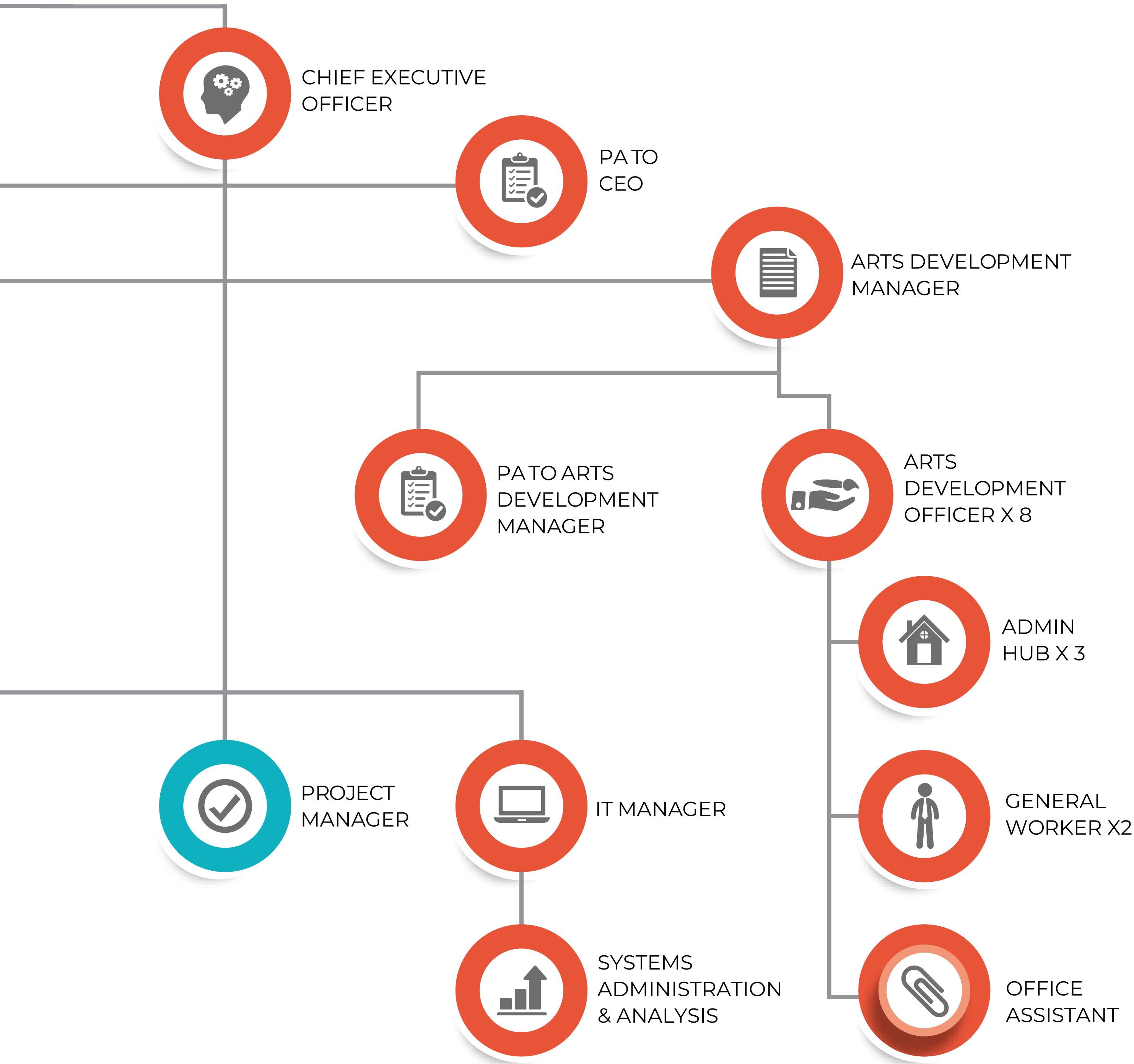
On July 4, 2023, a court ruling declared Mr. Freddie Nyathela to be in contempt of a previous court order issued on September 20, 2018.


A catalyst in the arts, cultural and
creative community that supports
free and diverse artistic expressions.

ORGANISATION



AL **STRUCTURE**



PART B

PERFORMANCE **INFORMATION**

A people without the knowledge of their past history, origin and culture is like a tree without roots.

– Marcus Garvey

1. AUDITOR'S REPORT: **PREDETERMINED OBJECTIVES**

The auditor-General of South Africa (AGSA) conducts an audit of performance information to assess whether it is reliable, useful and in compliance with relevant laws and regulations. The auditors performed a findings engagement whereby material findings were reported.

Refer to **Page 156** of the **Auditors Report,** published as **Part F: Financial Information.**

2. OVERVIEW OF **ENTITY'S PERFORMANCE**

PREAMBLE

The National Arts Council was established by an Act of Parliament in 1997.
As such, the NAC derives its mandate from the National Arts Council Act *(No. 56 of 1997, as amended)*.

The Act mandates the NAC to:

- Provide and encourage the provision of opportunities for persons to practise the arts.
- Promote the appreciation, understanding and enjoyment of the arts.
- Promote the general application of the arts in the community.
- Foster the expression of a national identity and consciousness by means of the arts.
- Uphold and promote the right of any person to freedom in the practice of the arts.
- Give the historically disadvantaged such additional help and resources as required to give them greater access to the arts.
- Address historical imbalances in the provision of infrastructure for the promotion of the arts.
- Promote and facilitate national and international liaison between individuals and institutions in respect of the arts, and
- Develop and promote the arts and encourage excellence in regard to these.

3. EXTERNAL **ENVIRONMENTAL ANALYSIS**

INTRODUCTION

The National Arts Council of South Africa (NAC) operates within a dynamic and multifaceted external environment that influences its strategic direction, operational effectiveness, and overall impact. This analysis explores the political, economic, social, technological, environmental, and legal (PESTEL) factors affecting the NAC, offering insights into the opportunities and challenges the Council faces in fulfilling its mandate to support and promote the arts in South Africa.

South Africa's political landscape, characterized by periodic shifts and policy changes, can impact the continuity and stability of funding for the arts. Political stability ensures sustained support for the arts and culture fraternity. The overall health of South Africa's economy affects public and private funding available for the arts. Economic downturns result in reduced government budgets for cultural initiatives, impacting the NAC's financial resources.

South Africa has a diverse population, with its mix of ethnicities, languages, and cultural traditions, provides a rich tapestry for artistic expression. The NAC must ensure inclusive representation and support for all cultural groups. Rapid advancements in digital technology provide new platforms and tools for artistic creation, distribution, and consumption. The NAC must leverage technology to enhance the reach and impact of its initiatives to the diverse community that it serves.

The whole world is now adversely affected by climatic changes. Increasing awareness of environmental sustainability necessitates the adoption of eco-friendly practices in the arts. The NAC strives to promote sustainable art practices and support initiatives that address environmental themes.

The NAC also operates within a legal framework that governs arts funding, copyright, intellectual property rights, and cultural heritage protection. Compliance with these regulations is essential for the Council's legitimacy and effectiveness.

The external environmental factors have been analysed below using the **PESTLE** technique:

Political Factors	The operation of the National Arts Council (NAC) is influenced by priorities of government. Firstly, government funding plays a crucial role in the NAC's operations. The allocation of financial resources to the arts sector is determined by government policies and budgetary decisions, which can fluctuate based on political priorities and economic conditions. Government policies and priorities, such as the Revised White Paper on Arts, Culture, and Heritage, shape the funding and support provided to the NAC. The Council must consistently align its initiatives with national objectives to secure governmental support and funding. The ability to engage in cross-border cultural exchanges and attract foreign funding and partnerships. Political decisions on issues like censorship, freedom of expression, and cultural diversity can also have a profound impact on the NAC's ability to foster a vibrant and inclusive arts community in South Africa. Thus, the NAC must navigate a complex political landscape to fulfil its mission of promoting and supporting the arts in the country.
Economic Factors	The National Arts Council has been navigating through challenging economic factors that have an effect on the entire budget. One of the factors is the declining budget allocation from the National Treasury, which has limited the Council's ability to support and promote the arts in the country. In response to this financial challenge, the NAC is has taken a proactive approach to seek partnerships and collaboration with various organisations nationally and internationally to create more opportunities for the sector outside the normal NAC funding programmes. The NAC has begun fundraising initiatives in the next financial year to augment the allocation from the National Treasury. In addition, the Council has been mandated to implement various cost containment measures, such as reducing administrative expenses and seeking alternative sources of funding. Additionally, the state of youth unemployment has posed a considerable threat to the arts, as talented young artists struggle to find or create stable employment opportunities and financial security. This not only hampers the development of new artistic talent but also reduces the audience and market for artistic endeavours. In these trying economic times, the National Arts Council faces the formidable task of navigating these intertwined challenges to ensure the vibrancy and sustainability of the arts in the nation.

External Environmental Analysis continued:

Social Factors	Social factors have a profound impact on the National Arts Council, influencing its strategies and priorities. South Africa's complex and diverse society plays a critical role in shaping the Council's work. Issues such as cultural diversity, inequality, and access to the arts are central considerations. Social factors also include changing demographics, with a growing emphasis on youth engagement and the need to represent the evolving demographics of the nation in the arts. Additionally, social movements and issues such as the ongoing conversations around identity, race, and social justice impact the themes and narratives that artists explore. These factors drive the Council's efforts to foster inclusive support to marginalised communities, and distribute funding equitably across the country, ensuring that the arts reflect the full spectrum of the South African society. Urbanisation trends and internal migration patterns influence the geographic distribution of artists and audiences. The NAC must address the needs of both urban and rural communities to promote widespread access to the arts. Furthermore, social, and economic disparities in the aftermath of COVID-19 have underscored the importance of the Council's role in aiding the recovery and resilience of artists and arts organisations. In navigating this intricate social landscape, the National Arts Council is committed to promoting a vibrant, equitable, and socially resonant arts sector.
Technological Factors	The National Arts Council is not immune to the ever-evolving landscape of technological advancements. Several technological factors affect its operations. First and foremost, the accessibility and usability of its online application platforms play a critical role in facilitating artists' and organisations' engagement. The user interface, website responsiveness, and compatibility with various devices are pivotal for ensuring that applicants can seamlessly navigate the application process. Additionally, cybersecurity and data protection measures are paramount to safeguard sensitive information submitted by applicants. Embracing emerging technologies for virtual exhibitions and online art showcases is another technological aspect that the National Arts Council must consider, as it influences how artists present their work to a wider audience. In this digital age, staying technologically up-to-date and user-friendly is key to serving the creative community effectively. Social media platforms offer powerful tools for marketing and audience engagement. The NAC uses these platforms to promote events, connect with audiences, and support artists in building their online presence.

External Environmental Analysis continued:

Environmental Factors	The National Arts Council of South Africa faces a myriad of environmental issues that have the potential to impact its operations and the creative community it serves. Climate change, for instance, poses a significant threat to cultural heritage and artistic expression. Rising temperatures and extreme weather events can lead to damage to historical art and artifacts, as well as affect the scheduling of outdoor events. Additionally, the NAC must contend with issues related to environmental sustainability in its facilities and events, such as reducing waste and energy consumption in the face of the country's energy incapacities. The ongoing loss of biodiversity and habitat destruction also impacts indigenous artistic practices and cultural diversity. The NAC plays a crucial role in fostering the arts in South Africa, and addressing these environmental challenges is essential to ensure the continued vibrancy of the country's artistic community. Efficient use of resources, such as energy and materials, is crucial for the sustainability of cultural initiatives. The NAC must advocate for and implement resource-efficient practices in its operations and funded projects.
Legal Factors	The National Arts Council, as a grant-making institution, operates within a framework of legal factors that shape its activities. Firstly, compliance with South African laws and regulations pertaining to non-profit organisations, grants, and public funding is essential. Ensuring that its grant disbursement processes align with legal requirements and transparency standards is imperative. Additionally, intellectual property laws are of utmost importance, particularly in protecting the rights of artists and creators, ensuring fair compensation, and safeguarding against copyright infringements. Furthermore, the NAC must remain vigilant regarding discrimination and equality laws to ensure that grant opportunities are accessible to all artists and groups, regardless of factors such as race, gender, or disability. Navigating these legal factors is crucial for the NAC to fulfil its mission of supporting the arts and fostering creativity while adhering to the rule of law and upholding ethical standards in its operations.

Conclusion

The National Arts Council of South Africa operates in a complex external environment shaped by political, economic, social, technological, environmental, and legal factors. By understanding and addressing these factors, the NAC can strategically navigate challenges and seize opportunities to advance its mission of supporting and promoting the arts in South Africa. This comprehensive analysis highlights the need for adaptive strategies, inclusive practices, and sustainable initiatives to ensure the continued growth and vitality of the South African arts sector.

4. INTERNAL ENVIRONMENTAL **ANALYSIS**

There were no key policy developments or policy changes that have affected the NAC's operations during the period under review. The National Arts Council confronts a challenging and uncertain future regarding the continuation of the Presidential Employment Stimulus Programme (PESP). This uncertainty is critical for maintaining staff and sustaining support beyond the NAC's annual project funding. While the PESP has provided crucial financial relief and job security amid the pandemic's impact on the arts sector, its future hinges on government's budget allocations and policy decisions. The NAC's ability to sustain and potentially expand grant support depends significantly on increased government backing.

The arts sector is pivotal to South Africa's cultural and economic fabric, underscoring the importance of consistent government support for staffing stability, the livelihoods of artists, and the preservation of cultural heritage. Advocating for sustained and substantial government support remains a persistent challenge for the NAC to ensure continued growth and vibrancy in South Africa's arts community.

Organisational Environment

Leadership	During 2023-2024, the leadership of the NAC Council continued to build on the efforts initiated since their appointment in January 2021. The Council of the NAC has provided steadfast stability to the organisation, guiding it through the successful implementation of the Presidential Employment Stimulus Programme (PESP) Phase 4. Their dedicated leadership and strategic oversight have ensured the continued progress and resilience of the NAC, benefiting the arts and culture sector significantly. In the 2023-2024 period, the Council concentrated on enhancing stakeholder engagement and ensuring open communication with all stakeholders. They prioritised consulting with sector groups before strategic discussions, ensuring that input from various sector formations significantly influenced the NAC's direction. This inclusive approach has fostered greater transparency and collaboration within the arts and culture sector. Additionally, the NAC has made notable strides in supporting funding initiatives aimed at women, youth, and people living with disabilities. These efforts have started to yield positive results, demonstrating the Council's commitment to foster inclusive empowerment within the sector.
Finance	The finance unit of the NAC has played a crucial role in supporting all units through its diligent efforts, despite facing severe budget cuts operating under stringent government cost containment measures, the finance unit has had to realign its strategies and operations to maintain efficiency and effectiveness. Their proactive approach and financial acumen have ensured the continued stability and functionality of the NAC during challenging economic times. The NAC has maintained an unqualified audit opinion with findings result through effective administrative processes and is in the process of integrating the finance accounting system into the GMS to attain a fully digital process in the grant life cycle. Despite budget cuts and the need to operate under constrained conditions, the NAC remains committed to finding innovative solutions to ensure continued support and service to the arts and culture sector.
HR	The Human Resources (HR) unit of the NAC has consistently provided steady and reliable support to the organization, ensuring that the NAC's staffing needs are met efficiently. Through meticulous workforce planning and management, the HR unit has maintained optimal staffing levels, even in the face of various challenges. In addition to maintaining steady human resources provision, the HR unit has implements comprehensive training programs aimed at enhancing the skills and competencies of NAC staff. These training initiatives are designed to foster professional development, improve performance, and ensure that employees are well-equipped to meet the evolving demands of the organization and the sector it serves. By prioritizing both workforce stability and continuous learning, the HR unit has significantly contributed to the overall effectiveness and resilience of the NAC.

Organisational Environment: Internal Environmental Analysis continued:

Arts Development	The Arts Development Unit of the National Arts Council plays a critical role in promoting and supporting the arts. As a funding unit, it operates within a structured and dynamic organizational environment, designed to facilitate the growth and sustainability of the arts sector. The unit was managed by the Arts Development Manager who reports directly to the Interim CEO. This leader was responsible for implementing the board's policies and directives with the support team of Arts Development Officers in each of the funding discipline in executing the day-to-day operations. The Unit functions in alignment with the NAC's broader strategic goals, focusing on enhancing the visibility, accessibility, and sustainability of the arts. Its main emphasis on equitable funding distribution across various art forms. Its core function is applications and evaluation processes where artists and organizations apply for funding through an online portal called the Grant Management System (GMS). The Unit continued to leverage and enhance its digital technologies for virtual engagements and grant administration to improve efficiency and accessibility. Applications were subjected to a rigorous evaluation process involving internal staff and external reviewers to ensure transparency and fairness. Regular reporting from grant recipients is mandatory, ensuring accountability and effective use of funds. The unit actively engaged with artists, arts organizations, and other stakeholders through workshops, information sessions, and feedback mechanisms. The Unit also spearheads participation in national and international arts forums and networks to promote South African arts globally. The unit faces challenges such as limited funding, high demand for grants, and the need to balance support across diverse art forms and regions. The Unit implements various funding programmes to support artists and arts organisations. The Arts Development Unit operated within a well-structured organisational environment during the 2023/24 fiscal year, with a strong focus on strategic alignment, equitable funding distribution, stakeholder engagement, and rigorous monitoring and evaluation. Despite facing several challenges, the unit remained adaptive and committed to fostering the growth and sustainability of the arts in South Africa.

Internal Environmental Analysis continued:

IT	The IT Unit of the NAC plays a crucial role in ensuring the organization operates smoothly by providing robust support. The Unit implements stringent security measures to safeguard the NAC's data against cyber threats and unauthorized access. This includes implementing firewalls, and regular data backups to prevent data loss. It ensures that all NAC staff have reliable access to necessary IT infrastructure and support. This includes maintaining and upgrading hardware and software systems, troubleshooting technical issues promptly, and optimizing network connectivity for seamless operations. The IT Unit facilitates system integration initiatives to enhance operational efficiency across departments. This includes integrating various IT systems to streamline processes and improve work-flow coordination. The IT Unit plays a pivotal role in the NAC's digital transformation efforts. This includes adopting digital tools and platforms that enhance collaboration, communication, and service delivery both internally and with external stakeholders. Through its proactive approach and technical expertise, the IT Unit contributes significantly to maintaining the NAC's operational continuity, data security, and efficiency in service delivery.
Communica-tions	The Communications Unit of the NAC is instrumental in effectively communicating the organisation's work, updates, and initiatives to stakeholders while maintaining and enhancing its brand identity. The Communications Unit develops and implements strategic communication plans that align with the NAC's objectives and priorities. This involves crafting clear and compelling messages about the NAC's activities, impact, and contributions to the arts and culture sector. The unit actively engages with stakeholders, including artists, cultural institutions, government agencies, and the public. Through various communication channels such as press releases, newsletters, social media platforms, and direct outreach, they ensure stakeholders are informed about NAC programs, funding opportunities, and events. The Communications Unit plays a vital role in maintaining and enhancing the NAC's brand identity. They ensure consistency in messaging, visual identity, and tone across all communication channels. This cohesive branding strategy helps reinforce the NAC's reputation as a leading supporter of arts and culture in the region. They provide timely and transparent information to stakeholders to maintain trust and mitigate potential reputational risks. The unit manages media relations, facilitating interviews, press conferences, and media coverage to amplify the NAC's achievements and initiatives. They cultivate positive relationships with media outlets to enhance the organisation's visibility and positive portrayal in the media. Through its strategic communication efforts, the Communications Unit contributes significantly to the NAC's mission of promoting and supporting arts and culture, fostering stakeholder relationships, and upholding its brand integrity and reputation.

5. KEY POLICY DEVELOPMENTS **& LEGISLATIVE CHANGES**

The arts policy landscape is evolving, with discussions underway regarding the amalgamation of DSAC's entities as outlined in the revised White Paper (2018). This includes the potential merger of the NAC with the NFVF, signalling a pivotal juncture for the NAC's trajectory. The strategic justification for this merger centers on improving operational efficiencies, reducing costs, and optimizing resource allocation. The Department has initiated stakeholder consultations as part of its process.

6. PROGRESS TOWARDS THE ACHIEVEMENT OF **INSTITUTIONAL IMPACTS & OUTCOMES**

The NAC facilitates the creation and dissemination of dynamic artworks by supporting individual artists and organizations through funding. This enables impactful arts projects spanning arts promotion, market access, art platforms, new work creation, and capacity building, aligning with NAC's strategic goals. Emphasis is placed on bolstering indigenous and diverse art forms, fostering geographical equity by targeting underserved rural provinces.

Moreover, funding prioritises organisations led by women, women in the arts, and individuals with disabilities, promoting societal transformation towards equitable arts access.

Additionally, the NAC sponsors projects and bursaries that foster arts development and sustainability through capacity building. This includes international and block bursaries aimed at nurturing talent, skills enhancement, and professional growth for arts administrators and practitioners. Furthermore, the NAC pursues strategic imperatives of fostering international partnerships to bolster the arts sector and advance its mandate. These collaborations are instrumental in enhancing global visibility, fostering cultural exchange, and promoting the growth and sustainability of the arts in alignment with the NAC's mission.

Additionally, the NAC engages stakeholders through robust interactions, providing valuable insights and support to the sector. This includes hosting webinars, seminars, and roundtable discussions focused on addressing pertinent issues within the arts community. These platforms serve to foster knowledge exchange, collaboration, and informed decision-making, thereby enriching the overall impact of NAC initiatives.

Moreover, the NAC has established helpdesks across various provinces to enhance its service delivery and extend support to remote areas. These help-desks serve as vital touch points for artists and organizations, ensuring accessibility and responsiveness to diverse needs within the arts community.

7. INSTITUTIONAL PROGRAMME **PERFORMANCE INFORMATION**

ARTS ADMINISTRATION & PUBLIC ENGAGEMENT

The role of arts administration and public engagement by the National Arts Council of South Africa involves overseeing the efficient management and allocation of funds to support artistic projects and initiatives. Additionally, it includes fostering public engagement through advocacy, promotion, access and facilitation of cultural activities that enrich and celebrate South Africa's diverse arts landscape.

The purpose of this program is to foster sustainable arts capacities through arts funding and strategic partnerships. It aims to enhance market access and establish adequate access to performance and exhibition spaces to facilitate showcasing and networking opportunities.

The NAC's funding categories are made up of the following funding disciplines:

1. Craft
2. Dance
3. Literature
4. Music
5. Theatre
6. Visual arts
7. Multi-discipline

These disciplines support diverse artistic genres within the sector. As the primary funding agency for the Arts & Culture sector under the Department of Sports, Arts and Culture, the National Arts Council (NAC) is mandated by the White Paper on Arts and Culture (1996) and the NAC Act (No. 56 of 1997) to oversee funding for these seven disciplines.

The Arts Development Unit ensures access, growth, and advancement across all fields within the NAC's mandate. For the fiscal year 2023/2024, the unit is committed to achieving the following outcome arts Industry Developed (as mandated by the NAC Act) as outlined in the Annual Performance Plan 2023/2024.

The Arts Development Unit is responsible to fulfil the following outcomes as set in the Annual Performance Plan for 2023/2024:

During the year under review the NAC focused on two strategic outcomes which are:
(1) developing the arts industry, and (2) ensuring organisational sustainability. These two outcomes will be achieved through:

Developing capacity in the arts industry.	Promoting our arts industry	Advancing thought leadership in the arts.
Developing strategic partnerships.	Achieving Organisational Excellence.	

OUTCOMES, OUTPUTS, OUTPUT INDICATORS, TARGETS AND ACTUAL ACHIEVEMENT

1. Arts Industry Developed:

The arts industry encompasses a diverse range of creative and cultural activities that contribute significantly to society's enrichment and economic development. It includes various sectors such as visual arts, performing arts (theatre, dance, music), literature, craft, design, and digital arts, among others.

The NAC places utmost importance to support marginalised groups and provinces. Supporting marginalized provinces and marginalized groups, as well as prioritizing indigenous arts, capacity building in intellectual property, and increasing support grants to the arts industry, are crucial for fostering cultural equity and sustainability. Marginalized provinces often lack the resources and infrastructure enjoyed by urban centers, hindering artistic development and access to cultural opportunities.

By directing support to these regions, we can empower local artists, preserve diverse cultural traditions, and ensure equitable participation in the arts across the nation. Similarly, marginalized groups within the arts community, such as women, people with disabilities, and LGBTQ+ artists, often face systemic barriers to recognition and resources. Targeted support initiatives can promote inclusiveness, and amplify under-represented voices, and enrich artistic expression.

Investing in indigenous arts is essential for safeguarding cultural heritage and promoting cultural diversity. It honours traditional knowledge, rituals, and artistic practices that are integral to indigenous identities. Capacity building in intellectual property rights ensures that artists can protect and benefit from their creative works, fostering a sustainable arts ecosystem. Increasing support grants to the arts industry is vital for stimulating creativity, innovation, and economic growth. Grants enable artists and arts organizations to produce, exhibit, and promote their work, thereby contributing to cultural vitality and attracting audiences locally and internationally.

Community arts centers play a crucial role as accessible hubs for creative expression, education, and community engagement. Supporting these centers fosters cultural participation, social cohesion, and youth development. They serve as platforms for artistic experimentation, skill development, and intergenerational learning, enriching the fabric of local communities. Overall, by supporting marginalized provinces, marginalized groups, indigenous arts, intellectual property capacity building, increasing support grants, and community arts centers, we can foster a vibrant and inclusive arts ecosystem that celebrates diversity, empowers artists, and enriches society as a whole.

2. Arts Industry Promoted:

Promoting the arts industry is imperative for fostering cultural enrichment, economic growth, and social cohesion. The National Arts Council (NAC) plays a pivotal role in advancing this mission through various strategic initiatives.

By supporting festivals and exhibitions, the NAC provides platforms for artists to showcase their work, reach broader audiences, and celebrate diverse artistic expressions. This not only enhances cultural vibrancy but also boosts tourism and local economies. Grant funding from the NAC creates vital employment opportunities within the arts sector, sustaining livelihoods for artists, technicians, and cultural workers. Increasing the number of funded beneficiaries broadens access to resources, empowering more individuals and organizations to contribute creatively to society.

The NAC's commitment to continuous learning and professional development is evident through arts seminars, workshops, webinars, and roundtable discussions. These engagements facilitate knowledge exchange, skill enhancement, and networking opportunities, strengthening the capacity of artists and arts organizations nationwide.

Effective stakeholder engagements, including social media channels, ensure transparency, inclusivity, and community involvement with the NAC initiatives. By fostering dialogue and collaboration, the NAC cultivates a supportive ecosystem that nurtures artistic innovation and responds to the evolving needs of the arts community. Positive media coverage amplifies the impact of NAC-supported projects, highlighting their cultural significance and societal contributions. This visibility not only promotes public appreciation for the arts but also attracts further investment and support from government, private sectors, and international partners.

In conclusion, the NAC's multifaceted approach to promoting the arts industry through festivals, exhibitions, grant funding, educational initiatives, stakeholder engagements, and media outreach underscores its commitment to advancing the arts as a cornerstone of national identity and development. These efforts contribute to a thriving arts ecosystem that enriches communities, stimulates economic activity, and fosters creativity and innovation in South Africa.

3. Arts Thought Leadership Developed:

The importance of publishing research papers, sharing success stories, and engaging in various stakeholder activities like webinars and arts summits cannot be overstated. These activities are crucial for several reasons which are outlined in the below paragraphs. Publishing research papers allows the NAC to contribute new knowledge in the art fields. Success stories highlight achievements, innovations, and impactful outcomes of projects or initiatives. They not only celebrate accomplishments but also serve as inspiration and benchmarks for others in the field.

Engaging in webinars, arts summits, and other stakeholder engagements provides opportunities to connect with peers, experts, and stakeholders across different sectors. This networking can lead to collaborations, partnerships, and synergies that enhance the quality and impact of research and projects.

These activities serve educational purposes by sharing insights, lessons learned, and best practices. They inspire current and future generations of researchers, practitioners, and stakeholders to explore new ideas, approaches, and solutions. By participating in stakeholder engagements, researchers and practitioners can influence policies, advocate for important issues, and promote evidence-based decision-making. This can lead to positive societal impacts and changes at local, national, and international levels.

In summary, the need to publish research papers, showcase success stories, and engage in various stakeholder activities such as webinars and arts summits is essential for advancing knowledge, fostering collaboration, inspiring innovation, and driving positive change in society.

4. Arts Industry Strategic Partnerships Developed:

Signing Memorandums of Understanding (MOUs) with strategic partners, education and training institutions for undergraduate bursaries, and establishing NAC helpdesks across provinces are crucial steps in advancing access and support within the arts community.

MOUs with strategic partners and educational institutions facilitate the provision of bursaries for undergraduate students studying arts-related disciplines. These agreements not only enhance educational opportunities but also cultivate a pipeline of skilled professionals who contribute to the cultural and creative sectors. By partnering with reputable institutions, the NAC ensures that bursary recipients receive quality education and training, fostering a talented workforce capable of driving innovation and sustainability in the arts.

Establishing NAC helpdesks across provinces is equally essential for promoting inclusivity and accessibility within remote communities. These helpdesks serve as local points of contact, providing information, guidance, and support to artists and organizations in underserved areas. By bridging geographical gaps, the NAC ensures that all communities, regardless of location, have equitable access to funding opportunities, resources, and cultural initiatives. This decentralized approach not only strengthens engagement with diverse stakeholders but also empowers local talent to thrive and contribute to the broader arts landscape.

In summary, signing MOUs with strategic partners and educational institutions for undergraduate bursaries, along with establishing NAC helpdesks across provinces, underscores the NAC's commitment to fostering talent, promoting inclusivity, and enhancing accessibility within the arts sector. These initiatives are pivotal in nurturing a dynamic and resilient arts ecosystem that enriches communities, empowers individuals, and advances cultural development across South Africa.

OUTCOME 5: Economic growth through the arts.

The NAC's objective is to grow the economy through the arts and arts funding. Through the various funding sessions held, the NAC intended to increase the number of job opportunities and beneficiaries from the NAC Grant as well as to increase the number of funded beneficiaries.

CHALLENGES:

1. FUNDING CONSTRAINTS

One of the primary challenges is inadequate funding. The NAC relies heavily on government grants, which are often insufficient to meet the needs of the diverse arts and culture landscape in South Africa. This limitation restricts the council's ability to support a wide range of projects and artists adequately.

2. EQUITABLE DISTRIBUTION OF FUNDS

There are concerns about the equitable distribution of funds. Some regions and demographics may feel marginalized or underserved compared to others, particularly because funding is still skewed towards metropolitan provinces, leading to criticisms of inequity in funding allocation.

3. SUPPORT FOR EMERGING & ESTABLISHED ARTISTS

While the NAC aims to support emerging artists and foster creativity, there are challenges in identifying and reaching out to new talent across the country. Access to funding and opportunities is still limited. The NAC is committed to nurturing artistic talent across all stages of development and remains unwavering.

However, due to recent financial constraints, we find ourselves in a position where it is increasingly difficult to adequately support both established artists, who require sustained investment for their continued creative endeavours, and upcoming artists, who rely heavily on initial funding to kick-start their careers.

In implementing its programmes, the NAC faced the above challenges, reflecting broader issues within the country's arts and culture sector.

Catalysing mandated **arts disciplines** towards a **sustainable arts sector.**

ANNEXURE A: ANNUAL PERFORMANCE REPORT 2023/2024

OUTCOME 1: Arts Industry Developed (as mandated for the NAC)

PROGRAMME 1: ARTS DEVELOPMENT AND PUBLIC ENGAGEMENT

Outcome	Output	Output Indicator	Audited Actual Performance 2021/2022	Audited Actual Performance 2022/2023	Planned Annual Target 2023/24	**Actual Achievement 2023/2024	Deviation from planned target to Actual Achievement 2023/2024	Reasons for deviations
Arts industry developed (as mandated for the NAC)	Arts industry capacity developed	Percentage of Grant Funding allocated to the 6 underfunded Provinces.	46%	56.62%	60% of Annual Grant Funding allocated to the six underfunded Provinces.	57.91% of Annual Grant Funding allocated to the 6 underfunded Provinces.	2.09 % less of Annual Grant Funding allocated to the 6 underfunded Provinces.	Decrease in the allocations to marginalised provinces due to the quality of applications presented coming from these areas particularly in the Arts Organisation Support Funding stream.
		Percentage of Grant Funding allocated to marginalised Groups across the 9 provinces.	N/A	42.94%	40% of Grant Funding allocated to marginalised Groups across the nine provinces.	42.94% of Grant Funding allocated to marginalised Groups across the nine provinces.	2.94% more of Grant Funding allocated to marginalised Groups across the nine provinces.	Increase in the number of applications received from marginalised groups. The NAC also administered PESP which increased the number of beneficiaries approved from marginalised groups across the 9 provinces.

ANNEXURE A: ANNUAL PERFORMANCE REPORT 2023/2024

OUTCOME 1: Arts Industry Developed (as mandated for the NAC)

PROGRAMME 1: ARTS DEVELOPMENT AND PUBLIC ENGAGEMENT

Outcome	Output	Output Indicator	Audited Actual Performance 2021/2022	Audited Actual Performance 2021/2023	Planned Annual Target 2023/2024	**Actual Achievement 2023/24	Deviation from planned target to Actual Achievement 2023/2024	Reasons for deviations
Arts industry developed (as mandated for the NAC).	Arts industry capacity developed.	Number of capacity building programmes in indigenous knowledge Systems and Intellectual Property.	N/A	6	6	26 capacity building programmes on indigenous knowledge systems and intellectual property approved.	20 more capacity building projects approved.	More applications received dealing with capacity building programmes. The NAC also administered the Presidential Employment Stimulus Programme which increased the number of beneficiaries approved.
		Number of community Arts Centres producing content or training on indigenous arts.	N/A	4	4	4 Community arts centres producing content supported.	Target achieved	Target achieved

ANNEXURE A: ANNUAL PERFORMANCE REPORT 2023/2024

OUTCOME 1: Arts Industry Developed (as mandated for the NAC)

PROGRAMME 1: ARTS DEVELOPMENT AND PUBLIC ENGAGEMENT

Outcome	Output	Output Indicator	Audited Actual Performance 2021/2022	Audited Actual Performance 2021/2023	Planned Annual Target 2023/2024	**Actual Achievement 2023/2024	Deviation from planned target to Actual Achievement 2023/2024	Reasons for deviations
Arts industry developed (as mandated for the NAC).	Arts industry capacity developed.	Percentage increase in the number of approved grants.	N/A	N/A	10	18% percent increase in the number of approved grants.	8% more increase in the number of approved grants.	More applications approved to support the sector.
		Number of indigenous art forms supported by the NAC.	N/A	30	8	112 approved applications dealing with indigenous arts.	104 more applications approved dealing indigenous art forms.	More applications received dealing with indigenous arts forms as per the NAC strategic thrust. The NAC also administered the Presidential Employment Stimulus Programme which increased the number of beneficiaries approved engaged in indigenous art forms.

ANNEXURE A: ANNUAL PERFORMANCE REPORT 2023/2024

OUTCOME 1: Arts Industry Developed (as mandated for the NAC)

PROGRAMME 1: ARTS DEVELOPMENT AND PUBLIC ENGAGEMENT								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2021/2022**	**Audited Actual Performance 2021/2023**	**Planned Annual Target 2023/2024**	****Actual Achievement 2023/2024**	**Deviation from planned target to Actual Achievement 2023/2024**	**Reasons for deviations**
Arts industry developed (as mandated for the NAC).	Arts industry capacity promoted.	Number of approved art platforms supported (programmes & showcasing).	N/A	58	8	22 approved art platforms supported.	16 more artform projects supported.	More applications received presenting art platforms as per the NAC strategic imperatives. The NAC also administered the Presidential Employment Stimulus Programme which increased the number of beneficiaries approved presenting art platforms.
		Percentage increase in the number of funded beneficiaries.	N/A	156%	10%	18% increase in the number of funded beneficiaries.	8% more increase in the number of funded beneficiaries.	Increased number of beneficiaries supported inclusive of applications for the Presidential Employment Stimulus Programme.
		Number of reports on jobs created by funded beneficiaries	N/A	N/A	1	1	Target Achieved.	Target Achieved.

ANNEXURE A: ANNUAL PERFORMANCE REPORT 2023/2024

OUTCOME 1: Arts Industry Developed (as mandated for the NAC)

PROGRAMME 1: ARTS DEVELOPMENT AND PUBLIC ENGAGEMENT								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2021/2022**	**Audited Actual Performance 2021/23**	**Planned Annual Target 2023/24**	****Actual Achievement 2023/24**	**Deviation from planned target to Actual Achievement 2023/234**	**Reasons for deviations**
Arts industry developed (as mandated for the NAC).	Arts industry capacity promoted.	Number of industry promotion engagements (events, workshops, campaigns, round tables, etc.)	N/A	N/A	6	17	11 More promotional engagements.	To create ample time to accommodate the administering of PESP 5 the NAC resolved to run the FY2024/25 Annual Project funding towards the financial year- end of FY2023/24. This created a need to run more promotional engagements to raise awareness of the Annual call for the sector to apply.
		Number of industry stakeholders reached through social media.	N/A	N/A	53 000	953 700	More stakeholders were reached.	This was a new target and considered as a risk area since it was dependant on the sector's appetite towards our social media content. As such, Management intensified its social media campaigns which resulted to our social media platforms growing at a rapid rate and becoming primary form of communication with our stakeholders.

ANNEXURE A: ANNUAL PERFORMANCE REPORT 2023/2024

OUTCOME 1: Arts Industry Developed (as mandated for the NAC)

PROGRAMME 1: ARTS DEVELOPMENT AND PUBLIC ENGAGEMENT								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2021/2022**	**Audited Actual Performance 2021/2023**	**Planned Annual Target 2023/2024**	****Actual Achievement 2023/2024**	**Deviation from planned target to Actual Achievement 2023/2024**	**Reasons for deviations**
Arts industry developed (as mandated for the NAC).	Arts industry capacity promoted.	Number of positive industry stakeholder impressions on social media.	N/A	N/A	28 500	154 900	More positive impressions were received.	This was a new target and considered as a risk area since it was dependant on the sector's appetite towards our social media content. As such, Management intensified its social media campaigns which resulted to our social media platforms growing at a rapid rate and becoming primary form of communication with our stakeholders.
	Arts thought leadership advanced.	Number of arts related publications (Research, position papers, articles, success stories, best-practices, etc.)	N/A	12	8	9	1 more article was published.	DSAC requested that we increase the number of PESP success stories to highlight the impact of the Programme to assist in lobbying funds for PESP 5 funds.

ANNEXURE A: ANNUAL PERFORMANCE REPORT 2023/2024

OUTCOME 1: Arts Industry Developed (as mandated for the NAC)

PROGRAMME 1: ARTS DEVELOPMENT AND PUBLIC ENGAGEMENT								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2021/2022**	**Audited Actual Performance 2021/2023**	**Planned Annual Target 2023/2024**	****Actual Achievement 2023/2024**	**Deviation from planned target to Actual Achievement 2023/2024**	**Reasons for deviations**
Arts industry developed (as mandated for the NAC).	Arts thought leadership advanced.	Number of industry engagements (arts summits, interviews, roundtables, workshops, etc)	N/A	14	10	26	16 more engagements undertaken.	The Marketing and CommunicationUnit tried to create ample time to accommodate the administering of PESP 5 the NAC resolved to run the FY2024/25 Annual Project funding towards the end of FY2023/24. This created a need to run more engagements such as workshops and interviews for the Annual call to capacitate the sector .
	Arts industry strategic partnerships developed.	Number of MoUs signed with industry strategic partners.	N/A	3	2	4 MoUs signed.	2 MoUs signed.	The NAC has further engaged with other National Arts Councils as strategic partners.
		Number of operational help desks	N/A	8	2	Established Help desks across 2 provinces.	Target achieved.	Target achieved.
		Number of block bursaries MoUs signed	N/A	11	10	12 MOUs signed.	2 more block bursaries MOU signed.	Increase in the number of successful block institutional bursary beneficiaries.

ANNEXURE A: ANNUAL PERFORMANCE REPORT 2023/2024

OUTCOME 2: Organisational Sustainability

PROGRAMME 1: ADMINISTRATION

Outcome	Output	Output Indicator	Audited Actual Performance 2021/2022	Audited Actual Performance 2021/2023	Planned Annual Target 2023/2024	**Actual Achievement 2023/2024	Deviation from planned target to Actual Achievement 2023/2024	Reasons for deviations
Organisational Sustainability	**Organisational Excellence achieved** Corporate governance excellence achieved.	Audit opinion.	N/A	Unqualified	Unqualified	Unqualified	N/A	N/A
		Number of Board evaluation conducted.	N/A	N/A	1	1 Board evaluation conducted	Target achieved.	Target achieved.
		Number of developed/ reviewed policies approved by council.	N/A	N/A	3	4 policies approved by Council.	1 more policy reviewed and approved.	Policy on Expired Projects and Unclaimed Funds revised.
	Resource management excellence achieved. (HR, financial, technology, information/ knowledge management)	Percentage vacancy rate	N/A	9%	10%	6%	4% reduction in vacancy rate.	Reduced vacancy rate achieved through the appointment of the Interim Appointments.

ANNEXURE A: ANNUAL PERFORMANCE REPORT 2023/2024

OUTCOME 2: Organisational Sustainability

PROGRAMME 1: ADMINISTRATION								
Outcome	**Output**	**Output Indicator**	**Audited Actual Performance 2021/2022**	**Audited Actual Performance 2021/2023**	**Planned Annual Target 2023/2024**	****Actual Achievement 2023/2024**	**Deviation from planned target to Actual Achievement 2023/2024**	**Reasons for deviations**
Organisational Sustainability	Resource management excellence achieved. (HR, financial, technology, information/ knowledge management)	Percentage of skills plan implemented	N/A	69%	60%	66.66%	6.66% more of the skills plan implemented.	Increase appetite for skills enhancement in the organisation.
		Percentage variance on budget spent.	N/A	5%	5%	0%	Target achieved.	Target achieved.
		Percentage network uptime.	N/A	N/A	98%	98% network uptime achieved.	Target achieved.	Target achieved.

*My humanity is bound up in yours,
for we can only be human together.*

– Desmond Tutu

8. ARTS **ADMINISTRATION & FUNDING**

INTRODUCTION

In the 2023/2024 financial year, **a total of 937 projects were funded by the NAC valued at R241 771 857,04 in all the funding calls administered including bursaries.** Prospective applicants were subjected to the same funding guidelines in each call respectively. However, due to the unique nature of each discipline, some of the funding criteria are different and the areas that are supported as these are not always the same across all disciplines.

The NAC emphasises on redress and transformation of the sector, ensuring that funding is distributed equitably across disciplines and provinces and focus on inclusivity to ensure that projects lead by the Youth, Women, people living with disabilities and those implemented in rural areas are prioritised.

The table below is a summary of funding programmes administered for the period under review:

Funding Calls	Number of Applications received	Requested Amount	Number of Applications Funded	Amount
2023 Emergency	31	R7 104 112,00	7	R992 152,00
2023 International Bursaries	287	R465 526 673,83	23	R2 712 000,00
2023 Open Call	3752	R1 487 292 734,75	209	R28 475 000,01
2023 PESP (PESP4)	4752	R5 127 111 817,19	637	R182 400 000,03
2023 Block Bursaries	100	R35 861 951,00	12	R2 680 705,00
2023 AOSF	705	R531 311 981,25	39	R23 000 000,00
2021 International Bursaries Contracted in 2023	150	R46 150 604,36	10	R1 512 000,00
Grand Total	**9561**	**R7 653 243 041,02**	**937**	**R241 771 857,04**

8.1 PROJECT FUNDING INFORMATION

The invitation for applications during the 2023 session was for the following calls:

1. Annual Project Funding
2. Presidential Employment Stimulus Programme (PESP4)
3. Arts Organisational Support Funding (AOSF)
4. Block Bursaries and international bursaries.

The NAC advertised the call for applications and released the outcomes results of funding calls in 2023 respectively.
The invitation was made for applicants to propose projects active in the following arts disciplines:

1. Craft
2. Dance
3. Literature
4. Multi-discipline
5. Music
6. Theatre
7. Visual arts.

In each of the seven (7) arts disciplines, the funding call required projects to have the capability to address at least some of the following critical focus areas:

1. Social Cohesion and Nation Building
2. Unearthing marginalised and indigenous arts in rural areas
3. Addressing social ills such as xenophobia, and gender-based violence,
4. Supporting the involvement of women, youth employment opportunities, and people living with disabilities,
5. Creation of new works through digital media,
6. Capacity Building and Arts Entrepreneurship
7. Number of jobs created,
8. Budget management and capacity to deliver.

The calls appealed to arts practitioners to present projects that proposed to educate, entertain, and create employment, and enlighten greater impact to the society. The annual funding called Individuals and registered arts organisations and institutions are requested to propose projects with a performance or exhibition focus on all the arts disciplines supported by the NAC.

The PESP 4 aims to provide an economic stimulus to support sector initiatives, thus individuals and registered arts organisations and institutions are requested to propose projects that create jobs in the creative and cultural sector. The presidency stood at the forefront of supporting the arts in South Africa and thus presented an opportunity to the sector to present their art products posed COVID-19 devastation. Since its inception, the program has successfully enabled the creation of numerous employment opportunities, providing much-needed support to artists and arts organisations. The NAC implementation in PEPS 4 continues to benefit many in the art sector, contributing to the country's economic recovery.

The three-year Arts Organisation Support Funding (AOSF) funding invited registered arts organisations and companies within the arts sector to apply for financial support. The goal of this funding is to foster the development and sustainability of arts organisations by enabling them to undertake impactful projects and programs. These projects and programs are expected to benefit both the arts community and local communities, promoting cultural enrichment, artistic innovation, and community engagement. Through this funding, the AOSF aims to strengthen the arts sector, support creative professionals, and enhance the cultural landscape, contributing to the social and economic vitality of the regions they serve. Creation of new works, arts development, arts promotion, job creation, capacity building in arts entrepreneurship and facilitation of access to the arts. The approved organisations is to organisations that have the capacity and proven track record to implement arts programmes according to various phases namely Foundation Phase, Intermediate Phase and Established phase.

The Block Institutional grants are earmarked for undergraduate studies in South Africa. These bursaries are offered towards an Arts qualification at any institution of Higher Learning and Further Education Training levels in South Africa. Through the invitation for proposals. The international bursaries. The invitation is for undergraduate and post-graduate studies in the relevant art fields across the seven disciplines. The goal of both the Block Institutional grants and the international bursaries is to provide financial support to talented individuals, enabling them to pursue their educational and artistic aspirations. By investing in the education and training of future artists, these programs aim to nurture creativity, innovation, and excellence within the arts sector, both locally and internationally.

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Rhulani Ndove	Mpumalanga	R405 000,00
Emma Bestall	Western Cape	R225 000,00
Zwashu Artandcraft	Limpopo	R120 000,00
Mbongeni Buthelezi	Free State	R148 000,00
Mbulelo Ntshali	Free State	R158 660,00
Tlou Jankies Nkuna	Limpopo	R315 000,00
Mamela Nyamza	Gauteng	R140 000,00
Bawinile Promise Dube	KwaZulu Natal	R130 166,67
Gift Mduduzi Dludlu	Mpumalanga	R221 500,00
Mandla Qwabe	Mpumalanga	R360 000,00
Itani Munyai	Limpopo	R70 000,00
Simphiwe Mbegiselwa	Free State	R170 000,00
Mbongeni Innocent Msani	KwaZulu Natal	R206 910,00
Luyanda Sidiya	Gauteng	R110 000,00
Molatelo Julia Lamekinane	Gauteng	R50 000,00
Kereng Tiro	North West	R360 000,00
Zenande Gazi	Eastern Cape	R200 000,00
Londolani Tsanwani	Limpopo	R70 000,00
Sibonelo Mchunu	KwaZulu Natal	R170 000,00
Thapelo Tshite	Northern Cape	R160 000,00
Mothusi Mokoto	North West	R300 000,00
Tshegofatso Appie	Northern Cape	R270 000,00
Moagi Modise	Northern Cape	R342 000,00
Livhuwani Ratshiungo	Limpopo	R472 558,89
Mary Elizabeth Lange	KwaZulu Natal	R120 000,00
Linathi Makanda	Eastern Cape	R100 000,00
Mashadi Modise	North West	R442 400,00
Constance Maduna	Gauteng	R135 111,11
Thandiwe Mhlotshana	Free State	R103 700,00
Anelisa Matafeni	Eastern Cape	R200 000,00
Fundile Sithole	KwaZulu Natal	R145 000,00
Sthembiso Mathebula	Mpumalanga	R94 000,00
Lindiwe Nkutha	Gauteng	R42 400,00
Sydwell Mpati	Limpopo	R450 000,00

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Makwena Manamela	Limpopo	R131 027,00
Thornley Mkhari	Northern Cape	R351 130,63
Philani Duma	KwaZulu Natal	R388 940,00
Pretty Mkhabela	Mpumalanga	R595 404,80
Kabelo Sibanyoni	KwaZulu Natal	R130 166,67
Zimvo Mpahleni	Eastern Cape	R300 000,00
Richard Conyngham	Western Cape	R393 000,00
Tsholofelo Chupologo	Northern Cape	R543 440,00
Mxolisi Veli Mkhonto	Mpumalanga	R215 000,00
Sunnyboy Mtsweni	Mpumalanga	R94 000,00
Thobile Nyangwa	Gauteng	R182 800,00
Nathi Simelane	Gauteng	R95 600,00
Alfred S Radebe	Mpumalanga	R100 000,00
Kgotso Mkhuzangwe	Free State	R300 000,00
Chanel Kathan	Northern Cape	R147 447,00
Richwealth Orphan	Gauteng	R225 000,00
Felicity Vuyokazi Ngemntu	Western Cape	R190 000,00
Brilliant Mthethwa	KwaZulu Natal	R84 200,00
Ntokozo Ngcobo	KwaZulu Natal	R120 000,00
Dennis Makonyololo	Limpopo	R120 000,00
Alec M Khaoli	Gauteng	R402 731,69
Stephanie Jenkins	KwaZulu Natal	R199 900,00
Letlhogile Koela	Free State	R197 600,00
Tsosheletso Chidi	Gauteng	R50 000,00
Baldwin Hlongwane	Limpopo	R153 800,00
Obed De Koker	Free State	R115 000,00
Mxolisi Sapeta	Eastern Cape	R180 000,00
Lefu Lekoala	Free State	R150 000,00
Nelly Danca	KwaZulu Natal	R225 000,00
Albert Khoza	Gauteng	R500 000,00
Welcome Danca	KwaZulu Natal	R315 000,00
Bokhutlo Makhale	Northern Cape	R315 000,00
Mike Maphoto	Limpopo	R70 000,00
Irene Mawela	Limpopo	R439 918,89

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Respect Ndhlovu	Mpumalanga	R125 000,00
Nontsikelelo Ngqakayi	Eastern Cape	R99 421,31
Tiisetso Morake	North West	R140 000,00
Nonkosi Baloyi	Gauteng	R135 111,11
Soldier Paul Letsholo	North West	R479 680,00
Anthea Pokroy	Gauteng	R200 000,00
Luleka Mhlanzi	KwaZulu Natal	R130 000,00
Deliwe Mthunzi	Gauteng	R279 871,95
Robert Berold	Gauteng	R50 000,00
Keaobaka Dipale	North West	R297 800,00
Golden Komane	Limpopo	R169 400,00
Ntandoyenkosi Xaba	KwaZulu Natal	R360 000,00
Siphesihle Mngwengwe	KwaZulu Natal	R520 000,00
Zakhele Hlabisa	KwaZulu Natal	R200 000,00
Janine Titus	Northern Cape	R405 000,00
Siphiwe Hlophe	Gauteng	R369 000,00
Lungile Ngcobo	KwaZulu Natal	R267 650,00
Rona Holmes	Western Cape	R115 600,00
Thamsanqa Majela	Free State	R150 000,00
Luke De Kock	Western Cape	R500 000,00
Pheliswa Nonfenu	Eastern Cape	R100 000,00
Njabulo Mthimkulu	Eastern Cape	R165 300,00
Cyril Malatsi	Gauteng	R480 000,00
Siphesihle Masina	Mpumalanga	R373 794,63
Ayanda Masimini	Gauteng	R110 000,00
Thandeka Mahlangu	Mpumalanga	R100 000,00
Mccoy Mrubata	Gauteng	R415 448,00
Nomvula Hoko	Eastern Cape	R58 500,00
Gabisile Motuba	Gauteng	R330 000,00
Khomotso Sethosa	Limpopo	R70 000,00
Sue Clark	Gauteng	R200 000,00
Nhlanhla Nsuntsha	KwaZulu Natal	R119 500,00
Lehlohonolo Mrwebi	Free State	R143 500,00
Nkosifikile James Nikelo	Free State	R354 849,45

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Nicola Pilkington	Western Cape	R110 000,00
Themba Vukela	Gauteng	R350 000,00
Mondli Vukani Dlamini	KwaZulu Natal	R303 000,00
Daniel Mdluli	Gauteng	R198 000,00
Berlina Medupi	Free State	R200 000,00
Linda Magubane	KwaZulu Natal	R175 000,00
Eve Bodirwa	Limpopo	R300 000,00
Mosa Khasu	Gauteng	R50 000,00
Tumelo Julius Mokoena	Free State	R258 660,01
Annah Mmaselo Bopape	Limpopo	R177 000,00
Israel Boitumelo Gift Ntwagae Mholo	Free State	R250 000,00
Nkosingiphile Mkize	KwaZulu Natal	R342 000,00
Sisa Benjamin Zako	Eastern Cape	R271 072,00
Charles Mokoena	Western Cape	R300 000,00
Petunia Tserrema	Gauteng	R135 111,11
Msamuzi Silinda	Mpumalanga	R200 000,00
Mpendulo Emmanuel Sibusiso Shiba	Mpumalanga	R162 350,00
Mxolisi Nyezwa	Eastern Cape	R100 000,00
Oliver Bonga	Eastern Cape	R450 000,00
Oupa Njabulo Mngomezulu	Free State	R97 600,00
Msawenkosi Zondo	KwaZulu Natal	R120 000,00
Sinethemba Mashiane	Mpumalanga	R375 130,62
Hlayisani Shiburi	Limpopo	R624 000,00
Asanda Rawuzela	Eastern Cape	R100 000,00
Nombuso Wanda	KwaZulu Natal	R138 000,00
Khulasande Tshayile	Eastern Cape	R200 000,00
Louise Coetzer	Western Cape	R170 000,00
Kabelo Marufu	Limpopo	R169 400,00
Marquen Carstens	Northern Cape	R225 000,00
Ditebogo Lelaletse	North West	R110 000,00
Lara Foot	Western Cape	R360 000,00
Samuel Machitela	Limpopo	R70 000,00
Nontuthuzelo Ngxakaza	Eastern Cape	R79 200,00
Pontsho Phori	Free State	R360 000,00

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Thato Ditlhale	North West	R627 660,00
Merrium Davhana	Limpopo	R105 000,00
Gumani Matshisevhe	Limpopo	R70 000,00
Tshidi Nelly Tsamago	Limpopo	R250 000,00
Minenhle Mashiane	Mpumalanga	R370 570,63
Ephraim Nakedi	North West	R110 000,00
Chepape Makgato	Gauteng	R200 000,00
Ngwako Johannes Kekana	Limpopo	R306 000,00
Reginald Mathibela	Mpumalanga	R92 000,00
Luxolo Ngqunge	Eastern Cape	R450 000,00
Llewellyn Mnguni	North West	R160 000,00
Melissa Ramatlapeng	Free State	R87 400,00
Tsiane Ramolotja	North West	R232 000,00
Lungile Nkombelo	Eastern Cape	R120 000,00
Kgafela Magogodi	North West	R480 000,00
Amanda Khumalo	Mpumalanga	R220 000,00
Matshidiso Ndinisa	Gauteng	R485 248,00
Hlangeni Thomas Boko	North West	R160 900,00
Sjaka Septembir	Free State	R116 700,00
Obakeng Plaatjie	Northern Cape	R240 000,00
Megan Esterhuizen	Northern Cape	R428 800,00
Lommi Vuma	KwaZulu Natal	R189 000,00
Khanyisa Sabuka	Eastern Cape	R250 000,00
Mlondi Zulu	KwaZulu Natal	R145 000,00
Brian Ntombela	KwaZulu Natal	R120 000,00
Sizwe Albert Ndlovu	Eastern Cape	R185 000,00
Sibahle Joyful Makhanya	Eastern Cape	R200 000,00
Tsoana Nhlapo	Gauteng	R315 000,00
Abri De Swardt	Western Cape	R250 290,00
Mpho January	Free State	R391 728,81
Gcinumuzi Radebe	KwaZulu Natal	R120 000,00
Dara Kometz	Western Cape	R324 090,00
Ntsikelelo Ngcanga	Gauteng	R783 480,00
Nokubonga Patricia Nontshe	Eastern Cape	R300 000,00

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Mwelasi Selepe	Free State	R467 244,00
Florence Mathebula	Mpumalanga	R100 000,00
Abednego Mangweni Chirindza	Mpumalanga	R97 800,00
Naledi Sekgopi	North West	R250 000,00
Sivuyile Jengu	KwaZulu Natal	R119 500,00
Peter Sibanyoni	Free State	R200 000,00
Phiwe Nabelo	Limpopo	R169 400,00
Bongane Cekiso	North West	R488 000,00
Given Fanisi Malaza	Mpumalanga	R125 000,00
Lungani Mogale	Gauteng	R135 111,11
George Olifant	KwaZulu Natal	R408 845,25
Mvokazi Ncede’	Gauteng	R100 000,00
Charne Abrahams	Western Cape	R591 600,00
Thabo Mofokeng	Gauteng	R234 200,00
Africa Ngubane	Mpumalanga	R100 000,00
Masentle Zungu	Free State	R95 600,00
Ofentse Seemola	Limpopo	R297 000,00
Gloria Mngadi	KwaZulu Natal	R120 000,00
Zukile Valisa	Eastern Cape	R200 000,00
Sakhile Gema	KwaZulu Natal	R279 871,95
Khathutshelo Mphephu	Limpopo	R278 000,00
Naomi Thaele	Mpumalanga	R215 000,00
Ntombifuthi Sibanyoni	Mpumalanga	R265 000,00
Kamogelo Gaborone	Free State	R250 000,00
Angeline Bonisiwe Masuku	KwaZulu Natal	R145 000,00
Simon Patrick Silinda	Mpumalanga	R83 676,59
Mandla Maseko	Gauteng	R50 000,00
Sinethemba Dana	Gauteng	R360 000,00
Moses Rasekele	Limpopo	R315 000,00
Mbalenhle Khumalo	Eastern Cape	R185 000,00
Zukiswa Pakama	Western Cape	R180 000,00
Vamumusa Makhoba	KwaZulu Natal	R279 871,95
Kekeletso Phoofolo	Gauteng	R328 000,00
Kamogelo Lebotse	North West	R270 000,00

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Mandisi Sindo	Western Cape	R307 800,00
Motsatsi Portia Machabaphala	Limpopo	R120 000,00
Maleshoane P Mphutlane	Free State	R306 000,00
Tholakele Nkosi	Gauteng	R95 600,00
Muntomuhle Mcambi	KwaZulu Natal	R336 000,00
Khukhwana M Wechoemang	Northern Cape	R549 257,00
Elate Barbra Nxumalo	Mpumalanga	R100 000,00
Zukiswa P Cakucaku	Eastern Cape	R442 080,00
Motlalepula Pertunia Setlhako	North West	R514 080,00
Yonela Mnyanda	Gauteng	R50 000,00
Nolwazi Nkosi	KwaZulu Natal	R130 166,67
Moses Seletisha	Limpopo	R37 000,00
Godfrey Zwivhuya Raliphaswa	Mpumalanga	R90 000,00
Condry Ziqubu	Gauteng	R409 112,81
Cebisile Z Nkambule	KwaZulu Natal	R77 000,00
Vuyiswa Nodada	Eastern Cape	R100 000,00
Buhle Ngcongo	KwaZulu Natal	R388 940,00
Mzamo Kunene	KwaZulu Natal	R115 000,00
Reatile Moalusi	Gauteng	R150 000,00
Tshireletso Nkoane	Free State	R424 000,00
Karabo Petunia Majoale	Free State	R120 000,00
Bonginkosi Moyane	Mpumalanga	R250 000,00
Wandile Ntlanganiso	Eastern Cape	R100 000,00
Busisiwe Mlangeni	Mpumalanga	R222 546,00
Nosiphelo Botha	Gauteng	R95 600,00
Oscar O'ryan	Western Cape	R716 320,00
Billy Monama	Gauteng	R438 434,09
Musa Hlatshwayo	KwaZulu Natal	R160 000,00
Nhlanhla Ngwenya	Mpumalanga	R139 000,00
Dick D'vlz Reubïn	Gauteng	R250 000,00
Henry Msimango	Mpumalanga	R100 000,00
Ramatsobane Venessah Mphela	Limpopo	R169 400,00
Tiisetso Mosholi	Gauteng	R135 111,11
Zamokwakhe Zungu	KwaZulu Natal	R300 000,00

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Kwazi Ndlangisa	KwaZulu Natal	R120 000,00
Vukani Cele	KwaZulu Natal	R456 000,00
Kwanele S Mboso	Eastern Cape	R200 000,00
Fortunate Mokgehle	Limpopo	R111 029,00
Hedwig Barry	Western Cape	R150 000,00
Kagisho Kolwane	Free State	R188 540,00
Desmond Maluleke	Limpopo	R70 000,00
Mbali Malimela	KwaZulu Natal	R120 000,00
Tebogo Lesito	Gauteng	R239 000,00
Rohini Amratlal	KwaZulu Natal	R38 781,00
Leagan Peffer	KwaZulu Natal	R175 000,00
Jesse Mogale	Gauteng	R397 843,77
Mmabontle Thinyane	Eastern Cape	R581 440,00
Mpho Diale	North West	R260 000,00
Vuyani Seti	Eastern Cape	R250 000,00
Zane Muller	Free State	R386 500,00
Luzuko Sonjica	Eastern Cape	R250 000,00
Nonjabulo Nompumelelo Gcuma	North West	R225 000,00
Amanda Bothma	Eastern Cape	R342 000,00
Kgomotso Ramushu	Limpopo	R248 170,00
Caley Garden	Western Cape	R302 461,00
Nomcebo Ntuli	KwaZulu Natal	R130 166,67
Obert Masipa	Gauteng	R135 111,11
Tungamirai Maluleka	Northern Cape	R467 500,00
Thapelo Mokgosi	North West	R450 000,00
Mohau Mokhuoa	Free State	R267 452,01
Julias Nkuna	Mpumalanga	R139 000,00
Nkosi Cibane	KwaZulu Natal	R374 220,00
Sizakele Mdi	Free State	R800 000,00
Dihlare Sethosa	Limpopo	R120 000,00
Johannah Mosenagabo Tlooke	Limpopo	R169 400,00
Sean Ross	KwaZulu Natal	R272 000,00
Hazel T Ndlovu	KwaZulu Natal	R119 500,00
Sam Xola Mthombeni	Gauteng	R200 000,00

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Jon Keevy	Western Cape	R69 800,00
Julia Nokuthula Semela	Gauteng	R110 000,00
Gadifele Kubelo	North West	R252 360,00
Sandile Nkumbi	North West	R250 000,00
Motshidisi Mary-Jane Manopole	North West	R200 000,00
Thandeka Magagula	Mpumalanga	R148 851,20
Motswagae Kou	Gauteng	R210 000,00
Mandlakazi Batyashe	Eastern Cape	R202 500,00
Zazi Nxumalo	KwaZulu Natal	R225 000,00
Leletu Jikela	Western Cape	R493 524,00
Kathryn Berman	Gauteng	R131 312,00
Modisana Mabale	Gauteng	R155 000,00
Joseph Sewela	Mpumalanga	R250 000,00
Vito Heyn	Northern Cape	R315 000,00
Zama Mzobe	KwaZulu Natal	R138 500,00
Monique Lesch	Northern Cape	R652 000,00
Asanda Hlanekela	Mpumalanga	R135 000,00
Nina Barnett	Gauteng	R50 000,00
Paul Grootboom	Gauteng	R360 000,00
Thapelo Mokhethi	Free State	R607 648,81
Batjedi Tumelo Motimele	Limpopo	R70 000,00
Loyiso Mali	Eastern Cape	R200 000,00
Bev Butkow	Gauteng	R100 000,00
Iman Isaacs	Western Cape	R300 000,00
Boitumelo Mohutsioa	Free State	R348 609,60
Nomalanga Nkosi	Gauteng	R110 000,00
Mantele Mofokeng	Northern Cape	R163 000,00
Sophie Sibasa	Gauteng	R135 111,11
Naledi Masenya	Gauteng	R135 111,12
Brandon Dludlu	Mpumalanga	R290 913,29
Hlengiwe P Dube	KwaZulu Natal	R130 166,67
Sive Gaika	Western Cape	R160 000,00
Koketjo Maahedi	Limpopo	R480 000,00
Botho Malope	North West	R140 000,00

PESP4 INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Khanyisile Kolwane	Free State	R208 500,00
Mompati Selotlego	North West	R156 915,00
Donald Matlala	Limpopo	R196 700,00
Unati Nocanda	Gauteng	R135 111,11
Tourmaline Berg	Western Cape	R345 000,00
Simphiwe Sekhute	Gauteng	R500 000,00
Sibonile Vundla	Eastern Cape	R150 000,00
Vivian Mphafi	Northern Cape	R360 000,00
Aza Mbovane	Gauteng	R180 000,00
Ntsako Silinda	Mpumalanga	R139 000,00
Bongani Masango	Mpumalanga	R450 000,00
Hanyani Ngobeni	Limpopo	R170 840,00
Mandla Gift Dube	Free State	R150 000,00
Bianca Flanders	Western Cape	R126 500,00
Jude Kenrick Ganasen	KwaZulu Natal	R334 500,00
Florah Sesera	Limpopo	R279 871,95
Nomaxabiso Rala	Eastern Cape	R97 750,00
Andisiwe Rwentela	Eastern Cape	R196 000,00
Thandekile Goodness Ndlovu	KwaZulu Natal	R119 500,00
Palesa Pheko	North West	R279 871,95
Seripane Mogale	North West	R250 000,00
Nkosinathi Hadebe	Gauteng	R95 600,00
Sibusiso Gwala	KwaZulu Natal	R130 166,67
Yolisa Nodumo Ndamase	Eastern Cape	R250 000,00

PESP4 ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
The Forgotten Angle Theatre Collaborative	Mpumalanga	R311 100,00
Handevat Music Project	Western Cape	R294 133,33
Abantu Development Agency	Eastern Cape	R185 000,00
Umvuzo Rural Arts Organization	KwaZulu Natal	R345 375,00
Mahambehlala Communications CC	Eastern Cape	R696 000,00
Amalangabi Craft & Creative Arts	Gauteng	R200 000,00
Senakangwedi Community Project	Mpumalanga	R250 000,00
Bom Talent Search (Pty) Ltd	Eastern Cape	R808 540,00
The Vizion Communications Group	Gauteng	R100 000,00
House of Paka	Free State	R442 848,81
Solly Moholo Foundation	North West	R351 166,30
KZN Music Imbizo (Pty) Ltd	KwaZulu Natal	R342 000,00
Madlokovu Youth Development Foundation – NPC	KwaZulu Natal	R250 000,00
Finsest Inc	KwaZulu Natal	R429 440,00
Mpumalanga Chamber Orchestra NPC	Mpumalanga	R383 130,63
Bao Music Business Learnership CC	Eastern Cape	R678 234,00
Stage Elements CC	Eastern Cape	R371 620,30
Lesedi African Theater Production	North West	R250 000,00
Ipeleng Ka Ngwao	North West	R250 000,00
Southern African San Development Organization	Northern Cape	R339 200,00
Samnko Books	Gauteng	R100 000,00
RGD Training And Skills Development	North West	R200 000,00
Marusera Investments Holdings (Pty) Ltd	Gauteng	R294 133,34
Azael Langa Pty Ltd	Western Cape	R296 190,00
TZK Entertainment Primary Cooperative Limited	Eastern Cape	R300 000,00
Kano Creative Arts Agency	North West	R450 000,00
Chen Woman Empowerment NPC	Limpopo	R100 000,00
Lucky Dance Theatre	Gauteng	R200 000,00
Danduza Entertainment	Free State	R458 848,81
Makhweyane Support Services NPC	Mpumalanga	R100 000,00
Maqhawe Theater Group (MTG)	Mpumalanga	R224 730,00
Bread Riders Arts Projects	Free State	R360 000,00
Lesego Diutlwileng Trading Enterprise	North West	R100 000,00
Aspiring Youth Network	Mpumalanga	R100 000,00

PESP4 ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Mahumane Productions and Events	Gauteng	R322 000,00
FM Project Management	Western Cape	R150 000,00
The Foundation for Greatness	Western Cape	R200 000,00
Ithungelelwano Lesindebele	Mpumalanga	R100 000,00
LW Group (Pty) Ltd	Eastern Cape	R592 000,00
Noko Designs	Gauteng	R297 500,00
Ronewa Tshanduko	Limpopo	R289 000,00
Doyze Enterprises	North West	R250 000,00
Dryad Press (Pty) Ltd	Western Cape	R315 000,00
Sisonke National Art Educational NPC	Eastern Cape	R360 000,00
Zama Dance School Trust	Western Cape	R314 250,00
Loukmaan Adams Productions (Pty) Ltd	Western Cape	R787 316,00
Big R Group	Free State	R707 083,20
Ratomillion Media	North West	R405 000,00
World Vision House Foundation NPC	KwaZulu Natal	R150 000,00
Phronesis Training Academy	Northern Cape	R321 700,00
Creative Blackground	Western Cape	R574 924,00
Amasosha Art Advancement	KwaZulu Natal	R442 745,10
Akelam Projects Pty Ltd	Limpopo	R909 240,00
Cebo Lwakhe Trading Enterprise	Mpumalanga	R610 800,00
Tlou Ya Mmogo O Moso Foundation	Limpopo	R234 200,00
New World Dance Theatre	Western Cape	R350 200,00
Remmoho Traditional Theatre	Free State	R225 000,00
Prince Willys Production	North West	R352 000,00
Never Give Up Productions And Book Dealers	Limpopo	R100 000,00
Pride of Ubuntu Arts Centre	Northern Cape	R300 000,00
Africhili Entertainment (Pty) Ltd	Gauteng	R120 000,00
SAMLF	Gauteng	R294 133,34
Spirit Sister Productions (Pty) Ltd	Western Cape	R297 455,00
Miykael Institute Of Divine Arts	Gauteng	R400 000,00
Siza Imfundo Foundation	Mpumalanga	R200 000,00
Abenguni Kraal & Art Publishers	KwaZulu Natal	R150 000,00
Artistic Billionaires Manangement And Events	Gauteng	R297 500,00
SSS3 Projects	KwaZulu Natal	R143 253,11

PESP4 ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Pryvtimes	North West	R450 000,00
SQO Productions Pty Ltd	Gauteng	R190 000,00
Bambithuba Women Development Project	KwaZulu Natal	R146 800,00
Urban Soul Lifestyle Movement	Western Cape	R256 400,00
Mandelwa Arts And Culture	Gauteng	R100 000,00
Biblionef South Africa	Western Cape	R329 940,00
Magnet Theatre	Western Cape	R438 300,00
Sekaba Foundation	Mpumalanga	R300 000,00
Sibikwa Community Project NPC	Gauteng	R450 000,00
New-Face Youth Development	Limpopo	R220 000,00
Johnpheko M Maphakela (Pty) Ltd	Limpopo	R714 960,00
Refiloe Le Bone General Trading (Pty) Ltd	Free State	R100 000,00
Wits School Of Arts And Drama For Life	Gauteng	R270 000,00
Theatre Arts Admin Collective	Western Cape	R360 000,00
Nkosana Ngobese Creations	Gauteng	R800 000,00
Isazisenjabulo (Pty) Ltd	KwaZulu Natal	R250 000,00
Rainbow Arts Organisation	Western Cape	R320 000,00
Kupimanaka Unlimited Events And Manegements (Pty) Ltd	Gauteng	R200 000,00
So Good Entertainments	KwaZulu Natal	R495 050,00
African Blend Arts Productions	Limpopo	R318 150,00
Chikosee Trading And Projects (Pty) Ltd	Limpopo	R568 558,89
Jeanestar Cultural	Gauteng	R100 000,00
Wolff Architects (Pty) Ltd	Western Cape	R386 190,00
The South African National Dance Trust	Western Cape	R350 200,00
Visionaries Culture And Heritage	North West	R360 000,00
Charismatic Rhythms Community Arts Hub	Limpopo	R193 025,00
Skills Catalyst	North West	R450 000,00
Ntho Ya Kasi Entertainment	Free State	R602 848,81
Moonotone Productions	North West	R270 000,00
Serame Foundation	Gauteng	R100 000,00
Lioness Productions SA	Gauteng	R456 000,00
Ikabawo Arts Academy	KwaZulu Natal	R489 600,00
Stand Up Mbu Pty Ltd	Eastern Cape	R352 500,00
Healthy Lifestyle Coaching and Legal Advice Centre	Limpopo	R200 000,00

PESP4 ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Nsoma Community Development Centre	Mpumalanga	R236 100,00
Free State Dance Theatre - NPC	Free State	R325 000,00
Komani Independent Artists	Eastern Cape	R350 000,00
Flipping The Scripts	Free State	R360 000,00
Nomtiti Cultural Ensemble NPC	North West	R782 000,00
Beyond Disability SA NPC	Limpopo	R360 000,00
Sekos Crafts	Gauteng	R172 000,00
Omama Besxaxa Foundation	Gauteng	R458 208,49
Uloyiso Multimedia (Pty) Ltd	Eastern Cape	R150 000,00
Hugh Masekela Heritage Foundation NPC	Gauteng	R429 344,00
Zingce Afrikan Roots (Pty) Ltd	Eastern Cape	R600 000,00
Dynamic Art- Creative Space	Eastern Cape	R270 000,00
Northern Cape Symphony Orchestra NPC	Northern Cape	R250 000,00
1050-State Pty Ltd	Mpumalanga	R400 000,00
Bookhive	Mpumalanga	R100 000,00
Badumi Beads	KwaZulu Natal	R300 000,00
Richtersveld Nama Arts And Culture Development Association NPC	Northern Cape	R427 500,00
Zindaba Holdings	Limpopo	R648 558,89
Magakwa Youth Development Centre	North West	R1 012 212,00
Moarabilizwe	North West	R639 040,00
Lankosi Group	Mpumalanga	R436 005,00
Mshika Sunrise Projects	Mpumalanga	R270 000,00
Pvtainment	Northern Cape	R250 000,00
Maxcoo	Eastern Cape	R300 000,00
Afrika Burns Creative Projects	Western Cape	R720 000,00
Bosisa’s Concepts (Pty) Ltd	Mpumalanga	R644 306,63
Sbondaba Dance NPC	Western Cape	R321 240,00
SMS Entertainment	Free State	R584 595,21
Salesian Institute Youth Projects	Western Cape	R239 132,48
JCQ Productions	Western Cape	R295 360,00
Ikamva Lethu Indigenous Poetry Society	Mpumalanga	R136 660,00
Cohesive South African Arts Fraternity	Free State	R717 680,00
Singazile Trading Pty (Ltd)	KwaZulu Natal	R450 000,00
Poets Cafe	Mpumalanga	R100 000,00

PESP4 ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Tshisa Talent	Western Cape	R480 000,00
Sun Spoor	Northern Cape	R792 000,00
Federation of International Dance Festivals South Africa	KwaZulu Natal	R340 000,00
African Child Creative Institution NPC	Northern Cape	R270 000,00
Stage In Motion (Pty)Ltd	Gauteng	R551 240,00
Makhanda Marimba Band And Multipurpose Primary Co-Operative Limited	Eastern Cape	R500 000,00
Damilos MP	Eastern Cape	R300 000,00
Sophumelela Recording Studio	Eastern Cape	R520 000,00
Orefile Trading & Enterprise	North West	R496 000,00
Northca Development Projects	Northern Cape	R625 600,00
Luntu Lonke Media	Eastern Cape	R200 000,00
The True Technique	Gauteng	R100 000,00
Story Oasis	Gauteng	R100 000,00
Lefika La Phodiso	Gauteng	R100 000,00
Nominated Disability Organization	KwaZulu Natal	R343 253,12
Mary Grey Theatre Projects	KwaZulu Natal	R718 200,00
Connecting Streams NPC	Free State	R360 000,00
Ketsone Trading & Projects (Pty)Ltd	North West	R250 000,00
Eppik Online	North West	R70 200,00
Infini3	Free State	R377 121,20
Akambongo Foundation	Western Cape	R360 000,00
Stageworx	Gauteng	R346 000,00
Imbewu Marimba Community	Western Cape	R574 372,00
MSG Designs	Northern Cape	R376 975,00
Motjha Ithole NPO	Free State	R250 000,00
South African Performing Artist With Disability	Free State	R355 320,00
Psalmist Entertainment and Projects	North West	R250 000,00
TM Coaching T/A	Free State	R230 000,00
De Wee Production	Free State	R315 000,00
Vektor Productions Pty Ltd	Gauteng	R297 455,00
Nama Khoi Productions NPC	Northern Cape	R579 200,00
Jennifer Gwen Foundation	Limpopo	R536 558,89
Puku Childrens Literature Foundation	Gauteng	R100 000,00
SA Industrial Theatre For Disability	Northern Cape	R361 080,00

PESP4 ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Mega Artists Media	Limpopo	R200 000,00
Making Amends Foundation	Gauteng	R320 940,00
Outrage Concepts	KwaZulu Natal	R217 123,60
Mpumalanga Comes Alive NPC	Mpumalanga	R250 000,00
Twotone Music	Eastern Cape	R250 000,00
Okuhle Arts Organisation	Free State	R294 200,00
Tshwane Gospel Choir	Gauteng	R277 360,00
Africa Craft Trust	Gauteng	R172 000,00
Federation Of Community Arts Centre	KwaZulu Natal	R640 000,00
Newcastle Arts Development Organisation	KwaZulu Natal	R564 000,00
MagentaPro	KwaZulu Natal	R186 795,00
The Wentworth Arts and Culture Organisation	KwaZulu Natal	R505 600,00
Timeless Change (Pty) Ltd	Mpumalanga	R713 600,00
Sakha Ikamva Labantwana	Eastern Cape	R150 000,00
Amandla Dança Teatro Za	Northern Cape	R342 000,00
Grasssroots Publishing	Gauteng	R100 000,00
Hope-Tshepo Arts And Culture Society	Limpopo	R150 000,00
Future Skills Institute/Protocol Advertising	Gauteng	R100 000,00
Upperhand Group NPC	Northern Cape	R328 950,00
Rural Educational Development Corporation NPC	North West	R786 768,00
Suidoosterfees	Western Cape	R720 000,00
Native Creative Productions	Western Cape	R321 239,00
Youth In Action Arts Centre	Mpumalanga	R360 000,00
Witbank FM	Mpumalanga	R270 000,00
Savuka Africa Youth Crew	Mpumalanga	R391 130,63
Unity And Cultural Diversity Council	Limpopo	R393 025,00
Vollenhoven & Appollis Independent	Gauteng	R260 000,00
Setso Arts Heritage And Culture	North West	R185 000,00
Kgomonala Projects And Consulting	North West	R456 000,00
Art That Matters Projects	Gauteng	R800 000,00
Word On The Street Foundation	Northern Cape	R690 000,00
Lekekane Arts Youth Development	Limpopo	R363 800,00
National Arts Festival Grahamstown NPC	Eastern Cape	R538 600,00
Riah Lee Invision	Limpopo	R100 000,00

PESP4 ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Jazzart Dance Theatre	Western Cape	R362 200,00
Lebohang Media (Pty) Ltd	Mpumalanga	R443 844,00
Centre For Creative Arts-University Of Kwazulu-Natal	KwaZulu Natal	R487 000,00
Thonifho Investment(Pty) Ltd	Limpopo	R100 000,00
Purculier (Pty) Ltd	North West	R300 000,00
Multimedia Worx (Pty) Ltd	Eastern Cape	R310 000,00
Bophelo Ke Ntwa Holdings	Free State	R340 000,00
Mangaung Community Arts Centre	Free State	R513 000,00
Rockah DBN Events	KwaZulu Natal	R200 000,00
Qhama Africa	Eastern Cape	R400 000,00
Business Devine Solutions And Projects	North West	R270 000,00
Yonke Imizamo Productions	KwaZulu Natal	R508 940,00
Rising Heirs - Indlalifa	KwaZulu Natal	R297 455,00
Fuzebox Entertainment Pty Ltd	Gauteng	R100 000,00
One Blood Sound CC	Eastern Cape	R300 000,00
Business Development Factory	Limpopo	R360 000,00
World Gospel Powerhouse	KwaZulu Natal	R460 940,00
Indlamlenze Development Foundation	KwaZulu Natal	R418 880,00
Inkanyezi Vision Organization	Mpumalanga	R820 800,00
Malengs Holdings	Mpumalanga	R960 000,00
Art For Humanity	KwaZulu Natal	R442 745,10
Far North Youth Development Initiative	Limpopo	R315 000,00
Royalty Soapie Foundation NPC	Gauteng	R260 000,00
Hulie Raedani Communications	Limpopo	R363 800,00
INCCA (Independent Network For Contemporary Culture & Art)	Gauteng	R175 100,00
Sedilatsebo Women And Youth Development	Free State	R126 000,00
Warehouse 831	Gauteng	R100 000,00
Afrika Tshipembe Artist Support	Limpopo	R363 800,00
Boitshepo Development Foundation	Northern Cape	R350 000,00
Triggerfish Foundation	Western Cape	R386 190,00
Masasa Communications NPO	Northern Cape	R549 240,00
SA Youth Music Forum	Limpopo	R720 000,00
Theatreduo & Co (Pty) Ltd	Gauteng	R270 000,00
Atamelang Arts And Heritage Centre	North West	R255 005,00
Fredlyn Mentoor	Western Cape	R150 300,00
Thembela Madliki	Eastern Cape	R121 875,00

PESP4 ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
River Mouth Projects	North West	R270 000,00
Bupila Publishing	Gauteng	R480 000,00
Artistpro (Pty) Ltd	KwaZulu Natal	R360 000,00
Story Team (Pty)Ltd	Western Cape	R308 250,00
Maison De La Dance Project	Gauteng	R190 000,00
Steinkopf Cane And Leather	Northern Cape	R376 975,00
Foundation For Contemporary Art And Criticism - FCAC	Western Cape	R233 190,00
Sabatical Art Fair	Free State	R360 000,00
The Johannesburg Youth Ballet	Gauteng	R200 000,00
KS Talent Development Institute NPC	Limpopo	R502 558,89
Igugu-Lethu Arts And Leadership Project	Western Cape	R123 000,00
Setso Sa Maluti Pty Ltd	Free State	R396 516,80
Indlondlo Zulu Dancers, Cultural And Arts Center	KwaZulu Natal	R260 000,00
Matatiele Arts Development Organisation	Eastern Cape	R201 450,00
African Women Writers Network	Mpumalanga	R237 850,63
Cebos Pinopple Connection	Mpumalanga	R230 000,00
Ras Silas Motse Studios (Pty)Ltd	Western Cape	R386 190,00
Deonm Art Gallary	Mpumalanga	R405 000,00
On The Beat Communications	Northern Cape	R405 000,00
Big Fish Music	Mpumalanga	R639 130,63
Metacreations	Gauteng	R300 000,00
UPT Youth Development	Northern Cape	R259 800,00
JF Creative Arts NPO	Gauteng	R172 000,00
The Writers Lab NPO	Gauteng	R360 000,00
Raencho Arts Education Ensemble NPC	North West	R259 200,00
Nakiwe Yobuhle Empowerment	Northern Cape	R310 000,00
Noble Black Foundation	Limpopo	R100 000,00
African Book Trust	Gauteng	R100 000,00
The Theatre And Dance Alliance	Eastern Cape	R760 000,00
Drumstone Arts	Mpumalanga	R100 000,00
Bags On Call Holdings (Pty) Ltd	Eastern Cape	R560 000,00
Academic And Non Fiction Authors Association of South Africa	Gauteng	R100 000,00
Re A Ribolola NPC	North West	R297 455,00
UbucikoBemvelo Art and Craft	KwaZulu Natal	R389 224,89
Prismatics Projects	North West	R432 000,00

2023 ANNUAL PROJECT FUNDING INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Solly Malaks	Limpopo	R150 000,00
Steven Chauke	KwaZulu Natal	R116 666,67
Imelda Thoka	Mpumalanga	R50 833,34
Andile Vellem	Western Cape	R131 250,00
Thando Mgqolozana	Eastern Cape	R40 000,00
Ferosa Van Der Pos	Northern Cape	R95 000,00
Disebo Innocentia Mahloko	Free State	R125 000,00
Thapelo Tshite	Northern Cape	R121 875,00
Thamsanqa Mbongo	Gauteng	R131 250,00
Sbonelo Dlamini	KwaZulu Natal	R138 888,89
Gomolemo Omphile Senna	North West	R121 875,00
Goldish Setilo	North West	R100 000,00
Puseletso Morakile	North West	R140 000,00
Boitumelo Riet	Northern Cape	R121 875,00
Herbert Mokoena	Mpumalanga	R121 875,00
Mashapa Sesera	Limpopo	R121 875,00
Busisiwe Kaibe	Free State	R80 833,33
Gaopalelwe Lennox Marekwa	North West	R120 000,00
Abram Dithebe	Mpumalanga	R150 000,00
Lungelihle Dlamini	Mpumalanga	R120 000,00
Nozi Nkovani	Mpumalanga	R212 000,00
Kabelo Duncan Kgatea	North West	R117 500,00
Lawrence Lemaoana	Gauteng	R100 000,00
Masentle Zungu	Free State	R138 888,89
Pule Paul Peter	Free State	R190 000,00
Mvokazi Ncede	Gauteng	R90 000,00
Bongani Zulu	Free State	R140 000,00
Thamsanqa Sikhupelo	Northern Cape	R100 000,00
Tebatso Mohlaka	Mpumalanga	R58 833,33
Julia Nokuthula Semela	Gauteng	R110 000,00
Kgotso Mkhuzangwe	Free State	R138 888,89
Bhekithemba Bhengu	KwaZulu Natal	R150 000,00
Angela Kubheka	Free State	R75 000,00
Fiks Mahola	Eastern Cape	R121 875,00
Boipelo Monnamorwe	Free State	R89 791,67
Ash-Leigh Lafoy	KwaZulu Natal	R257 896,00

2023 ANNUAL PROJECT FUNDING INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Njabulo Mthimkulu	Eastern Cape	R200 000,00
Megan Esterhuizen	Northern Cape	R95 500,00
Precious Siziwe Mokoena	Free State	R141 666,67
Xolani Ngesi	Eastern Cape	R183 540,00
Mirranda Javu	Eastern Cape	R40 000,00
Nombulelo Makhathini	KwaZulu Natal	R116 666,67
Leslie Sithathu	Northern Cape	R83 333,33
Kwazi Ndlangisa	KwaZulu Natal	R125 000,00
Mashienyane Aniky Phaladi	Limpopo	R100 000,00
Charlette Gibe	Western Cape	R138 888,89
Ludwe Mgolombane	Western Cape	R100 000,00
Kholiswa Madyibi	Eastern Cape	R66 200,00
Suzanne Duncan	Western Cape	R100 000,00
Kwengweledzani Rambau	Northern Cape	R152 777,78
Mzimkulu Gojo	Gauteng	R90 608,72
Alan Parker	Eastern Cape	R163 000,00
Alexander Hitzeroth	Eastern Cape	R100 000,00
Lungile Themba	Gauteng	R131 250,00
Malik Mashinini	Mpumalanga	R200 000,00
Constance Seilego Nkopodi	Limpopo	R133 260,00
Thokozani Mkhwanazi	KwaZulu Natal	R131 250,00
Constance Maduna	Gauteng	R138 888,89
Nkululeko Ngwenya	KwaZulu Natal	R131 250,00
John Loate	North West	R121 875,00
Sudonia Kouter	Western Cape	R270 000,00
Lonwabo Yonela Ngcwayi	Eastern Cape	R170 833,33
Wildre Kammies	Eastern Cape	R100 000,00
Chase Dustin Rhys Downes	Western Cape	R66 000,00
Bonga Sifumba	Eastern Cape	R100 000,00
Gcinumuzi Radebe	KwaZulu Natal	R50 000,00
Lefu Lekoala	Free State	R128 250,00
Sibongile Ngomana	Eastern Cape	R177 777,78
Lebogang Mahlangu	Gauteng	R200 000,00
Tumelo Moutlana	Limpopo	R100 000,00
Mashilo Malesela Joseph Makhafola	Limpopo	R121 875,00
Mpho Diale	North West	R138 888,89

2023 ANNUAL PROJECT FUNDING INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Keananetse Tjeeko	Northern Cape	R133 333,33
Grant McNulty	Western Cape	R125 000,00
Koketso Mfuza	Gauteng	R100 000,00
Ashwin May	Eastern Cape	R60 000,00
Mbuzeni Mkhize	KwaZulu Natal	R125 000,00
Warren Louw	Northern Cape	R121 875,00
Melikhaya Heugh	Eastern Cape	R100 000,00
Zoleka Cumbi	Eastern Cape	R204 133,33
Asemahle Mbijana	Western Cape	R138 888,89
Suzan Skhosana	North West	R73 333,33
Bongani Masango	Mpumalanga	R121 875,00
Lebogang Lekgau	Northern Cape	R200 000,00
Robert Luyt	KwaZulu Natal	R100 000,00
Muzi Mtshali	KwaZulu Natal	R250 000,00
Ayanda Jiya	North West	R200 000,00
Eddie Lebeko	Northern Cape	R246 100,00
Servane Lewane	Western Cape	R195 000,00
Duduzile Mtolo	KwaZulu Natal	R80 555,55
Pule Phetoe	North West	R110 000,00
Mabuse Tlali	Free State	R95 000,00
Nwabisa Plaatjie	Western Cape	R131 250,00
Nolwazi Nkosi	KwaZulu Natal	R100 000,00
Amanda Tiffin	Western Cape	R150 000,00
Modupe Tsomo	Free State	R100 000,00
Richard Mbokodo	Mpumalanga	R100 000,00
Marilyn Jaars	Northern Cape	R250 000,00
Willaim Motlogelwa	North West	R229 791,67
Naomi Thaele	Mpumalanga	R138 888,89
Nomalanga Nkosi	Gauteng	R202 000,00
Mogale Ramoshaba	Limpopo	R60 000,00
Mpho Letula	Free State	R190 000,00
Thakgatso Ntsoane	Limpopo	R150 000,00
Isabella Knemeyer	Western Cape	R91 666,67
Lucky Moeketsi	North West	R140 000,00
Andile Sibanyoni	Mpumalanga	R200 000,00
Thato Ditlhale	North West	R230 000,00

2023 ANNUAL PROJECT FUNDING INDIVIDUAL APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Njabulo Mthimkulu	Eastern Cape	R200 000,00
Megan Esterhuizen	Northern Cape	R95 500,00
Precious Siziwe Mokoena	Free State	R141 666,67
Xolani Ngesi	Eastern Cape	R183 540,00
Mirranda Javu	Eastern Cape	R40 000,00
Nombulelo Makhathini	KwaZulu Natal	R116 666,67
Leslie Sithathu	Northern Cape	R83 333,33
Kwazi Ndlangisa	KwaZulu Natal	R125 000,00
Mashienyane Aniky Phaladi	Limpopo	R100 000,00
Charlette Gibe	Western Cape	R138 888,89
Ludwe Mgolombane	Western Cape	R100 000,00
Kholiswa Madyibi	Eastern Cape	R66 200,00
Suzanne Duncan	Western Cape	R100 000,00
Kwengweledzani Rambau	Northern Cape	R152 777,78
Mzimkulu Gojo	Gauteng	R90 608,72
Alan Parker	Eastern Cape	R163 000,00
Alexander Hitzeroth	Eastern Cape	R100 000,00
Lungile Themba	Gauteng	R131 250,00
Malik Mashinini	Mpumalanga	R200 000,00
Constance Seilego Nkopodi	Limpopo	R133 260,00
Thokozani Mkhwanazi	KwaZulu Natal	R131 250,00
Constance Maduna	Gauteng	R138 888,89
Nkululeko Ngwenya	KwaZulu Natal	R131 250,00
John Loate	North West	R121 875,00
Sudonia Kouter	Western Cape	R270 000,00
Lonwabo Yonela Ngcwayi	Eastern Cape	R170 833,33
Wildre Kammies	Eastern Cape	R100 000,00
Chase Dustin Rhys Downes	Western Cape	R66 000,00
Bonga Sifumba	Eastern Cape	R100 000,00
Gcinumuzi Radebe	KwaZulu Natal	R50 000,00
Lefu Lekoala	Free State	R128 250,00
Sibongile Ngomana	Eastern Cape	R177 777,78
Lebogang Mahlangu	Gauteng	R200 000,00
Tumelo Moutlana	Limpopo	R100 000,00
Mashilo Malesela Joseph Makhafola	Limpopo	R121 875,00

2023 ANNUAL PROJECT FUNDING ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Botlhale Youth Foundation Agency	Limpopo	R134 788,80
Smaly (Pty) Ltd	Limpopo	R135 833,33
Duncan Village Youth Developmental Initiative	Eastern Cape	R100 000,00
The Titan Theatre Production	Free State	R115 500,00
Mary Grey Theatre Projects	KwaZulu Natal	R164 187,33
KwaMashu Community Advancement Projects	KwaZulu Natal	R131 250,00
Mtabani Afrikanqueen Arts Production	Northern Cape	R80 333,33
Diamond Hippos Productions	Northern Cape	R121 875,00
Garage Dance Ensemble	Northern Cape	R200 000,00
Makgobathe Security Services	Limpopo	R100 000,00
Amaqhawe Project Centre	Mpumalanga	R121 875,00
Aerial Publishing	Eastern Cape	R60 833,33
Goodfingers Records	Free State	R200 000,00
ZTK Music Entertainment NPC	Northern Cape	R200 000,00
Sandla Black (Pty) Ltd	Eastern Cape	R95 833,34
041 Creative Expressions	Eastern Cape	R50 000,00
Botaki Ba Afrika	North West	R200 000,00
Loukmaan Adams Productions (Pty) Ltd	Western Cape	R131 250,00
Dynamic Art- Creative Space NPC	Eastern Cape	R121 875,00
Ubuntu Arts	KwaZulu Natal	R100 000,00
Puku Childrens Literature Foundation	Gauteng	R80 000,00
Retsosangwao Cultural Group	North West	R183 333,33
Botle Ba Thlaho Skills Development	Free State	R153 233,33
Dancescape South Africa	Western Cape	R171 366,67
Tony Bee Holdings (Pty) Ltd	North West	R140 000,00
RGD Training And Skills Development	North West	R200 000,00
National Childrens Theatre	Gauteng	R131 250,00
Isiko LikaZulu	KwaZulu Natal	R200 000,00
Qwakhanda E Ntjha NPC	Free State	R95 000,00
West Coast Youth Orchestra	Western Cape	R150 000,00
The War Museum of the Boer Republics	Free State	R121 875,00
Vendart Trading Enterprise (Pty)Ltd	Limpopo	R270 833,33
Somarela Puo Publishers (Pty)Ltd	North West	R80 000,00
Masibambisane Project For The Disabled	Northern Cape	R200 000,00
Izithethe Development Projects	Mpumalanga	R200 000,00
Masana-Rays NPC	Gauteng	R101 057,95

2023 ANNUAL PROJECT FUNDING ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Major Blessing Community Development Centre	Eastern Cape	R40 000,00
Very Real Time South Africa	Western Cape	R157 083,33
Johnpheko M Maphakela (Pty) Ltd.	Limpopo	R121 875,00
Galeshewe Theatre Organisation	Northern Cape	R121 875,00
Project Global Access	Limpopo	R138 888,89
Mzansi Theatre Project Advancement	KwaZulu Natal	R131 250,00
Khwa Ttu San Culture And Education Centre NPC	Western Cape	R145 000,00
Molite Production CC	Mpumalanga	R209 791,67
VDS Concepts (Pty) ltd	Eastern Cape	R95 833,34
One Step Productions CC	North West	R121 875,00
Swahombe Dramatic Ensemble	Limpopo	R130 000,00
Impelesi Consultants (Pty) Ltd	Eastern Cape	R40 000,00
Tlou Ya Mmogo O Moso Foundation	Limpopo	R153 333,33
Beyond disability SA NPC	Limpopo	R121 875,00
Limpopo Disability Arts Projects	Limpopo	R194 600,00
Global Villiage Museum	Free State	R170 833,33
Nina Art Productions	KwaZulu Natal	R81 666,67
Loxion Mobile Library NPC	Western Cape	R100 666,67
Vuyani Dance Theatre	Gauteng	R110 000,00
The Book Behind Awards	KwaZulu Natal	R60 000,00
Women Leadership Social Empowerment	Limpopo	R197 142,87
Timeless Change (Pty) Ltd	Mpumalanga	R200 000,00
Patience Africa Foundation	Mpumalanga	R138 888,89
Wall of Arts Trading (Pty) Ltd	Northern Cape	R113 691,67
Inside Education Foundation	Limpopo	R75 000,00
Yolovev Projects (Pty) Ltd	Eastern Cape	R100 000,00
Greenpasture Foundation	Eastern Cape	R121 875,00
Magakwa Youth Development Centre	North West	R121 875,00
Awesome Africa Concert Ventures	Gauteng	R220 083,33
Victorious Girls Foundation	Free State	R140 100,00
Mamelas Artistic Movement Non-Profit Company (NPC)	Gauteng	R246 666,68
Noko Designs	Gauteng	R138 888,89
Pretty Magolego Projects	Limpopo	R141 666,67
Geeam Trading CC	North West	R138 888,89
Nokwe Creative Development Foundation	Gauteng	R250 000,00

2023 ANNUAL PROJECT FUNDING ORGANISATION APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Ubuciko Bamaciko development	KwaZulu Natal	R116 666,67
Allure Experience	North West	R141 666,67
Makgabisanaga Foundation NPC	North West	R150 000,00
Nikis Heritage And Creative Arts Foundation	Gauteng	R100 000,00
Batshepi Batumelo NPC	Free State	R150 000,00
Empilweni Multipurpose Centre	Mpumalanga	R153 333,33
Mmupi Literature Youth South Africa	Gauteng	R121 666,67
Unmute Dance Company	Western Cape	R250 000,00
Arts Amuse	Free State	R190 000,00
Ibutho Lesizwe Cultural Development	Gauteng	R100 000,00
Intlantsi Creative Development Project	Eastern Cape	R166 251,66
Neues Lied NPC	Western Cape	R98 000,00
Kgabo-Tona Entertainments and Projects (Pty) Ltd	Mpumalanga	R200 000,00
Gospel Explode NPC	Limpopo	R100 000,00
Mbofholowo General Trading	Limpopo	R138 888,89
Kwazulu Natal Top Model South Africa Arts Sport & Recreation	KwaZulu Natal	R183 333,33
Mshika Sunrise Projects	Mpumalanga	R121 875,00
Join Bands Not Gangs	Western Cape	R185 333,33
Eyethu Theatre Productions	KwaZulu Natal	R200 000,00
Bright Future Community Development Centre	Mpumalanga	R141 666,67
STAND Foundation	Western Cape	R131 250,00
Lazy Monkey Studios	Northern Cape	R141 666,65
Nsoma Community Development Centre	Mpumalanga	R130 000,00
Wisdom Mobile Marketing Solutions Pty Ltd	Gauteng	R183 333,33
South African Strings Foundation	Eastern Cape	R150 000,00
Inqaba Yami Arts	KwaZulu Natal	R150 000,00
POPART Studios	Gauteng	R131 250,00
I Can JR Logistx	Eastern Cape	R100 000,00

2023 BLOCK BURSARY APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
The Forgotten Angle Theatre Collaborative	Mpumalanga	R325 000,00
Imbali Visual Literacy Project	Gauteng	R160 000,00
University of KwaZulu-Natal	KwaZulu Natal	R147 000,00
University of Zululand Creative Arts Department	KwaZulu Natal	R148 000,00
Jack Meyer Art Centre	Western Cape	R93 000,00
South African School of Motion Picture Medium and Live Performance (Trading as AFDA)	Gauteng	R160 000,00
Ekurhuleni School of Music	Gauteng	R160 000,00
The Animation School	Western Cape	R206 000,00
Red and Yellow Creative School of Business	Western Cape	R221 000,00
University of the Free State	Free State	R675 000,00
Market Theatre Foundation	Gauteng	R160 705,00
University of KwaZulu-Natal	KwaZulu Natal	R225 000,00

2023 INTERNATIONAL BURSARY APPLICATIONS FUNDED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Onkabetse Shai	North West	R130 000,00
Shelton Hu	Free State	R130 000,00
Siyasanga Charles	Western Cape	R80 700,00
Hannah-Rose Fleishman	Western Cape	R130 000,00
Kgothatso Rapoo	North West	R130 000,00
Sandile Radebe	Gauteng	R130 000,00
Lethabo Chiloane	Limpopo	R130 000,00
Philisiwe Kunene	KwaZulu Natal	R130 000,00
Michail Kabwe	Western Cape	R104 758,00
Lindeka Kuwane	Eastern Cape	R130 000,00
Mika Conradie	Free State	R130 000,00
Alvin Inensiko	KwaZulu Natal	R41 542,00
Raymond Dreyers	Mpumalanga	R130 000,00
Pendo Masote	Gauteng	R130 000,00
Rethabile Headbush	Eastern Cape	R130 000,00
Faahkir Bestman	Western Cape	R130 000,00

2023 INTERNATIONAL BURSARY APPLICATIONS FUNDED – CONTINUED:

INDIVIDUAL NAME	PROVINCE	AMOUNT
Luzuko Dayile	Eastern Cape	R130 000,00
Monthati Masebe	Limpopo	R15 000,00
Thatohatsi Maphera Mononyane	Free State	R130 000,00
Zwonaka Mafuna	Gauteng	R130 000,00
Bokamoso Latakgomo	Limpopo	R130 000,00
Gift Kgosierileng	Northern Cape	R130 000,00
Gretna Heynike	North West	R130 000,00

2023 ARTS ORGANISATION SUPPORT FUNDING APPLICATIONS FUNDED:

ORGANISATION NAME	PROVINCE	AMOUNT
Mpumalanga Chamber Orchestra NPC	Mpumalanga	R350 000,00
BOM Talent Search	Eastern Cape	R550 000,00
Sibonelo Dance Project	Western Cape	R850 000,00
African Fashion Research Institute	Western Cape	R299 406,00
The Baxter Theatre at the University of Cape Town	Western Cape	R850 000,00
ITROTRA Art X Connection NPC	Gauteng	R300 000,00
Jo Kinda People	Eastern Cape	R419 475,00
The Cape Town Opera Company	Western Cape	R850 000,00
African Child Foundation	Gauteng	R350 000,00
Bridges for Music	Western Cape	R500 000,00
aBantu Development Agency	Eastern Cape	R350 000,00
Vhakololo Press	Limpopo	R419 475,00
Imbali Visual Literacy Project	Gauteng	R678 600,00
Eastern Cape Philharmonic Society	Eastern Cape	R770 000,00
New World Dance Theatre	Western Cape	R544 500,00
Eskhaleni Arts and Culture Initiative	KwaZulu Natal	R961 000,00
Art Vibrations Inc. II	Western Cape	R258 640,00
Kimberley Academy of Music	Northern Cape	R581 547,80
Ginger Goat Publishing	Gauteng	R738 000,00
Ndatopa Kusauka Events and Projects	Gauteng	R823 400,00
Soul Truth Music CC	Gauteng	R892 790,10
Cstahood	Mpumalanga	R550 000,00

2023 ARTS ORGANISATION SUPPORT FUNDING APPLICATIONS FUNDED-CONTINUED:

ORGANISATION NAME	PROVINCE	AMOUNT
Ithunga Development	KwaZulu Natal	R990 000,00
ZAG consultants	Western Cape	R860 775,00
College of Magic	Western Cape	R946 100,00
Masasa Communications NPO	Northern Cape	R303 725,00
Fordbsurg Artists Studios t/a Bag Factory Artists Studios	Gauteng	R937 626,10
Vektor Productions Pty Ltd	Gauteng	R300 000,00
Malengs Holdings	Mpumalanga	R452 100,00
Live (T) And Recorded (X) Theatre Productions	Gauteng	R500 000,00
Ikabawo Project - NPC	KwaZulu Natal	R350 000,00
Ihlumelo Foundation	Eastern Cape	R335 040,00
Tiego Creative Writers	Limpopo	R972 000,00
Jazzart Dance Theatre	Western Cape	R850 000,00
Free State Dance Theatre	Free State	R550 000,00
Flipping The Scripts	Free State	R350 000,00
Youth Heartwork NPC	Limpopo	R323 000,00
Marimba Jam (Pty) Ltd	Western Cape	R300 000,00
Morris Isaacson Centre for Music	Gauteng	R792 800,00

2023 EMERGENCY APPLICATIONS FUNDED:

NAME	PROVINCE	AMOUNT
Sechaba Cornwall Motheiwana	Limpopo	R200 000,00
Imibungazo Personality Management Productions	Free State	R250 000,00
Qondiswa James	Eastern Cape	R155 608,00
Noxolo Bhengu	Kwa-Zulu Natal	R94 392,00
Thina Entertainment and Projects	KwaZulu Natal	R92 000,00
Henneke Mackie	Gauteng	R134 500,00
Luleka Mhlanzi	Kwa-Zulu Natal	R65 652,00

2023 CONTINUING INTERNATIONAL STUDENTS

NAME	PROVINCE	AMOUNT
Motswedi Modiba	Gauteng	R150, 000
Chante Van Der Westhuizen	KwaZulu Natal	R150, 000
lana Crowster	Western Cape	R150, 000
Ernest Royeppen	KwaZulu Natal	R150, 000
Nkule Mabaso	KwaZulu Natal	R150, 000
Lwazi Msipha	Gauteng	R200, 000
Lumanyano Bizana	Western Cape	R200, 000
Linda Sikhakhane	KwaZulu Natal	R150, 000
Kara Snethlage	Northern Cape	R150, 000
Jade Hall	North West	R62, 000
Total		**R1 512, 000**

8.2 PROJECT FUNDING INFORMATION

2023 FUNDED PROJECT PER DISCIPLINE:

DISCIPLINE	PROJECTS APPROVED	AMOUNT
Craft	19	R2 500 000,00
Dance	27	R4 000 000,00
Literature	31	R2 500 000,00
Multidiscipline	41	R7 475 000,00
Music	35	R5 000 000,00
Theatre	36	R4 500 000,00
Visual Arts	20	R2 500 000,00
Grand Total	**209**	**R28 475 000,00**

2023 PESP4 FUNDED PROJECTS PER DISCIPLINE:

DISCIPLINE	PROJECTS APPROVED	AMOUNT
Craft	85	R18 240 000,00
Dance	69	R14 592 000,00
Literature	104	R13 680 000,00
Multidiscipline	119	R52 896 000,00
Music	109	R40 128 000,00
Theatre	78	R23 712 000,00
Visual Art	73	R19 152 000,00
Grand Total	**637**	**R182 400 000,00**

2023 FUNDED PROJECTS PER PROVINCE:

PROVINCE	PROJECTS APPROVED	AMOUNT
Eastern Cape	33	R3 644 236,11
Free State	22	R2 969 861,11
Gauteng	21	R2 986 944,46
KwaZulu Natal	26	R3 516 527,78
Limpopo	23	R3 091 736,11
Mpumalanga	21	R3 091 736,12
North West	23	R3 320 902,78
Northern Cape	20	R2 901 111,09
Western Cape	20	R2 951 944,45
Grand Total	**209**	**R28 475 000,00**

2023 PESP4 FUNDED PROJECTS PER PROVINCE:

DISCIPLINE	PROJECTS APPROVED	AMOUNT
Eastern Cape	66	R19 729 763,44
Free State	58	R17 932 373,32
Gauteng	119	R26 390 982,38
KwaZulu Natal	96	R25 754 275,00
Limpopo	72	R19 865 723,56
Mpumalanga	70	R18 851 856,55
North West	60	R19 910 413,26
Northern Cape	38	R14 346 565,70
Western Cape	58	R19 618 046,00
Grand Total	**637**	**R182 400 800,01**

2023 FUNDED BLOCK BURSARIES PER DISCIPLINE:

DISCIPLINE	PROJECTS APPROVED	AMOUNT
Craft	1	R160 000,00
Dance	1	R325 000,00
Multi-Discipline	3	R466 000,00
Music	3	R160 000,00
Theatre	1	R160 000,00
Visual Arts	5	R1 409 705,00
Grand Total	**12**	**R2 680 705,00**

2023 FUNDED BLOCK BURSARIES PER PROVINCE:

DISCIPLINE	PROJECTS APPROVED	AMOUNT
Eastern Cape	-	-
Free State	1	R 675 000.00
Gauteng	4	R 640 705.00
KwaZulu Natal	3	R 520 000.00
Limpopo	0	0
Mpumalanga	1	R 325 000.00
Northern Cape	-	-
North-West	-	-
Western Cape	3	R 520 000.00
Grand Total	**12**	**R2 680 705.00**

2023 AOSF FUNDED APPLICATIONS PER DISCIPLINE:

DISCIPLINE	PROJECTS APPROVED	AMOUNT
Craft	3	R1 480 700,00
Dance	5	R2 808 640,00
Literature	4	R2 433 200,00
Music	8	R4 537 137,90
Theatre	7	R4 775 000,00
Visual Arts	1	R937 626,10
Multi Discipline	11	R6 027 696,00
Grand Total	**39**	**R23 000 000,00**

2023 AOSF FUNDED APPLICATIONS PER PROVINCE:

DISCIPLINE	PROJECTS APPROVED	AMOUNT
Eastern Cape	3	R390 000,00
Eastern Cape	5	R2 424 515,00
Free State	2	R900 000,00
Gauteng	10	R6 313 216,20
KwaZulu Natal	3	R2 301 000,00
Limpopo	3	R1 714 475,00
Mpumalanga	3	R1 352 100,00
Northern Cape	2	R885 272,80
Western Cape	11	R7 109 421,00
Grand Total	**39**	**R23 000 000,00**

2023 FUNDED INTERNATIONAL BURSARY APPLICATIONS PER DISCIPLINE:

DISCIPLINE	PROJECTS APPROVED	AMOUNT
Craft	1	R130 000,00
Dance	3	R390 000,00
Literature	1	R130 000,00
Multi-Discipline	6	R754 758,00
Music	3	R225 700,00
Theatre	4	R520 000,00
Visual Arts	5	R561 542,00
Grand Total	**23**	**R2 712 000,00**

2023 INTERNATIONAL BURSARY APPLICATIONS PER PROVINCE:

DISCIPLINE	PROJECTS APPROVED	AMOUNT
Eastern Cape	3	R390 000,00
Free State	3	R390 000,00
Gauteng	3	R390 000,00
KwaZulu Natal	2	R171 542,00
Limpopo	3	R275 000,00
Mpumalanga	1	R130 000,00
North West	3	R390 000,00
Northern Cape	1	R130 000,00
Western Cape	4	R445 458,00
Grand Total	**23**	**R2 712 000,00**

8.3 IMPLEMENTATION OF THE REVISED CRITERIA AND SCORING SYSTEM

The NAC took a decision to align all its processes with the revised NAC strategy and resolved to retain funding under the arts disciplines as informed and recognised by the NAC Act, namely:
Craft, Dance, Literature, Multidiscipline, Music, Theatre, and Visual Arts.

The assessment criteria was also aligned with the current trends impacting the sector, and was linked to a scoring system as required by the NAC regulations. All panels applied the scoring as required. Council agreed to a set of guidelines that would be applied when reviewing applications across all disciplines. **This ensures that the NAC:**

- Provides a user-friendly platform with easy access for new applicants.
- Makes a meaningful impact.
- Complies with equity.
- Makes considerable effort to support projects that come from under-resourced provinces.
- Supports projects that include or are led by women, youth and people living with disabilities.

During the assessment, the panel scored the applications and provided input to improve the system.

8.4 LIST OF PANEL MEMBERS APPOINTED BY THE NAC

The term of appointment of the Advisory panel is for a period of three (3) years from 1 October 2021 to 30 September 2024.

Bursary Advisory Panel:

NO.	NAME
1.	Mr Angelo Mockie
2.	Prof Linda Loretta Kwatsha
3.	Dr Lucy Karabo Mogane
4.	Dr Nathan Bagarette
5.	Mr Songezile Madikida

Craft Advisory Panel:

NO.	NAME
1.	Mr Ambani Ramaru
2.	Ms Boitumelo Langa
3.	Ms Martha Malope Lekonyane
4.	Ms Mavis Mmamotuba Taole
5.	Mr Nduduzo Gumede

Dance Advisory Panel:

NO.	NAME
1.	Ms Lerato Bellinda Molemong
2.	Mr Njabulo Jimmy Notuku
3.	Ms Penelope Thloloe
4.	Mr Toki Mohoto
5.	Dr Vusabantu Ngema

Literature Advisory Panel:

NO.	NAME
1.	Mr Fortune Sizwe Zuma
2.	Mr Mandla Richard Mbokodo
3.	Mr Tshepo Norman Gaerupe
4.	Mr William Jiyane

Multidiscipline Advisory Panel:

NO.	NAME
1.	Ms Anna Maswanganye
2.	Ms Mayenziwe Zuma
3.	Ms Melany Asanda Fuma
4.	Mr Siyabonga Ngcakani
5.	Ms Zaide Harneker

Music Advisory Panel:

NO.	NAME
1.	Mr Dzunisani Shibambu*
2.	Mr Edward Phiri
3.	Mr Mandla Selby Maseko
4.	Mr Ngomusa Abe Sibiya
5.	Mr Thami Mdluli

Theatre Advisory Panel:

NO.	NAME
1.	Ms Jane Mpholo
2.	Ms Mapula Variety Oageng
3.	Mr Michael Garbett
4.	Mr Mpho Joseph Molepo
5.	Mr Obett Hlonolo Motaung

Visual Arts Advisory Panel:

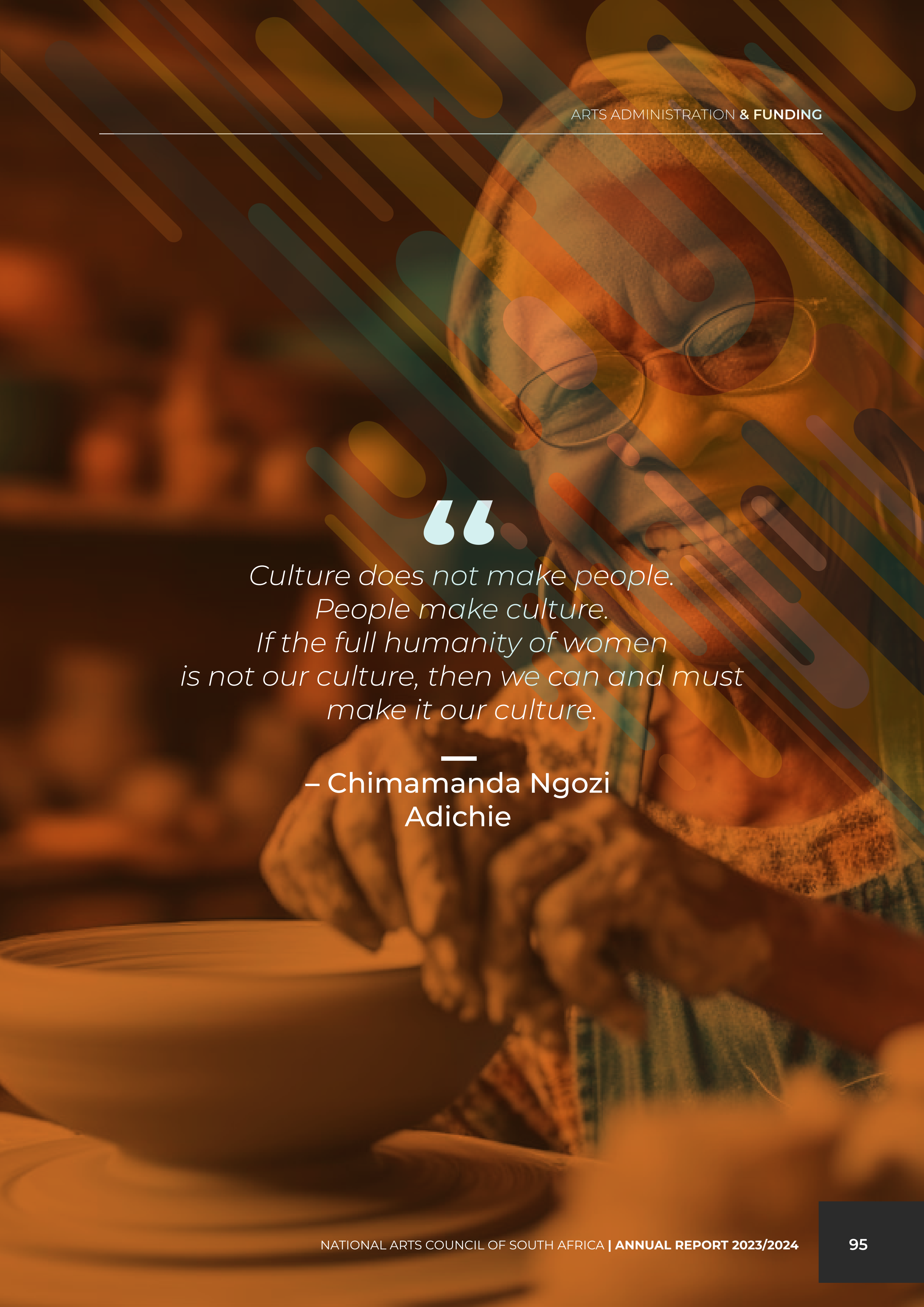
NO.	NAME
1.	Mr Lentswe Martin Mathole
2.	Ms Maganthrie Pillay
3.	Ms MC Roodt
4.	Dr Siphe Potelwa

*Resigned

8.6 SUMMARY OF PAYMENTS FOR DISCIPLINES

	2023/2024			2023/2024		
Arts Administration	**Budget**	**Actual Expenditure**	**Over/ Under Expenditure**	**Budget**	**Actual Expenditure**	**Over/ Under Expenditure**
	86 111	271 320	-185 209	92 915	281 310	-188 395
Total	**86 111**	**271 320**	**-185 209**	**92 915**	**281 310**	**-188 395**

Additional allocation was received from DSAC to cater for the expenditure incurred. The revenue received was directly proportional to the expenditure. These projects are PESP, Infrastructure and Third Wave.



Culture does not make people.
People make culture.
If the full humanity of women
is not our culture, then we can and must
make it our culture.

– Chimamanda Ngozi Adichie

FUNDING **BENEFICIARY SUCCESS STORIES**

POETRY MEETS COMEDY WOMEN'S FESTIVAL

Creating employment opportunities for women

According to the South African Cultural Observatory, there are more men employed in art or cultural occupations (57.3%) in comparison to women who constitute 42.7%.

This trend is very similar to the gender distribution in non-cultural occupations. Considering that the female population in South Africa is significantly larger than the male population, this gap in occupation may be a cause for concern in our foreseeable future in the arts and culture sector of South Africa.

The **'Poetry Meets Comedy Women's Festival'** by Pietermaritzburg-based artist, **Nkosingiphile Mkize** is a project aimed at providing capacity-building workshops for female comedians to equip them with skills and information to fuel their growth and recognition in the sector.

Opportunities that they use to generate income through their craft and also provides them with a platform to expose and showcase their talent through the Poetry and Comedy Women Festival.

The project implementation began with auditions for female comedians and poets, held in Newcastle with a total of 65 artists participating in these auditions. A second round of auditions was held in Pietermaritzburg with a total of 20 female artist participants. 15 female poets and 5 female comedians were then selected to partake in a training workshop aimed at developing the skills of the artists. The 'Poetry Meets Comedy Women's Festival' took place in September 2023 at the Stable Theatre in Durban, Kwa-Zulu Natal.

The lead applicant and NAC beneficiary, Nkosingiphile Mkize said, *"The Poetry Meets Comedy Women Festival team worked tirelessly towards the planning of the festival, preparing poets and comedians for their performances, soliciting relevant services providers, planning the logistics, engaging with different stakeholders, and keeping consistent communication with the poetry and comedy audience and regularly updating our social media pages and responding to inquiries.*

The level of professionalism displayed by all parties was outstanding, making the entire festival an unforgettable experience for all those who participated. The branding was flawless, as were the stage management, sound production and performances. Overall, the festival was a success. The event was attended by 200 people which is the full venue capacity."

With the collaborative efforts of the National Arts Council, the 'Poetry Meets Comedy Women Festival' has made a great impact in supporting female artists in South Africa who form part of the arts sector's vulnerable and marginalised groups. The project has also made an impact in the arts sector of South Africa by preserving and promoting the art forms that are not prioritised within the sector (poetry and stand-up comedy), increasing the opportunities and platforms for the artists within those art forms.

BEING AFRICAN IN THE 21ST CENTURY ART PROJECT

A quest to define what it means to be an african in a modern society.

In post-colonial South Africa, some may argue that modern/western cultural influences have created challenges in the originality and authenticity of African identity. In facing these challenges, it is important to ask ourselves what being an African looks like in the modern 21st century.

In post-colonial South Africa, some may argue that modern/western cultural influences have created challenges in the originality and authenticity of African identity. In facing these challenges, it is important to ask ourselves **what being an African looks like in the modern 21st century.**

Bloemfontein-based artist, **Sizakele Mdi,** answers that question with their project entitled **'Being African in the 21st Century'.** This project aims to provide an artistic platform to facilitate powerful dialogues and interactions within its local communities. The project addresses the importance of arts in South Africa whilst advocating for the well-being of arts consumers within local communities.

10 community group leaders from Qwaqwa, Springfontein, Thaba Nchu, Botshabelo, and Bloemfontein were selected with an additional 6 group members assigned to them. Each group was led by qualified art practitioners who educated and trained the groups in facilitating community forums and theatre performances.

The facilitated forums were in the form of an open-dialogue discussion on Africanism in the 21st century. The dialogues were later complemented with stage theatre performances by the art practitioners, consisting of short songs and dances that symbolise the look and feel of a modern Africa.

The 'Being African in the 21st Century' project serves as a theatrical investigation of pre and post-colonialism that identifies personal, political, and social oppressions faced by these local communities. Sizakele said, *"Sharing findings of the community arts-based dialogue will further influence society's engagement with protecting Africanism".*

With the financial assistance of the National Arts Council, the 'Being African in the 21st Century' project has made a huge impact on its participants and within the local communities. A sense of African pride and individuality was created amongst those who participated, through the promotion of self-awareness and mental well-being.

The project has successfully fulfilled the NAC PESP assessment criteria of transforming the sector and providing employment. Several career and skill development opportunities were provided for the leaders and members of the Qwaqwa, Springfontein, Thaba Nchu, Botshabelo, and Bloemfontein local communities.

The art practitioners who facilitated the forums and stage performances were also able to further their artistic career experience and collaborate with other artists, building a strong network that will allow for the sustainability of their involvement in the arts. A total of 47 job opportunities were created through the implementation of the project.

The National Arts Council is pleased to be a part of valuable collaborations such as this and looks forward to the transformative future that the Presidential Employment Stimulus Program will provide.

DISABILITY ARTS LEAGUE

Giving dignity to the differently able people

Ableism can be defined as "discrimination against individuals with disabilities or the tendency to be prejudiced against and to stereotype them negatively as, for example, less intelligent, non-productive, or dependent on others".

According to the South African Statistics (Stats SA), the number of people living with disabilities in the country is approximately 3 million, equating to about 7.5% of the entire population. Particularly amongst persons with disabilities, 12.5% are for those within the art community.

Art practitioners living with disabilities are a minority in the arts sector of South Africa. Due to this, it is far too easy for these practitioners to be overlooked, excluded, and undermined as artists, which unfortunately categorises them as a marginalised and vulnerable group within our society.

Kimberley-based artist, **Tshegofatso Appie** is determined to dismantle the boundaries held against art practitioners living with disabilities with his project, the 'Disability Arts League'.

The **'Disability Arts League'** project held in the Northern Cape and North West provinces aims to provide skills development through dance training programs and a performance platform for dancers living with disabilities.

The project began with consultations with special-needs schools and local artists in the Frances Baard district to source and select the participating dancers. A series of dance and choreography workshops were held to capacitate the dancers with the necessary skills and resources needed to perform in a dance production. Following the training programs and scheduled rehearsals, the artist then participated in the main dance performance production.

Tshegofatso said, *"There is a need for an increased awareness and understanding of disability arts, an improved access to arts education for disabled people, and an increased participation of disabled people in the arts sector.*

The project built communal and social cohesion whilst challenging stereotypes and misconceptions about disability. This is what was beautiful about this project".

With the financial support of the National Arts Council, the 'Disability Arts League' project was able to provide over 30 job opportunities, excluding the opportunities provided to the participating dancers. Throughout July 2023, several arts performance sessions were held in the Frances Baard district, allowing many dancers living with disabilities to participate.

The 'Disability Arts League' project has made a valuable impact on the arts sector and the persons/artists living with disabilities. The project has transformed the arts sector by promoting inclusivity among persons living with disabilities and supporting the involvement of artists who are excluded the sector because of their disabilities.

Increased access to markets was created through collaboration and partnership with other dance organisations, resulting in increased career and skill development opportunities for the organisations and the participating dancers.

LOXION MOBILE LIBRARY

Bringing the library to your doorstep.

In post-colonial South Africa, some may argue that modern/western cultural influences have created challenges in the originality and authenticity of African identity. In facing these challenges, it is important to ask ourselves what being an African looks like in the modern 21st century.

Malala Yousafzai, an education activist once said: *"One child, one teacher, one book, and one pen can change the world".* Indeed, we all agree that literacy is a powerful tool in the freedom of expression within the arts and the world itself. It allows us to create, develop, and express ourselves in our respective art forms. In a post-democracy South Africa, literacy amongst the youth is as crucial as the various human rights provided to us.

The Loxion Mobile Library project is a literature project that aims to provide a platform for children in communities who lack access to books and other creative reading material. The project aims to improve children's vocabulary and literacy skills and to develop their language skills. The organisation's lead applicant, **Litha Sam-Sam** writes, *"Research from the PIRLD shows that 82% of grade 4 learners in South Africa can't read with interpretation".*

As part of the project activities literacy training sessions were held in various locations easily accessed by children such as playgrounds and youth art community centres. The project's training program was also implemented in the Vrygrond community and covered shared reading and writing activities and, word-play games.

Before the project activities were implemented research on how to reach the project objective and the development of the literacy training modules was conducted. Participants from surrounding communities were carefully selected to be a part of the training sessions. A variety of literacy material was then selected to be used in training the participants. The training programs were successfully facilitated and monitored by the Loxion Mobile Library in August of this financial year.

The Loxion Mobile Library project has impacted young artists in various ways. The project made a social impact through community engagement by serving as a focal point for community gatherings and discussions, promoting social interactions amongst young creatives.

An educational impact was made through enhancing the literacy skills of the youth by providing easy access to creative and educational reading material. The project included vocational training resources that contributed to the skill development of artists, providing increased opportunities and enhanced economic impact.

The project has also contributed to the well-being of artists. The organisation writes, "Reading has therapeutic benefits, providing a means of escapism, and stress reduction for individuals facing daily challenges. A shared space for reading and learning can contribute to the overall well-being of a community, promoting mental health and a sense of fulfilment".

With the funding support of the National Arts Council, the **Loxion Mobile Library project has successfully provided 6 additional job opportunities** and intends to create more opportunities for artists by sustaining the project for years to come.

SEEN BUT SELDOM HEARD PROJECT

Supporting people living with Albinism and other disabilities through skills development

The **'Seen but Seldom Heard'** project, implemented by the **Bright Future Community Development** Centre aims to support persons living with albinism and other disabilities through skills development and mentorship and by providing a platform for these artists to perform and showcase their musical talents.

The project also aims to heal, reconcile, educate the public, and dismantle the boundaries held against persons living with albinism and other disabilities through the art of music. Several social ills faced by persons living with disabilities were challenged throughout the implementation of the 'Seen but Seldom Heard' project such as segregation, social isolation, discrimination, intolerance, oppression, and more.

The organisation writes, *"Persons with albinism deserve to have their rights to life and security protected, as well as the right not to be subjected to torture and ill-treatment. Education and awareness-raising campaigns can help combat superstition and stigma associated with albinism"*.

With the financial support of the National Arts Council, the 'Seen but Seldom Heard' project has made a cultural, economic, educational, and therapeutic impact in its surrounding communities.

The art of music is one of the oldest and most popular forms of art expression. The love of music is shared by many, it unifies us as a society by transcending language, culture, and most importantly, our physical abilities.

Bright Future Community Development Centre has promoted unity in diversity and inspired communities to co-exist in their respective cultures and beliefs while supporting persons living with disabilities and albinism.

The project has also empowered artists living with disabilities and albinism to be independent creatives who can develop and sustain a profitable future in the arts. A wide range of career opportunities were created through the 'Seen but Seldom Heard' project. Participants were able to improve their talents and skills through the comprehensive skill development sessions that were held.

HERITAGE PRESERVATION & RESTORATION PROGRAMME

A quest to preserve our history

South Africa is a country that is rich in heritage and cultural diversity. With 11 official languages and cultures and an ever-evolving society, preserving and promoting South African heritage is fundamental to upholding the value and authenticity of our cultures.

South Africa is a country that is rich in heritage and cultural diversity. With 11 official languages and cultures and an ever-evolving society, preserving and promoting South African heritage is fundamental to upholding the value and authenticity of our cultures.

The Heritage Preservation and Restoration Program is a project created by Mpho Letula, a Bloemfontein-based artist and designer. Mpho Letula's program is a museum exhibition project that aims to introduce and explore the heritage of the Basotho culture. The exhibit explore the history and evolution of Qwaqwa, the formation of the African Union, and the history, education, and economy in South Africa.

The exhibition's objective is to distinctively celebrate the history and excellence of African natives. The Heritage Preservation and Restoration Program intends to discourage cultural or racial conflict within South Africa, promote black consciousness or pride, and provide a platform for the exhibition of South African heritage more specifically, the Basotho heritage.

Letula said, *"The objective is to remind, educate, commemorate and preserve. A study commissioned by the United Nations on the state of the world's indigenous people highlighted how indigenous cultures and traditions were corrupted through systematic exclusions and discrimination from political and economic power in the last three decades. Language specialists accentuate how these unfortunate activities led to a significant decline in the number of indigenous languages. The persisting suppression of indigenous ethnic groups predicted the possible extinction of at least 90% of some indigenous languages by the end of the century. We intend to positively contribute towards a plan to avert this possible predicted end".*

With the support of the National Arts Council, the Heritage Preservation and Restoration Program has made a great impact on the cultural communities and youth of South Africa. Letula's project has transformed the cultural sector by providing an additional source of cultural awareness and promotion through the museum exhibition.

Letula had researched the surrounding communities of Qwaqwa and found that there are limited museums that preserve and promote South African heritage. The main target of the project is children, young learners (primary to tertiary) and adult youth. Letula aims to encourage the youth to participate in cultural and heritage related matters to promote pride in their identity. The project has also provided employment opportunities for the youth through their involvement in implementing the project.

MARKETING MY CRAFTS

Supporting people living with Albinism and other disabilities through skills development

South Africa is home to a diverse and ever-evolving creative economy. With the wave of digital platforms, supporting African artists who contribute to our creative economy in more traditional ways is imperative. Handicraft vendors are crucial to South Africa's creative sector and are a consistent contributor to its economy.

Marketing My Handicrafts' by **NOKO Designs** is a project that aims to provide a platform for small business vendors to design, produce, and sell their handicraft products. A diverse group of handicraft artists were selected to participate in a street market exhibition which took place in the Bus Factory in Newtown, Johannesburg.

The selected group was chosen from a previous skill development training program that Noko Designs had facilitated. Noko Designs provided all the necessary resource materials needed to produce the handicraft products that were exhibited at the vendor's market. The products on sale ranged from wall hangings, beaded coasters, table covers and mats, beaded cutlery, and other accessories.
The organisation said,

"We managed to involve more women than men in the project for empowerment and to experience something new. Most of the women are single parents so they are going to learn new skills of designing and producing to make income to feed their families. On the other side, the youth will have a chance to explore the field of art by learning new skills including marketing and networking with other artists. [We] managed to identify a couple of artists that will be working together with [the] organization for various community projects, they will also be allowed to train many youth who are hooked on drugs and alcohol as well as early pregnancy. Activities like this will keep them away from those".

With the financial support of the National Arts Council, the 'Marketing My Handicrafts' project has made a great impact within its community of handcrafters. As part of the NAC mandate to support marginalised and vulnerable groups, this project has shunned light on the lack of skills and resources within these groups of artists and has proven that with the provided platforms of support, these artists can fulfil their artistic callings.

A catalyst in the arts, cultural and creative community that supports free and diverse artistic expressions.

DEPARTMENT **STRATEGIC OBJECTIVES**

SUB-PROGRAMME 1:
ADMINISTRATION: Marketing and Communications

The Communications Unit plays a vital role in maintaining and enhancing the NAC's brand identity. This is achieved through ensuring consistency in messaging, visual identity, and setting a tone that is aligned to the organisational values across all communication channels. This cohesive branding strategy helps reinforce the NAC's reputation as a leading supporter of arts and culture in the region.

Strategic Objective of the Unit

During the year under review, the Unit cemented its role as a facilitator of strategy through the execution of several initiatives that increased awareness of the NAC brand through stakeholder engagements.

Key Performance Measures, Targets and Results:

The following are some of the activities that the Unit has undertaken:

During the period under review, the NAC's Marketing and Communications Unit continued to play a crucial role in maintaining and strengthening the organisation's brand identity while successfully informing stakeholders of the NAC Service offerings.

Through various communication channels, the unit ensured key stakeholders such as artists, cultural institutions, government agencies, and the public were updated about NAC initiatives, funding opportunities, and events using a variety of communication platforms, such as press releases, newsletters, social media platforms, and outreaches.

The Unit continues to be cognisant of the number of artists who are in marginalised areas that do not have enough or no resources to engage with the NAC through its digital platforms. To tackle this challenge, the marketing and Communication Unit launched a community radio and newspaper advertisement campaign to reach marginalized areas. This campaign was essential in making sure that artists in these areas were aware of the NAC's services and could apply for funding.

Additionally, the unit helped with the planning and facilitation of both in-person and online industry workshops, which aimed to provide the industry with pertinent knowledge to lower the number of non-compliant applications. The industry benefited greatly from these sessions, and there was a noticeable improvement in the decline in non-compliance. Due to their perceived value, the industry also asked for more of these workshops.

To further enhance sector engagement, the unit also conducted a number of roundtable discussions webinars with a focus on commemorating national holidays. Through these webinars, artists were given an opportunity to express their creative ideas and propel the industry forward.

SUB-PROGRAMME 2:
ADMINISTRATION: Human Resources, IT and Financial Administration

The NAC's Human Resources, Information Technology, and Financial Resources, are administered by a programme responsible for:

- Financial management
- Human resources management and development
- Information technology management and development
- Administration management, particularly in support of grant administration.

Strategic Objectives, Performance Indicators, Planned Targets and Actual Achievements

Strategic Objectives:
The objectives of the programme in 2023/24 were to promote effective corporate governance by:

- Achieving an unqualified audit report
- Ensuring compliance with relevant legislation
- Complying with the King IV Report where applicable
- Monitoring and reporting on strategic objectives
- Developing systems to improve efficiency and effectiveness in service delivery
- Developing a skilled workforce and efficiently administering human resources
- Managing risks effectively
- Implementing cost-saving initiatives.

During the 2023-2024 financial year, the IT Unit focused on the following:

The IT Unit continued with the maintenance of the ICT infrastructure and systems upgrades to ensure that the organisation has the best tools to serve the industry in an efficient and effective manner.

ICT Security awareness was conducted to ensure that the organization is safe from cyber security attacks, as well as educating staff on measures to be taken when incidents occur. Daily monitoring of the ICT security is conducted as well by through managed services that respond to incidents timeously.

Implementation of Office 365 has improved online collaboration at all levels in ensuring that information is shared seamlessly, the integration of Microsoft Teams collaboration was also implemented for seamless calling using technology as well as addressing matters of cost-containment of the organisation.

Continuous improvement of the core business system (Grant Management system) is conducted from discussions with key stakeholders to ensure that the users is not only user friendly for beneficiaries but also processes are more streamlined.

SUMMARY OF **PAYMENTS FOR PROGRAMMES**

	2022/2023			2023/2024		
Programme/ Activity/ Objective	**Budget**	**Actual Expenditure**	**Over/ Under Expendture**	**Budget**	**Actual Expenditure**	**Over/Under Expenditure**
Finance, IT, HR	37 338	43 885	6 547	31 904	38 314	-5 642
Total	**37 338**	**43 885**	**6 547**	**31 904**	**38 314**	**-5 642**

	2022/2023			2023/2024		
Communica-tions	**Budget**	**Actual Expenditure**	**Over/ Under Expenditure**	**Budget**	**Actual Expenditure**	**Over/Under Expenditure**
	1 366	758	608	768	506	262
Total	**1 366**	**758**	**608**	**768**	**506**	**262**

	2022/2023			2023/2024		
Grant Funding	**Budget**	**Actual Expenditure**	**Over/ Under Expendi-ture**	**Budget**	**Actual Expenditure**	**Over/ Under Expenditure**
	86 111	271 320	-185 209	92 615	281 310	-188 395
Total	**86 111**	**271 320**	**-185 209**	**92 615**	**281 310**	**-188 395**

Disbursements were made to individuals and organisations as listed below:

Number of beneficiaries supported	Value funded
637	R182 400 000.00

The distribution of funding for PESP4, as at 31 March 2024, is outlined below:

The total allocation for the NAC was R190 000 000 which 4% (R 7 600 000.00) was set aside for administrative management fees.

APPLICATIONS & **APPROVALS**

Applications received	Total Received	Organisations	Individuals
Total received	4752	2235	2517
GNLs sent	637	307	330
Declined	4115	1928	2187

Gauteng	14.7%
Western Cape	10.7%
Kwa-Zulu Natal	14.4%
Eastern Cape	10.8%
Free State	9.8%
Limpopo	10.6%
North West	10.9%
Mpumalanga	10.3%
Northern Cape	7.9%

Job Creation	
Total	17014
Male	8779
Female	8079
Non Binary	156
Youth	10819

Allocation by Gender	Female	Male	Non-Binary
Projects	45.2%	53.5%	1.26%
Grant Allocation	40.66%	58.17%	1.17%

Allocation by Race	African	Coloured	Indian	White
Projects	86.50%	4.55%	0,94%	8.01%
Grant Allocation	85.10%	6.08%	0.80%	8.03%

REVENUE **COLLECTION**

The NAC received revenue as per the approved Estimates of National Expenditure (ENE). All revenue targets are monitored monthly, quarterly and annually through financial reporting. The revenue received by the NAC does not cover the demands received by the sector, but the NAC uses a targeted approach to funding in an attempt to meet its mandate.

The target on the revenue is exceeded as budget for additional grants were not confirmed e.g. PESP at the beginning of the financial year. The NAC is embarking on resource mobilisation and forming partnerships to achieve its full mandate.

Sources of Revenue	2022/2023			2023/2024		
	Estimate	Actual Amount Collected	(Over)/Under Collection	Estimate	Actual Amount Collected	(Over)/Under Collection
	R'000	R'000	R'000	R'000	R'000	R'000
Grant	123 015	306 912	183 897	123 487	314 702	191 215
Other Income	0	1 450	1 450	-	12 506	12 506
Interest	**1 800**	**4 049**	**2 249**	**1 800**	**8 036**	**6 236**
Total	**124 815**	**312 411**	**187 596**	**125 287**	**335 244**	**209 957**

CAPITAL **INVESTMENT**

The NAC does not have substantive infrastructure projects and capital expenditure that are managed within the finance section. The NAC does receive a conditional grant for the maintenance of the building.

Infrastructure Projects	2022/2023			2023/2024		
	Budget	Actual Expenditure	(Over)/Under Expenditure	Estimate	Actual Expenditure	(Over)/Under Expenditure
Budget	3 697	1 835	1 862	1 970	982	988
Interest	108	0	108	75	0	75
Total	**3 805**	**1 835**	**1 970**	**2 045**	**982**	**1 063**

One cannot be prepared for something while secretly believing it will not happen.

– Nelson Mandela

PART C

GOVERNANCE

1. INTRODUCTION

The NAC is a Schedule 3A public entity established in terms of the National Arts Council Act (Act No. 56 of 1997) (the Act). The corporate governance principles of the NAC are governed by the Act, the Cultural Laws Amendment Act (Act No. 36 of 2001) and the Public Finance Management Act (Act No. 1 of 1999) (PFMA).

In addition, the NAC has a Corporate Governance Framework in place, which is aligned with the King Report on Corporate Governance for South Africa, 2016 (King IV).

The NAC's Corporate Governance Framework has a clear definition of the roles and responsibilities of the constituent elements of the organisation's management structure. This enables the Council to plan, execute, control and monitor the NAC's activities in accordance with its strategic objectives.

The Delegation of Authority Framework determines levels of authority for the Council and management in terms of financial and operational decision-making. This includes major investments, capital expenditure and contractual engagements.

The internal audit function monitors compliance with these authority levels and checks for compliance with the corporate governance framework. In terms of Section 4 of the Act, the NAC functions under the authority of a Council appointed by the Minister of Sport, Arts and Culture.

The NAC maintained a functional Audit and Risk Committee and an internal audit function for the year under review, in compliance with the Public Finance Management Act (PFMA).

The advisory panels, established in terms of Section 11 of the Act and chaired by the duly appointed Council member, facilitated the allocation of Arts Organisation Support Funding, and the Project and Bursary funding in the year under review by evaluating applications and making recommendations for the Council's approval.

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

2. PARLIAMENTARY OVERSIGHT **COMMITTEES**

The Parliamentary Portfolio Committee on Sport, Arts and Culture is responsible for oversight on the work of the NAC, along with the DSAC and all other public entities reporting to the DSAC. The NAC appeared before the Portfolio Committee on the following occasions:

Dates	Purpose
12 September 2023	Briefing to the Portfolio Committee on Sport, Arts and Culture on PESP 4.

3. EXECUTIVE **AUTHORITY**

The NAC reports quarterly to the Minister of Sport, Arts and Culture using a template as prescribed by the DSAC. Furthermore, through the Annual Shareholder's Compact signed by the NAC and the Minister, a series of structures were established to promote effective relations between the DSAC and the public entities that report to it.

A CFO, CEO, and Chairperson's Forum was established by the DSAC. The NAC attended the following meetings in the year under review:

Dates	Purpose
2 June 2023 28 February 2024	Chairperson's Forum

4. COUNCIL **ACCOUNTING AUTHORITY**

For the period under review, the NAC had a Council appointed by the Minister of Sport, Arts and Culture. In terms of the Act, the Council has a direct responsibility for decisions with regard to grant funding, and as such, the Council is expected to meet at least four times a year to approve funding as well as for oversight functions for the entity.

The role of the Council is as follows:

- It holds absolute responsibility for the performance of the public entity
- It retains full and effective control over the public entity
- It has to ensure that the public entity complies with applicable laws, regulations and government policy
- It has unrestricted access to information of the public entity
- It formulates, monitors, and reviews corporate strategy, major plans of action, risk policy, annual budgets and business plans
- It ensures that the shareholders' performance objectives are achieved
- It manages potential conflicts of interest
- It develops a clear definition of levels of materiality
- The Council must attend annual meetings
- It ensures financial statements are prepared
- The Council must appraise the performance of the Chairperson
- It must ensure an effective Council induction
- It must maintain integrity, responsibility and accountability.

Council Charter

As recommended by the King Code, the Council has a Charter which sets out its responsibilities.
The Charter is disclosed in the NAC annual report.

The Charter confirms the following:

- The Council's responsibility for the adoption of strategic plans
- Monitoring of operational performance and management
- Determination of policy processes to ensure the integrity of the public entity risk management and internal controls
- Communication policy, as well as director selection, orientation and evaluation.

During the period under review, the Council complied with the Council Charter.

Composition of Council

As of 31 March 2024, the **NAC Council comprised sixteen (16) members**.
As of 31 March 2024, **eight (8) members of the sixteen (16) Council members were appointed** by the Minister of Sport, Arts and Culture, and **eight (8) of the members were Provincial Representatives** nominated by the MECs of the presented provinces.

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024

Name:	**H.R.H Princess Celenhle Dlamini**
Designation and other Committees:	• Council Chairperson • Council Exco Chairperson • Marketing, Communications and Partnerships Committee
Appointment Date:	1 January 2021
Resignation Date:	Active
Qualifications:	• **Master's Degree: Entrepreneurship & New Venture Creation** (Wits University of South Africa) • **Bachelor of Arts:** Business Administration (Bennet College, USA)
Number of Meetings:	• 9 of 10 Council meetings • 5 of 5 EXCO meetings • 2 of 2 Marketing, Communications and Partnerships Committee
Expertise:	• Vast understanding of managerial, financial, legal, marketing, fundraising and cultural social research • Knowledge and expertise particularly in the Arts, Heritage and Cultural sectors.

Name:	**Stephanie D'Silva**
Designation and other Committees:	• Council Member • ARC Chairperson • Council EXCO Member
Appointment Date:	1 January 2021
Resignation Date:	Active
Qualifications:	• **CA(SA), PGDA in Applied Accounting Sciences:** University of South Africa • **BCom Accounting Sciences:** University of Pretoria
Number of Meetings:	• 8 of 10 Council meetings • 4 of 5 Council Exco meetings • 7 of 7 ARC meetings
Expertise:	• External Auditing and Financial Reporting

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024 (continued)

Name:	**Gamelihle Mbuyane**
Designation and other Committees:	• Council Member • POCC Member • Provincial Committee Member • Mpumalanga Provincial Represenative • Social, Ethics and Transformation Committee Member
Appointment Date:	1 January 2021
Resignation Date:	14 February 2024
Qualifications:	• B Degree in Theology.
Number of Meetings:	• 6 of 10 Council Meetings • 4 of 4 SETC meetings • 2 of 5 POCC meetings • 1 of 2 Provincial Committee meeting
Expertise:	• Music

Name:	**Bongani Tembe**
Designation and other Committees:	• Council Member • Council Exco Member • Marketing, Commu- nications & Partnerships Committee Chairperson
Appointment Date:	1 January 2021
Resignation Date:	Active
Qualifications:	• **Master of Music Degree:** (1994) Juilliard School • **Bachelor of Music Degree:** (1992), Juilliard School • **Fundamental Principles of Economics:** Columbia University
Number of Meetings:	• 6 of 10 Council meetings • 3 of 5 Council Exco meetings • 2 of 2 Marketing & Comm Committee meetings
Expertise:	• Leadership skills • Planning and organising skills • Knowledge and experience in production

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024 (continued)

Name:	Advocate Eric Nkosi
Designation and other Committees:	• Council Member • Council Exco Member • HRC Chairperson
Appointment Date:	1 January 2021
Resignation Date:	Active
Qualifications:	• B. Juris, LLB • Diploma HRM
Number of Meetings:	• 8 of 10 Council meetings • 1 of 5 Council Exco meetings • 3 of 3 HRC meetings
Expertise:	• Civil and Criminal Law • Labour Law Services: Bargaining Council and CCMA • Magistrates Court Litigation • Human Capital planning • Recruitment HR Administration • Labour Relations • Training and Organisational Development

Name:	Dr Sipho Sithole
Designation and other Committees:	• Council Member • POCC Chairperson • HRC Member • Council Exco member
Appointment Date:	1 January 2021
Resignation Date:	2 October 2023
Qualifications:	• **PhD in Anthropology**: (Wits University) • **Master of Science in Industrial Relations and Personnel Management:** (London School of Economics and Political Science, University of London)
Number of Meetings:	• 7 of 7 Council meetings • 5 of 5 POCC meetings • 2 of 2 HRC meetings • 3 of 3 Council Exco meetings
Expertise:	• Culture and Heritage • Creative and Cultural Producer • Strategist and a Governance Practitioner • Ecosystem of Governance and Service Delivery • Constitutional, Legal and Political Frameworks of Board Management • Knowledge of Human Resources • Knowledge of Heritage and Culture Sector

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024 (continued)

Name:	**Jones Chisekula**
Designation and other Committees:	• Council Member • POCC Member • North-West Provincial Representative • HRC Member • Social, Ethics and Transformation Committee Member • Provincial Committee Member
Appointment Date:	Re-appointed 01 January 2021
Resignation Date:	Active
Qualifications:	• **National Diploma in Dramatic Arts:** Fuba School of Dramatic & Visual Arts • **NQF Level 4:** Community Arts Development (Show Business Foundation & Department of Culture, Arts and Traditional Affairs) • **Drama, Writing, Directing and Acting:** (Mmabana Arts, Culture and Sports Foundation (Mahikeng)
Number of Meetings:	• 6 of 10 Council Meetings • 4 of 4 SETC meetings • 2 of 5 POCC meetings • 1 of 2 Provincial Committee meetings • 2 of 3 HRC meetings
Expertise:	• Arts Management • Leadership Skills

Name:	**Bulelwa Malange**
Designation and other Committees:	• Council Member • POCC Member • KZN Provincial Representative • Provincial Committee Chairperson • Council EXCO Member
Appointment Date:	1 January 2021
Resignation Date:	Active
Qualifications:	• **Creative Writing Diploma:** Specialised in Script Writing, Film and Video Production • **Certificate:** Adult Education and Media Studies from the University of Natal (Durban)
Number of Meetings:	• 9 of 10 Council meetings • 7 of 7 POCC meetings • 3 of 5 Council Exco meetings • 2 of 2 Provincial Committee meetings
Expertise:	• Leadership Skills • Programme Development

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024 (continued)

Name:	**Ashley Latchu**
Designation and Other Committees:	• Council Member • ARC Member • POCC Member
Appointment Date:	1 January 2021
Resignation Date:	24 April 2024
Qualifications:	• PHD Current MSc, BSc IT Management • Honours Degree in Financial Accounting & Internal Auditing • Diploma in Networking, Microsoft Certified Systems Engineer (MCSE) • Microsoft Certified Solutions Developer (MCSD) • Microsoft Certified System Administration (MCSA) • Microsoft Certified Database Administrator
Number of Meetings:	• 10 of 10 Council meetings • 5 of 5 POCC meetings • 7 of 7 ARC meetings
Expertise:	• Exceptional strong Leadership • Relationship Stakeholder Management • Coaching and Mentoring • High emotional intelligence, with exposure to working with diverse cultures • Project and Portfolio Management (both local and abroad)

Name:	**Layla Swart**
Designation and Other Committees:	• Council Member • POCC Member • Marketing, Communications and Partnerships Committee Member
Appointment Date:	1 January 2021
Resignation Date:	Active
Qualifications:	• **BA Film & Media Production:** University of Cape Town 2008 • **BA (HONS) Film & Media Production:** University of Cape Town 2009.
Number of Meetings:	• 5 of 10 Council meetings • 6 of 7 POCC meetings • 2 of 2 Marketing & Comms Committee meetings
Expertise:	• Film Producer • Film Editor, and Writer

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024 (continued)

Name:	**Bernedette Muthien**
Designation and Other Committees:	• Council Member • Western Cape Provincial representative • Provincial Committee Member • Social, Ethics and Transformation Committee Chairperson • POCC Member • Council EXCO member
Appointment Date:	1 August 2022
Resignation Date:	Active
Qualifications:	• BA Social Sci (Hons) • MA Political Science • Executive Course Certificate: Evidence-Based Policy Making and Implementation • Corporate Governance and Public Management
Number of Meetings:	• 10 of 10 Council meetings • 7 of 7 POCC meetings • 5 of 5 Council Exco meetings • 2 of 2 Provincial Committee meetings • 4 of 4 SETC meetings
Expertise:	• Public Finance Management

Name:	**Kim Matthews**
Designation and Other Committees:	• Council Member • POCC Member • Marketing, Communications & Partnerships Committee Member • Social, Ethics and Transformation Committee Member
Appointment Date:	1 January 2021
Resignation Date:	Active
Qualifications:	• **Diploma:** Jewellery Design and Manufacture
Number of Meetings:	• 10 of 10 Council meetings • 7 of 7 POCC meetings • 4 of 4 SETC meetings • 2 of 2 Marketing & Commits Committee meetings
Expertise:	• Arts Administration and Management, • Corporate Governance, • Leadership • Planning and Organising • Stakeholder Relations • Fundraising

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024 (continued)

Name:	**Celiwe Ngwenya**
Designation and Other Committees:	• Council member • HRC Member • POCC member
Appointment Date:	1 April 2022
Resignation Date:	Active
Qualifications:	• PhD Education Policy Studies • M.Ed (Education Policy Analysis • B.Ed (Hons) Change Management, Leadership, and Management • Post Graduate Diploma – Education Management
Number of Meetings:	• 8 of 10 Council meetings • 6 of 7 POCC meetings • 3 of 3 HRC meetings
Expertise:	• Labour Law

Name:	**Dr Noncedo Khewu**
Designation and Other Committees:	• Council Member • Eastern Cape Provincial Representative • Provincial Committee Member • Social, Ethics and Transformation Committee Member
Appointment Date:	1 June 2023
Resignation Date:	Active
Qualifications:	• **PhD in Education:** University of Fort Hare • **Masters in Philosophy: Applied Ethics (Environmental Ethics):** University of Stellenbosch • **Bachelor of Technology: Education Management**: Tshwane University of Technology • **Diploma in Psychology:** Intec College • Secondary Education Diploma: Vista University
Number of Meetings:	• **6 of 6 Council meetings** • **2 of 2 Provincial Committee meetings** • **1 of 1 SETC meetings**
Expertise:	• Policy Mainstreaming • Research • Education and Leadership

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024 (continued)

Name:	**Tsepo Mtwana**
Designation and other Committees:	• Council Member • Northern Cape Provincial Representative • Provincial Committee Member • POCC Member • Marketing, Communications and Partnerships Committee Member
Appointment Date:	1 June 2023
Resignation Date:	Active
Qualifications:	• **Business Administration (CTI)**
Number of Meetings:	• 5 of 6 Council meetings • 2 of 2 POCC meetings • 1 of 1 Marketing & Comms Committee meeting • 2 of 2 Provincial Committee meetings
Expertise:	• Song Writing and Production • Artist Development and Management • Events Management

Name:	**Boniface Mazilazila**
Designation and other Committees:	• Council Member • POCC Member • Provincial Committee Member • Gauteng Provincial Representative
Appointment Date:	1 June 2023
Resignation Date:	Active
Qualifications:	• **BA Social Sciences**: Nelson Mandela Metropolitan University (UPE) • **Senior Certificate (Fundamentals of HR) (Distinction):** Damelin • **Diploma in Skills and Community Work:** Centro Nacional de Formacion in Cuba • **Marketing and Customer Centricity (NQF 5):** University of Johannesburg • **Project Management (Certificate of Competence):** Regenesys Management • **BA Hons Public Management and Governance:** University of Johannesburg • **Advanced Diploma in Management (Incl. Project Management):** Southern Business School
Number of Meetings:	• 3 of 6 Council meetings • 1 of 2 POCC meetings • 2 of 2 Provincial Committee meetings
Expertise:	• Project Management • Events Management • Public Governance Management • Conflict Resolution and Management • Arts and Culture Manager

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024 (continued)

Name:	**Mbangiseni Masia**
Designation and other Committees:	• Council Member • Limpopo Provincial Representative • Provincial Committee Member
Appointment Date:	1 January 2021
Resignation Date:	31 May 2023
Qualifications:	• **2009 Certificate in Project Managemen**t: (University of Pretoria) • **1997 Certificate in Basic Principles of Public Relations:** (Public Relations Institute for Southern Africa (PRISA) • **BA: (Human Sciences - 1995:** (University of Venda) • **Master's in Public Management Degree:** (in progress)
Number of Meetings:	• 0 of 4 Council meetings
Expertise:	• Leadership Skills • Programme Development Management

Name:	**Simon Kekana**
Designation and Other Committees:	• Council Member • Limpopo Provincial Representative • Provincial Committee Member
Appointment Date:	1 June 2023
Resignation Date:	Active
Qualifications:	• **Certificate Course: Communication, Presentation and Interpersonal Skills:** (University of the Witwatersrand) • **Practical Configuration Management:** (Config Online) • **Project Management: Principles and Practice:** (IT Architects CC) • **Practitioners Certificate: Drama** (Technikon Pretoria) • **Advanced Diploma: Project Management:** (Cranefield College of Project and Programme Management)
Number of Meetings:	• 6 of 6 Council meetings • 2 of 2 Provincial Committee meetings
Expertise:	• Local Government

NAC Council Members: Appointed as of 1 April 2023 to 31 March 2024 (continued)

Name:	**Michael Mokhena**
Designation and other Committees:	• Council Member • Free State Provincial Representative • HRC Member • POCC Member • Provincial Committee Member
Appointment Date:	1 May 2023
Resignation Date:	Active
Qualifications:	• **National Diploma:** Human Resources Management
Number of Meetings:	• 6 of 6 Council meetings • 2 of 2 POCC meetings • 1 of 1 HRC meetings • 2 of 2 Provincial Committee meetings
Expertise:	• Digital Marketing • Project Management • Event Coordination and Planning • Public Relations and Communications • Human Resource Management • Training and Development

Committees from 1 April 2023 - 31 March 2024

Committee	No. of meetings held	No. of Members	Names of Members
EXCO	5	7	**Chairperson:** **H.R.H Princess Celenhle Dlamini** 1. Bernedette Muthien 2. Bongani Tembe 3. Bulelwa Malange 4. Eric Nkosi 5. Stephanie D'Silva 6. Jones Chisekula
Human Resources Committee	3	4	**Chairperson: Eric Nkosi** 1. Celiwe Ngwenya 2. Jones Chisekula 3. Michael Mokhena
Audit and Risk Committee	7	6	**Chairperson: Stephanie D'Silva** 1. Amanda Mazibuko 2. Ashley Latchu 3. Charlene Louw 4. Tshabedi Serote 5. Zanoxolo Koyana
Panel of Chairs Committee	7	9	**Chairperson: Jones Chisekula** 1. Boniface Mazilazila 2. Bernedette Muthien 3. Bulelwa Malange 4. Celiwe Ngwenya 5. Tsepo Mtwana 6. Kim Matthews 7. Layla Swart 8. Michael Mokhena
Provincial Committee	2	8	**Chairperson: Bulelwa Malange** 1. Bernedette Muthien 2. Jones Chisekula 3. Simon Kekana 4. Boniface Mazilazila 5. Michael Mokhena 6. Tsepo Mtwana 7. Noncedo Khewu
Social, Ethics and Transformation Committee	4	4	**Chairperson: Bernedette Muthien** 1. Kim Matthews 2. Noncedo Khewu 3. Jones Chisekula
Marketing, Communications, and Partnerships Committee	2	5	**Chairperson: Bongani Tembe** 1. Kim Matthews 2. Layla Swart 3. H.R.H Princess Celenhle Dlamini 4. Tsepo Mtwana

5. REMUNERATION OF **COUNCIL MEMBERS & ARC MEMBERS**

Council members are remunerated in accordance with the rates stipulated by the National Treasury for particular categories of public entities. The remuneration is inclusive of preparations fees. Remuneration of Council members is detailed as note 23 of the Annual Financial Statements.

Council Member remuneration for the Period Under Review - 2024

Name	Remuneration	Committees Fees
H.R.H Celenhle Dlamini (Chairperson)	76 095	139 250
Mr B. Tembe (Deputy Chairperson)	35 358	24 016
Mr J. Chisekule	65 032	81 782
Ms S. D'Silva	25 298	22 946
Dr Sipho Sithole	49 080	36 810
Ms Kim Matthews	51 534	86 150
Mr Ashley Latchu	50 468	27 854
Adv Eric Nkosi	61 562	15 178
Mr Gamelihle Mbuyane	28 796	44 887
Ms Nise Bulelwa Malange	41 718	59 138
Ms Lyla Swart	28 584	60 155
Ms Celiwe Ngwenya	64 909	51 168
Ms Bernedette Muthien	48 376	104 973
Mr Zanoxolo Koyana (External ARC member)	-	1 786
Ms Charlene Louw (External ARC member)	-	843
Ms Amanda Mazibuko (External member)	-	843
Mr Tshabedi Serote (External member)	-	1 786
Mr Tsepo Mtwana	24 540	36 323
Dr Noncedo Khewu	24 540	17 720
Mr Simon Kekana	23 744	16 698
Total	**R699 634**	**R830 306**

6. PANEL MEMBER **REMUNERATION**

In terms of the National Arts Council Act, the Council may establish an advisory panel for every field of the arts it deems necessary. Membership of each advisory panel consists of persons who have achieved distinction or have special knowledge or experience in the field of the arts in question, and who are not members of the Council. The advisory panels advise the Council on the merits of applications for grants and on any matter relating to the field of the arts for which they were appointed.

Name	2024 Remuneration	2023 Remuneration
Mr Mandla Maseko	274 104	250 001
Ms Penelope Thloloe	115 402	91 951
M.C. Roodt	90 128	8 450
Ms Nontsokolo Mhlotshana	-	43 451
Mr Vusabantu Ngema	111 177	209 504
Mr Siphe Potelwa	85 902	202 479
Mr Richard Mbokodo	94 902	83 652
Mr Michael Garbett	168 152	138 579
Mr Njabulo Jimmy Sibiya	115 652	105 628
Ms Zannele Libambo	-	91 128
Mr Tshepo Gaerupe	105 378	48 427
Mr Abe Sibiya	295 878	158 227
Mr Lentswe Martin Mathole	95 878	96 104
Mr Toki Mohoto	121 902	109 854
Mr Obett Motaung	167 777	138 077
Ms Zaide Harneker	440 579	181 779
Mr Thami Mdluli	255 128	169 800
Ms Jane Mpholo	172 878	142 555
Ms Karabo Lucy Mogane	31 902	133 026
Ms Lerato Molemong	115 652	106 126
Dr Linda Kwatsha	31 902	111 650
Ms Boitumelo Langa	134 402	71 125
Ms Maganthrie Pillay	50 701	87 902
Ms Martha Lekonyane	143 878	80 079
Ms Mapula Oageng	163 677	134 104
Ms Mavis Taole	142 378	79 829
Ms Maye Zuma	435 853	278 683
Mr Songezile Madikida	27 677	119 902

PANEL MEMBER **REMUNERATION** continued

Name	2024 Remuneration	2023 Remuneration
Mr Sizwe Fortune Zuma	95 152	162 256
Mr Siyabonga Ngcakani	435 853	181 780
Mr Edward Phiri	289 878	279 157
Mr William Jiyana	87 402	52 152
Mr Nduduzo Gumede	134 376	71 376
Ms Melany Furna	451 052	181 778
Mr Angelo Mockie	31 902	118 604
Mr Ambani Ramaru	144 378	177 504
Mr Nathan Bagarette	38 152	119 103
Ms Anikki Maswanganye	441 079	181 776
Mr Dzunisani Shibambu	169 152	178 006
Mr Mpho J Molepo	163 927	209 251
Total	**6 471 142**	**5 384 815**

Mr Dzunisanil Shibambu resigned as panel memeber on 12 July 2023.

7. RISK **MANAGEMENT**

The NAC manages risk in accordance with the risk register approved by the Council and is updated annually. The risk register is based on the strategic plan of the NAC.

The risk register, including mitigation strategies and progress with regards to implementation is updated quarterly and presented to ARC, EXCO and Council.

8. INTERNAL **CONTROL UNIT**

The NAC **does not have** an internal control unit. This function is performed under the guidance of the Audit and Risk Committee.

9. INTERNAL AUDIT: AUDIT AND RISK COMMITTEE

In accordance with the PFMA, the NAC has a duly constituted Audit and Risk Committee comprising **two (2) Council members and four (4) external members.** In terms of the Corporate Governance Framework and Charter of the Audit Committee.

THE ROLE OF THE AUDIT AND RISK COMMITTEE IS TO:

- Ensure effective internal control systems.
- Ensure effective internal audit functions.
- Oversight on risk areas of operations
- Identify accounting and auditing concerns.
- Monitor compliance with legal and regulatory provisions.
- Activities of the internal audit function.

ARC members from 1 April 2023 to 31 March 2024

Name	**Stephanie D'Silva**
Designation	Audit and Risk Committee Chairperson
Appointment	1 January 2021
Resignation	Active
Qualifications	• CA(SA), PGDA in Applied Accounting Sciences • The University of South Africa 2012, BCom • Accounting Sciences: (University of Pretoria)
Internal/External	Internal
Meetings	7 of 7

Name	**Ashley Latchu**
Designation	Audit and Risk Committee Chairperson
Appointment	1 January 2021
Resignation	24 April 2024
Qualifications	• PHD: (Current) • MSc Degree: BSc IT Management Degree & Honours • Diploma in Networking • Microsoft Certified Systems Engineer (MCSE) • Microsoft Certified Solutions Developer (MCSD) • Microsoft Certified System Administration (MCSA) • Microsoft Certified Database Administrator
Internal/External	Internal
Meetings	7 of 7

Name	**Amanda Mazibuko**
Designation	Audit and Risk Committee Member
Appointment	1 January 2023
Resignation	Active
Qualifications	• Bachelor of Accounting Science • Honours Bachelor of Accounting Science • CIA (SA) Master of Business Administration
Internal/External	External
Meetings	7 of 7

ARC members from 1 April 2023 to 31 March 2024 - continued

Name	**Tshabedi Serote**
Designation	Audit and Risk Committee Member
Appointment	1 January 2023
Resignation	Active
Qualifications	• MPhil in Development Finance: (Current) • Associate General Accountant (SA) • IIA Member (2015) • Bcom (Accounting) • **Postgraduate Diploma:** Financial Accounting
Internal/External	External
Meetings	3 of 7

Name	**Zanoxolo Koyana**
Designation	Audit and Risk Committee Member
Appointment	7 October 2021
Resignation	Active
Qualifications	• MBA, BCom (Accounting) • Professional Accountant (SA)
Internal/External	External
Meetings	7 of 7

Name	**Charlene Louw**
Designation	Audit and Risk Committee Member
Appointment	1 October 2015
Resignation	Active
Qualifications	• Admitted Attorney, LLB, MBA • Executive Development Certificate • Municipal Finance Management Certificate • Chartered Secretary
Internal/External	External
Meetings	7 of 7

10. COMPLIANCE WITH **LAWS & REGULATIONS**

The Council Charter requires Council to ensure ethical behaviour and compliance with all relevant laws and regulations, audit and accounting principles, and the NAC's governing documents and codes of conduct. While the implementation of compliance management within the NAC has been delegated to management, the Council monitors and reviews compliance processes with key regulatory and legal requirements through regular reports to the Audit and Risk Committee and Council.

The Supply Chain Management Policy was reviewed and approved by Council during the 2023/24 financial year.

11. FRAUD & **CORRUPTION**

The NAC has a Fraud Prevention Strategy that is made available to all staff. Assessing possible fraud risks is part of the annual risk assessment workshop at which members of staff are encouraged to disclose and share any information that might pose a risk to the NAC.

The strategy makes staff aware of mechanisms to report fraud and corruption through surveys, the results of which are published for employee awareness. Employees are also provided with contact numbers to confidentially report possible fraud and corruption, including but not limited to the Presidential hotline.

Fraud prevention activities at the NAC also include pre-employment screening for all appointments and evidence of such screenings is maintained by the HR Department.

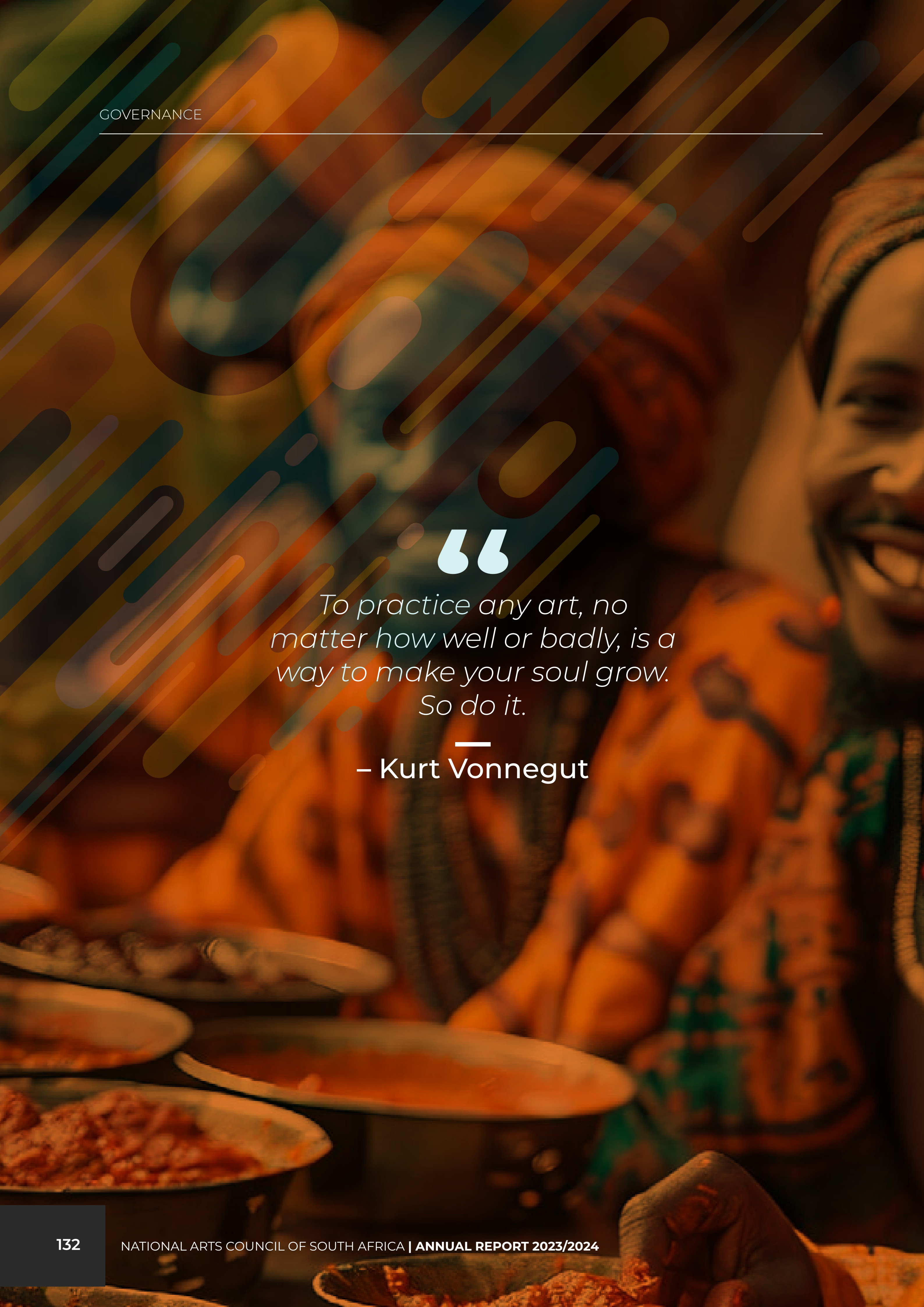
The following aspects are included in the screening:

- Verification of identity,
- Police criminal history,
- Reference checks with the two most recent employers – this will normally require telephone contact,
- A consideration of any gaps in employment history and the reasons for those gaps
- Verification of formal qualifications claimed.

12. HEALTH, SAFETY & **ENVIRONMENTAL ISSUES**

The NAC is a very small organisation with no specific hazards in the work conducted on a daily basis. In accordance with the Occupational Health and Safety Act, the NAC has duly appointed:

1. Safety Officer
2. Floor Marshals
3. First Aid Resources.



To practice any art, no matter how well or badly, is a way to make your soul grow. So do it.

– Kurt Vonnegut

If we manage conflict constructively, we harness its energy for creativity and development.

– Kenneth Kaye

13. MINIMISING **CONFLICT OF INTEREST**

We believe that good corporate governance is integral to a sustainable business. We have always endeavored to implement practices based on sound governance principles. This is also a requirement for approving funding applications.

The NAC's corporate governance structures are designed to ensure that Council and Executive Management can exercise their fiduciary duties effectively and efficiently in a fair and transparent manner.

The NAC Act (read with the Regulations) stipulates that members of Council and the advisory panels should not receive grant funding from the organisation. Council has subsequently reaffirmed that all Council members, panel members, employees of the NAC and any organisation requiring funding from the NAC having a direct conflict of interest in any funding invitation to be issued or application to be adjudicated by the NAC, should not apply for funding to the NAC, either in their personal capacity or on behalf of their organisations, and should not form part of the panel or part of any Council discussion on any of the respective invitation or applications, including the PESP fund applications.

In support of this commitment for effective governance, Declarations of Interest are completed prior to each Council or Committee meeting. Annual declarations of interests are also completed by all Council members and external members of the Audit and Risk Committee.

Council members, Panel members and Committee members (including external members of the Audit and Risk Committee) are recused from the meeting when there is any conflict of interest with regard to an item to be discussed.

With regard to services providers, the entity's Supply Chain Management Unit issues a Standard Bid Document (SBD) 4 form in line with National Treasury and Supply Chain Management regulations. This form is issued to all suppliers to ensure that they declare possible interest of any business activities with the NAC.

14. CODE OF **CONDUCT**

The conduct of Council is governed by the NAC Corporate Governance Framework, which stipulates that each member is obliged to act honestly and in good faith.

In particular, the framework requires all members to:

- Act within their powers and in the interest, and for the benefit of the NAC
- Not act with self-interest in making short and long-term decisions
- Carry out their duties with appropriate skill and care, and exercise their own judgement
- Uphold the values and objectives of the NAC
- Uphold the NAC's core policies
- Contribute to and share responsibility for Council decisions
- Read Council papers
- Attend and effectively participate in meetings, training sessions and other events
- Represent the NAC and its values, policies and decisions
- Declare any relevant interest
- Furnish the NAC's auditors with all information and explanations they require
- Respect confidentiality of information and not disclose confidential information about the NAC, its staff or its stakeholders
- Comply with the law, letter and spirit of the corporate governance principles and practices set out in the Framework.

Council members not complying are subject to the provisions of the NAC Act with regard to vacating their seat on the Council and noncompliant staff members are subject to the NAC's disciplinary process.

15. COMPANY **SECRETARY**

The NAC Board Secretary is responsible for, among other things, the following duties:

Providing Company Secretarial and Administrative Support

- Assist the Chairperson of Council and CEO to determine the Annual Council Plan.
- Compile and distribute Council packs seven days prior to the meeting.
- Accurately capture and distribute minutes 10 days after the meeting.
- Ensure that resolutions, policies and all documentation capturing decisions taken are signed and properly filed.
- Ensure proper conduct of Board Committee Meetings and the production of minutes.
- Co-ordinate Council communications as necessary according to deadlines.
- Prepare all relevant documentation for Council and committee meetings.
- Gather departmental reports in advance prior to Council and Committee meetings with the CEO's support.
- Follow up on action items to ensure that decisions are implemented.

Co-ordinate Logistics for meetings

- Maintain an updated calendar of Council and Committee meetings.
- Ensure Committee members are reminded of meetings 14 days in advance of the meeting.
- Schedule additional meetings when required.
- Ensure that meeting rooms are set up and catering has been arranged.

Corporate Governance Practices

- Ensure compliance with all relevant regulations, provisions of the PFMA and King IV Codes of Good Practice.
- Ensure Council members are inducted and receive training related to their work.
- Co-ordinate the Council evaluation process.
- Ensure that files of Council members are securely kept.
- Ensure that annual declarations of interest of Council members are recorded and filed, and a members register is kept.
- Ensure that meeting declarations are signed and filed.
- Ensure the Council and Committee Charters are reviewed annually.

16. AUDIT & **RISK COMMITTEE REPORT**

We are pleased to present our report for the financial year ended 31 March 2024

AUDIT AND RISK COMMITTEE MEMBERS AND ATTENDANCE

The Audit and Risk Committee comprises of the members listed hereunder and should meet at least 2 times per annum as per Section 7 of the PFMA. During the year under review, **7 meetings were held.**

AUDIT COMMITTEE RESPONSIBILITY

The Audit and Risk Committee reports that it has complied with its responsibilities arising from section 55(1)(a) of the PFMA and Treasury Regulation 27.1. The Audit and Risk Committee also reports that it has adopted appropriate formal terms of reference in the audit committee charter, has regulated its affairs in compliance with this charter and has discharged all its responsibilities as contained therein.

AUDIT & **RISK COMMITTEE REPORT** continued

THE EFFECTIVENESS OF INTERNAL CONTROL

The system of internal controls applied by the National Arts Council over financial and risk management is effective, efficient and transparent. In line with the PFMA and the King IV Report on Corporate Governance requirements, the internal Audit provides the audit committee and management with the assurance that 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 audited annual financial statements, and the management report of the Auditor-General South Africa, it was noted that no matters were reported that indicate any material deficiencies in the system of internal control or any deviations therefrom. Accordingly, we can report that the system of internal control over financial reporting for the period under review was efficient and effective. The Audit and Risk Committee is satisfied with the content and quality of monthly and quarterly reports prepared and issued by the management of the NAC of South Africa during the year under review.

EVALUATION OF AUDITED ANNUAL FINANCIAL STATEMENTS

The Audit and Risk Committee has:

- Reviewed and discussed the Annual financial statements to be included in the annual report, with the Auditor-General
- Reviewed changes in accounting policies and practices
- Reviewed the entities compliance with legal and regulatory provisions

INTERNAL AUDIT

The following Internal Audits were performed for the financial year:

- Audit of Performance Information
- Supply Chain Management Audit
- Human Resources Audit
- Debtors And Revenue Audit
- Follow up Audit
- Corporate Governance Audit
- Grant Audit

Stephanie D’Silva
Chairperson of the Audit and Risk Committee
24 July 2024

17. B-BBEE COMPLIANCE **PERFORMANCE INFORMATION**

The following table has been completed in accordance with the compliance to the B-BBEE requirements of the B-BBEE Act of 2013 and as determined by the Department of Trade and Industry.

Has the Department / Public Entity applied any relevant Code of Good Practice (B-BBEE Certificate Levels 1 – 8) with regard to the following:

Criteria	Response Yes / No	Discussion (include a discussion on your response and indicate what measures have been taken to comply)
Determining qualification criteria for the issuing of licences, concessions or other authorisations in respect of economic activity in terms of any law?	No	Not Applicable
Developing and implementing a preferential procurement policy?	Yes	All procurement at the NAC is done in accordance with the Preferential Procurement Policy Framework Act. The NAC strives to achieve positive economic and social outcomes that contribute to inclusivity through empowerment of Previously Disadvantaged Individuals by procuring goods and services from Small, Medium and Micro Enterprises.
Determining qualification criteria for the sale of state-owned enterprises?	No	Not Applicable
Developing criteria for entering into partnerships with the private sector?	No	Not Applicable
Determining criteria for the awarding of incentives, grants and investment schemes in support of Broad-Based Black Economic Empowerment?	Yes	The NAC supports Broad-Based Black Economic Empowerment by funding the initiatives/projects of previously disadvantaged individuals through youth and woman empowerment.

The responsibility of the artist is to make work that's real and that's reflective of something that's true. You have to be true to your own vision of the voice you're trying to find.

– Nelson Mandela

PART D
HUMAN RESOURCES

1. INTRODUCTION

The Human Resources (HR) Unit provides continuous strategic support to the CEO and Unit Managers, strengthening our internal organisation through developing our people and ensuring that our organisational structure reflects the commitments we make in our strategy is a priority.

Constant monitoring and implementation of the HR Operational Plan enabled the unit to ensure that targets set in the APP are achieved.

2. OVERVIEW OF **HR MATTERS**

The 2023/24 financial year was a productive and exciting period whereby the NAC proved their capabilities and strengths in managing projects and enhancing the new NAC strategy. The new NAC strategy has been developed amidst all the suffering and industry changes brought about by the pandemic to ensure that the organisation has the right people, with the right skills, competence, and attitude to service the needs of the sector and we were determined to deliver.

The Council embarked on the crafting of a new Strategic Plan as a response to the pandemic and its devastating effect on the Arts sector. Only **28 posts were filled on a permanent basis** as the proposed fit-for-purpose organization structure needed to be approved with its new Strategic Plan. **Overall, the NAC staff count stands at 47, including fixed-term employees and PESP staff.**

3. HR **PRIORITIES**

The Human Resource strategy has key priority areas to support the NAC to achieve its overall strategic objectives.

These are:

- Fit for purpose within the structure and Retention of talent.
- An effective Performance Management System.
- Staff development and talent management and
- Healthy internal communications and employee relations.

These priority areas are aimed at enhancing efficiency and contribute towards instilling a culture of high performing organisation.

WORKFORCE PLANNING FRAMEWORK

In all interactions with our stakeholders and the public, our employees are expected to be open about what they and the NAC can and cannot do. Answering all the questions and queries openly and providing the necessary information are all critical aspects of being transparent. With the combination of the ageing and new workforce, the NAC targets have been met.

The NAC continues to pay attention to the dichotomy to ensure our staff, young and old, adept at managing the requirements of rapid digitisation in the workplace (i.e. Artificial Intelligence and the 4IR).

NAC MANAGEMENT
It is to be expected that, working together and or in their individual portfolios, Managers will always strive to create a conducive environment supportive of their employees and colleagues' ability to serve transparently and openly.

EMPLOYEE WELLNESS PROGRAMMES
ICAS Employee and Organisation Enhancement Services provides a wider range of employee wellness programmes to support staff, namely:

- Telephonic Counselling
- Face to Face Counselling
- Life Management Services
- Legal Advice
- Financial Advice
- Family Care Advice
- Managerial Support
- Musculoskeletal Support

HIGHLIGHTS AND ACHIEVEMENTS
- Maintenance of the NAC's Employees Wellness Programmes
- Consistent monitoring the staff performance and successful maintenance of the Performance Management System
- Amendment of the company policies and procedures
- Recruitment of the right people in the right positions.
- Payment of Perfomance bonuses on time.

CHALLENGES
- Shrinking the Human Resource budget with high expectations of creating a high-performance culture
- Degrading state of the NAC Building and
- Maintaining staff morale through paying their performance bonuses on time.

FUTURE HR PLANS/GOALS
- Continue to build a culture that embraces high quality performance and innovation, through performing diligently and only in the best interest of and in pursuit of the NAC outcomes, plans and programs
- Ensure that all the requirements for the development of excellent standards and performance by all employees are a way of life
- Have a successful succession and retention plan in accordance with our budget and strategic plan
- Facilitate an environment that supports the virtue of integrity and enables its practice as a matter of a way of life
- Continue to amend and develop the HR policies that balance the interests of both management and Employees.

4. HUMAN RESOURCE **OVERSIGHTS & STATISTICS**

For the period under review (01 April 2023 – 31 March 2024), the NAC employed **28 permanent staff** members, **3 fixed-term employees and 20 PESP staff members** as at 31 March 2024.

Personnel Cost

FY 2023/24					
Programme/Activity/ Objective	Total Expenditure for the entity (R'000)	Personnel Expenditure (R'000)	Personnel exp. as a % of total exp. (R'000)	No. of employees	Average (R'000)
NAC staff	R23 370	-	-	32	779
Presidential Employment Stimulus Programme (PESP) staff	R190 568	-	-	19	422
Total	**R321 345**	**-**	**-**	**51**	**1201**

Upon consultation Finance has advised that the personnel expenditure for this financial year has not been released thus the personnel expenditure as a % of total expenditure cannot be calculated yet.

Personnel Cost by salary band

FY 2023/24				
Level	2023/2024 No. of Employees at the end of the period	Personnel Expenditure (R'000)	% of personnel exp. to total personnel cost (R'000)	Average personnel cost per employee (R'000)
Top Management	2	R2 852	2	1 426
Senior Management Level 13	1	R901 512	1	902
Mid Management and Professional Qualified Level 12	5	R4 647	5	929
Skilled Level 7/8/9/10/11	18	R10 807	18	184
Semi-skilled Level 6	3	R535 380	3	268
Unskilled Level 2 & 4	3	R407 100	3	136
Total: NAC Staff	**32**	**R20 150**	**32**	**62**
Total: PESP staff	**15**	**R17 360**	**19**	**964**
Grand Total	**47**	**R37 510**	**51**	**1026**

*Note, the cost on the top management is for the CEO, CFO, Interim CEO and Interim CFO that they left before the end of 2023/24 financial year.

Employment and Vacancies

FY 2023/24					
Programme/ Activity/ Objective	2023/20234 No. of Employees	2023/2024 Approved Posts	2023/20234 No. of Employees	2023/2024 Vacancies	% of Vacancies
Top Management	2	2	2	0	1%
Senior Management	1	1	1	0	1%
Qualified Professional	5	4	5	0	1.25%
Skilled	17	21	17	2	0.81%
Semi-skilled	2	3	2	0	0.66%
Unskilled	3	3	3	0	1%
TOTAL	**28**	**34**	**28**	**2**	**5.72%**

Permanent appointments have been put on hold due to the anticipated almalgamation of the National Arts Council (NAC) and National Film and Video Foundation (NFVF).

Training Costs

FY 2023/24					
Units/Departments	Personnel Expenditure (R'000)	Training Expenditure (R'000)	Training Expenditure as a % of Personnel Cost.	No. of employees trained	Avg training cost per employee
Arts Development	R28 000	28	99.9	13	R2 153.84
CEO	R26 000	25	99.9	07	R37 14.28
Finance	R27 017.65	27	100	01	R27 017.65
Human Resource	R27 999	28	100	02	R13 999.5
Information Technology	R6 670	67	100	01	R6 670
Other Training	R9 240.40	92	100	08	R1 155.05
Total	**R124 926,89**	**267**	**599.8**	**32**	**R124 926,89**

Training of staff has been highly prioritised across the departments.

Performance Rewards

The 2022/23 financial year performance bonuses were approved by the NAC Council for payment and this was effected November 2023. The current 2023/24 performance bonuses are under review as HR is concluding the final quarter scores as conducted by manager and employee.

Employment Changes

FY 2023/24				
Salary Band	Employment at Beginning of Period	Appointments	Terminations	Employment at End of the Period
Top Management	2	0	0	2
Senior Management	1	0	0	1
Professional Qualified	5	0	0	5
Skilled	34	1	3	31
Semi-skilled	6	3	1	5
Unskilled	3	0	0	3
Total	**51**	**4**	**4**	**47**

Reasons for Staff Leaving

Reason	Number
Death	0
Resignation	4
Dismissal	0
Early Retirement	0
Ill Health	0
Expiry of Contract	0
Other	0
Total	**4**

There were terminations due to voluntary resignations that took place this financial year.

Labour Relations: Misconduct and Disciplinary Action

Nature of disciplinary Action	Number
Verbal Warning	0
Written Warning	1
Final Written warning	0
Suspension	2
Dismissal	0
Mutual Separation	0

Two employees were given precautionary suspension and one was given a written warning.

Equity Target and Employment Equity Status

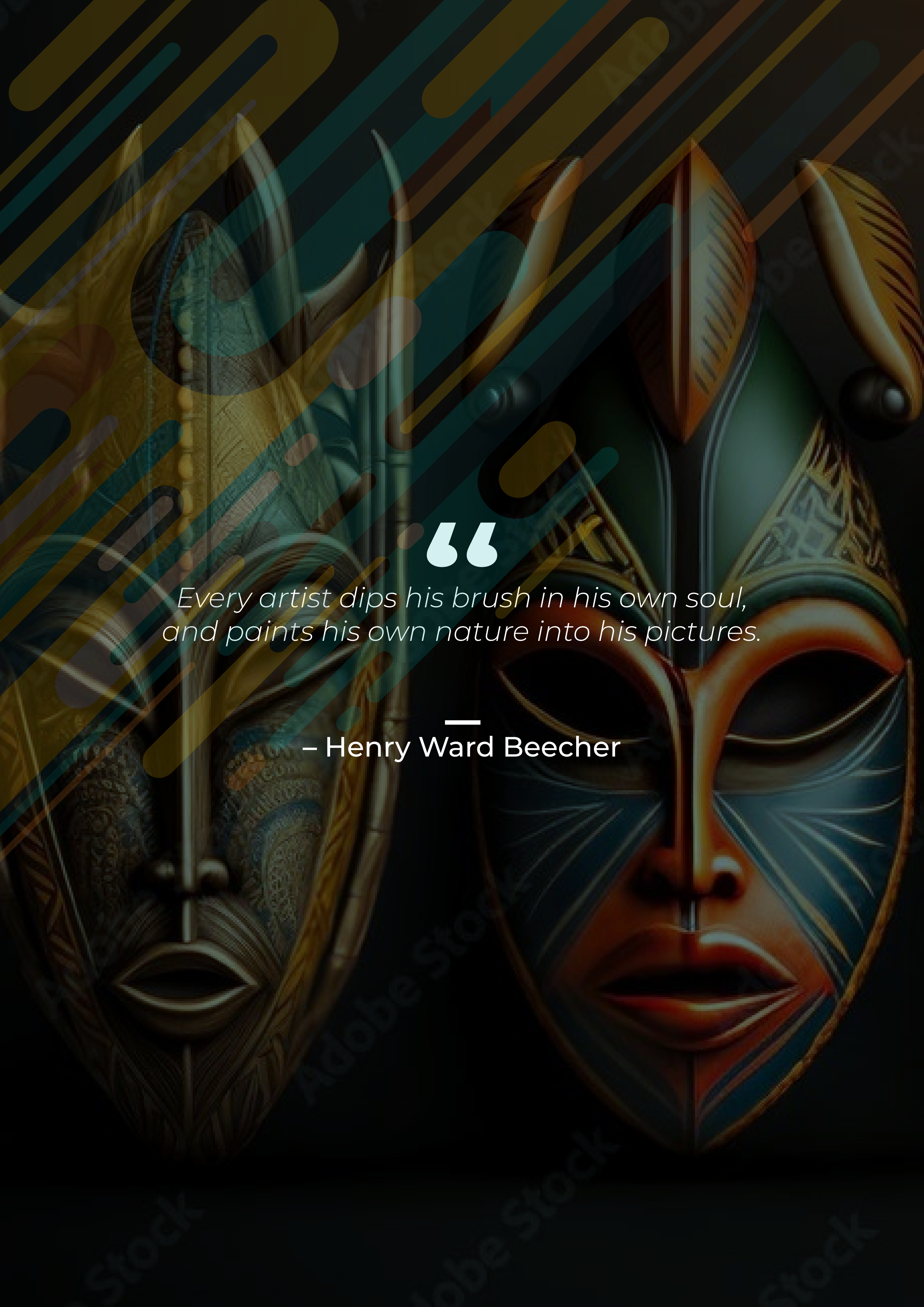
	MALE							
Levels	African		Coloured		Indian		White	
	Current	Target	Current	Target	Current	Target	Current	Target
Top Management	0	0	0	0	0	0	0	0
Senior Management	0	0	0	0	0	0	0	0
Qualified Professional	4	0	0	0	0	0	0	0
Skilled	13	0	0	0	0	0	0	0
Semi-skilled	3	0	0	0	0	0	0	0
Unskilled	0	0	0	0	0	0	0	0
TOTAL	**20**	**0**	**0**	**0**	**0**	**0**	**0**	**0**

Equity Target and Employment Equity Status

FEMALE								
Levels	African		Coloured		Indian		White	
	Current	Target	Current	Target	Current	Target	Current	Target
Top Management	1	0	0	0	1	0	0	0
Senior Management	1	0	0	0	0	0	0	0
Professional Qualified	1	0	0	0	0	0	0	0
Skilled	18	0	1	0	0	0	0	0
Semi-skilled	2	0	0	0	0	0	0	0
Unskilled	3	0	0	0	0	0	0	0
TOTAL	**26**	**0**	**1**	**0**	**1**	**0**	**0**	**0**

STAFF LIVING WITH DISABILITIES				
Levels	Male		Female	
	Current	Target	Current	Target
Top Management	0	0	0	0
Senior Management	0	0	0	0
Qualified Professional	0	0	0	0
Skilled	0	0	0	0
Semi-skilled	1	0	0	0
Unskilled	0	0	0	0
TOTAL	**1**	**0**	**0**	**0**

According to the Employment Equity Act, 1998 (Act 55 of 1998), the NAC is not required by legislation to set equity targets owing to the size of its staff complement. **The NAC currently has a staff complement of 47.**



“
Every artist dips his brush in his own soul,
and paints his own nature into his pictures.
– Henry Ward Beecher


“
The curious beauty about African music is that it uplifts even as it tells a sad story.
– Nelson Mandela

PART E

PFMA COMPLIANCE REPORT

Information on Irregular, Fruitless and Wasteful Expenditure and Material Losses

Irregular expenditure

Description	2024/2023	2023/2022
Opening balance	50 304 483	83 191 423
Add: Irregular expenditure confirmed	2 111 613	4 254 013
Less: Irregular expenditure condoned	0	- 37 140 953
Less: Irregular expenditure not condoned and removed	0	0
Less: Irregular expenditure recoverable	0	0
Less: Irregular expenditure not recovered and written off	0	0
Closing balance	**52 416 096**	**50 304 483**

Reconciling notes

Description	2024/2023	2023/2022
Irregular expenditure that was under assessment in 2023/2024	2 111 613	3 742 471
Irregular expenditure that relates to 2023/2022 FY and identified in 2024/2023	0	511 542
Irregular expenditure for the current year	2 111 613	4 254 013
Total	**2 111 613**	**4 254 013**

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

Description	2024/2023	2023/2022
Irregular expenditure under assessment	0	0
Irregular expenditure under determination	0	0
Irregular expenditure under investigation	0	0
Total	**0**	**0**

1. Record amounts in the year in which it was incurred.
2. Group similar items.
3. Total unconfirmed irregular expenditure (assessment), losses (determination), and criminal conduct (investigation).

c) Details of current and previous year irregular expenditure condoned.

Description	2024/2023	2023/2022
Irregular expenditure condoned	0	37 140 953
Total	**0**	**37 140 953**

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

Description	2024/2023	2023/2022
Irregular expenditure NOT condoned and removed	0	0
Total	**0**	**0**

e) Details of current and previous year irregular expenditure recovered.

Description	2024/2023	2023/2022
Irregular expenditure recovered	0	0
Total	**0**	**0**

f) Details of current and previous year irregular expenditure written off (irrecoverable)

Description	2024/2023	2023/2022
Irregular expenditure written off	0	0
Total	0	0

Additional disclosure relating to Inter-Institutional Arrangements

g) Details of non-compliance cases where an institution is involved in an inter-institutional arrangement (where such institution is not responsible for the non-compliance).

Description
Not Applicable to National Arts Council.
Total

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

Description	2024/2023	2023/2022
Not Applicable	0	0
	0	0
	0	0
Total	**0**	**0**

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

Disciplinary steps taken
Not Applicable to National Arts Council.

Fruitless and wasteful expenditure

a) Reconciliation of fruitless and wasteful expenditure

Description	2024/2023	2023/2022
Opening balance	708 554	429 952
Add: Fruitless and wasteful expenditure confirmed	0	278 552
Less: Fruitless and wasteful expenditure written off	0	0
Less: Fruitless and wasteful expenditure recoverable	0	0
Closing balance	708 554	708 554

Reconciling notes

Description	2024/2023	2023/2022
Fruitless and wasteful that was under assessment in 2024/2023	0	258 552
Fruitless and wasteful expenditure that relates to 2023/2022 FY and identified in 2024/2023	0	20 000
Fruitless and wasteful expenditure for the current year	0	278 552
Total	**0**	**278 552**

Reconciling notes

Description	2024/2023	2023/2022
Fruitless and wasteful that was under assessment in 2024/2023	0	258 552
Fruitless and wasteful expenditure that relates to 2023/2022 FY and identified in 2024/2023	0	20 000
Fruitless and wasteful expenditure for the current year	0	278 552
Total	**0**	**278 552**

b) Details of current and previous year fruitless and wasteful expenditure (under assessment, determination, and investigation).

Description	2024/2023	2023/2022
Fruitless and wasteful expenditure under assessment	0	0
Fruitless and wasteful expenditure under determination	0	0
Fruitless and wasteful expenditure under investigation	0	0
Total	**0**	**0**

Record amounts in the year in which it was incurred.
Group similar items.

c) Details of current and previous year irregular expenditure recovered.

Description	2024/2023	2023/2022
Fruitless and wasteful expenditure recovered	0	0
Total	**0**	**0**

d) Details of current and previous year irregular expenditure not recovered and written off.

Description	2024/2023	2023/2022
Fruitless and wasteful expenditure written off	0	0
Total	**0**	**0**

e) Details of current and previous year disciplinary or criminal steps taken as a result of fruitless and wasteful expenditure

Disciplinary steps taken
Consequence management was instituted in this financial year because of irregular expenditure

6 Total unconfirmed fruitless and wasteful expenditure (assessment), losses (determination), and criminal conduct (investigation)

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

a) Details of current and previous year material losses through criminal conduct

Material losses through criminal conduct	2024/2023	2023/2022
Theft	0	0
Other material losses	0	0
Less: Recovered	0	0
Less: Not recovered and written off	0	0
Total	**0**	**0**

b) Details of other material losses

Nature of other material losses	2024/2023	2023/2022
(Group major categories, but list material items)	0	0
	0	0
	0	0
	0	0
	0	0
Total	**0**	**0**

c) Other material losses recovered.

Nature of losses	2024/2023	2023/2022

Accounting authorities must at the end of each financial year record consolidated information7 on late payment of suppliers for the year in annual reports of their respective institutions in a format indicated below:

- number and rand value of all valid invoices received;
- number and rand value of all invoices paid within 30 days or within the agreed period with the supplier;
- number and rand value of all invoices paid after 30 days or later than the period agreed with the supplier for the year;
- number and rand value of all invoices that are older than 30 days or in excess of the period agreed with suppliers, which remain unpaid and where such invoices are without dispute with suppliers;
- number and rand value of all invoices that are older than 30 days or in excess of the period agreed with suppliers, which remained unpaid and where such invoices are in dispute with suppliers for the year; and
- a narrative indicating reasons for the late and/or non-payment of invoices, including reasons for invoices that are in dispute, where applicable.
-

Format of disclosure

Description	Number of invoices	Consolidated Value
Valid invoices received	339	R15 679 811.95
Invoices paid within 30 days or agreed period	339	R15 679 811.95
Invoices paid after 30 days or agreed period	-	-
Invoices older than 30 days or agreed period (unpaid and without dispute)	-	-
Invoices older than 30 days or agreed period (unpaid and in dispute)	-	-

Include reasons for the late and or non-payment of invoices, including reasons that the invoices are in dispute, where applicable.

A register of information relating to late or non-payments of suppliers may be kept for regular reporting to the accounting authority for purposes of consolidation at the end of each financial year.

Information on Supply Chain Management

Information on the Supply Chain Management matters should be included here.

Procurement by other means

Guideline

Accounting authorities must ensure that all procurement by “other means” is reported in the annual report of an institution in the format prescribed in terms of the instruction on Enhancing Compliance, Transparency and Accountability in Supply Chain Management.

Format of disclosure

Project description	Name of supplier	Type of procurement by other means	Contract number	Value of contract R’000
Provision of Grant Management system support and ongoing enhancements	Praxis Computing	Deviation	EX01-2023	R 650 000.00
Provision of Corporate membership of twelve (12) NAC Council members	The Institute of Directors South Africa (IoDSA)	Deviation	PO105094	R 31 560.00
Participation in the 702 Walk the Talk staff wellness initiative	Peak Timing and Octagon Africa	Deviation	PO105118 and PO105119	R 31 362.50
Provision of advisory services on the Auditor Generals Query and Data Review	Mazars Forensic Services	Deviation	PO105117	R 20 930.00
Provision of technical assistance with Panel Members Tax Corrections	Mondtes Holdings	Deviation	PO105128	R 3 018.72
Appointment of the Original Equipment Manufacturer to conduct an assessment on Faulty HP hard drives	Hewlett Packard Enterprise (HP)	Deviation	PO105130	R 2 967.00
Appointment of a service provider Repairs and transportation for the NAC generator.	The Generator King	Deviation	PO105160	R 19 083.74
Conducting of emergency repairs and reinstallation of the reception area roller door.	Zone Projects Pty (Ltd)	Deviation	PO105171	R 25 000.00
Provision of UPS configuration services for the server room	Neo Technologies	Deviation	PO105173	R 2 725.50
Provision of Telephone Configuration services	Vox Tele-commu-nications	Deviation	PO105178	R 5 750.00
Provision of Year end catering and long service wards gifts	Three6ixty and Underwraps	Deviation	PO105180 and PO105179	R15 195. 50

Provision of Décor and set up, PR services Generator Hire Lunch at Vilakazi	Keaphiwe Trade One18Twenty2 Base Engineering Travel Galore	Deviation	PO105215 PO105212 PO105239 PO105201	R 71 409.20
Conducting of an investigation into alleged irregularities of suspended employees	Mazars	Deviation	PO105223	R 354 905.00
Attorneys to represent the NAC on the case of the suspended employees	Ningiza Horner	Deviation	PO105224	R 485 760.00
Legal representation of the NAC at the CCMA regarding a case with a former employee	Enderstein Malumbete Inc	Deviation	PO105225	R 1725 VAT Exclusive per hour
Total				**R 1 721 392.16**

Contract variations and expansions

Guideline
Accounting authorities must ensure that all variations or expansions above the thresholds prescribed in terms of the instruction on Enhancing Compliance, Transparency and Accountability in Supply Chain Management are reported in the annual report of an institution in the format prescribed.
Format of disclosure

Project description	**Name of supplier**	**Contract modification type (Expansion or Variation)**	**Contract number**	**Original contract value**	**Value of previous contract expansion/s or variation/s (if applicable)**	**Value of current contract expansion or variation**
Increase in the number of weeks for the publishing of the CEO vacancy	Ebus Tech Consulting	Variation	EX-02-2023	R 334 822.50	R 0	R 58 604.00
Extension of Insurance services contract for a period of two (2) months	GIB Brokers	Variation	PO105110	R 156 657.18	R 0	R 40 130.87

Contract variations and expansions (continued)

Provision PABX Support and outright purchase of hired phones	Rivoni Matimba	Expansion	EX-10-2023	R 380 918.00	R 0	R 70 399.50
Provision of PABX Support and number porting	Rivoni Matimba	Variation	EX-15-2023	R 380 918.00	R 70 399.50	R 26 187,18
Provision of additional catering due to increase in the number of invited for the MOU signing	Underwraps Caterers	Variation	PO105200	R 7 839.02	R 0	R 3 359.01
Total						**R 198 680.56**

"The object of art is not to reproduce reality, but to create a reality of the same intensity."

– Alberto Giacometti

PART F

FINANCIAL INFORMATION

National Arts Council of South Africa
Audited Annual Financial Statements for the year ended 31 March 2024

1. GENERAL **INFORMATION**

Country of incorporation and domicile	South Africa
Nature of business and principal activities	Promotion, through the arts, the free and creative expression of South Africa's culture.
Business address	66 Margaret Mcingana Street (Cnr Gwigwi Mrwebi) Johannesburg South Africa 2113
Postal address	PO Box 500 Newtown Johannesburg South Africa 2113
Controlling entity	Department of Sport, Arts and Culture
Auditors	Auditor General of South Africa
Secretary	Mr Vincent Mashale
Governing legislation	National Arts Council Act 56 of 1997

National Arts Council of South Africa
Audited Annual Financial Statements for the year ended 31 March 2024

2. INDEX

The reports and statements set out below comprise the audited annual financial statements presented to Parliament:

National Arts Council of South Africa
Audited Annual Financial Statements for the year ended 31 March 2024

Council's Responsibilities and Approval

The Council is required by the Public Finance Management Act (Act 1 of 1999), to maintain adequate accounting records and is responsible for the content and integrity of the annual financial statements and related financial information included in this report. It is the responsibility of the Council to ensure that the annual financial statements fairly present the state of affairs of the NAC as at the end of the financial year and the results of its operations and cash flows for the period then ended. The external auditors are engaged to express an independent opinion on the annual financial statements and were given unrestricted access to all financial records and related data.

The annual financial statements have been prepared in accordance with Standards of Generally Recognised Accounting Practice (GRAP) including any interpretations, guidelines and directives issued by the Accounting Standards Board.

The annual financial statements are based upon appropriate accounting policies consistently applied and supported by reasonable and prudent judgements and estimates.

The Council acknowledges that it is ultimately responsible for the system of internal financial controls established by the NAC and places considerable importance on maintaining a strong control environment. To enable management to meet these responsibilities, the Council sets standards for internal controls aimed at reducing the risk of error or deficit in a cost effective manner. The standards include the proper delegation of responsibilities within a clearly defined framework, effective accounting procedures and adequate segregation of duties to ensure an acceptable level of risk.

These controls are monitored throughout the NAC and all employees are required to maintain the highest ethical standards in ensuring the NAC's business is conducted in a manner that in all reasonable circumstances is above reproach. The focus of risk management in the NAC is on identifying, assessing, managing and monitoring all known forms of risk across the NAC. While operating risk cannot be fully eliminated, the NAC endeavours to minimise it by ensuring that appropriate infrastructure, controls, systems and ethical behaviour are applied and managed within predetermined procedures and constraints.

The Council is of the opinion, based on the information and explanations given by management, that the system of internal control provides reasonable assurance that the financial records may be relied on for the preparation of the annual financial statements. However, any system of internal financial control can provide only reasonable, and not absolute, assurance against material misstatement or deficit.

The Council has reviewed the NAC's cash flow position for the year to 31 March 2025 and in the light of this review and the current financial position, it is satisfied that the NAC has access to adequate resources to continue in operational existence for the foreseeable future.

The NAC is wholly dependent on the Department of Arts and Culture for continued funding of operations. The annual financial statements are prepared on the basis that the NAC is a going concern.

Although the Council is primarily responsible for the financial affairs of the NAC, it is supported by the NAC's internal auditors.

The external auditors are responsible for independently reviewing and reporting on the NAC's annual financial statements. The annual financial statements have been audited by the NAC's external auditors and their report is presented on **page 166.**

The annual financial statements set out on **page 197 to page 223**, which have been prepared on the going concern basis, were approved by the Council on 31 July 2024 and were signed on its behalf by:

H.R.H Princess Celenhle Dlamini
Council Chairperson
31 July 2024

Audit and Risk Committee Report

We are pleased to present our report for the financial year ended 31 March 2024

Audit and Risk Committee members and attendance

The Audit and Risk Committe comprises of the members listed hereunder, and should meet at least two times per annum as per section 77 of the PFMA. However, the NAC Audit and Risk Charter makes provision for six meetings. This is to ensure effective oversight of reports and other matters of importance as and when they occur.

During the year under review, there were seven meetings in attendance. ARC meetings were held every quarter to review quarterly reports and other matters:

Ms Stephanie D'Silva (Chairperson and Council member)	7
Mr Ashley Latchu (Council member)	7
Ms Charlene Louw (External Audit Committee Member)	6
Mr Zanoxolo Koyana (External Audit Committee Member)	7
Ms Amanda Mazibuko (External Audit Committee Member)	6
Mr Tshabedi Serote (External Audit Committee Member)	7

Audit committee responsibility

The Audit and Risk Committee reports that it has complied with its responsibilities arising from section 55(1)(a) of the PFMAand Treasury Regulation 27.1.

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

Evaluation of audited annual financial statements

The audit committee has:

1. reviewed and discussed the audited annual financial statements to be included in the annual report, with the Auditor General and the Accounting Authority.
2. reviewed changes in accounting policies and practices.
3. reviewed the entities compliance with legal and regulatory provisions.

Ms Stephanie D' Silva
Chairperson of Audit and Risk Committee
31 July 2024

National Arts Council of South Africa
Audited Annual Financial Statements for the year ended 31 March 2024

REPORT OF THE AUDITOR-GENERAL TO PARLIAMENT ON THE NATIONAL ARTS COUNCIL OF SOUTH AFRICA

Report on the Audit of the Financial Statements

Opinion

1. I have audited the financial statements of the National Arts Council (NAC) set out on **pages 176 to 223**, which comprise the statement of financial position as at 31 March 2024, Statement of Financial Performance, Statement of Changes in Net Assets, Cash Flow Statement, Statement of Comparison of Budget and Actual Amounts for the year then ended, as well as notes to the financial statements, including a summary of significant accounting policies.

2. In my opinion, the financial statements present fairly in all material respects, the financial position of the NAC as at 31 March 2024, and its financial performance and cash flows for the year then ended in accordance with the Generally Recognised Accounting Practice (GRAP) and the requirements of the Public Finance Management Act 1 of 1999 (PFMA).

Basis for opinion

3. I conducted my audit in accordance with the International Standards on Auditing (ISAs). My responsibilities under those standards are further described in the responsibilities of the auditor-general for the audit of the financial statements section of my report.

4. I am independent of the public entity in accordance with the International Ethics Standards Board for Accountants' International code of ethics for professional accountants (including International Independence Standards) (IESBA code) as well as other ethical requirements that are relevant to my audit in South Africa. I have fulfilled my other ethical responsibilities in accordance with these requirements and the IESBA code.

5. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my unmodified opinion.

Responsibilities of the accounting authority for the financial statements

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

7. In preparing the financial statements, the accounting authority is responsible for assessing the public entity's ability to continue as a going concern; disclosing, as applicable, matters relating to going concern; and using the going concern basis of accounting unless the appropriate governance structure either intends to liquidate the public entity or to cease operations or has no realistic alternative but to do so.

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

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

9. A further description of my responsibilities for the audit of the financial statements is included in the annexure to this auditor's report. This description, as set out on **page 172,** forms part of my auditor's report.

Report on the annual performance report

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

11. I selected the following material performance indicators related to **Programme 2: Arts development** presented in the annual performance report for the year ended 31 March 2024. I selected those indicators that measure the public entity's performance on its primary mandated functions and that are of significant national, community or public interest:

    - Percentage of grant funding allocated to marginalised groups across the 9 provinces.
    - Number of community arts centres producing content or training on indigenous arts.
    - Percentage increase in the number of approved grants.
    - Number of indigenous art forms funded by the NAC.
    - Number of approved art platforms supported (Programmes & showcasing).
    - Percentage increase in the number of funded beneficiaries.
    - Number of reports on jobs created by funded beneficiaries.
    - Number of art industry promotion engagements (events, workshops, campaigns, round table, etc).
    - Number of industry stakeholders reached through social media.
    - Number of arts related publications (Research, position papers, articles, success stories, best practices, etc).
    - Number of industry engagements (Arts summits, interviews, roundtables, webinars, workshops, etc).
    - Number of block bursaries memorandums of understanding (MoUs) signed.

12. I evaluated the reported performance information for the selected material performance indicators against the criteria developed from the performance management and reporting framework, as defined in the general notice. When an annual performance report is prepared using these criteria, it provides useful and reliable information and insights to users on the public entity's planning and delivery on its mandate and objectives.

National Arts Council of South Africa
Audited Annual Financial Statements for the year ended 31 March 2024

13. I performed procedures to test whether:

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

14. I performed the procedures to report material findings only; and not to express an assurance opinion or conclusion.

15. The material findings on the reported performance information for the selected material indicators are as follows:

Various indicators

16. Various indicators were not clearly defined during the planning process. Consequently, the indicators are not useful for measuring and reporting on progress against planned objectives.

Indicator	Target	Detail
Number of Indigenous Art Forms funded by the NAC	8	The indicator tracks the number of beneficiaries funded, participating in indigenous art, whereas the definition of the indicator per the technical indicator description focuses on the number of indigenous art forms that have been funded.
Percentage increase in the number of approved grants	10%	In the technical indicator description, the formula for calculating the percentage increase, is making a comparison of rand value amounts of grant funding and the number of grants approved, instead of just comparing the number of approved grants from the prior year to the number of approved grants in the current year, in percentage form.

Number of reports on jobs created by funded beneficiaries

17. The target of 1 report does not relate directly to the indicator, which measures the production of a report on jobs created instead of reporting the number of jobs created by the beneficiaries. This makes it difficult to plan for the achievement of the indicator. Consequently, the reported achievement does not provide useful information on the indicator's achievement.

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Number of block bursary MoUs signed

18. An achievement of 14 MoUs signed was reported against a target of 10 MoUs signed. However, the audit evidence showed the actual achievement to be only 11. Consequently, the achievement against the target was lower than reported.

Other matters

I draw attention to the matters below:

Achievement of planned targets

19. The annual performance report includes information on reported achievements against planned targets and provides explanations for over- or under achievements. This information should be considered in the context of the material findings on the reported performance information.

20. The table that follows provides information on the achievement of planned targets and lists the key indicators that were not achieved as reported in the annual performance report. The reasons for any underachievement of targets are included in the annual performance report on **page 49 to 57.**

Programme 2: Arts Development

Targets achieved: 92% Budget spent: The entity does not budget per indicator. The budget spent per indicator could not be determined.		
Key indicator not achieved	**Planned target**	**Reported achievement**
Percentage increase in the number of funded beneficiaries	12%	10%

Material misstatements

21. I identified material misstatements in the annual performance report submitted for auditing. These material misstatements were in the reported performance information for Programme2: Arts Development. Management did not correct the misstatements and I reported material findings in this regard.

Report on compliance with legislation

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

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

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

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

Strategic planning and performance management

26. The strategic plan was not submitted for approval by the executive authority, as required by treasury regulation 30.1.1.

Expenditure management

27. Effective and appropriate steps were not taken to prevent irregular expenditure as disclosed in **note 30** to the annual financial statements, as required by section 51(1)(b)(ii) of the PFMA. The majority of the irregular expenditure was caused by expenses incurred that were in excess of the approved budget.

28. Expenditure was incurred in excess of the approved budget, in contravention of section 53(4) of the PFMA.

Consequence management

29. I was unable to obtain sufficient appropriate audit evidence that disciplinary steps were taken against officials who had incurred irregular expenditure, as required by section 51(1) (e) (iii) of the PFMA. This was due to proper and complete records that were not maintained as evidence to support the investigations into irregular expenditure.

Other information in the Annual Report

30. The accounting authority is responsible for the other information inclutjed in the annual report. The other information referred to does not include the financial statements, the auditor's report and those selected material indicators in the scoped-in programme presented in the annual performance report that have been specifically reported on in this auditor's report.

31. My opinion on the financial statements, the report on the audit of the annual performance report and the report on compliance with legislation do not cover the other information included in the annual report and I do not express an audit opinion or any form of assurance conclusion on it.

32. My responsibility is to read this other information and, in doing so, consider whether it is materially inconsistent with the financial statements and the selected material indicators in the scoped-in programme presented in the annual performance report or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

33. I did not receive the other information prior to the date of this auditor's report. When I do receive and read this information, if I conclude that there is a material misstatement therein, I am required to communicate the matter to those charged with governance and request that the other information be corrected. If the other information is not corrected, I may have to retract this auditor's report and re-issue an amended report as appropriate. However, if it is corrected this will not be necessary.

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Internal control deficiencies

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

35. The matters reported below are limited to the significant internal control deficiencies that resulted in the findings on the selected material indicators included in the annual performance report and the material findings on compliance with legislation included in this report.

36. Management did not revise the budget and obtain approval from the executive authority to ensure that they did not overspend on the budget.

37. Management did not ensure effective monitoring of compliance with applicable legislation resulting in the non-submission of the strategic plan to the executive authority and irregular expenditure. Proper record keeping was not in place to support that effective and constant consequence management was performed.

38. Management did not prepare performance report that is useful and supported by sufficient and appropriate evidence.

Auditor-General

Pretoria

31 July 2024

AUDITOR-GENERAL
SOUTH AFRICA
Auditing to build public confidence

National Arts Council of South Africa
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ANNEXURE TO THE AUDITOR'S REPORT

The annexure includes the following:

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

Auditor-general's responsibility for the audit

Professional judgement and professional scepticism

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

Financial statements

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

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error; design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the public entity's internal control.

- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made.

- conclude on the appropriateness of the use of the going concern basis of accounting in the preparation of the financial statements. I also conclude, based on the audit evidence obtained, whether a material uncertainty exists relating to events or conditions that may cast significant doubt on the ability of the public entity to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements about the material uncertainty or, if such disclosures are inadequate, to modify my opinion on the financial statements. My conclusions are based on the information available to me at the date of this auditor's report. However, future events or conditions may cause a public entity to cease operating as a going concern.

- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and determine whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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Communication with those charged with governance

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

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

Compliance with legislation - selected legislative requirements

The selected legislative requirements are as follows:

Legislation	Sections or regulations
Public Finance Management Act 1 of 1999 (PFMA)	Section 51(1)(b)(ii); 51(1)(e)(iii); 53(4) Section 55(1)(a); 55(1)(b) Section 55(1)(c)(i); 56(1); 57(b)
Preferential Procurement Regulations of 2022 (PPR)	Regulation 4.1; 4.2; 4.3; 4.4; 5.1; 5.2; 5.3; 5.4
Preferential Procurement reg 2017 (under functionality)	Regulation 4.1; 4.2; 5.1; 5.3; 5.6; 5.7; 6.1; 6.2; 6.3 Regulation 6.5; 6.6; 6.8; 7.1; 7.2; 7.3; 7.5; 7.6; 7.8 Regulation 8.2; 8.5; 9.1; 9.2; 10.1; 10.2; 11.1; 11.2
Prevention and Combating of Corrupt Activities Act 12 of 2004	Section 34(1)
Practice Note 11 of 2008/9	Paragraph 2.1; 3.1 (b)
Practice Note 5 of 2009/10	Paragraph 3.3
Practice Note 7 of 2009/10	Paragraph 4.1.2
Treasury Regulations, 2005	Regulation 8.2.1; 8.2.2; 16A3.2; 16A3.2(a) Regulation 16A6.1; 16A6.2(a); 16A6.2(b) Regulation 16A6.3(a); 16A6.3(a); 16A6.3(b) Regulation 16A6.3(c); 16A6.3(e); 16A6.4; 16A6.5 16A6.6 Regulation 16A8.3; 16A8.4; 16A9.1(b)(ii) Regulation 16A 9.1(d); 16A9.1(e); 16A9.1(f) Regulation 16A9.2; 16A9.2(a)(ii); 30.1.1; 30.1.3(a) Regulation 30.1.3(b); 30.1.3(d); 30.2.1; 33.1.1
Second amendment National Treasury Instruction No. 5 of 202/21	Paragraph 1
National Instruction No. 1 of 2021/22	Paragraph 4.1

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Legislation	Sections or regulations
National Treasury SCM Instruction No. 2 of 2021/22	Paragraph 3.2.1; 3.2.4; 3.2.4(a); 3.3.1
National Treasury SCM Instruction No. 03 of 2021/22	Paragraph 4.1; 4.2(b); 4.3; 4.4; 4.4(a); 4.17; 7.2; 7.6
National Instruction No. 4 of 2015/16	Paragraph 3.4
National Treasury Instruction 4A of 2016/17	Paragraph 6
Erratum National Treasury Instruction No. 5 of 202/21	Paragraph 2
National Treasury instruction No 5 of 2020/21	Paragraph 4.8; 4.9; 5.3
National Treasury SCM Instruction No. 11 of 2020/21	Paragraph 3.4(a); 3.4(b); 3.9
Construction Industry Development Board Act 38 of 2000	Section 18(1)

Accounting Authority's Report

The members submit their report for the year ended 31 March 2024.

1. Going concern

We draw attention to the fact that at 31 March 2024, the entity had accumulated surplus of **R4 668 449** and that the entity's total assets exceed its liabilities by **R23 708 171.**

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

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STATEMENT OF FINANCIAL POSITION AS AT 31 MARCH 2024

Figures in Rand	Note(s)	2024	2023
Assets			
Non-Current Assets			
Property, plant and equipment	3	24 472 423	23 116 538
Intangible assets	4	530 815	363 472
		25 003 238	**23 480 010**
Current Assets			
Operating lease asset	5	-	14 596
Trade and other receivables from exchange	6	1 560 914	333 841
Cash and cash equivalents	7	120 334 653	134 614 825
		121 895 567	**134 963 262**
Total Assets		**146 898 805**	**158 443 272**
Liabilities			
Current Liabilities			
Trade and other payables	8	2 449 553	1 369 470
Grants: Additional allocation: Infrastructure	9	1 062 769	1 970 473
Grants: Additional allocation payable: Second & Third Wave	9	4 284 523	4 517 380
Provisions	10	2 090 400	2 590 974
COVID-19 Project	11	94 786	159 786
Grants: Annual allocation payable	12	78 469 289	92 840 775
Grants: Additional allocation payable: PESP	12	34 739 314	46 860 245
		123 190 634	**150 309 103**
Total Liabilities		**123 190 634**	**150 309 103**
Net Assets		**23 708 171**	**8 134 169**
Reserves			
Revaluation reserve	13	19 039 722	17 364 663
Accumulated surplus		4 668 449	(9 230 494)
Total Net Assets		**23 708 171**	**8 134 169**

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STATEMENT OF FINANCIAL PERFORMANCE

Figures in Rand	Note(s)	2024	2023
Revenue			
Revenue from exchange transactions			
Other income	14	11 800	87 233
Interest received - investment		8 035 591	4 048 524
Total revenue from exchange transactions		**8 047 391**	**4 135 757**
Revenue from non-exchange transactions			
Transfer revenue			
Grants: Annual Allocation		123 487 000	123 015 000
Grants: Additional allocation: PESP		190 000 000	180 000 000
Grants: Additional allocation: Infrastructure		983 042	1 834 881
Grants: Additional allocation: Second and Third Wave		232 858	2 062 728
Other Income	15	12 493 177	1 362 504
Total revenue from non-exchange transactions		**327 196 077**	**308 275 113**
Total revenue		**335 243 468**	**312 410 870**
Expenditure			
Depreciation and amortisation	3&4	(1 739 041)	(1 353 447)
Employee related costs	16	(23 813 668)	(25 500 671)
Operating expenses	17	(13 266 645)	(17 789 094)
Grants: Annual allocation disbursements	18	(90 741 529)	(85 990 004)
Grants: Additional allocation: PESP	19	(190 567 742)	(181 938 420)
Grants: Additional allocation: Infrastructure	9	(983 042)	(1 834 881)
Grants: Additional allocation: Second and Third Wave	9	(232 858)	(1 557 715)
Total expenditure		**(321 344 525)**	**(315 964 232)**
Operating surplus (deficit)		**13 898 943**	**(3 553 362)**
Loss on disposal of assets and liabilities		-	(61 609)
Surplus (deficit) for the year		**13 898 943**	**(3 614 971)**

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STATEMENT OF CHANGES IN NET ASSETS

Figures in Rand	Revaluation reserve	Accumulated surplus/deficit	Total net assets
Balance at 01 April 2022	**12 610 408**	**(5 615 523)**	**6 994 884**
Changes in net Assets Surplus for the Year	-	(3 614 971)	(3 614 971)
Revaluation of Assets	4 754 255	-	4 754 255
Total Changes	**4 754 255**	**(3 614 971)**	**1 139 284**
Balance at 01 April 2023	**17 364 663**	**(9 230 494)**	**8 134 169**
Changes in net Assets Surplus for the Year	-	13 898 493	13 898 943
Revaluation of Assets	1 675 059	-	1 675 059
Total Changes	**1 675 059**	**13 898 943**	**15 574 002**
Balance at 31 March 2024	**19 039 722**	**4 668 449**	**23 708 171**
Note(s)	**13**		

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CASH FLOW STATEMENT

Figures in Rand	Note(s)	2024	2023
Cash flows from operating activities			
Receipts			
Other income		299 457	1 449 738
Grants and other income received		313 487 000	303 015 000
Interest Income		8 088 413	3 919 823
		321 874 870	**308 384 561**
Payments			
Employee Costs		(24 352 482)	(24 869 166)
Suppliers		(13 523 428)	(17 732 841)
Grants: Annual and Additional Allocation		(296 697 725)	(199 781 394)
		(344 573 635)	**(242 383 401)**
Net Cash flows from operating activities	20	**(12 698 765)**	**66 001 160**
Cash flows from investing activities			
Purchase of property, plant and equipment	3	(977 089)	(1 386 323)
Proceeds from sale of property, plant and equipment	14	5 800	22 850
Purchase of other intangible assets	4	(610 118)	(623 950)
Net cash flows from investing activities		**(1 581 407)**	**(1 987 423)**
Net increase/(decrease) in cash and cash equivalents		**(14 280 172)**	**64 013 737**
Cash and cash equivalents at the beginning of the year		134 614 825	70 601 088
Cash and cash equivalents at the end of the year	7	**120 334 653**	**134 614 825**

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STATEMENT OF COMPARISON OF BUDGET AND ACTUAL AMOUNTS

Budget on Accrual Basis

Figures in Rand	Approved budget	Actual amounts on comparable basis	Difference between final budget and actual	Reference
Statement of Financial Performance				
Revenue				
Revenue from exchange transactions				
Interest received	1 800 000	8 035 591	**6 235 591**	1
Other income	-	11 800	**11 800**	
Total revenue from non-exchange transactions	**1 800 000**	**8 047 391**	**6 247 391**	
Revenue from non-exchange transactions				
Transfer revenue				
Grants: Additional allocation: PESP	-	190 000 000	**190 000 000**	2
Grants: Additional allocation: Infrastructure	-	983 042	**983 042**	2
Grants: Additional allocation: Second and Third Wave	-	232 858	**232 858**	2
Grants: Annual allocation	123 487 000	123 487 000	**-**	
Other income	-	12 493 177	**12 493 177**	3
Total revenue from non-exchange transactions	**123 487 000**	**327 196 077**	**203 709 077**	
Total revenue	**125 287 000**	**335 243 468**	**209 956 468**	
Expenditure				
Employee related costs	(23 549 000)	(23 813 668)	**(264 668)**	6
Depreciation and amortisation	-	(1 739 041)	**(1 739 041)**	7
Grants: Additional allocation: PESP	-	(190 567 742)	**(190 567 742)**	2
Grants: Additional allocation: Infrastructure	-	(983 042)	**(983 042)**	2
Grants: Additional allocation: Second and Third Wave	-	(232 858)	**(232 858)**	2
Operating Expenses	(9 122 750)	(13 266 645)	**(4 143 895)**	4
Grants Annual allocations disbursements	(92 615 250)	(90 741 529)	**1 873 721**	5
Total expenditure	**(125 287 000)**	**(321 344 525)**	**(196 057 525)**	
Surplus before taxation	**-**	**13 898 943**	**13 898 943**	
Actual Amount on Comparable Basis as Presented in the Budget and Actual Comparative Statement	**-**	**13 898 943**	**13 898 943**	

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STATEMENT OF COMPARISON OF BUDGET AND ACTUAL AMOUNTS

Variances relating to the under/over expenditure are explained below:

1. **Interest received:** At the time of budgeting, PESP 4 was not confirmed. The Annual Allocation was also disbursed in the second quarter of the financial year. These funds were instrumental in generating additional interest.
2. An **Additional Allocation** from Department of Sports, Arts and Culture (DSAC) was received. This relates to PESP4 funding. Revenue for Infrastructure, Second and Third Wave was received in prior years and recognised as Income when the expenditure is incurred. The Revenue for additional allocations are proportional to payments expedited. In terms of PESP1, there were legal matters that were settled to the value of **R567 742.**
3. **Other income** is mainly the forfeiture of prior year projects and recognised as income.
4. The **Operating expenditure** budget was exceeded due to reverting to the 25% operational threshold. However, management mitigated this expenditure with interest received to manage unavoidable compliance costs and expenditure. Legal fees have reduced considerably but still has an impact on the budget.
5. **Annual Allocation** disbursements is due to budget set aside for a cultural exchange programme. This programme will take place in October 2024. The NAC funds students fot the duration of their studies. Budget was also set aside for continuing bursary students which have not continued their studies. These funds will be allocated in the 2024/25 financial year.
6. **Employee related cost:** The actual expenditure is within budget and the variance relates to provisions raised during the year.
7. **Depreciation and amortisation:** The NAC does not budget for non-cashflow items.

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Audited Annual Financial Statements for the year ended 31 March 2024

ACCOUNTING POLICIES

1. Significant account policies

The principal accounting policies applied in the preparation of these audited annual financial statements are set out below.

1.1 Basis of preparations

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

These audited annual financial statements have been prepared on an accrual basis of accounting and are in accordance with historical cost convention as the basis of measurement, unless specified otherwise. They are presented in South African Rand.

In the absence of an issued and effective Standard of GRAP, accounting policies for material transactions, events or conditions were developed in accordance with paragraphs 8, 10 and 11 of GRAP 3 as read with Directive 5.

1.2 Significant judgements and sources of estimation uncertainty

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

Other significant judgements, sources of estimation uncertainty and/or relating information, have been disclosed in the relating notes.

1.3 Property, plant and equipment

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

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

Property, plant and equipment is initially measured at cost.

The cost of an item of property, plant and equipment is the purchase price and other costs attributable to bring the asset to the location and condition necessary for it to be capable of operating in the manner intended by management. Trade discounts and rebates are deducted in arriving at the cost.
Where an asset is acquired through a non-exchange transaction, its cost is its fair value as at date of acquisition.

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ACCOUNTING POLICIES: Property, plant and equipment (continued)

Where an item of property, plant and equipment is acquired in exchange for a non-monetary asset or monetary assets, or a combination of monetary and non-monetary assets, the asset acquired is initially measured at fair value (the cost). If the acquired item's fair value was not determinable, it's deemed cost is the carrying amount of the asset(s) given up.

Property, plant and equipment (with the exception of land and buildings) is carried at cost less accumulated depreciation and any impairment losses.

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

Revaluations are made with sufficient regularity such that the carrying amount does not differ materially from that which would be determined using fair value at the end of the reporting period.

When an item of property, plant and equipment is revalued, any accumulated depreciation at the date of the revaluation is restated proportionately with the change in the gross carrying amount of the asset so that the carrying amount of the asset after revaluation equals its revalued amount.

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

Item	Depreciation method	Average useful life
Land	N/A	Indefinite
Buildings	Straight line	50 years
Furniture and Fixtures	Straight line	6 years
Motor vehicles	Straight line	9 years
Office equipment	Straight line	5 years
Computer equipment	Straight line	3 years
Paintings	N/A	Not depreciated
Photocopiers	Straight line	5 years
Banners	Straight line	7 years
Digital Equipment	Straight line	3 years

The residual value, and the useful life and depreciation method of each asset are reviewed at the end of each reporting date. If the expectations differ from previous estimates, the change is accounted for as a change in accounting estimate.

Reviewing the useful life of an asset on an annual basis does not require the entity to amend the previous estimate unless expectations differ from the previous estimate.
Each part of an item of property, plant and equipment with a cost that is significant in relation to the total cost of the item is depreciated separately.

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ACCOUNTING POLICIES: Property, plant and equipment (continued)

Items of property, plant and equipment are derecognised when the asset is disposed of or when there are no further economic benefits or service potential expected from the use of the asset.

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

1.4 Intangible assets

An asset is identifiable if it either:
- is separable, i.e. is capable of being separated or divided from an entity and sold, transferred, licensed, rented or exchanged, either individually or together with a related contract, identifiable assets or liability, regardless of whether the entity intends to do so; or
- arises from binding arrangements (including rights from contracts), regardless of whether those rights are transferable or separable from the entity or from other rights and obligations.

A binding arrangement describes an arrangement that confers similar rights and obligations on the parties to it as if it were in the form of a contract.

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

The entity assesses the probability of expected future economic benefits or service potential using reasonable and supportable assumptions that represent management's best estimate of the set of economic conditions that will exist over the useful life of the asset.

Where an intangible asset is acquired through a non-exchange transaction, its initial cost at the date of acquisition is measured at its fair value as at that date.

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

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

Reassessing the useful life of an intangible asset with a finite useful life after it was classified as indefinite is an indicator that the asset may be impaired. As a result the asset is tested for impairment and the remaining carrying amount is amortised over its useful life.

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

Item	Useful life
Computer software licences	1-2 years

ACCOUNTING POLICIES

1.5 Financial instruments

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

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

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

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

The effective interest method is a method of calculating the amortised cost of a financial asset or a financial liability (or group of financial assets or financial liabilities) and of allocating the interest income or interest expense over the relevant period. The effective interest rate is the rate that exactly discounts estimated future cash payments or receipts through the expected life of the financial instrument or, when appropriate, a shorter period to the net carrying amount of the financial asset or financial liability.

When calculating the effective interest rate, an entity shall estimate cash flows considering all contractual terms of the financial instrument (for example, prepayment, call and similar options) but shall not consider future credit losses.

The calculation includes all fees and points paid or received between parties to the contract that are an integral part of the effective interest rate (see the Standard of GRAP on Revenue from Exchange Transactions), transaction costs, and all other premiums or discounts. There is a presumption that the cash flows and the expected life of a group of similar financial instruments can be estimated reliably.

However, in those rare cases when it is not possible to reliably estimate the cash flows or the expected life of a financial instrument (or group of financial instruments), the entity shall use the contractual cash flows over the full contractual term of the financial instrument (or group of financial instruments).

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

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

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ACCOUNTING POLICIES: Financial instruments (continued)

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

A financial liability is any liability that is a contractual obligation to:
- deliver cash or another financial asset to another entity; or
- exchange financial assets or financial liabilities under conditions that are potentially unfavourable to the entity.

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

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

Loans payable are financial liabilities, other than short-term payables on normal credit terms.
Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk.

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

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

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

- equity instruments or similar forms of unitised capital;
- a formal designation of a transfer of resources (or a class of such transfers) by the parties to the transaction as forming part of an entity's net assets, either before the contribution occurs or at the time of the contribution; or
- a formal agreement, in relation to the contribution, establishing or increasing an existing financial interest in the net assets of an entity;
- transaction costs are incremental costs that are directly attributable to the acquisition, issue or disposal of a financial asset or financial liability. An incremental cost is one that would not have been incurred if the entity had not acquired, issued or disposed of the financial instrument.

Financial instruments at amortised cost are non-derivative financial assets or non-derivative financial liabilities that have fixed or determinable payments, excluding those instruments that:
- the entity designates at fair value at initial recognition; or
- are held for trading.

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ACCOUNTING POLICIES: Financial instruments (continued)

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

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

- derivatives;
- combined instruments that are designated at fair value;
- instruments held for trading. A financial instrument is held for trading if:
  - it is acquired or incurred principally for the purpose of selling or repurchasing it in the near term; or
  - on initial recognition it is part of a portfolio of identified financial instruments that are managed together and for which there is evidence of a recent actual pattern of short term profit-taking;
  - non-derivative financial assets or financial liabilities with fixed or determinable payments that are designated at fair value at initial recognition; and

Classification

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

Class	Category
Trade and other receivables	Financial asset measured at amortised cost
Cash and cash equivalents	Financial asset measured at amortised cost

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

Class	Category
Trade and other payables	Financial liability measured at amortised cost
Projects and bursaries payables	Financial liability measured at amortised cost

Trade and receivables received without directly giving approximately equal value in exchange are recognised as trade and other receivables from exchange transactions.

Trade debtors are receipts comprised of taxes receivable from SARS, prepayment and return of project funds which were unable to continue. Staff advances, deposit and interest receivable are recognised as exchange.

Management recognises the receivables as exchange transactions due to the nature of each of the transactions.

Commitments
Items are classified as commitments when an entity has committed itself to future transactions that will normally result in the outflow of cash. Disclosures are required in respect of unrecognised contractual commitments.

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ACCOUNTING POLICIES: Financial instruments (continued)

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

- Contracts should be non-cancellable or only cancellable at significant cost
- Contracts should relate to something other than the routine, steady, state of business for the entity - therefore salary commitments relating to employment contracts are excluded.

1.6 Leases

A lease is classified as an operating lease if it does not transfer substantially all the risks and rewards incidental to ownership.

Operating lease payments are recognised as an expense on a straight-line basis over the lease term. The difference between the amounts is recognised as an expense and the contractual payment recognised as an operating lease asset or liability. The liability is not discounted.

Operating leases - lessor

Operating lease revenue is recognised as revenue on a straight-line basis over the lease term.

Initial direct costs incurred in negotiating and arranging operating leases are added to the carrying amount of the leased asset and recognised as an expense over the lease term on the same basis as the lease revenue.

The aggregate cost of incentives is recognised as a reduction of rental revenue over the lease term on a straight-line basis.

The aggregate benefit of incentives is recognised as a reduction of rental expense over the lease term on a straight-line basis.

Income for leases is disclosed under revenue in statement of financial performance.

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

1.7 Impairment of non-cash-generating assets

Cash-generating assets are assets used with the objective of generating a commercial return. Commercial return means that positive cash flows are expected to be significantly higher than the cost of the asset.

Non-cash-generating assets are assets other than cash-generating assets.

Impairment is a loss in the future economic benefits or service potential of an asset, over and above the systematic recognition of the loss of the asset’s future economic benefits or service potential through depreciation (amortisation).

ACCOUNTING POLICIES: Impairment of non-cash-generating assets (continued)

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

A cash-generating unit is the smallest identifiable group of assets managed with the objective of generating a commercial return that generates cash inflows from continuing use that are largely independent of the cash inflows from other assets or groups of assets.

Costs of disposal are incremental costs directly attributable to the disposal of an asset, excluding finance costs and income tax expense.

Depreciation (Amortisation) is the systematic allocation of the depreciable amount of an asset over its useful life.

Fair value less costs to sell is the amount obtainable from the sale of an asset in an arm's length transaction between knowledgeable, willing parties, less the costs of disposal.

Recoverable service amount is the higher of a non-cash-generating asset's fair value less costs to sell and its value in use.

Useful life is either:

- the period of time over which an asset is expected to be used by the entity; or
- the number of production or similar units expected to be obtained from the asset by the entity.

Reversal of an impairment loss

The entity assesses at each reporting date whether there is any indication that an impairment loss recognised in prior periods for a non-cash-generating asset may no longer exist or may have decreased. If any such indication exists, the entity estimates the recoverable service amount of that asset.

An impairment loss recognised in prior periods for a non-cash-generating asset is reversed if there has been a change in the estimates used to determine the asset's recoverable service amount since the last impairment loss was recognised. The carrying amount of the asset is increased to its recoverable service amount. The increase is a reversal of an impairment loss.

The increased carrying amount of an asset attributable to a reversal of an impairment loss does not exceed the carrying amount that would have been determined (net of depreciation or amortisation) had no impairment loss been recognised for the asset in prior periods.

A reversal of an impairment loss for a non-cash-generating asset is recognised immediately in surplus or deficit.

Any reversal of an impairment loss of a revalued non-cash-generating asset is treated as a revaluation increase.

After a reversal of an impairment loss is recognised, the depreciation (amortisation) charge for the non-cash-generating asset is adjusted in future periods to allocate the non-cash-generating asset's revised carrying amount, less its residual value (if any), on a systematic basis over its remaining useful life.

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ACCOUNTING POLICIES: Impairment of non-cash-generating assets (continued)

1.8 Employee benefits

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

A qualifying insurance policy is an insurance policy issued by an insurer that is not a related party (as defined in the Standard of GRAP on Related Party Disclosures) of the reporting entity, if the proceeds of the policy can be used only to pay or fund employee benefits under a defined benefit plan and are not available to the reporting entity's own creditors (even in liquidation) and cannot be paid to the reporting entity, unless either:

- the proceeds represent surplus assets that are not needed for the policy to meet all the related employee benefit obligations; or
- the proceeds are returned to the reporting entity to reimburse it for employee benefits already paid.

Termination benefits are employee benefits payable as a result of either:

- an entity's decision to terminate an employee's employment before the normal retirement date; or
- an employee's decision to accept voluntary redundancy in exchange for those benefits.

Other long-term employee benefits are employee benefits (other than post-employment benefits and termination benefits) that are not due to be settled within twelve months after the end of the period in which the employees render the related service.

Vested employee benefits are employee benefits that are not conditional on future employment.
Composite social security programs are established by legislation and operate as multi-employer plans to provide postemployment benefits as well as to provide benefits that are not consideration in exchange for service rendered by employees.

A constructive obligation is an obligation that derives from an entity's actions whereby an established pattern of past practice, published policies or a sufficiently specific current statement, the entity has indicated to other parties that it will accept certain responsibilities and as a result, the entity has created a valid expectation on the part of those other parties that it will discharge those responsibilities.

Short-term employee benefits

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

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

ACCOUNTING POLICIES: Employee benefits (continued)

When an employee has rendered service to the entity during a reporting period, the entity recognise the undiscounted amount of short-term employee benefits expected to be paid in exchange for that service:

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

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

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

1.9 Provisions and contingencies

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

The amount of a provision is the best estimate of the expenditure expected to be required to settle the present obligation at the reporting date.
Where the effect of time value of money is material, the amount of a provision is the present value of the expenditures expected to be required to settle the obligation.

The discount rate is a pre-tax rate that reflects current market assessments of the time value of money and the risks specific to the liability.

Where some or all of the expenditure required to settle a provision is expected to be reimbursed by another party, the reimbursement is recognised when, and only when, it is virtually certain that reimbursement will be received if the entity settles the obligation. The reimbursement is treated as a separate asset. The amount recognised for the reimbursement does not exceed the amount of the provision.

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

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ACCOUNTING POLICIES:

Where discounting is used, the carrying amount of a provision increases in each period to reflect the passage of time. This increase is recognised as an interest expense.

A provision is used only for expenditures for which the provision was originally recognised.

Provisions are not recognised for future operating Surplus.

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

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

Loan commitment is a firm commitment to provide credit under pre-specified terms and conditions.
The entity recognises a provision for financial guarantees and loan commitments when it is probable that an outflow of resources embodying economic benefits and service potential will be required to settle the obligation and a reliable estimate of the obligation can be made.

Determining whether an outflow of resources is probable in relation to financial guarantees requires judgement. Indications that an outflow of resources may be probable are:

- financial difficulty of the debtor;
- defaults or delinquencies in interest and capital repayments by the debtor;
- breaches of the terms of the debt instrument that result in it being payable earlier than the agreed term and the ability of the debtor to settle its obligation on the amended terms; and
- a decline in prevailing economic circumstances (e.g. high interest rates, inflation and unemployment) that impact on the ability of entities to repay their obligations.

Where a fee is received by the entity for issuing a financial guarantee and/or where a fee is charged on loan commitments, it is considered in determining the best estimate of the amount required to settle the obligation at reporting date.

Where a fee is charged and the entity considers that an outflow of economic resources is probable, an entity recognises the obligation at the higher of:
- the amount determined using in the Standard of GRAP on Provisions, Contingent Liabilities and Contingent Assets; and
- the amount of the fee initially recognised less, where appropriate, cumulative amortisation recognised in accordance with the Standard of GRAP on Revenue from Exchange Transactions.

1.10 Revenue from exchange transactions

Revenue is the gross inflow of economic benefits or service potential during the reporting period when those inflows result in an increase in net assets, other than increases relating to contributions from owners.

An exchange transaction is one in which the entity receives assets or services, or has liabilities extinguished, and directly gives approximately equal value (primarily in the form of goods, services or use of assets) to the other party in exchange.

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ACCOUNTING POLICIES: Revenue from exchange transactions (continued)

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

1.11 Revenue from non-exchange transactions

Non-exchange transactions are defined as transactions where the entity receives value from another entity without directly giving approximately equal value in exchange.

Revenue is the gross inflow of economic benefits or service potential during the reporting period when those inflows result in an increase in net assets, other than increases relating to contributions from owners.

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

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

Government grants

Government grants are recognised as revenue when:
- it is probable that the economic benefits or service potential associated with the transaction will flow to the entity,
- the amount of the revenue can be measured reliably, and
- to the extent that there has been compliance with any restrictions associated with the grant.

The entity assesses the degree of certainty attached to the flow of future economic benefits or service potential on the basis of the available evidence. Certain grants payable by one level of government to another are subject to the availability of funds.

Revenue from these grants is only recognised when it is probable that the economic benefits or service potential associated with the transaction will flow to the entity. An announcement at the beginning of a financial year that grants may be available for qualifying entities in accordance with an agreed programme may not be sufficient evidence of the probability of the flow.

Revenue is then only recognised once evidence of the probability of the flow becomes available.

Restrictions on government grants may result in such revenue being recognised on a time proportion basis. Where there is no restriction on the period, such revenue is recognised on receipt or when the Act becomes effective, which-ever is earlier.

When government remit grants on a re-imbursement basis, revenue is recognised when the qualifying expense has been incurred and to the extent that any other restrictions have been complied with.

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ACCOUNTING POLICIES:

Conditional grants and receipts

Revenue received from conditional grants and funding are recognised as revenue to the extent that the National Arts Council of South Africa has complied with any of the criteria, conditions or obligations embodied in the agreement. To the extent that the criteria, conditions or obligations have not been met, a deferred grant income liability is recognised.

1.12 Investment income

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

1.13 Expenditure

Expenditure is classified in accordance with the nature of the expenditure.

Operating expenditure

The entity recognises expenditure in the statement of financial performance when a decrease in future economic benefits or service potential to a decrease in an asset or an increase of a liability. These expenses are recorded on an accrual basis, reflecting the period in which they are incurred, regardless of when payment is made.

Grant expenditure

The entity recognises expenditure in the statement of financial performance when a decrease in future economic benefits or service potential to a decrease in an asset or an increase of a liability.
Grant expenditure is recognised when the beneficiaries are approved for funding.

1.14 Fruitless and wasteful expenditure

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

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

1.15 Irregular expenditure

Irregular expenditure as defined in section 1 of the PFMA is expenditure other than unauthorised expenditure, incurred in contravention of or that is not in accordance with a requirement of any applicable legislation, including:

(a) this Act; or
(b) the State Tender Board Act, 1968 (Act No. 86 of 1968), or any regulations made in terms of the Act; or
(c) any provincial legislation providing for procurement procedures in that provincial government.

ACCOUNTING POLICIES: Irregular expenditure (continued)

National Treasury practice note no. 4 of 2008/2009 which was issued in terms of sections 76(1) to 76(4) of the PFMA requires the following (effective from 1 April 2008):

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

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

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

Irregular expenditure that was incurred and identified during the current financial year which was not condoned by the National Treasury or the relevant authority must be recorded appropriately in the irregular expenditure register. If liability for the irregular expenditure can be attributed to a person, a debt account must be created if such a person is liable in law. Immediate steps must thereafter be taken to recover the amount from the person concerned.

If recovery is not possible, the accounting officer or accounting authority may write off the amount as debt impairment and disclose such in the relevant note to the financial statements. The irregular expenditure register must also be updated accordingly. If the irregular expenditure has not been condoned and no person is liable in law, the expenditure related thereto must remain against the relevant programme/ expenditure item, be disclosed as such in the note to the financial statements and updated accordingly in the irregular expenditure register.

1.16 Budget information

Entities are typically subject to budgetary limits in the form of appropriations or budget authorisations (or equivalent), which is given effect through authorising legislation, appropriation or similar.

The approved budget covers the fiscal period from 2022/04/01 to 2023/03/31.

The entity shall provide information whether resources were obtained and used in accordance with legally adopted budget for general purpose financial reporting.

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

1.17 Related parties

The entity operates in an economic sector currently dominated by entities directly or indirectly owned by the South African Government. As a consequence of the constitutional independence of the three spheres of government in South Africa, only entities within the national sphere of government are considered to be related parties.

National Arts Council of South Africa
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ACCOUNTING POLICIES: Related parties (continued)

Management are those persons responsible for planning, directing and controlling the activities of the entity, including those charged with the governance of the entity in accordance with legislation, in instances where they are required to perform such functions.

Close members of the family of a person are considered to be those family members who may be expected to influence, or be influenced by, that management in their dealings with the entity.

1.18 Events after reporting date

Events after reporting date are those events, both favourable and unfavourable, that occur between the reporting date and the date when the financial statements are authorised for issue. Two types of events can be identified:

- those that provide evidence of conditions that existed at the reporting date (adjusting events after the reporting date); and
- those that are indicative of conditions that arose after the reporting date (non-adjusting events after the reporting date).

The entity will adjust the amount recognised in the financial statements to reflect adjusting events after the reporting date once the event occurred.

The entity will disclose the nature of the event and an estimate of its financial effect or a statement that such estimate cannot be made in respect of all material non-adjusting events, where non-disclosure could influence the economic decisions of users taken on the basis of the financial statements.

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

2. New standards and interpretations

2.1 Standards and interpretations effective and adopted in the current year

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

Standard/Interpretation:	Effective date
GRAP 1: Presentation and disclosure	1 April 2023
GRAP 25: Employee benefits	1 April 2023

2.2 Standards and interpretations issued, but not yet effective

The entity has not applied the following standards and interpretations, which have been published and are mandatory for the entity's accounting periods beginning on or after 01 April 2024 or later periods:

Standard/Interpretation:	Effective date
GRAP 103 Heritage Assets	To be determined
GRAP 104: Financial Instruments	1 April 2025
GRAP 105: Transfer of Functions between entities under Common Control	To be determined
GRAP 106: Transfer of Functions between entities Not Under Common Control	To be determined
GRAP 107: Mergers	To be determined

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

3. Property, plant and equipment

	2024			2023		
	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying Value	Cost Valuation	Accumulated depreciation and accumulated impairment	Carrying Value
Land	5 703 750	-	5 703 750	5 410 000	-	5 410 000
Buildings	19 584 534	(2 473 283)	17 111 251	18 203 225	(1 970 401)	16 232 824
Furniture and fixtures	1 262 344	(973 396)	288 948	1 029 068	(851 255)	177 813
Motor vehicles	151 042	(150 358)	684	151 042	(150 203)	839
Office equipment	1 151 547	(490 801)	660 746	761 882	(628 770)	133 112
Computer equipment	643 877	-	643 877	2 332 356	(1 239 021)	1 093 335
Paintings	52 270	-	52 270	52 270	-	52 270
Banners	60 138	(49 421)	10 897	60 318	(43 973)	16 345
Digital equipment	8 800	(8 800)	-	8 800	(8 800)	-
Total	**28 618 482**	**(4 146 059)**	**24 472 423**	**28 008 961**	**(4 892 423)**	**23 116 538**

Reconciliation of property, plant and equipment - 2024

	2024			2023		
	Opening balance	Additions	Disposals	Other movements/ revaluation/impairment	Depreciation	Total
Land	5 410 000	-	-	293 750	-	5 703 750
Buildings	16 232 824	-	-	1 381 309	(502 882)	17 111 251
Furniture and fixtures	177 813	233 279	-	-	(122 144)	288 948
Motor vehicles	839	-	-	-	(155)	684
Office equipment	133 112	726 018	-	-	(198 384)	660 746
Computer equipment	1 093 335	17 795	-	-	(467 253)	643 877
Paintings	52 270	-	-	-	-	52 270
Banners	16 345	-	-	-	(5 448)	10 897
Total	**23 116 538**	**977 092**	**-**	**1 675 059**	**(1 296 266)**	**24 472 423**

NOTES TO THE ANNUAL FINANCIAL STATEMENTS

3. Property, plant and equipment (continued)

Reconciliation of property, plant and equipment - 2023

	Opening balance	Additions	Disposals	Other movements/ revaluation/ impairment	Depreciation	Total
Land	4 312 500	-	-	1 097 500	-	5 410 000
Buildings	12 937 500	-	-	3 656 754	(361 430)	16 232 824
Furniture and fixtures	332 079	-	-	-	(154 266)	177 813
Motor vehicles	2 517	-	-	-	(1 678)	839
Office equipment	128 133	70 000	-	-	(65 021)	133 112
Computer equipment	313 479	1 303 615	(61 608)	-	(462 151)	1 093 335
Paintings	52 270	-	-	-	-	52 270
Banners	7 274	12 708	-	-	(3 637)	16 345
	18 085 752	**1 386 323**	**(61 608)**	**4 754 254**	**(1 048 183)**	**23 116 538**

Change in estimate: Useful life of assets review

A change in the estimated useful life of assets, resulted in a change in depreciation for the year.
NAC discloses the nature and the amount resulting from the change in an accounting estimate that has an effect in the current period and is expected to have an effect in future. This change is estimate is applied prospectively.

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

Figures in Rand	2024	2023

3. Property, plant and equipment (continued)

Revaluations/(Impairment)

Building ERF 138 Newtown Township	1 910 158	1 965 281
DTS Building ERF, 62 Goud Street	(235 099)	2 788 974
	1 675 059	**4 754 255**

National Arts Council Building

The effective date of the revaluations was 31 March 2024. The revaluations were performed by an independent valuer, Mr Gilson Torquato, professional valuer of The Property Partnership CC Ltd.
Mr Gilson Torquato is not connected to the National Arts Council of South Africa.

Key unobservable inputs used in the valuation model included estimated Lettable Area (1,645 square meters), and Vacancy Rate (5%). A capitalisation rate of 11.5% was applied based on comparable, observable sales and capitalisation rates for offices in the Johannesburg area, adjusted for the condition and locality of the NAC property, and data from other proprietary sources.

The estimated value of the property increased from the previous reporting period for the National Arts Council.

Downtown Studios

The effective date of the revaluations was 31 March 2024. The revaluations were performed by an independent valuer, Mr Gilson Torquato, professional valuer of The Property Partnership CC Ltd.
Mr Gilson Torquato is not connected to the National Arts Council of South Africa.

Key unobservable inputs used in the valuation model included estimated Lettable Area (991 square meters), and Vacancy Rate (8%). A capitalisation rate of 14% was applied based on comparable, observable sales and capitalisation rates for offices in the Johannesburg area, adjusted for the condition and locality of the NAC property, and data from other proprietary sources.

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

Figures in Rand

The estimated value of the property decreased from the previous reporting period.
Other information

Property, plant and equipment fully depreciated and still in use (Gross carrying amount)	2024	2023
Digital Equipment	8 800	8 800
Office equipment	58 696	58 696
Computer equipment	733 747	782 293
Furniture and fittings	46 570	46 570
	847 813	**896 359**

Repairs and maintenance

During the financial year, repairs and maintenance cost amounted to R 112 053 (2023: R 124 253).

4. Intangible assets

	2024			2023		
	Cost/ Valuation	**Accumulated amortisation and accumulated impairment**	**Carrying value**	**Cost/ Valuation**	**Accumulated amortisation and accumulated impairment**	**Carrying value**
Computer software	1 453 564	(922 749)	530 815	1 430 115	(1 066 643)	363 472
Reconciliation of intangible assets - 2024						
Computer software			Opening balance 363 472	Additions 610 118	Amortisation (442 775)	**Total 530 815**
Reconciliation of intangible assets - 2023						
Computer software			Opening balance 44 787	Additions 623 950	Amortisation (305 265)	**Total 363 472**

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

Figures in Rand	2024	2023

5. Operating lease asset

Current assets	-	14 596

The lease agreement relates also a three year contract with PABX for the lease of a telephone system. The contract expired in in October 2023.

6. Trade and other receivables from exchange

Trade debtors	25 983	-
Staff advances	14 762	1 045
Deposits	1 247 177	6 477
Interest Receivable	272 992	326 319
	1 560 914	**333 841**

Deposits

The NAC has not provided for these trade receivables as there has been no significant change in their credit quality and the amounts are still considered recoverable. An amount of R1 240 000 was placed in an escrow account held by the NAC's legal firm. An escrow account is a financial arrangement where a third party holds and regulates payment of funds required for two parties involved in a given transaction. This is to secure funds and is dependent on the outcome of a case held with a previous staff member.

Trade and other receivables past due but not impaired

Trade and other receivables which are less than 90 days past due are not considered to be impaired. The NAC has not provided for these trade receivables as there has been no significant change in their credit quality and the amounts are still considered recoverable.

Age Analysis of Accounts Receivable - 2024

	Current	30 days	60 days	90 days	120 days	Total
Trade debtors	25 983	-	-	-	-	25 983

Age Analysis of Accounts Receivable - 2023

	Current	30 days	60 days	90 days	120 days	Total
Trade debtors	-	-	-	-	-	-

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7. Cash and cash equivalents

Cash and cash equivalents consist of:		
Cash on hand	5 000	5 000
Cash at Bank - Current Account	36 278 829	1 290 261
Cash at Bank - Call Account	41 419 321	95 010 822
Cash at Bank - CPD Investment Account	41 568 742	38 308 742
Cash at Bank - Infrastructure Accoount	1 062 761	-
	120 334 653	**134 614 825**

During the financial year, an additional bank account was opened. The new account was instructed to be opened by the Department of Sports, Arts and Culture and approved by National Treasury. The bank account is called Infrastructure bank account and it relates to the consitional/additional grant received for building maintanace and infrastructure requirements.

The NAC also has a vehicle card facility to the value of R8 000.

8. Trade and other payables

Trade payables	633 033	-
Honoraria	72 886	197 569
Accrued expenses	1 277 582	790 629
Salary related accruals	466 052	381 272
	2 449 553	**1 369 470**

Trade payables are non-interest bearing and are normally settled on a 30 day term.

Age analysis of trade payables - 2024

	Current	30 days	60 days	90 days	120 days	Total
Trade payables	531 557	101 476	-	-	-	633 033

Age analysis of trade payables - 2023

Trade payables	Current	30 days	60 days	90 days	120 days	Total
	-	-	-	-	-	-

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

Figures in Rand	2024	2023

9. Grants: Additional allocation payable

Movement during the year

Balance at the beginning of the year	6 487 853	9 057 857
Add: Income received from DSAC	75 339	1 327 604
Less: DSAC: Capital Works	(983 042)	(1 834 881)
Less: DSAC: Second Wave	-	(518 212)
Less: DSAC: Third Wave	(232 858)	(1 544 515)
Balance at the end of the year	**5 347 292**	**6 487 853**

10. Provisions

Reconciliation of provisions - 2024

	Opening Balance	Provisions raised	Utilised during the year	Reversed during the year	Total
Leave pay	908 163	307 735	(179 205)	-	1 036 693
Performance bonus	1 682 811	1 053 707	(797 870)	(884 941)	1 053 707
	2 590 974	**1 361 442**	**(977 075)**	**(884 941)**	**2 090 400**

Reconciliation of provisions - 2023

	Opening Balance	Provisions raised	Utilised during the year	Reversed during the year	Total
Leave pay	788 053	591 342	(471 232)	-	908 163
Performance bonus	1 171 407	511 404	-	-	1 682 811
	1 959 460	**1 102 746**	**(471 232)**	**-**	**2 590 974**

A provision for leave is recognised for leave due to employees at period end and calculated using the BCEA rates. The provision is expected to be realised within the following financial year when the employees utilise the leave, resign or retire.

Performance bonus represents management's best estimate of the NAC's liability for staff bonuses. The provision raised estimates the amount of the provision based on the anticipated performance of employees. This anticipated performance is based on experience with the employees of the NAC, taking into account performance trends in the prior periods.

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

Figures in Rand	2024	2023

11. COVID-19 Project

Opening Balance	**159 786**	**607 786**

Less Payments:

Opening Balance	**159 786**	**607 786**
Strategic Partnership	(60 000)	(215 000)
Capacity Building Workshop	(5 000)	(233 000)
Closing balance	**94 786**	**159 786**

In prior years, NAC Council resolved to pledge funds towards a COVID-19 Relief Fund aimed at Arts Organisations and Individuals affected by the pandemic. In addition, Capacity Building Workshops were held to encompass skills transfer to the sector The outstanding balance will be settled in the 2024/25 financial year.

12. Grants: Annual allocation payable

Projects and bursary expenditure is a core business of the National Arts Council of South Africa.
The projects and bursaries that meet the criteria of a present obligation are recognised.

Projects and Bursaries Payable

Opening Balance	(139 701 020)	(68 233 394)
Net Movement	252 909 623	207 934 414
	113 208 603	**139 701 020**

Annual allocation	78 469 289	92 840 775
Additional allocation: PESP	34 739 314	46 860 245
	113 208 603	**139 701 020**

13. Revaluation reserve

Opening balance	17 364 663	12 610 408
Change during the year	1 675 059	4 754 255
	19 039 772	**17 364 663**

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14. Other income from exchange transactions

Insurance Payout	6 000	53 783
Proceeds on Sale of Assets	5 800	33 450
	11 800	**87 233**

15. Other income from non-exchange transactions

National Orchestra Admin income	1 079 150	-
Forfeited projects	11 120 569	-
Proceeds from Legal Case	293 458	-
PESP3 forfeited projects	-	1 362 504
	12 493 177	**1 362 504**

16. Employee related costs

Basic salary	19 295 858	20 498 832
Medical aid - company contributions	1 779 963	1 705 910
Unemployment Insurance Fund (UIF)	131 266	135 961
Leave pay provision charge	183 201	937 261
Provident fund	1 518 682	1 415 185
Pension plans	730 721	604 523
Overtime payments	-	27 696
Housing benefits and allowances	173 977	175 303
	23 813 668	**25 500 671**

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Figures in Rand	2024	2023

17. Operating expenses

Auditors' fees (External)	1 548 476	1 756 695
Auditors' fees (Internal)	548 451	319 281
Bad debts	-	35 000
Bank charges	68 442	55 869
Board Secretarial services	-	161 850
Cellphone	1 255 972	992 211
Cleaning	128 628	100 749
Consulting fees	1 142 889	894 506
Expense reimbursements	45 279	36 138
Forensic investigation	248 745	-
Fuel and oil	25 909	35 940
IT expenses	888 331	1 422 495
Insurance	286 676	186 833
Legal expenses	1 529 653	5 573 445
Marketing	503 558	758 072
Minor assets expense	-	17 103
Motor vehicle expenses	432 415	420 471
Office expenses	245 913	351 508
Postage and courier	1 147	-
Printing and stationery	28 539	59 588
Recruitment costs	274 393	126 865
Remuneration - Council	1 746 541	1 977 694
Repairs and maintenance	112 053	124 253
Security	748 096	800 833
Staff training	129 086	109 870
Staff welfare	62 583	27 434
Subscriptions and membership fees	107 391	85 768

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Figures in Rand	2024	2023

Operating expenses (continued)

Telephone and fax	171 484	220 055
Travel and accommodation - Board	124 665	126 346
Travel and accommodation - Staff	26 345	50 827
Venue expenses	47 820	123 424
Water and Electricity	787 165	837 971
	13 266 645	**17 789 094**

18. Annual Allocation Disbursements

Projects	23 768 606	22 348 134
National Orchestra	22 554 000	21 583 000
Organisational Support Funding (Company Funding)	23 000 000	23 000 000
Individuals	14 514 218	11 085 912
Bursaries	6 904 705	7 972 958
	90 741 529	**85 990 004**

19. Presidential Employment Stimulus Programme (PESP)

The National Arts Council of South Africa received an allocation of R190 million for PESP3 Funding during the 2024/2023 financial year, of which R7,6 million was for administration of PESP. An additional R567 741 was disbursed to settle legal matters of prior year PESP funding.

Allocation Received

PESP 3	-	180 000 000
PESP 4	190 000 000	-

Grants: Additional Allocation: PESP	**190 567 742**	**181 938 429**
PESP 1	567 742	1 938 420
PESP 3	-	180 000 000
PESP 4	190 000 000	-

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Figures in Rand	2024	2023

Allocation Received (continued)

Accruals	**34 739 314**	**46 860 245**
PESP 1	9 256 929	9 921 157
PESP 3	499 197	37 563 775
PESP 4	24 983 188	-

The PESP's purpose is to support employment retention and create work opportunities for the Arts Sector.

20. Cash (used in) generated from operations

Surplus (deficit)	13 898 943	(3 614 971)
Adjustments for:		
Depreciation and amortisation	1 739 041	1 353 447
Disposal of assets	-	38 759
Proceeds from Insurance	(5 800)	-
Movements in operating lease assets and accruals	14 596	62 932
Movements in provisions	(500 574)	631 514
Changes in working capital:		
Trade and other receivables from exchange	(1 227 073)	(10 769)
Payables from exchange transactions	1 080 084	(909 374)
Deferred grant income	(1 140 561)	(2 570 004)
Grants: Annual and additional payables	(26 557 421)	71 019 626
	(12 698 765)	**66 001 160**

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21. Commitments

Already contracted for but not provided for:

Water dispensers	105 122	828
Rental of parking bays	150 478	168 668
Data and Cellphone	2 423 044	3 659 014
Marketing	82 299	400 225
Cleaning Services	124 632	176 378
Staff wellness	151 781	180 510
IT Services	635 995	1 440 059
Short term insurance	258 643	-
PABX System	562 083	91 651
Internal audit	795 925	1 344 376
Security	523 762	568 333
Maintenance of lift	96 654	8 751
GRAP & Staff Training	-	59 175
Legal services	586 500	746 191
Building valuer	-	55 970
Pest control and fumigation	-	23 782
Installation of invertor, Solar Panel & Battery	-	626 750
Finance Manager secondment	750 000	-
Installation of generator	660 000	-
Forensic Investigation	106 160	-
Fire Equipment Service	4 189	-
Licenses	876 646	-
	8 911 913	**9 550 661**

Total operational commitments Already contracted for but not provided for	**8 911 913**	**9 550 661**

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Figures in Rand	2024	2023

22. Related parties
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Relationships	
Controlling entity	Department of Sports, Arts and Culture
Members	Refer to note 23
Members of key management	Refer to note 23

The following statutory bodies, Constitutional bodies, Performing Arts Councils and Heritage Institutions are affiliated to the National Arts Council by virtue of been controlled by the Department of Sports, Arts and Culture.

Statutory Bodies:
- Business Arts South Africa
- National Film and Video Foundation
- South African Heritage Resources Agency
- National Heritage Council

Constitutional Bodies:
- Pan South African Language Board

Performing Arts Councils:
- Artscape, Cape Town
- State Theatre, Pretoria
- Playhouse Company, Durban
- Performing Arts Centre of the Free State, Bloemfontein
- Market Theatre Foundation, Johannesburg

Heritage Institutions:
- Afrikaanse Taal museum, Paarl.
- Ditsong/Northern Flagship, Pretoria
- Engelenburg House Collection, Pretoria (NPI)
- Freedom Park, Pretoria
- Iziko Museums of Cape Town
- KwaZulu-Natal Museum, Pietermaritzburg
- Luthuli Museum, Groutville
- Msunduzi/Voortrekker Museum, Pietermaritzburg
- National English Literary Museum, Makhanda (Grahamstown)
- National Heritage Council, Pretoria
- National Museum, Bloemfontein
- Nelson Mandela Museum, Mthatha
- Robben Island Museum, Cape Town
- War Museum of the Boer Republics, Bloemfontein
- William Humphreys Art Gallery, Kimberley
- Amazwi - South African Museum of Literature and Steve Biko Foundation
- Polokwane Art Museum

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Other public entities:
- Market Theatre Foundation.
- South African Library for the Blind.
- National Library of South Africa.
- Blind SA.
- National Empowerment Fund.
- Cultural and Creative Industries Development.
- National Language Services.
- Rashid Lombard Inc (Pty) Ltd.
- Back to the City festival.
- Lamathonsi Entertainment.
- Saigen.
- Arts and culture industries: Local market development and promotion.
- Human languages technologies projects.
- Human languages technologies projects (Council for Scientific and Industrial and Research).
- Mandela Bay Theatre Complex.
- Upgrading of community arts centres.
- Creative industries stimulu.
- Mmabana Arts, Culture and Sports Foundation.
- Performing arts institutions: Mzansi golden economy (incubators entrepreneur and local content development).
- Various institutions: Mzansi golden economy (community arts development).
- Various institutions: Mzansi golden economy (artists in schools).
- Various institutions: Mzansi golden economy (cultural events).
- National Youth Development Agency.
- Mzansi golden economy: Art Bank resources.
- Boxing South Africa.
- South African Institute for Drug-Free Sport.
- Culture, Arts, Tourism, Hospitality and Sport Sector Education and Training Authority.

Related party transactions:

	2024	2023
Amount payable to related and former related parties		
Payable to Department of Sports, Arts and Culture	(4 284 523)	(4 517 380)
Payable to Artscape, Cape Town	(77 000)	(77 000)
Amounts received from related and former related parties		
Amounts received from related and former related parties	313 487 000	303 015 000

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23. Emoluments

Executive

2024

	Basic Salary	Salary Structure-13th Cheque	Performance Bonus	Other	Total*
Acting/Interim Chief Executive Officer	1 422 435	118 198	114 754	182 527	1 837 914
Acting/Interim Chief Financial Officer	1 172 081	97 400	56 104	184 603	1 510 188
Acting/Interim Arts Development Manager (1 Nov 2023 to 31 March 2024)	362 546	66 635	-	17 293	446 474
IT Manager	1 022 401	-	47 554	5 984	1 075 939
HR Manager	903 191	75 266	45 510	4 907	1 028 874
Board Secretary	1 075 000	-	50 000	2 125	1 127 125
Supply Chain Manager	886 110	-	20 607	2 125	908 842
Acting/Interim Communications & Marketing Manager	490 346	31 249	9 866	368 177	899 638
	7 334 110	**388 748**	**344 394**	**767 742**	**8 834 994**

*The total remuneration is the cost to company package to the National Arts Council

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23. Emoluments (continued)

Executive

2023

	Basic Salary	Travel Allowance	Other	Total*
Chief Executive Officer	127 178	28 712	1 135 361	1 291 251
Acting Chief Executive Officer (01 September 2022 to 31 March 2023)	-	-	161 409	161 409
Interim Chief Executive Officer (01 April 2022 to 30 August 2022)	643 506	-	68 116	711 622
Chief Financial Officer (01 April 2022 to 30 June 2022)	329 875	-	158 020	487 895
Interim Chief Financial Officer (01 April 2022 to 28 February 2023	1 605 083	-	116 596	1 721 679
Acting Chief Financial Officer (01 February 2023 to 31 March 2023)	-	-	40 803	40 803
Finance Manager	1 081 640	-	46 695	1 128 335
Arts Development Manager	1 321 464	-	33 001 1	1 354 465
IT Manager	951 070	-	22 465	973 535
Communications & Marketing Manager (01 April 2022 to 30 June 2022)	182 700	-	7 424	190 124
Acting Communications & Marketing Manager (01 July 2022 to 31 December 2022)	-	-	102 737	102 737
Acting Communications & Marketing Manager (01 February 2022 to 31 March 2023)	-	-	77 828	77 828
Acting HR Manager (01 April 2022 to 30 June 2022)	105 000	-	157 352	262 352
HR Manager (01 July 2022 to 31 March 2023)	671 756	-	1 594	673 350
Board Secretary (01 April 2022 to 30 April 2022)	-	-	3 573	3 573
Board Secretary (01 April 2022 to 31 March 2023)	1 030 764	-	2 125	1 032 889
Supply Chain Manager (01 October 2022 to 31 March 2023)	412 144	-	1 063	413 207
	8 462 180	**28 712**	**2 136 162**	**10 627 054**

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23. Emoluments (continued)

Non-executive - Council members

2024

	Council	Committees Fees
H.R.H Celenhle Dlamini (Chairperson)	76 095	139 250
Mr B. Tembe (Deputy Chairperson)	35 358	24 016
Mr J Chisekule	65 032	81 782
Ms S D'Silva	25 298	22 946
Dr Sipho Sithole	49 080	36 810
Ms Kim Matthews	51 534	86 150
Mr Ashley Latchu	50 468	27 854
Adv Eric Nkosi	61 562	15 178
Mr Gamelihle Mbuyane	28 796	44 887
Ms Nise Bulelwa Malange	41 718	59 138
Ms Layla Swart	28 584	60 155
Dr Celiwe Ngwenya	64 909	51 168
Ms Bernedette Muthien	48 376	104 973
Mr Zanoxolo Koyana (External ARC member)	-	1 786
Ms Charlene Louw (External ARC member)	-	843
Ms Amanda Mazibuko(External ARC member)	-	843
Mr Tshabedi Serote(External ARC member)	-	1 786
Mr Tsepo Mtwana	24 540	36 323
Dr Noncedo Khewu	24 540	17 720
Mr Simon Kekana	23 744	16 698
	699 634	**830 306**

Other fees constitute but not limited to meetings with the Minister, Stakeholder meetings and PESP meetings: During the 2023/24 financial year two Council members resigned and five members were appointed.

The following members resigned as follows:
- Dr Sithole resigned on the 2 October 2023.
- Mr Mbuyane resigned on the 14 February 2024.

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

23. Emoluments (continued)

Non-executive - Council members

2024

The following members were appointed as follows:.
- Mr Mazilazila was appointed as the Gauteng representative on the 1st of June 2023.
- Dr Khewu was appointed as the Eastern Cape representative on the 1st of June 2023.
- Mr Mohena was appointed as the Free State representative on the 1st of May 2023.
- Mr Simon Kekana was appointed as the Limpopo representative on the 1st of June 2023.
- Mr T Mtwana was appointed as the Northern Cape representative on the 1st of June 2023.

23. Emoluments (continued)

2023

	Council	Other Fees
H.R.H Celenhle Dlamini (Chairperson)	121 230	54 756
Mr Phumzile Zitumane (Deputy Chairperson)	21 904	8 214
Mr B Tembe (Deputy Chairperson) (1 November 2022 - 31 March 2023)	41 514	20 676
Mr J Chisekule	74 274	83 070
Ms S D'Silva	40 638	34 400
Dr Sipho Sithole	50 310	90 000
Ms Kim Matthews	71 892	99 888
Mr Ashley Latchu	67 128	53 757
Adv Eric Nkosi	48 072	21 144
Mr Tshepo Mashiane	-	21 438
Mr Gamelihle Mbuyane	50 166	87 258
Ms Nise Bulelwa Malange	62 220	65 388
Ms Layla Swart	30 966	64 740
Ms Linda Mvanana	16 674	14 292
Ms Celiwe Ngwenya	71 892	11 832
Ms Bernedette Muthien	36 018	79 320
Mr Zanoxolo Koyana (External ARC member)	5 238	6 581
Ms Charlene Louw (External ARC member)	5 238	1 185
	815 374	**817 939**

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23. Emoluments (continued)

Non-executive - Panel members

In terms of the National Arts Council Act, the Council may establish an advisory panel for every field of the arts it deems necessary. Membership of each advisory panel consists of persons who have achieved distinction or have special knowledge or experience in the field of the arts in question, and who are not members of the Council. The advisory panels advise the Council on the merits of applications for grants and on any matter relating to the field of the arts for which they were appointed.

	2024 Remuneration	2023 Remuneration
Mr Mandla Maseko	274 104	250 001
Ms Penelope Thloloe	115 402	91 951
M.C. Roodt	90 128	8 450
Ms Nontsokolo Mhlotshana	-	43 451
Mr Vusabantu Ngema	111 177	209 504
Mr Siphe Potelwa	85 902	202 479
Mr Richard Mbokodo	94 902	83 652
Mr Michael Garbett	168 152	138 579
Mr Njabulo Jimmy Sibiya	115 652	105 628
Ms Zanele Libambo	-	91 128
Mr Tshepo Gaerupe	105 378	48 427
Mr Abe Sibiya	295 878	158 227
Mr Lentswe Martin Mathole	95 878	96 104
Mr Toki Mohoto	121 902	109 854
Mr Obett Motaung	167 777	138 077
Ms Zaide Harneker	440 579	181 779
Mr Thami Mdluli	255 128	169 800
Ms Jane Mpholo	172 878	142 555
Ms Karabo Lucy Mogane	31 902	133 026
Ms Lerato Molemong	115 652	106 126
Dr Linda Kwatsha	31 902	111 650
Ms Boitumelo Langa	134 402	71 125
Ms Maganthrie Pillay	50 701	87 902

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23. Emoluments (continued)

Non-Executive - Panel members

Ms Martha Lekonyane	143 878	80 079
Ms Mapula Oageng	163 677	134 104
Ms Mavis Taole	142 378	79 829
Ms Maye Zuma	435 853	278 683
Mr Songezile Madikida	27 677	119 902
Mr Sizwe Fortune Zuma	95 152	162 256
Mr Siyabonga Ngcakani	435 853	181 780
Mr Edward Phiri	289 878	279 157
Mr William Jiyana	87 402	52 152
Mr Nduduzo Gumede	134 376	71 376
Ms Melany Furna	451 052	181 778
Mr Angelo Mackie	31 902	118 604
Mr Ambani Ramaru	144 378	177 504
Mr Nathan Bagarette	38 152	119 103
Ms Anikki Maswanganye	441 079	181 776
*Mr Dzunisani Shibambu	169 152	178 006
Mr Mpho J Molepo	163 927	209 251
	6 471 142	**5 384 815**

*Mr Dzunisani Shibambu resigned as panel memeber on 12 July 2023.

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23. Emoluments (continued)

Audit and Risk Committee members

	2024 Emoluments	2023 Emoluments
Ms Stephanie D'Silva (Chairperson)	56 788	78 351
Ms Charlene Louw (External Audit Committee member)	28 557	42 141
Mr Ashley Latchu (Audit Committee Member)	34 459	37 061
Mr Zanoxolo Koyana (Audit Committee Member)	34 459	47 537
Mr Success Marota (Audit Committee Member)	-	18 333
Ms Amanda Mazibuko (External Audit Commitee member)	27 883	13 490
Mr Tshabedi Serote (External Audit Commitee member)	34 459	13 490
	216 605	**250 403**

24. Risk management

Liquidity risk

The National Arts Council of South Africa manages liquidity through the management of working capital, capital expenditure and cash flow and by variance reports between actual and budget items.

As at 31 March 2024	Interest Rate %	Year 1	Year 1 - 5	Over 5 years
Trade and other payables	Interest free	-	-	-

As at 31 March 2023	Interest Rate %	Year 1	Year 1 - 5	Over 5 years
Trade and other payables	Interest free	-	-	-

Financial Instruments	**2024**	**2023**
Cash and cash equivalents	120 334 653	134 614 825
Trade and other receivables	1 560 914	333 841
Trade and other Payables	(2 449 553)	(1 369 470)
	119 446 014	**133 579 196**

As at 31 March 2024 the carrying values of cash and cash equivalents, trade and other payables approximate their fair values due to the short term maturities of these assets and liabilities as disclosed above.

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24. Risk management (continued)

Credit risk
Credit risk is the risk of economic loss should any of NAC's clients or market counterparties fail to fulfill their contractual obligations.

Financial assets, which potentially subject the entity to the risk of non-performance by counter parties and thereby subjecting it to credit concentrations of credit risk, consist mainly of cash and cash equivalents, investments and accounts receivable.

Credit risk consists mainly of cash deposits, cash equivalents and trade receivables. The entity managed to limit its exposure by only dealing with well-established financial institutions, approved by the National Treasury. The entity's exposure is continuously monitored by the Accounting Authority.

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

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

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

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

2024	**Change in investment**	**Upward change**	**Downward change**
Cash and cash equivalents	1 %	1 347 313	(1 393 003)

2023	**Change in investment**	**Upward change**	**Downward change**
Cash and cash equivalents	1 %	4 179 005	(2 909 039)

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

25. Contingent Liabilities

Details of Contingent Liabilities	2024	2023
PESP 1	-	1 129 063
Disciplinary matters	1 240 000	2 500 000
Total	**1 240 000**	**3 829 063**

In the prior year, the NAC had several legal matters related to PESP 1 funding of R300 million. All PESP1 matters are now concluded.

There are 2 disciplinary matters in progress. The amount of **R1 240 000** is held in an escrow account as security required by the Court for the first matter. The estimated payout is for the balance of the contract which is stipulated above.

The second disciplinary matter is in progress with the previous Board Secretariat. Management is of the opinion that there will be no payout in this regard.

26. Contingent assests

The Council approved to recoup the first and second trance payment of funding disbursed to beneficiaries whose projects were forfeited. The total of the contingent asset amounts to **R9 679 343.**

27. Going concern

We draw attention to the fact that at 31 March 2024, the entity had an accumulated Surplus of **R4 668 449** and that the entity's total assets exceed its liabilities by **R23 708 171.**

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

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NOTES TO THE ANNUAL FINANCIAL STATEMENTS

28. Events after the reporting date

The NAC did not identify any events after reporting date that will have an influence on the Annual Financial Statements.

29. Fruitless and wasteful expenditure

Details of fruitless and wasteful expenditure

Fruitless and wasteful expenditure identified current	-	258 552
Fruitless and wasteful expenditure identified prior period	-	20 000
Total	**-**	**278 552**

Details of fruitless and wasteful expenditure

A duplicate payment was processed and the NAC was unable to retrieve the funds back	-	20 000
An employee recruited in the reporting period, was paid without an employment contract in place	-	258 552
Total	**-**	**278 552**

30. Irregular expenditure

Irregular Expenditure - incurred in current year	2 111 613	3 062 762
Irregular Expenditure - incurred in prior year but identified in current year	-	511 542
Closing balance	**2 111 613**	**3 574 304**

Analysis of Irregular expenditure

Non compliance to SCM regulations	65 230	127 500
Non-Compliance to the budget framework	2 046 383	2 935 262
Council Payments	-	511 542
	2 111 613	**3 574 304**

No losses were incurred in the 2023/24 financial year.

Consequence management was instituted in this financial year.

NOTES TO THE ANNUAL FINANCIAL STATEMENTS

Irregular Expenditure for 2023/24

- Good to the value of **R2000** and above were procured without inviting three written quotations. This is in contravention with SCM instruction note 2 of 2021/2022. The total amount paid was **R42 355.**
- Expenditure to the value of **R22 875** incurred in excess of the contractual amount.
- Expenditure exceeding the budget to the value of **R2 046 383.**

Irregular Expenditure for 2022/23

The following non compliance to SCM regulations were incurred:
- Payments made to suppliers that were less than the **R10 000** threshold, amounted to **R75 846.**
- Supporting documentation to a service provider could not be obtained, thus the amount paid to these service providers amounted to **R51 653.**
- Council Members participated in the review of applications as chairpersons of Advisory Panels, payments to these members amountsedto **R511 502.**
- Expenditure exceeding budget reflecting a deficit of **R2 935 262.**

31. Segment reporting

Management has considered the GRAP statement on segment reporting requirements and NAC has not identified any separately reportable segments in its operations.

32. Change in estimate

Property, plant and equipment

At the beginning of 2024 financial period, the management of the NAC conducted an operational efficiency review of its assets in terms of GRAP 3.

As a result, the following changes occurred:
- The expected useful life of some of the banners increased from 3 years to 7 years. The effect on the current period is a decrease in the depreciation charge of **R2 425.**
- The expected useful life of some of the office equipment increased from 5 years to 10 years. The effect on the current period is a decrease in the depreciation charge of **R6 908.**
- The expected useful life of some of the furniture and fittings increased from 6 years to 8 years. The effect on the current period is a decrease in the depreciation charge of **R25 733.**
- The expected useful life of some of the computer equioment increased from 3 years to 5 years. The effect on the current period is a decrease in the depreciation charge of **R21 454.**
- The expected useful life of the motor vehicle increased from 9 years to 13 years. The effect on the current period is a decrease in the depreciation charge of **R684.**
- These assets are depreciated using the straight-line method.

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