

cultural development trust

Annual Repport²⁰⁰⁶

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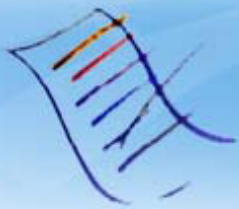
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Mission

To enable and facilitate economic empowerment within the field of arts and culture through the provision of assistance, support, advice, training and development and consultancy services in the fields.

Vision

To be part of a creative process by facilitating and enabling a support platform through which artists can express themselves without being hindered by managerial and administrative restrictions. To provide basic infrastructural and capacity support that will enable the economic empowerment and growth of artists and the arts.



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Financial Statements - Financial Report

The 2006 – 2007 financial year was a positive growth year. With a multi-year pledge for funding by Arts and Culture Trust from South Africa – Stichting Doen and Hivos from the Netherlands we finally broke through a cycle of working from year to year with a high level of insecurity for the continuation of projects and programmes. Having said that though, the funding climate in South Africa in general and in the Arts and Culture field in particular, remains extremely unstable. Our particular focus area is of seen as an 'Arts and Culture project' by the 'Development donors' and not as an 'Artistic Project' by the 'Arts and Culture donors'. It therefore takes a lot of time and energy to secure sufficient funding to continue with all our current programmes. As part of the programme the CDT acted as a conduit for 'seedfunding' for newly established projects. In those cases CDT retains administration or monitoring fee. These funds are reflected under 'Various Programme Income'.

Total Income		2,366,948
Grants		
Arts and Culture Trust	125,000	
Nelson Mandela Children's Fund	112,464	
Atlantic Philanthropies	64,100	
Stichting Doen	275,757	
Hivos Foundation	386,984	
Various	151,042	
Programme Income		
Educational Programs		
Educational various	37,275	
MAPPP SETA	103,360	
Programme Income - Various	701,675	
Total Expenditure		2,029,536
Cultural Exchanges	792,237	
Educational Programmes	352,937	
Equipment and Operations	198,431	
Training and General Programmes	685,931	
Balance towards the year 2007/2008		337,412

The above figures are supported by the Audited Statements of 31 March 2007 signed by KPA Auditors, Johannesburg South Africa and the Board of Trustees of the Cultural Development Trust.

REPORT OF THE INDEPENDENT AUDITORS TO THE TRUSTEES OF CULTURAL DEVELOPMENT TRUST

We have audited the annual financial statements of Cultural Development Trust for the year ended 31 March 2007. These financial statements are the responsibility of the executive committee. Our responsibility is to express an opinion on these financial statements based on our audit.

Scope

We conducted our audit in accordance with statements of South African Auditing Standards. Those standards require that we plan and perform the audit to obtain reasonable assurance that the financial statements are free of material misstatement. An audit includes:

- examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements,
- assessing the accounting principles used and significant estimates made by management, and
- evaluating the overall financial statement presentation.

We believe that our audit provides a reasonable basis for our opinion.

Audit opinion

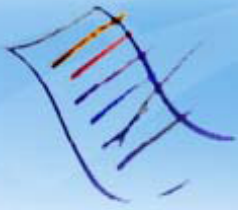
In our opinion, the financial statements fairly present, in all material respects, the financial position of the trust at 31 March 2007 and the

results of its operations and cash flows for the year then ended in accordance with South African Statements of Generally Accepted Accounting Practice, appropriate to the business.

kpa Audit Group

Chartered Accountants (S.A.) Johannesburg

Registered Accountants and Auditors 28 September 2007



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Organisational Staff

Maria Kint - She is the Founder and Director, has been working in the field of Arts & Culture Management in South Africa for 16 years. She was part of the Actag (Arts & Culture Task Group) process in 1993 and closely watched the change of S.A. into a Democracy. For 13 years she has been involved with Moving into Dance/Mophatong, a dance training institution and Professional Dance Company at first as a General and Financial Manager/ Fundraiser and for the last 5 years as a Management/Financial Consultant. She has been working as Manager/Consultant in the music field since 1988, first in the Netherlands, and since 1992, in South Africa. She received a Special Life Long Service Acknowledgement from the FNB Dance Umbrella in 2004. Maria also serves on the Cultural Helpdesk board of trustees.



Maria Kint

(Director)



Nzali Jordan

(Director of training)

Nzali Jordan - She joined the organisation as a Training Manager in August 2006. She has a strong business foundation with over 10 years experience in corporate sector. She has worked in a number of different sectors like your Financial Institutions, Public and Private Sector, Educational Institutions. For the past few years, Nzali has been working in the field of training. She acquired skills and expertise when working for Educational Institutes in Gauteng. Nzali brings to the organisation a diverse knowledge and skills base.

Gloria Makxeta - She started as a trainee and now works full time as an Administrator for the Cultural Development Trust. She is in charge of the organisation's finances and all other admin related duties. She has worked for the Inzalo Dance and Theatre Company in Johannesburg and is now mentoring their current administrator.



Gloria Makxeta

(Administrator)



Pumza Makamba

(Prpject Coordinator)

Pumza Makamba - She has been with the organisation since January 2004. She started as an Assistant for all projects at the Cultural Development Trust and now, she works as a Project Co-ordinator. She studied music and she has been involved with the music industry for the past three years, working as a receptionist and as a Marketing Assistant for a record company.

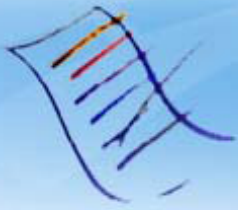
Sam Phungo - He is receiving on the job training as a receptionist. He joined the organization in June 2006. training. Sam is registered as one of the learners in our Arts Administration Learnership.



Sam Phungo

(receptionist)





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Board of Trustees

Venitia Govender, Human Rights Lawyer (Chairperson) She is a consultant and monitor for organisations like Niza (Nederlands Instituut voor Zuidelijk Afrika), ICCO (Interkerkelijke organisatie voor ontwikkelingssamenwerking). She travels around Southern Africa for project evaluations and appraisals as well as to Europe to give her input on matters of projects and development cooperation in general.



Venitia Govender

(Chairperson)



Sibongile Khumalo

(Deputy Chairperson)

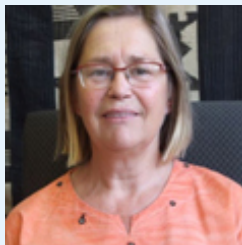
Sibongile Khumalo, Musician (Deputy Chairperson) Sibongile is the first lady of both classical music (both African and European) and Jazz. She is renowned as a musician (plays the violin) and singer but is equally famous for her warm personality who works ceaselessly for the upliftment of artists in South Africa.

Gladys Agulhas, Director Dance Company, Choreographer (Secretary) One of the top choreographers in South Africa, who has been working for years with dancers with different physical challenges. Furthermore, she runs projects for children and youth in the so called 'colored townships' south of Johannesburg.



Gladys Agulhas

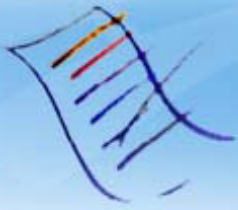
(Secretary)



Lucia Raadschelders

(Treasurer)

Lucia Raadschelders, Office Manager Atlantic Philanthropies (SA) (Treasurer) She is an anti apartheid activist of long Standing. She has been working in the field of finance administration and funding for a long time. Through her work for a funding organisation she has much insight into the feasibility of organisations and projects.



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International Networking



Cultural Development Trust Cultural Office operated actively in a number of international networks. Our Projects Coordinator had the opportunity to spend 2 months in the Netherlands in an exchange project with Music Mayday Foundation. She was able to learn a lot and work on some contacts for the Cultural Development Trust whilst there.

Membership

Having an existing pool of 160 members (servicing over 700 people and children), new members gets registered regularly. An average of 3 members in a week visit our offices for assistance. This can vary between need for training to advise on contracts, how to market themselves, need for management or agents etc. CDT principle is to give advice on what the party concerned can or needs to do and assist in that. Apart from training others, CDT staff does not take over a role or task that the member can or should do themselves so that they become empowered. Considering the existing heavy workload and the lack of funding to hire more staff, CDT is not actively advertising itself.

The Future

It is relatively easy to start an organization, and not too difficult to define the kinds of projects and initiatives which it would like to accomplish. Everyone involved in the work of the organisation during the past year understands that the real challenge that lies ahead is the work of making the organisation into a functioning, viable and effective cultural preservation organization.

In the coming year, the organisation will face up to the challenge of refining its missions, increasing the effectiveness of its services, and finding the resources to permit the organisation to grow. As a first step, the organisation will work even more intensively with its Board and advisers to identify opportunities and find resources.

All units of Cultural Development Trust Office have developed long-lasting partnerships over the years with the government departments, other organisations and other administrative bodies. All these levels serve the common aim of the Cultural Development Trust Office, which is to strengthen the cultural perspective in decision-making.

A publication (B-informed newsletter) on Cultural Development Trust's cultural activities, put together as an initiative to market the organisation, is a good example of networking. This newly launched newsletter will also contain small stories about topical matters in the field of arts.

Cultural Development Trust Cultural Office also aims to reinforce the status of culture by professionalizing administrators of arts organisations. Our broad-based training programmes and activities mean we are able to offer administrators and all employment-seekers useful configurations. The Board of Trustees recommendations was that the Cultural Development Trust develop and empower its staff to take on leadership positions within the organisation. In ensuring this goal is achieved, the organisation has since gone through a succession planning exercise.



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Projects

Mundial Productions,

The Netherlands For the past 20 years, Mundial Productions have produced an annual Mundial Festival, one of the biggest festivals in the Benelux for non-western music. The climax of the festival is the 'Slotweekend' that takes place on the last two days of this three week festival. More than 80 music groups performed offering a varied repertoire of all musical influences. Mundial Festival is not only a stage for world music but also a platform for international exchanges that can improve the long term development and understanding of non-western cultures.

Hind in South Africa

As part of Mundial's Exchange Programme they brought the well know Dutch singer 'Hind' with her Band to SA. 'Hind' was one of the 'Idols' finalists and became very popular. She is also an ambassador of 'Vluchtelingen Werk' (Aid for Refugees) and of mixed Dutch and Moroccan descent. She therefore had strong ties with Africa and was eager to team up with young South Africans. CDT teamed her up with 2 young women, Nosisi, singer in Kwani Experience and Bianca, also an idols finalist. Nosisi and Kwani Experience represent the first young black musicians that have not grown up under 'apartheid' and are therefore less scarred and more part of a world platform of young musicians. Bianca is from a 'Coloured' background and sings in English and Afrikaans. CDT organised their highly successful performances, at Devine Lounge in Rosebank, Bassline in Newtown, Tings 'n Times in Pretoria and 1 in Tembisa Township for HIV/AIDS orphans.

Tidal Waves

Tidal Waves is an African Reggae Band from Mamelodi. It is made up of four Rasta guys who write and play their own music in an African Reggae style. They were privileged to be invited to a Mundial project - Mundial on Tour which took place in June last year. The tour was a success so much that Tidal Waves received a second invite for a 2 weeks tour scheduled for May 2007.

Women of Dzonga

The Women of Dzonga (11 cast members) arrived in Holland on a very cold and rainy day. They worked very hard for two days trying to come up with new material for the production. Some of the work that they had prepared had to be modified as Mundial wanted a production more African. Portia Mashigo who was originally in the production and had directed the whole production joined the group later. The group performed in 17 theatres in Belgium and The Netherlands. Almost all the 17 theatres were sold out and the group received standing ovations in all the theatres. One of the shows which was in Tilburg concertzaal was sold out weeks before the group arrived. Eight of the women were invited to perform for the Dutch Foreign ministry during the opening of their new offices in Den Haag. The ministry is one of the main funders for Mundial Productions. Kensani Kubayi (dancer, marimba player and djembe player) who is also in the group was offered a job at Drum Café in Niemegen. She left in April this year for six months. Drum café NL sponsored some of the instruments the group used - that was a double bass drum and a bass drum. Having started with a couple of glitches, in the end, the show was a very big success.

Morija Festival in Lesotho 2006

The Morija Arts and Cultural festival was first held in 1999. The main objective of this festival is to bring people of different views and backgrounds together to celebrate the diverse cultural heritage of Lesotho at the beginning of the 21st century. The intention of the festival is to provide a show case of Sesotho culture, reviving certain aspects of which are waning, boost tourism and to encourage craft sellers and small scale manufacturers. It is an opportunity for Basotho of all ages and backgrounds to demonstrate the richness of their culture and at the same time to experience the culture of neighbours and residents of Lesotho.

An event not to miss, this annual Morija Arts and Cultural festival is run over 3 days and schools around the country get invited. This is a great platform for children to interact and learn about their culture as well as other cultures. Children are always very excited to meet and learn foreign cultures as they are often isolated in rural villages, high in the mountains. For the past few years the festival has been growing, inviting a lot of artists from South Africa. The Cultural Helpdesk has been very much involved with the festival. In 2006 we managed to book 2 items at this festival: E-quad from the Netherlands and Zamambo from South Africa

Spring Concert Series 2006

In September 2006, Cultural Developmet Trust in collaboration with the Royal Netherlands Embassy launched the Spring Concert Series. This Spring Concert Series comprised of the following tours:

Boi Akih

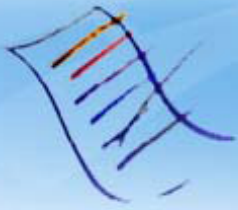
This duo consisting of Niels Brouwer (guitar) and Monica Akihari (vocals) from the Netherlands performed an extremely successful Concert Tour in the Western Cape. Six performances were well attended in Stellenbosch, Distell Wineries, Voorkamer Fees in Darling and Obz Café in Cape Town.

E-quad

This young band representing the widely known 'Dance Scene' from the Netherlands performed seven times in a totally different circuit around SA. They wooed audiences in some clubs in Pretoria, Johannesburg and Cape Town and four performances at major festivals in Morija Lesotho and Macufe in Bloemfontein. E-quad was joined by three of best South African musicians, Louis Mhlanga, Marcus Wyatt and McCoy Mrubata. Following up on this tour Louis and Marcus have been invited on a two weeks tour in Europe with E-quad in June 2007

Marcus Wyatt

Marcus Wyatt is one of South Africa's leading trumpeters of the younger generation. He is able to entertain a very fruitful conversation between a clearly South African Jazz tradition, and a more international resonance, displaying his musical know-how at times in the image of Freddie Hubbard with a nod here and there to the jazz legend Miles Davis himself. Over the years he has developed a reputation of being one of the most versatile and in demand trumpet players in South Africa. Not only is he the one of the hardest working musicians, but is also an obvious and rarely gifted trumpet player. He is equally at home in any number of settings, from small ensembles to big bands, from drum and bass, hip hop, R&B, house and round the corner to free improvisation. This, combined with a warm, wide sound, has earned him the respect of both his fellowmusicians and critics alike. Marcus launched his long awaited 3rd album "Language 12" at the Wits Theatre on the 28th of March 2007. The Cultural Helpdesk assisted him with the marketing and publicity of the album launch. As we now are in the new financial year, Cultural Development Trust looks back on a year filled with numerous projects and activities. With the commitment of the Cultural Development Trust, this new year is not going to be any different as it promises exciting changes, both for the organisation and for the sector.



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Training

The Cultural Development Trust remains committed to providing excellent training to all its participants that includes a strong and positive "arts and culture context." Our board and management had the challenge of finding a replacement for the Training Manager. After a broad search for a new training manager, the position was filled in August 2006. The Board and management have been very pleased with the expertise, dedication and accomplishments that the new training manager has contributed to the organisation so far. In the past year, a significant volume of training programmes on priority areas identified took place, and there was considerable increase in attendance. However, this was not quite the level the organisation anticipated. This is due to high rate of learner attrition as well as poor attendance rate by enrolled participants for specific training programmes. Further steps will be taken to address this problems and we are able to report that so far, a policy and procedures around learner attrition have been developed. One of the key elements of the organisation is to ensure that all training programmes offer high quality training. In particular, great deal of effort has gone into ensuring that our training materials are redeveloped to be user-friendly and that the issue of quality is emphasised.

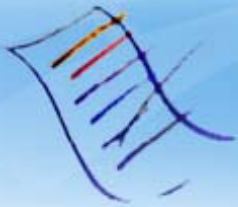


Part of our strategy is to ensure that we make maximum use of full-time trainer and rely less on part-time trainers (who might not always be available at the times when we need them). We would also enter into strategic partnerships with appropriate organisations. The partnership with Southern African Theatre Initiative (SATI) has lead the organisation conducting a series of workshops in the SADC region. It is evident that arts organisations are now realising the importance of efficient and effective arts administration / management as a tool for achieving their objectives, particularly in the area fundraising and marketing or showcasing their work. This is mainly the reason why this kind of training received such a warm reception. It is also very important to appreciate the level where our arts organisations are compared to their counterparts in the SADC region. With more resources and funding, it would be sensible to conduct further training for these theatre organisations. The Arts and Culture Learnership - NQF Level 4, that is funded by the Mappp Seta is underway. It started in January 2007 and is expected to finish in December 2007. The purpose of this learnership is for learners to acquire a unique combination of project administration and management skills in order to successfully administer arts and culture projects While the organisation had a smooth start on this project, the challenge however is learner retention. When learners change jobs, they are no longer able to attend classes.



In collaboration with other arts organisations, the Cultural Development Trust was briefly involved in training the Community Arts Centre managers, staff and local government officials directly responsible for the centres and mentoring the CAC managers. This was a project funded by the Department of Arts and Culture. The short tailor made courses in Arts Administration and Management in the form of workshops funded by the Arts and Culture Trust are coming to an end in Dec 2007. With more funding received from Hivos, this programme is not longer limited only to dance organisations. This year's selection was from dance organisations, individuals and organisations within arts and culture at large. This is the last phase of this project as training was done in three stages. The training scope for this project has been so modified that it covers such a wide range of topics. These topics are covered fully comprehensively to ensure that all areas identified when we do skills audit are infact covered.

The mentoring process for the already trained administrators is continuing at their workplaces as well as at our offices. Most of these administrators visit our offices for assistance in a wide range of challenges they encounter. The 2006 participants graduated in November last year and the last group of administrators is currently undergoing training which is scheduled to finish in November 2007. The only difficulty is that some participants in this projects do not have properly set up working spaces, they lack resources and therefore it becomes difficult for them to properly practise what they have been trained on. One of the areas that the Cultural Development Trust focuses on, is ensuring that by the time the project comes to an end, these individuals have set up proper offices to work from with the basic equipment, resources and proper filling system in place. During the 2006-07 year, the organisation experienced a modest operating surplus and we expect to continue to operate with a balanced budgets to deliver exceptional training programs. The year in review was memorable for our members for several reasons. We were, and continue to be responsible for overseeing that we deliver as mandated by our mission and vision as one of our goals is to offer high quality training programs within arts and culture sector.



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Chairperson's Message



Venitia Govender
(Chairperson)

"Culture is the sum of all the forms of art, of love, and of thought, which, in the coarse or centuries, have enabled man to be less enslaved"- Andre Malraux The last year has seen the "Cultural Development Trust, grow and consolidate its role as a solidarity and support partner in the creative arts sector.

From humble beginnings the Cultural Development Trust, through the sheer dedication and passion of the staff and supporters has established itself as facilitator, and a platform to enable and promote the fields of arts and culture as a viable economic sector both in South Africa and Southern Africa.

Consolidation and growth is recorded in all three areas of focus namely: Dance, Music and Training. Demand for training and recognition of the high standard and quality of the training programme has enabled the Cultural Development Trust to enhance its own long term sustainability.

In an environment characterized by a decline in donor assistance, especially in sectors like Arts and Culture, the facilitative and capacity building role of the Cultural Development Trust as evidenced over the last six years has been firmly established, by those within and outside the Arts and Culture sector.

Report from management



Maria Kint
(Director)

As I review the 2006-07 year for Cultural Development Trust, I am proud of the accomplishments of our Board, management and staff. I am pleased to say that the organisation continues to make progress against the goals set out in the strategic plan. This can be attributed to many factors, of which three stands out as particularly significant. The first is Cultural Development Trust's commitment to the kind of liberal arts education that challenges the whole person's mind, heart, and soul.

The second is the organisation's strategy of always looking to improve its facilities for learning and training and the third and most critical factor is Cultural Development Trust's practice of developing an organisation that is not only dedicated to training but also to the advancement of training in all arts disciplines. For it is through this intellectual commitment that the organisation teaches members and all participants / learners the importance of continual learning and inspire them to the highest realms of effort and achievement.

Throughout the year, the Board met regularly to provide guidance and leadership. The Board exercises its governance role in Finance and Audit, Executive Committee, Academic and Administrative. Like any other organisations dependent on donors, one of the biggest challenges faced by the board and management is funding. As always, over the year, there have been a number of highlights. The details on these highlights will be given on this report.

I am optimistic about the future of the Cultural Development Trust and I look forward to overseeing the organisation's new projects and programs in the upcoming year.