

- **JOBURG THEATRE-**  
**(SOC)LIMITED**  
Registration No: 2000/013032/07

trading as  
Joburg City Theatres

*theatre for a world class african city*  
**#JOBURG THEATRE**  
complex



# MID YEAR PERFORMANCE REPORT 2015/2016

(In terms of Section 121 of the

Municipal Finance Management Act, 2003 and Section 46 of the Municipal Systems Act, 2000)

# JOBURG THEATRE SOC LIMITED

## COMPANY INFORMATION:

**Registration number** : 2000/013032/07

**Registered Address** : 163 Civic Boulevard  
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Johannesburg  
2017

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[www.joburgcitytheatres.com](http://www.joburgcitytheatres.com)

**Bankers** : Nedbank Limited  
Investec

**Auditors** : Auditor-General

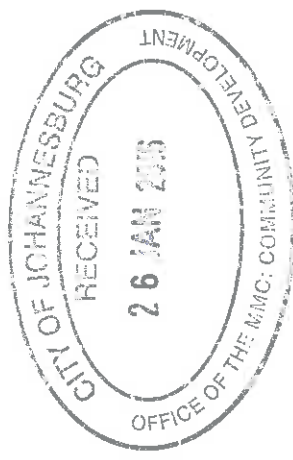
**Approval**

<p><i>S. Mphahlele</i>                  Name &amp; Surname                  Chief Financial Officer</p>	<p><i>Solomon Mphahlele</i>                  Signature</p>	<p>Date of approval:                  20/01/2016</p>
<p><i>Solomon Mphahlele</i>                  Name &amp; Surname                  Chief Executive Officer/MD</p>	<p><i>S.S. Mphahlele</i>                  Signature</p>	<p>Date of approval:                  20/01/2016</p>
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<p><i>E. G. Mphahlele</i>                  Name &amp; Surname                  MMC:</p>	<p><i>E. G. Mphahlele</i>                  Signature</p>	<p>Date of approval:                  28/01/2016</p>

**Confirmation of Receipt:**

<p>_____                  Name &amp; Surname                  Cluster Champion                  Group Governance</p>	<p>_____                  Signature</p>	<p>Date of Receipt:</p>
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CITY OF JOHANNESBURG  
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## CHAPTER ONE: INTRODUCTION AND CORPORATE PROFILE

The primary mandate of Joburg City Theatres is:

***To build a City characterised by social inclusivity and enhanced social cohesion - through the strategic management of public spaces – such as the three city theatres – so as to build social cohesion, increase positive social contact and combat social problems.***

In support of this primary mandate, the core business / purpose of Joburg City Theatres is:

***To enrich the souls of the citizens of Johannesburg by presenting world class entertainment and education (edutainment) in an accessible environment; and to be a world class centre of excellence that seeks new ways of being relevant - by hosting and presenting diverse programmes that address all communities through music, theatre, poetry, dance and other performing arts disciplines.***

### THE VISION OF JOBURG CITY THEATRES

In delivering against its mandate, and in support of the COJ Vision for “a world Class African City of the future”, Joburg City Theatres sets for itself the following vision:

***To provide the integrated management of world class African theatre venues and a high quality entertaining, innovative and inclusive programme which serves the diverse communities of the City of Joburg.***

### THE MISSION OF JOBURG CITY THEATRES

In achieving the above vision, Joburg City Theatres sets itself the following mission:

***We commit to:***

- ***Facilitate social cohesion, diversity and inclusivity;***
- ***Ensure financial viability, and resilience;***
- ***Demonstrate financial accountability and good governance;***
- ***Support education, training and skills development for our staff, management and artists;***
- ***Provide audience development, content development and education programmes for the benefit of our diverse communities;***
- ***Work in partnership with others to maximise the impact of our programmes;***

***So as to promote the emancipation of the African voice through theatre activity, education and entertainment.***

## Section 1: Corporate Profile / Overview of the entity

Since the discovery of gold in 1886, Johannesburg has progressed and developed into a major world metropolitan city with a population of approximately 4 million people. To better address a legacy of racial segregation and unequal service provision, in 2000 the city took a decision to create separate legal entities to provide municipal services in a more business orientated and focused manner.

Joburg Theatre was corporatised by the COJ in July 2000 as The Johannesburg Civic Theatre (Pty) Ltd, from the then Johannesburg Civic Theatre Association, a Section 21 Company; and was re-branded in 2009 as Joburg Theatre.

Roodepoort City Theatre NPC t/a Joburg Promusica was founded in 1980 to operate as a 328 seater auditorium and an 80 seater box theatre. The name of the theatre was later changed to the Promusica Theatre. In 2012, Promusica was tasked with the launch of the new Soweto Theatre in Jabulani, Soweto.

In 2011 the COJ embarked on a high level Institutional Review in order to enhance efficiencies, cost effectiveness and sustainable service delivery.

the COJ resolved that Joburg Theatre (SOC) Ltd and Roodepoort City Theatre NPC t/a Joburg Promusica be integrated into a single theatre management company; and further institutionalise the operation of the newly established Soweto Theatre under the same structure. The integrated theatre management company – now called **Joburg City Theatres (JCT)** – is mandated to render the functions and services that, until 31 December 2012, were rendered by the three theatres. The effective date for the integration was 1 January 2013.

Joburg Theatre (SOC) Ltd, trading as Joburg City Theatres (JCT), is an independent municipal entity wholly owned by the City of Joburg (“COJ”) and operates the Joburg Theatre (Braamfontein), Roodepoort Theatre and Soweto Theatre, with the aim to operate as an internationally recognised centre of excellence in the provision of world class theatre entertainment to the citizens of Johannesburg, and focussed on the delivery of the following key products and services:

- The management and promotion of high quality performing arts and entertainment facilities and their supportive hospitality infrastructure and services - to enable Joburg residents to access and benefit from quality arts and culture facilities and experiences;
- The hosting and showcasing of revenue-generating local and international productions that have a positive impact on the financial sustainability of Joburg City Theatres, whilst also exposing Joburger’s to globally recognised world class entertainment;
- The hosting of quality performing arts and entertainment productions that are attractive to both traditional and regular theatre goers but also to new and diverse audiences;
- The promotion and development of local content and local markets through programmes that advance social cohesion and support the transformation of society;
- The in-house and/or co-production and staging of arts and entertainment productions in collaboration with local arts practitioners, entrepreneurs and enterprises;
- The acceleration of youth development through programmes that stimulate an interest in the arts as a viable career path and provide opportunities for future arts practitioners and entrepreneurs;
- To conceptualise, create, produce, market and disseminate content both through own facilities and by taking shows to communities;
- To generate revenue over and above the subsidy received from the city through the effective delivery of the above services.



## Section 2: Strategic Objectives

JCT forms part of the city's Human and Social Development Cluster, integrating the work of the city departments and entities that take the strategic and practical lead on the city's constitutional mandate to promote the social development and upliftment of its residents. Though the cluster contributes to all four strategic outcomes as set out by the 2040 GDS, it is primarily organised around **outcome 1: improved quality of life and development driven resilience for all**.

This is a commitment to improving social, health and safety conditions city wide, with a targeted focus on poverty and deprivation, a strong push to promote social inclusion and an emphasis on self-sustaining transformation and building capacity amongst residents themselves to eliminate long-standing problems and handle new shocks. JCT's contribution in the cluster is **"targeting deprived spaces and communities through Arts and Culture Programming"**.

In alignment with the national and Gauteng policy frameworks and strategic intent, the long term strategic plan of the City of Joburg - the GDS 2040 strategy - focuses on **resilience, sustainability and liveability** as ultimate objectives for Johannesburg to 2040. These terms are further discussed as follows:

- 1) **Resilience:** is the capacity of social, ecological, economic and cultural systems to withstand perturbations and then to rebuild and renew themselves afterwards.
- 2) **Sustainability:** is an ideal end state where human and economic development does not destroy the natural ecological carrying capacity of cities. As Johannesburg seeks to ensure prolonged sustainable development, unexpected shocks must not deter or derail the city from moving along this pathway. A further consideration is that projects and interventions are planned and implemented in a sustainable manner.
- 3) **Liveability:** cities in the global south are undergoing unique urbanisation, and while both resilience & sustainability are concerned with broad macro- city wide outcomes, liveability refocuses our understanding that urban development should always be about people and the complex political, social, cultural & institutional interactions that underpin urban growth & development.

In delivering its core functions and services, Joburg City Theatres is aligned to, and supports the vision of the City of Johannesburg as articulated in the GDS:

***A world Class African City of the future. A vibrant, equitable African city, strengthened through its diversity; a city that provides real quality of life; a city that provides sustainability for all its citizens; a resilient and adaptive society***

The GDS then presents four (4) systemic outcomes that serve to guide and orientate all planning in the City and shape the priorities of the City to 2040; namely:

- 1) **Outcome 1:** Improved Quality of Life and development driven resilience for all.
- 2) **Outcome 2:** Provide a resilient, liveable, sustainable urban environment – underpinned by infrastructure supportive of a low-carbon economy.
- 3) **Outcome 3:** An inclusive, job-intensive, resilient and competitive economy.
- 4) **Outcome 4:** A leading metropolitan government that proactively contributes to and builds a sustainable, socially inclusive, locally integrated and globally competitive Global City Region.

In terms of the above GDS outcomes, as part of the Social and Human Development Cluster and located under the Department of Community Development with the MMC as Executive Authority, Joburg City Theatres is primarily tasked to support **Outcome 1**, aimed at a future that presents significantly improved human and social development realities. It relates to issues of social cohesion and inclusivity and improved quality of life, supported by the establishment of development-driven resilience, and particularly resonates with the work of Joburg City Theatres. This focus on Outcome 1 forms the primary tenet of Joburg City Theatres strategic intent. It is noted however that Joburg City Theatres also contributes, although at a secondary level, to the other 3 GDS Outcomes.



### Section 3: Salient Features

During the period under review, JCT achieved great revenue results with revenue rising to 6% above target for the period under review, while this performance is 10% better than the previous years' mid-year results inclusive of the Arts Alive programme which the entity ran for the first time in the 2015/2016 financial year.

The theatre managed to secure 'non-replica' rights to SISTER ACT, meaning that the production wasn't a carbon copy from London or Broadway. It was a creative collaboration and celebration of South African talent, directed by Janice Honeyman. SISTER ACT was based on the top-grossing 1992 movie comedy starring Whoopi Goldberg.

Gauteng Opera presented their Double Bill: OPERA CLASSICS and I AM AN AFRICAN.

The true rebels of ballroom BURN THE FLOOR returned to the Mandela stage with a stunning new production "*Fire in the Ballroom*". Audiences were thrilled that South African *Strictly Come Dancing* runner-up, Johannes Radebe, joined the cast as a fully-fledged part of this international dance sensation.

Women's month at Soweto Theatre was celebrated with the maiden performance of trio of short operas to sing proudly South African stories. The Theatre partnered with Gauteng Opera, which produces "Opera For Everyone" to mount CULA MZANSI

Heritage month saw another edition of the Afrikan Freedom's Station's SONG FOR NONGOMA.

The regular SOWETO ART AND CRAFT FAIR continues to be a popular event as is the off-shoot project – SEVEN COLOURS SUNDAY, a food fair paired with the internal TRADITIONAL MUSIC AND DANCE programme during the day and a JAZZ CONCERT in the evening.

On MANDELA DAY, Roodepoort Theatre partnered with Alexander's Harvest Time Foundation on "What can I Do to Make Everyday a Mandela Day".

Joburg Ballet visited Roodepoort Theatre in July 2015. Three items celebrating South Africa were on the bill, including *Chopin* with music by Frederic Chopin and choreography by Michael Revie and Yarisha Singh, the solo *Gauteng* from the ballet *Kopano* with music sung by Miriam Makeba and choreography by Kaloyan Boyadjiev, and the solo *Jantjie* from the ballet *Sproetjies* to music by Sonja Herholdt and Anton Goosen and choreography by Joel Morris.

Big Wig Opera presented an all-African leading cast of MADAMA BUTTERFLY, directed by Stefan Louw at Roodepoort Theatre.

Roodepoort Theatre hosted the prestigious annual ROODEPOORT DANCE FESTIVAL, the highlight of the West Rand dance calendar, attracting full houses for each public performance.

The COJ within its Community Development portfolio appointed the JCT to oversee the organisation, management and implementation of the Arts Alive International Festival 2015 at various venues in the City of Johannesburg. The Arts Alive Festival 2015 programme featured music, poetry, theatre, and dance. Acclaimed artists from South Africa, the Continent and the African Diaspora lit up the City of Joburg's stages in September 2015.

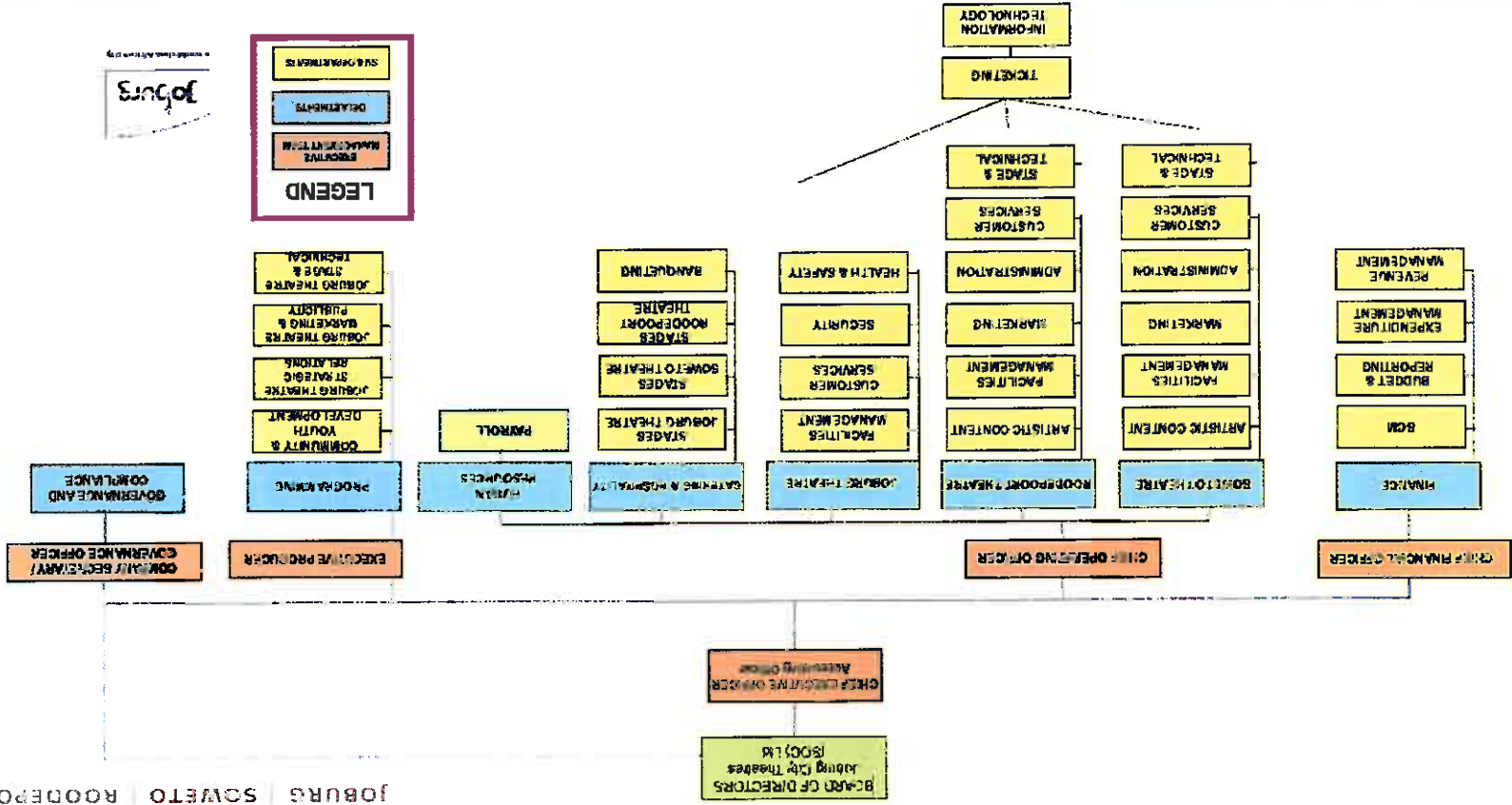
The annual festive season pantomime, SLEEPING BEAUTY, written and directed by Janice Honeyman and produced in-house, proved to be another great success.

This included 15,362 schoolchildren from across Gauteng at 16 morning and afternoon special school performances. On average we had 5 schools per performance – a total of 80 schools attended.

JCT celebrated the end of 2015 at the first End of year party; Soweto Theatre in Colors countdown 2016, on Thursday the 31<sup>st</sup> of December at Soweto theatre. The event featured two stages with the best in local entertainment, 11 Hot DJ's and 8 Live Performing artists, spectacular fireworks display and a live countdown on JOZI FM.

Section 4: High-Level Organisational Structure

**JOBURG CITY THEATRES**  
 (SOC) Ltd  
 Company Organogram  
 AUGUST 2015



## Section 5: Chairperson's Foreword



It is with great honour to present Joburg City Theatres (JCT) mid-year performance report for 2015/16 financial year, from July to December 2015. The report is divided into sections that cover all operational functions of the company in line with its strategic objectives. The mid-year concluded with the highest achievement of significant progress made against service delivery targets, which demonstrates the commitment of the Theatre in achieving its goals and objectives.

The support from the city leadership continues to provide guidance and direction relating to all aspects of the business and matters of governance. The City Manager's office and various departments have provided much needed assistance and leadership.

We value the immense support by the MMC Community Development - Councillor Chris Vondo - through his vested interest in the theatre business, and his passion of prioritizing Youth Development in line with the City's human development agenda to provide proper, well-equipped early childhood development education and infrastructure in deprived communities.

The 2015/16 Business and operational plans looked at the multi-year view on key strategic issues such as:

- Defining "transformation" in the context of Joburg City Theatres -- and translating the concept to measurable outcomes and outputs;
- Defining the correct balance for the revenue generation and socio-economic development-focus across Joburg City Theatres business;
- Defining the individual role and focus of the key operating divisions of Joburg City Theatres; and
- Assisting to clarify the structure and organisational processes and integration needed to fully support a longer term strategic posture.

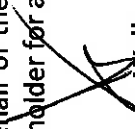
JCT remains resolute in its attempts and efforts to contribute toward the attainment of the "Final Push" priorities which will include amongst others, Youth Development, Audience Development, continuous promotion of product of emerging producers, promoting social contact through national/special days celebrations, taking arts to the communities, Thematic focus of productions. And grow shareholder value by ensuring sound financial management, financial control and growth in revenue.

The appointment of the company's Executive Producer was finalised and the incumbent resumed duty on September 01st 2015. Claire Pacariz brings the experience and expertise to meet challenges through a proven record of programming, sponsorship, marketing and media management. She has operational leadership, customer service, financial management and client relationship management. JCT is embarking upon a very exciting new phase of our journey of growth and development. A phase of bringing the 3 theatres together and sharing content with local and international theatres. JCT will continue to be the leader in theatre space, bringing new content at the same time being mindful of the transformation agenda and making sure SA is able to tell, stage its own stories and present them at international platforms.

The Board and management remains committed to upholding the aspiration of the Shareholder Compact and implementation of service standards.

Joburg City Theatres continues to ride the wave of success. This follows the recent announcement of a clean audit by the Auditor-General (AG) audit for the 2014/15 financial year. This is a result of collective effort that shows impeccable levels of discipline and oversight in the financial management and operational activities.

On behalf of the Board, I would like to thank Joburg City Theatre's team for the committed efforts and the shareholder for all the strategic support during the period under review.

  
**Mongane Wally Serote**  
Chairperson of the Board  
Joburg City Theatres (SOC) Ltd



## Section 6: Chief Executive Officer's Report



This report represents the three theatres operating as the Municipal Entity of the City of Joburg: Joburg City Theatres.

As we bring closure to 2015 and embrace 2016, I would like to thank the City of Johannesburg - MMC Vondo, the Board, staff, patrons and stakeholders for the support and commitment shown in the first six months of the financial year.

During the period under review we achieved a number of our service delivery goals as well as increases in performance and financial management of our entity. We have achieved a Clean Audit from the Office of the Auditor General and have ensured that our processes and systems meet the compliance legislations which ensure the effective delivery of services to our communities and stakeholders within the City of Johannesburg. This clean bill of health from the Auditor General is a key indicator of the entity's commitment to ensuring that service is managed in an effect and economically viable manner. Our focus in this regard is to continue to maintain a clean audit for the future.

The company has 20 KPIs. The company has achieved 17 targets. 3 KPIs were not achieved, this constitutes 85% achievement.



### Mobile Theatre Truck

The Mobile Stage Truck was handed over to JCT on December 15<sup>th</sup>. The mobile truck is a self contained vehicle with sound system and lighting rig. It is easy to setup and to pack it up. This was in response to the Joburg citizens' needs as addressed during the IDP and Budget Community Participation Outreach Programme on the Spatial Development Framework. Communities raised *lack of facilities* as one of the key issues affecting the youth and children in their communities.

JCT is responding to those needs in attempting to assist the City in delivering those needs on a short and medium term bases, in support of desired outcomes of the City of Joburg's Integrated Development Plan. The company through the Mobile Theatre Stage will contribute to the Integrated Development Plan' approach to engage City of Johannesburg Communities by "Taking Theatre to the People".





**Soweto Theatre in Colours Countdown 2016**, Brought by the City of Joburg and Soweto Theatre in partnership with JOZI FM, More than Just Radio.



JCT celebrated the end of 2015 at the first End of year party; Soweto Theatre in Colors countdown 2016, on Thursday the 31<sup>st</sup> of December at Soweto Theatre. The event featured two stages with the best in local entertainment, 11 Hot DJ's and 8 Live Performing artists, spectacular fireworks display and a live countdown on JOZI FM.

**The DJ Stage featured** DJ Prince, DJ Cya, Collen Hans, Themba TT, DJ Mgedeza, DJ Jack, DJ Toyota, Lady Blue, Tshepo Jnr, Robby Dee and DJ Mandla

**The Artists Stage featured** Lira, The Muffinz, Tumi, Just Themba, The Rhythm sessions, BCUC, RJ Benjamin, Siya Shezi and Kedibone Mulaudzi.





During the period under review the following National/Special days were celebrated:

#### **Mandela Day**

Complimentary tickets were issued to children from various children's homes to watch Sister Act at Joburg Theatre, and SHREK at the Peoples Theatre. Roodepoort Theatre partnered with Alexander's Harvest to embark on "What I Can Do to Make Everyday a Mandela Day". JCT also planned to participate in the Kaya FM 67km Relay for Mandela Day which took place in 06 September 2015.

#### **National Women's Day**

In collaboration with COJ Community Development, Joburg City Theatres celebrated the National Women's day by hosting a Woman's Art Festival on the Mandela stage in Joburg Theatre.

#### **Arts Alive Festival 2015**

Joburg Theatre was appointed to manage Arts Alive International Festival at the beginning of August 2015.



Femi Koya and Angelique Kidjo performing at the Jazz on the Lake

A small experienced team including festival programmer, Roshnie Moonsammy, were brought in to work with the core team of Joburg City Theatres under the management of Xoliswa Nduneni-Ngema, to manage and produce Arts Alive 2015. Despite the enormous challenges of time, JCT managed to create a well-balanced festival in terms of artistic programming, media and marketing.

The Festival consisted of the following key events; Jazz on the Lake, The Urban Vibes/Youth Concert, The 3<sup>rd</sup> Women Writers Symposium in partnership with Arts Alive and The National Department of Arts and Culture, Moshito Concert in



Newtown, the Tribute to the Manhattan Brothers at the Market Theatre, the Traditional Song and Dance Festival at Soweto Theatre in partnership with Jozi FM and the Eldos Jazz Concert and contributions to the Santu Mofokeng Photographic exhibition, a tribute to Santu Mofokeng, one of South Africa's' greatest photographers.



**Jazz on the Lake:** Despite the short notice of the change in venue, the Festival worked very well at the new venue: James & Ethel Grey Park in Melrose. The programme was arguably one of the best ever at Arts Alive with the following artists: New Bands from The Joburg Theatre development programme, Amanda Freedom Ensemble (acclaimed Grahamstown Jazz Festival group), Angelique Kidjo (Africa's most famous living Female artist and multi-Grammy Award winning artist and social activist), Sly & Robbie collaborating with SA musicians (Sly and Robbie are the world's most acclaimed drum and bass duo and have performed with Bob Dylan to Mick Jagger to Bob Marley), Femi Koya Pan Africa Band (Nigerian, South African and other African musicians), and Jimmy Dludlu (South Africa's' premier multi-award winning guitarist with his 8 piece band)



Whilst the change of venue at short notice, impacted on the audience numbers, a substantial number of people attended the festival and this was a great way for Joburg citizens to explore new parks and venues during the Arts Alive Festival.

**Sly and Robbie with SA Band and Nomfundo Xaluva:** This concert in Newtown Bassline worked very well and will certainly go down as one of the highlights of indoor concerts for Arts Alive 2015.



**Tribute to Manhattan Brothers:** This programme was well received. The musical director was Hugh Masekela and the quality and delivery of the Manhattan Tribute was superb. This programme will certainly receive many invitations to tour internationally.

**Jozi Tradition Music and Dance Festival in partnership with Jozi FM:** Hundreds of people attended with numerous traditional dancers and musicians outside of the Soweto Theatre. Jozi FM also assisted in promoting the Arts Alive throughout the month with adverts and live reads on the entire programme.

**Urban Vibes Concert:** This concert had a diverse programme from Afro Pop, to Kwaito to Hip Hop, Dancehall Reggae to House music. It catered for a young but very diverse audience. This jam packed entertainment ensured that the crowd left fulfilled and thoroughly satisfied.

**Eldos Jazz Concert:** This concert worked incredibly well with a considerable number of people in attendance. Arts Alive managed and paid for the artists, assisted in the promotion, the JOC services and stage and sound.



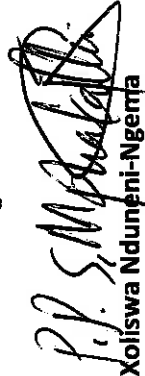
The 3<sup>rd</sup> African Women Writers' Symposium: in partnership with the Department of Arts and Culture (DAC). This women writers' symposium attracted award winning international and local writers including Sapphire (American author of bestseller *Push* which was adapted into Academy Award winning movie *Precious*), Aminatta Foma (UK/Sierra Leone), Yvonne Adhiambo Owuor (Kenya), Kadja Sesay (UK/Sierra Leone), Molar Wood (Nigeria), Nomboniso Gasa (SA), CA Davids (SA), Natalia Molebatsi (SA), Myesha Jenkins (SA/USA), Khosi Xaba (SA) as well as John Murillo (USA), Linton Kwesi Johnson (UK/Jamaica) and Prof. Andries Oliphant who were specifically invited for the purpose of Tributes given to the late Jayne Cortez and Nadine Gordimer.



**Santu Mofokeng Tribute:** David Goldblatt, world renowned photographer, paid tribute to Santu Mofokeng at a by invitation only event hosted by Community Development at Museum Africa in Newtown. A number of important personalities came to pay tribute including, Cameroonian Prof Achille Mbembe as well as acclaimed Historian and Researcher Prof Charles van Onselen. Hosted by Nomboniso Gasa, this touching tribute was attended by Santu Mofokeng's close family members and well received as a fitting tribute to an iconic talent.

The Arts Alive Festival worked very well despite the time challenges. However the need for a permanent office and continuous staff is paramount to growing the festival and improving the output. The need for an entity to procure outside sponsorship is also important. This will also facilitate more outside sponsorship to augment the existing City funding.

We are looking forward to an exciting line-up in the last six months of the financial year.

  
**P.P. S.M. Nduneni**  
 Chief Executive Officer

Joburg City Theatres (SOC) Ltd

**Section 7: Chief Financial Officer's Report**

**Joburg City Theatres Financial Highlights**

**Revenue**



JCT achieved great revenue results during the period under review with revenue rising to 6% above target, while this performance is 10% better than the previous years' mid-year results inclusive of the Arts Alive programme which the entity ran for the first time in September 2015 on behalf of the City of Johannesburg. This project contributed R13m to revenue.

Revenue excluding Arts Alive is 11% down compared to budget while it is 10% better the same period last year. The main contributor is losing the sponsor from Bankserve for Pantomime amounting to R1 400 000 and the less than projected attendance numbers at the shows. This year's ticket sales for Pantomime were 10% lower than the previous year.

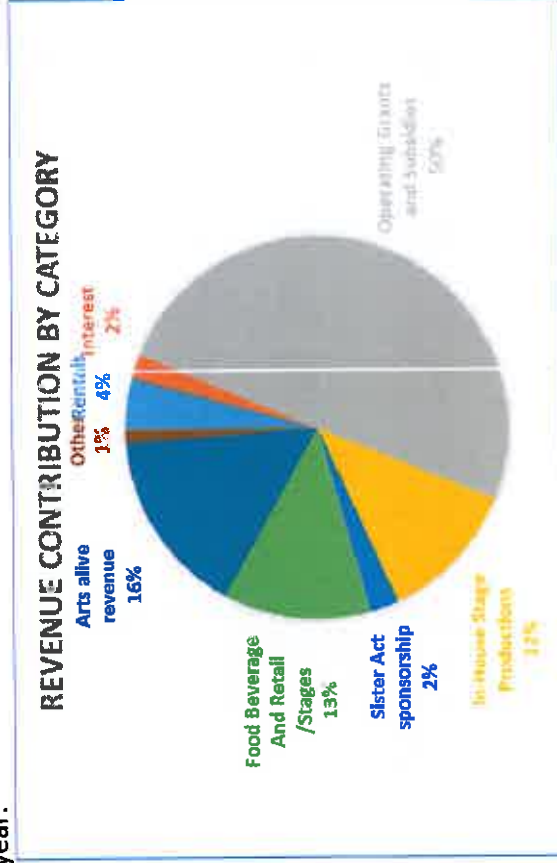
All the other revenue streams were on target with the exception of the in-house productions revenue where the performance of the first in-house production in the 2015/2016 financial year was not on par with target as anticipated due to lower attendance in numbers.

Also very key to highlight is the achievement of targets on hospitality and catering services and on interest received despite the challenges the economy is facing. Behind the success on the hospitality and catering services was a resolute focus on banqueting services which provides a solid foundation for future revenue improvement.

Table below is a summary of main revenue items:

Sub-Account/Item	Actual YTD		Budget YTD		Prior year (Mid-year 2014/2015)	Consolidated actual to budget %	Consolidated Commit to prior year actual %	Commentary
	2015/2016	2015/2016	2015/2016	2015/2016				
<b>INCOME</b>	69 037 016	77 154 311	82 057 133	77 154 311	82 464 020	-11%	6%	10%
Arts Alive Revenue	13 014 118	0	3 555 547	3 945 151	3 507 982	-10%	-10%	1%
Rental Of Facilities & Equipment	0	1 740 761	1 740 761	1 545 991	1 548 277	13%	13%	13%
Interest Earned from External Investments	0	40 750 988	40 750 988	40 751 004	37 655 944	0%	0%	8%
Operating Grants and Subsidies	0	9 686 228	17 135 394	9 686 228	9 370 150	-42%	-42%	6%
In-House Stage Productions	0	2 000 000	2 000 000	0	0	100%	100%	100%
Sister Act sponsorship	0	10 230 177	10 464 197	10 464 197	8 127 757	-2%	-2%	26%
Food Beverage And Retail Stages	0	0	13 014 118	0	0	0%	0%	100%
Arts alive revenue	13 014 118,00	0	663 303	3 312 674	2 060 962	-74%	-74%	-58%
Other Revenue								

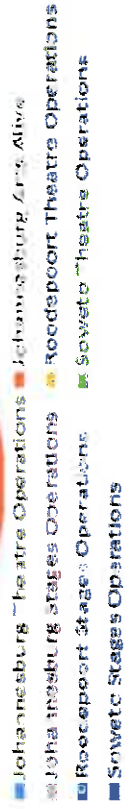
The pie chart below better depicts the main revenue contributors for the first quarter of 2015/2016 financial year:



## Expenditure

JCT continues to employ its utmost financial discipline when it comes to expenditure management. Expenditure for the mid-year results of 2015/2016 is 4% above target, this is mainly due to the Arts Alive project that the entity undertook on behalf of the City of Johannesburg and this was not budgeted for. Excluding the Arts Alive impact on the expenditure, there is a saving of 12% which mainly arises from repairs and maintenance, depreciation and other general expenditure. The credit note on electricity overcharge was also passed during the period under review resulting in a saving on other general expenses. There is huge correlation between the 11% shortfall in revenue and the saving of 12% on expenditure.

## Analysis of earned revenue by segments



## Analysis of earned revenue by segments

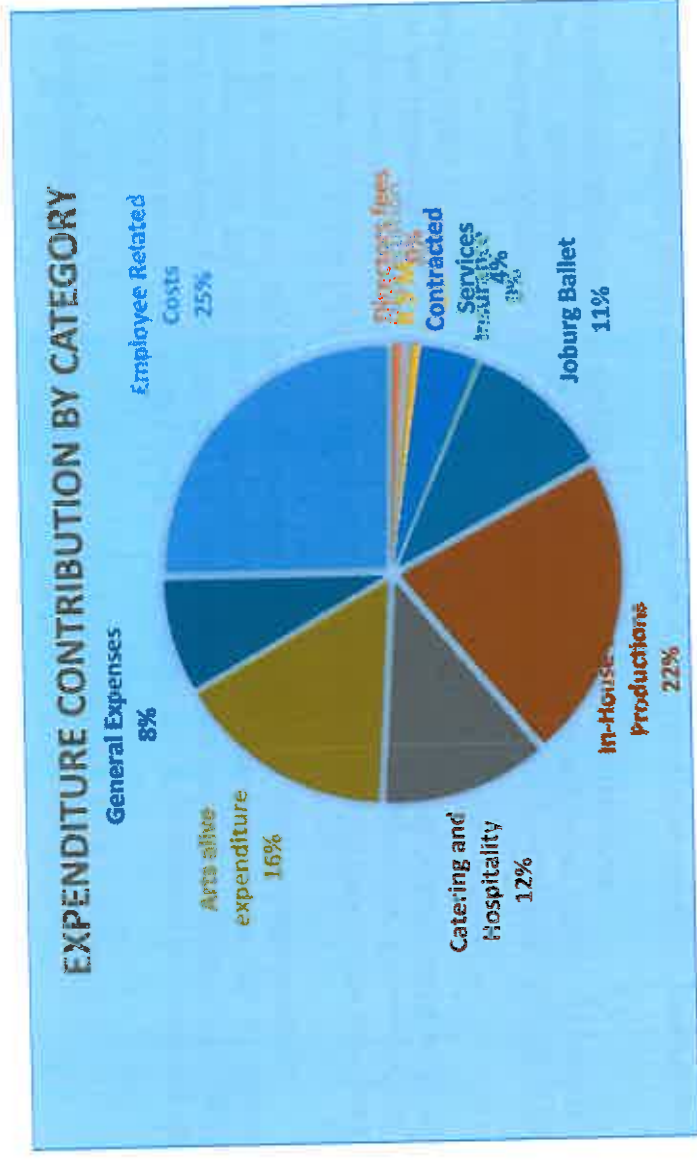
Segments	Actual Revenue
Johannesburg Theatre Operations	14 396 041
Johannesburg Arts Alive	13 014 118
Johannesburg Stages Operations	7 584 409
Roodepoort Theatre Operations	696 975
Roodepoort Stages Operations	811 811
Soweto Theatre Operations	962 825
Soweto Stages Operations	1 833 957
Total earned revenue	39 300 136

JCT revenue is mainly generated in the Johannesburg Braamfontein area with 89% of total revenue generated from this region. The biggest contributors at 37% are the theatre programming and operations followed by Arts Alive and at third place is hospitality and catering operations in Braamfontein. Operations from other regions combined makeup 11% of total earned revenue.

The table below depicts expenditure performance against target for the mid-year and the prior year mid-year:

Sub-accounts	Arts Alive Revenue	Actual YTD		Budget YTD		Prior year		Consolidated		Commentary
		2015/2016	2015/2016	2015/2016	2015/2016	Midyear	2015/2016	Actual to budget %	Current year actual %	
Expenditure	11 983 442	83 005 597	72 433 527	75 586 038	72 433 527	80 609 709	-12%	4%	Increased expenditure by 4% compared to budget due to the arts alive project.	
Employee Related Costs	0	18 197 512	20 276 498	19 197 512	20 276 498	16 783 407	-5%	6%	2% Employee related costs in line with target.	
Directors and Committee Members	0	378 089	542 700	378 089	542 730	371 716	-31%	1%		
Depreciation & Asset Impairment	0	684 388	888 996	684 388	888 996	616 284	-21%	8%		
Repairs and Maintenance	0	400 501	810 168	400 501	810 168	481 916	-51%	-19%	Net a lot of repairs and maintenance was done in the quarter hence the actual expenditure is 51% lower than target.	
Contracted Services	0	3 118 557	2 880 583	3 118 557	2 880 583	2 642 281	8%	16%		
Insurance	0	124 000	124 000	124 000	124 000	102 999	0%	20%		
Joburg Ballet	0	8 000 000	8 000 000	8 000 000	8 000 000	8 000 000	0%	0%		
In-House Stage Productions	0	16 580 803	16 420 155	16 580 803	16 420 155	10 978 346	1%	1%		
Cleaning and Hospitality	0	8 867 625	8 247 133	8 867 625	8 247 132	8 268 562	9%	9%		
Arts alive expenditure	11 983 442	0	0	11 983 442	0	0	0%	100%	A number of shows have taken place during the midyear hence there is a 1% over budget on this line item but going forward the expenditure is expected to normalise through out the financial year.	
General Expenses	0	6 176 512	14 274 659	6 176 512	14 274 659	10 570 175	-57%	5%	The 57% saving on general expenditure is mainly due to credit note passed on electricity due to overcharges in the prior months.	
<b>TRADING SURPLUS (SHORTFALL)</b>	<b>1 000 676</b>	<b>5 431 419</b>	<b>4 270 384</b>	<b>8 462 034</b>	<b>4 270 384</b>	<b>1 864 372</b>	<b>-15%</b>	<b>3%</b>	<b>22%</b>	

The pie chart below depicts the expenditure contribution for the mid-year of 2015/2016 financial year:



The entity will continue to forge a good relationship between revenue generation and expenditure patterns by employing prudent financial discipline on expenditure management.

#### Trading Surplus/Deficit

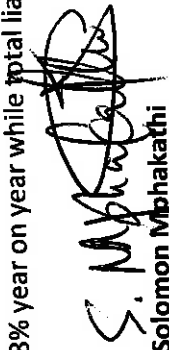
JCT recorded a trading surplus of R6 462 094 inclusive of Arts Alive profit contribution against a targeted surplus of R4 720 384, while the surplus is 14% better than plan excluding Arts Alive contribution. The trading surplus is 222% better than the previous year same period. Arts Alive contributed about R1 030 676 to trading surplus, while the catering services department contributed R1 214 308 which is a 12% return on revenue generated.

#### Statement of Financial Position Mid-year 2015/2016

Cash and cash equivalents are down by 21% year on year mainly due to the capex expenditure which has already been claimed from the City of Johannesburg amounting to R3 500 000 and the payment made on behalf of City's Group Communications which will be recovered amounting to R2 200 000. The entity will have enough cash to fund its operations until the end of the year there is really no need to raise any alarms at this stage.

Both Liquidity and solvency ratios have improved by 17% and 13% respectively year on year and this is an indication of a healthy balance sheet for JCT.

Current assets have gone up 11% year on year while current liabilities went down by 6%. Total assets went up 8% year on year while total liabilities went down by 5%.



**Solomon Mphakathi**  
Chief Financial Officer  
Joburg City Theatres (SOC) Ltd



## CHAPTER TWO: GOVERNANCE

### CHAPTER TWO: DIRECTOR'S REPORT AND GOVERNANCE

#### Section 1: Board of Directors

Joburg Theatre SOC Ltd has a unitary board, which consists of two executive and nine non-executive directors. The Board is chaired by the non-executive director, Dr Mongane Wally Serote. The board meets quarterly and retains full control over the company. The Board remains accountable to the City of Johannesburg Metropolitan Municipality, the sole shareholder and its stakeholders, the citizens of Johannesburg.

A Service Delivery Agreement (SDA) concluded in accordance with the provisions of the MSA governs the entity's relationship with the City of Johannesburg. The Board provides Quarterly, Bi-Annually and Annual Reports on its performance and service delivery to the parent municipality as prescribed in the SDA, the MFMA and the MSA.

Non-executive Directors contribute an independent view to matters under consideration and add to the depth of experience of the Board. The roles of Chairperson and Chief Executive Officer are separate, with responsibilities divided between them. The Chairperson has no executive functions.

Members have unlimited access to the Acting Company Secretary, who acts as an advisor to the Board and its committees on matters including compliance with Company Rules and Procedures, statutory regulations and best corporate practices.

The Board or any of its members may, in appropriate circumstances and at the expense of the company, obtain the advice of independent professionals. An annual Board evaluation is undertaken.

During the period under review, the Board of Directors of Joburg Theatre SOC Ltd convened for the following meetings:

An ordinary meeting on July 15th 2015 to consider the following:

- Fourth Quarter Report 2014/15
- Recruitment Process of the Executive Producer

Special meeting on August 21st 2015 to consider the following:

- Finalising the Recruitment Process of the Executive Producer
- Consideration of the company's policies

Task Team meeting on September 25th 2015 to consider the following:

- Joburg ballet 2014 annual financial statements

An ordinary meeting on December 02nd 2015 to consider the following:

- Recruitment of the Company Secretary / Governance Officer
- Performance Management Policy
- Code of Conduct
- IT Policy and Procedure



## **Section 2: Board Committees**

The following committees have been established:

- Audit & Risk Committee
- Remuneration, Social and Ethics Committee
- Artistic Committee

### **Audit & Risk Committee**

The role of the audit and risk committee (ARC) is to assist the board by performing an objective and independent review of the functioning of the organisation's finance and accounting control mechanisms. It exercises its functions through close liaison and communication with corporate management and the internal and external auditors. The committee convened two ordinary meetings and one special meeting during the period under review.

The ARC has been delegated the task of overseeing the quality, integrity and reliability of the company's risk management function. In terms of its mandate, it reviews and assesses the integrity and the quality of risk control systems and ensures that risk policies and strategies are effectively managed.

The ARC operates in accordance with a written charter authorised by the board, and provides assistance to the board with regard to:

- Ensuring compliance with applicable legislations and the requirements of regulatory authorities;
- Matters relating to financial accounting, accounting policies, reporting, risk management and disclosures;
- Internal and external audit policy;
- Activities, scope, adequacy and effectiveness of the internal audit function and audit plans;
- Review/ approval of external audit plans, findings, problems, reports and fees;
- Compliance with the Code of Corporate Practices and Conduct; and
- Compliance with the code of ethics.

The ARC addressed its responsibilities properly in terms of the charter during the period under review. The internal audit plan and budget was discussed during the year under review. Management reviewed the financial statements with the audit and risk committee. The quality of the accounting policies were discussed with the external auditors.

During the period under review, ARC convened for the following meetings:

An ordinary meeting on July 13th 2015 to consider the following:

- Fourth Quarter Report 2014/15
- Management Accounts
- Consideration of the Auditor-General SA's Engagement Letter

Workshop meeting on August 24th 2015 to consider the following:

- Risk Assessment Workshop of the 2015/16 Strategic Risk Register

Special meeting on August 27th 2015 to consider the following:

- Review of the 2014/15 Annual Financial Statements
- Auditor-General (AG) – 2014/15 Audit Strategy
- Approval of the Internal Audit Coverage Plan for 2015/16

An ordinary meeting on October 15th 2015 to consider the following:

- First Quarter Report 2015/16

Special meeting on November 27th 2015 to consider the following:

- Approval of the 2014/15 Annual Financial Statements
- Approval of the 2014/15 Integrated Report
- Approval of the AG Management Report and Audit Report

The ARC consists of the following members:

Mr Mavuso Shabalala – Non-executive Director/ Chairperson  
Ms Chrystal Cape – Independent Member  
Ms Tshidi Molala – Independent Member  
Mr Jacobus Froneman – Independent Member

### **Remuneration, Social and Ethics Committee**

Remunerations, Social and Ethics Committee (RemSEC) has the following functions:

- (a) To monitor the company's activities, having regard to any relevant legislation, other legal requirements or prevailing codes of best practice, with regard to matters relating to:
  - (i) Social and economic development, including the company's standing in terms of the goals and purposes of:
    - (aa) the 10 principles set out in the United Nations Global Compact Principles; and
    - (bb) the OECD recommendations regarding corruption;
    - (cc) the Employment Equity Act; and
    - (dd) the Broad-Based Black Economic Empowerment Act;
  - (ii) Good corporate citizenship, including the company's:
    - (aa) promotion of equality, prevention of unfair discrimination, and reduction of corruption;
    - (bb) contribution to development of the communities in which its activities are predominantly conducted or within which its products or services are predominantly marketed; and
    - (cc) record of sponsorship, donations and charitable giving;
  - (iii) the environment, health and public safety, including the impact of the company's activities and of its products or services;

The RemSEC advises the board on remuneration policies, remuneration packages and other terms of employment for all directors and senior executives. Its terms of reference also include recommendations to the board on matters relating *inter alia*, general staff policy remuneration, bonuses, executive remuneration, director's remuneration and fees, service contracts, and retirement funds. The independent professional advisors advise the committee when necessary.

Furthermore, the role of the RemSEC:

1. To monitor the company's activities with regard to the following five areas of social responsibility:
  - (i) social and economic development;
  - (ii) good corporate citizenship;
  - (iii) the environment, health and public safety;
  - (iv) consumer relationships; and
  - (v) labour and employment.
2. To draw matters within its mandate to the attention of the Board as required.

3. To report to the shareholders at the company's annual general meeting on the matters within its mandate.

During the period under review, RemSEC convened for the following meeting:

An ordinary meeting on July 13th 2015 to consider the following:

- Finalising the Recruitment Process of the Executive Producer
- Update on the Recruitment Process of the Company Secretary/ Governance Officer
- Consideration of the company's policies

A workshop combined with Artistic Committee on November 12th 2015 to consider the following:

- Transformation Agenda
- Joburg Ballet

An ordinary meeting on December 02nd 2015 to consider the following:

- Recruitment of the Company Secretary / Governance Officer
- Performance Management Policy
- Code of Conduct
- IT Policy and Procedure

The RemSEC consist of the following non-executive directors:

Mr Ishmael Mkhabela - Chairperson  
Ms Lorraine Malebo – Non-executive Director  
Pastor Eugene Sinclair – Non-executive Director  
Mr Sipho Sithole – Non-executive Director

#### **Artistic Committee**

The Artistic Committee role and responsibility is to advise the Board in relation to Arts Programming matters of Joburg City Theatres.

During the period under review, Artistic Committee (AC) convened for the following meeting:

An ordinary meeting on August 18th 2015 to consider the following:

- Transformation Policy Draft and Public Lectures
- United Proactive Artist (UPA)
- Xenophobic Attacks/Issues
- Theatre Programming

A workshop combined with Remunerations, Social and Ethics Committee on November 12th 2015 to consider the following:

- Transformation Agenda
- Joburg Ballet

The AC consists of the following non-executive directors:

Mr Mabutho Sithole - Chairperson  
Ms Todd Twala – Non-executive Director  
Mr Monna Mokoena – Non-executive Director

The Acting Company Secretary for the company advises the committees. The Chief Executive Officer attends meetings on an invitation basis.

The table below outlines attendances at Board meetings and its subcommittees during the first and second quarter of the financial year:

JOBURG THEATRE: NON-EXECUTIVE DIRECTORS (NED) AND INDEPENDENT AUDIT COMMITTEE MEMBERS (IAC)											
NAME	BOARD MEETING	BOARD TASK TEAM MEETINGS	GROUP AUDIT COMMITTEE	GROUP RISK GOVERNANCE COMMITTEE	AUDIT & RISK COMMITTEE	REMUNERATION, SOCIAL & ETHICS COMMITTEE	AC & REMSEC WORKSHOP	ARTISTIC COMMITTEE	RISK ASSESSMENT WORKSHOP	TOTAL	
Number of Meetings	1	1	1	1	1	1	1	1	1	1	
Mongane Serote (Board Chairperson)	3	1	-	-	-	-	-	-	-	4	
Mavuso Shabalala (NED) [ARC Chairperson]	3	1	1	1	5	-	-	-	1	12	
Isihmael Mkhabela (NED) [RemSEC Chair]	3	1	-	-	-	1	-	-	-	5	
Mabutho Sithole (NED)	3	-	-	-	-	-	-	1	-	4	
Todd Twala (NED)	3	-	-	-	-	-	1	1	-	5	
Lorraine Molebo (NED)	1	-	-	-	-	-	1	1	-	3	
Sipho Sithole (NED)	1	-	-	-	-	1	-	-	-	2	
Minna Mokeena (NFP)	-	-	-	-	-	-	-	1	-	1	
Eugene Sindlir (NED)	2	-	-	-	-	1	1	-	-	4	
Kobus Froneman (IAC)	-	-	-	-	3	-	-	-	-	3	
Tshidi Molala (IAC)	-	-	-	-	3	-	-	-	-	3	
Chnstal Cape (IAC)	-	-	-	-	4	-	-	-	-	4	

Section 3: Director's & Prescribed Officers Remuneration

JULY 2015 - JUNE 2016

JOBURG THEATRE: NON-EXECUTIVE DIRECTORS (NED) AND INDEPENDENT AUDIT COMMITTEE MEMBERS (IAC)

NAME	Dates of Meetings										
	BOARD MEETING	SPECIAL BOARD MEETINGS	GROUP AUDIT COMMITTEE	GROUP RISK GOVERNANCE COMMITTEE	AUDIT & RISK COMMITTEE	SOCIAL & ETHICS COMMITTEE	REMUNERATIONS COMMITTEE	AC & REMSEC WORKSHOP	ARTISTIC COMMITTEE	RISK ASSESSMENT WORKSHOP	TOTAL
Mongane Serote (Board Chairperson)	5 704,00	5 704,00	5 704,00	5 704,00	45 632,00	-	-	-	-	5 704,00	51 336,00
Mavuso Shabalala (NED) [ARC Chairperson]	22 816,00	5 704,00	5 704,00	-	45 632,00	-	-	-	-	-	91 264,00
Ishmael Mkhabela (NED) [Remsec Chair]	17 112,00	5 704,00	-	-	7 737,60	-	-	-	-	-	30 553,60
Mabutho Sithole (NED)	17 112,00	-	-	-	-	7 737,60	-	-	-	-	24 849,60
Todd Twala (NED)	22 816,00	-	-	-	4 565,50	4 565,50	4 565,50	4 565,50	-	-	36 512,50
Lorraine Malebo (NED)	11 408,00	-	-	-	7 737,60	7 737,60	4 565,50	4 565,50	-	-	23 711,10
Sipho Sithole (NED)	5 704,00	-	-	-	4 565,50	-	-	-	-	-	10 269,50
Monna Mokoena (NED)	-	-	-	-	-	-	-	-	-	-	-
Eugene Sinclair (NED)	22 816,00	-	-	-	9 131,00	-	4 565,50	-	-	-	36 512,50
Kobus Froneman (IAC)	-	-	-	-	17 112,00	-	-	-	-	-	17 112,00
Tshidi Molala (IAC)	-	-	-	-	17 112,00	-	-	-	-	-	17 112,00
Chrystal Cape (IAC)	-	-	-	-	22 816,00	-	-	-	-	-	22 816,00
<b>Sub-Totals:</b>	<b>165 416,00</b>	<b>17 112,00</b>	<b>5 704,00</b>	<b>5 704,00</b>	<b>102 672,00</b>	<b>33 737,20</b>	<b>13 696,50</b>	<b>12 303,10</b>	<b>5 704,00</b>	<b>362 048,80</b>	

The table below discloses the quarter remuneration of executive management and the year-to-date:

SENIOR MANAGEMENT REMUNERATION											
No.	Name	Mid Year (July - December) 2015/16						YTD			
		Basic Salary	Other	Allowances & Contribution	Bonus	TOTAL	Basic Salary	Other	Allowances & Contribution	Bonus / Fees	TOTAL
1	X. Nduneni-Ngema (Chief Executive Officer)	735 011	61 250	33 708	735 011	829 969	735 011	33 708	61 250	-	829 969
2	B. Mashika (Chief Operations Officer)	513 600	42 800	31 776	139 104	727 280	513 600	31 776	42 800	139 104,00	727 280
3	S. Mphakathi (Chief Financial Officer)	631 296	43 976	13 352	81 723	770 347	631 296	13 352	43 976	81 723,00	770 347
	C. Pacariz (Executive Producer) *	300 000	37 500	4 656	59 317	401 473	300 000	4 656	37 500	59 317,00	401 473
	<b>TOTAL</b>	<b>2 179 907</b>	<b>185 526</b>	<b>83 492</b>	<b>280 144</b>	<b>2 729 069</b>	<b>2 179 907</b>	<b>83 492</b>	<b>185 526</b>	<b>280 144</b>	<b>2 729 069</b>

\* Started 01 September 2015



#### **Section 4: Company Secretarial Function**

The primary function of the company secretary is to act as the link between the board and management and to facilitate good relationships with the shareholder. The company secretary is responsible for the general administration, more specifically to ensure compliance to good corporate governance practices and to provide guidance to the directors on corporate governance principles and applicable legislation. Functions of the Company Secretary were executed by an acting incumbent during the period under review. All the relevant documents that needed to be lodged in terms of the act have been lodged and all duties and responsibilities of the company secretary had been carried out diligently throughout the period under review. Plans are afoot to have the position filled by the third quarter of 2015/16. The position was advertised as early as February 2015 and short listing was concluded. Management awaited confirmation of approval of budget by the Budget Steering Committee (BSC). The request for funding was not approved by the BSC as a result the process was halted. Management wrote a report to the strategic panels committee requesting approval of funding for this position and the funding for the position was approved in October 2015. The position was immediately advertised and interviews were held on 27 November 2015. The recruitment processes also included credibility assessments for the top two shortlisted candidates and management is awaiting the outcome of the assessments.

#### **Section 5: Risk Management and internal controls**

The effective risk management is integral to the company's objective of consistently adding value to the business. Management is continuously developing and enhancing its risk and control procedures to improve the mechanisms for identifying and monitoring risks.

Operating risk is the potential for loss to occur through a breakdown in control information, business processes and compliance systems. Key policies and procedures are in place to manage operating risk involving segregation of duties, transaction authorisation, supervision, monitoring and financial and managerial reporting.

In order to meet its responsibility with respect to providing reliable financial information, Joburg Theatre maintains financial and operational systems of internal controls. These controls are designed to provide reasonable assurance that transactions are concluded in accordance with management authority, that the assets are adequately protected against material loss or unauthorised acquisition, use or disposal and those transactions are properly authorised and recorded. The system includes a documented organisation structure and areas of responsibility, established policies and procedures, including a Code of Ethics to foster a strong ethical climate, which are communicated to the parent municipality. It also includes the careful selection, training and development of people.

Internal auditors monitor the operation of the internal control systems and report findings and recommendations to management, the audit committee and the board of directors. Corrective actions are taken to address control deficiencies and other opportunities for improving the system as they are defined. The board of directors, operating through its audit and risk committee, provides supervisions of the financial reporting process and internal control systems. There are inherent limitations in the effectiveness of any system of internal control, including the possibility of human error and the circumvention or overriding of controls.

Accordingly, even an effective internal control system can provide only reasonable assurance with respect to financial statement preparation and the safeguarding of assets. Furthermore, the effectiveness of internal control systems can change with circumstances.

### **Reporting on compliance with the MFMA and MSA by the Board of Directors**

The Board of Directors is guided by the Company Secretary in regard to legislative compliance requirements. There have been no activities of the Board that fall outside of the requirements of the MFMA and the MSA (as amended). Reporting deadlines as indicated in the Acts have been met.

### **Stakeholders Report**

The theatre continues to be an active member of PANSAs, the Performing Arts Network of South Africa. The theatre continues to receive very positive media reports from its operational activities.

### **Risk Register**

The management of risks is the responsibility of the Chief Executive Officer who carries out this duty with the theatre's management team. The Finance Manager is the company's Risk Champion. The company's Risks Register is reviewed at each meeting of the Audit and Risk Committee and the Board of Directors.

The tables on the following pages spell out the areas of both the strategic and operational risks identified by the company as at September 30th 2015, including risk control measures:





Ranking	MOE Objective	City Top Risk	Risk Category	Risk Description	Cause/ Background to the risk	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Risk Trend	Risk Owner	Actions to improve management of the risk	Action Owner	Time scale
1		R6 Financial sustainability of the City	Financial	Indagates funding for producing in-house productions.	In-house productions require a lot of capital funding in order to keep ticket prices reasonable and attract a diverse audience	Catastrophic	5 Possible	3 High	a) Secure marketing deals (partner transactions) and private sector sponsorship for productions b) Portion of Subsidy from the Shareholder allocated to in-house productions c) Additional funds received from Shareholder for 2015/16 - R2m d) City Departments, provincial and national departments fund specific programs	High	Medium	a) Negotiate with City Departments and Entities, provincial and national government to support specific shows. b) Identify and obtain additional external sponsors to enable more in-house productions. c) Long term lobbying the shareholder for additional funds during the budget process d) To engage and lobby embassies and foreign donors to support the theatre	CEO, EP, CFO	Quarterly until June 2016	
2		R10 Inadequate skills due to inability to attract and manage talent	Human Capital	Scarcity of skilled theatre practitioners	(writers, executive producers, script editors) due to shortage of trained theatre practitioners in the country.	Major	4 Likely	4 High	a) There is an Executive Producer for JT and CEO & COO oversees for JT and CEO & COO oversees production for ST and RT. b) Payment of market related fees	High	Medium	a) Approval and implementation of succession plan for the key roles in the organization. b) Appointment of the Executive Producer for JCT c) To draft and approve a staff retention policy. d) To draft and implement creative skills transfer program	CEO, COO	June 2016	
3	Operate as internationally recognised centres of excellence:												a) Negotiate terms on productions with various producers. b) Joint fundraising with the producers of various shows. c) Consistently evaluating the standards of the tenant productions	CEO, EP, and General Manager	Quarterly review to end June 2016.
4	contribution to the quality of diverse audiences.		Financial	Contract in attracting internationally recognised productions	a) Internationally recognised productions due to lack of production budgets and declining real value b) Difficulty in being host venue for ground breaking South African theatre are projects due to limited government subsidy for performing arts companies.	Major	4 Almost Certain	5 Catastrophic	ii) Good maintenance of stage equipment iii) Increased maintenance training through in-house resources iv) Allocated and spent budget in 2014/15 financial year on upgrading stage equipment v) Further budget has been allocated for 2015/16 for the equipment	High	High	a) Lobby shareholder to increase CAPEX allocation to upgrade machinery in order for theatre to remain competitive. b) To ask for funding from Departments of arts and Culture (National and Provincial) c) Lobby shareholder to increase source from City Power and ESCOM	CEO, CFO and Revenue Managers	Quarterly until June 2016.	
5		R5 Financial sustainability of the City	Technology	Power outages as a result of loadshedding and lack of alternative power generation	Constant load shedding could lead to cancellation of shows resulting in financial loss and reputational damage. Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings	Catastrophic	5 Almost Certain	5 Catastrophic	i) Continuously engage and negotiates with City Power to generate a schedule load shedding. ii) Has a small generator for small production events iii) Has a generator	High	High	a) Lobby shareholder to allocate additional CAPEX for the generator and/or alternative power source b) To fundraise from Departments of arts and Culture (National and Provincial) and private sector c) To explore funding for alternative power source from City Power and ESCOM	CEO, CFO, COO	End March 2016 Quarterly starting October 2015 Quarterly until June 2016	



Ranking	MOE Objective	City Top Risks	Risk Category	Risk Description	Causes/ Background to the risk	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual Risk	Trend	Risk Owner	Actions to improve management of the risk	Time scale	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016		
6	Increase accessibility to different communities ensuring that more Joburg residents benefit from the unique cultural experience	R1 Inability to meet community expectations and demands.	Financial	Unaffordable tickets a) Due to the ratio of subsidy to total revenue the ticket prices tend to be high. b) High cost of importing international productions due to the declining rand value.		Major	4	High	Offering discounted and/or free tickets to the youth, senior citizens and poorer communities, but limited. Different pricing structures based on product and venue	Moderate	Moderate	Stable	CEO, EP, Artistic Manager and General Managers	a) Develop and implement a policy to guide subsidised tickets for various communities. b) Roll out the mobile theatre truck to the target communities	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016		
7	Increase accessibility to different communities ensuring that more Joburg residents benefit from the unique cultural experience	R1 Inability to meet community expectations and demands.	Process	Poor Attendance at theatre shows. Some shows are attended very poorly despite the basic marketing		Major	4	High	Basic marketing on various media eg MNET, Jozi FM, Khaya FM	Moderate	Moderate	Stable	EP, GM	To develop and implement the group marketing strategy for JCT	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	End March 2016	
8		R1 Inability to meet community expectations and demands.	External Environment	Inadequate public transport (move it to transport for evening shows, (move it to register)	B) Misalignment of public transport schedules with evening theatre programmes.	Moderate	3	High	Schedule as many as possible daytime performances during the year to coordinate with public transport.	Moderate	Moderate	Stable	CEO	a) Lobby City transport department and tax industry to accommodate the theatre programmes on their schedules for big shows.	CEO, COO and General Managers	Quarterly review to end June 2016.	CEO, COO and General Managers	Quarterly review to end June 2016.	CEO, COO and General Managers	Quarterly review to end June 2016.	CEO, COO and General Managers	Quarterly review to end June 2016.	CEO, COO and General Managers	Quarterly review to end June 2016.	
9	Balance the imperative for socio-economic revenue generation with opportunities for future entrepreneurs, and provide opportunities for future arts practitioners and entrepreneurs.		Process	Inadequate integration of youth development initiatives within the risk register (Operational theatre, (Operational department)	Irrelevant programs across all theatres to attract and address the needs of the youth. Lack of coordination and engagement with relevant stakeholders in the youth development space.	Moderate	3	Moderate	Joburg Youth Directorate and - youth officers of various departments within the City of Joburg. YD initiatives are focused at the welfare theatres and some wards.	Moderate	Moderate	Stable	CEO	a) Lobby various stakeholders and community groups to assist the theatre YD Manager. b) Develop an integrated strategy for youth development and training	CEO, EP, General Managers and YD Managers	Quarterly review to end March 2016.	CEO, EP, General Managers and YD Managers	Quarterly review to end March 2016.	CEO, EP, General Managers and YD Managers	Quarterly review to end March 2016.	CEO, EP, General Managers and YD Managers	Quarterly review to end March 2016.	CEO, EP, General Managers and YD Managers	Quarterly review to end March 2016.	
10	Good governance, financial sustainability and sound management.		Regulatory	Non-compliance with applicable legislation	a) There is no integrated and coordinated effort for compliance to all regulations and applicable legislation. b) The company secretary position remains vacant due to lack of budget hanging for some time. This poses a challenge of wasteful expenditure.	Major	4	High	Each functional area monitors compliance. There is an acting company secretary All pre-registration processes concluded by management	Moderate	Moderate	Stable	CEO	To integrate a compliance oversight function into the company secretariat Report on budget request has been submitted to the strategic appointments panel. GOD has escalated to the Group Governance for finaly	CEO, CFO, COO, Acting Company Secretary	End March 2015	CEO, CFO, COO, Acting Company Secretary	End March 2015	CEO, CFO, COO, Acting Company Secretary	End March 2015	CEO, CFO, COO, Acting Company Secretary	End March 2015	CEO, CFO, COO, Acting Company Secretary	End March 2015	CEO, CFO, COO, Acting Company Secretary



No.	Department/ MOE Objectives	Risk Category	Risk Description	Current/ Background to the risk	Consequences	Impact	Likelihood	Where? Risk	Current controls	Control Effectiveness	Risk Rating	Risk Owner	Actions to improve management of the risk	Action Owner	Time scale
4	To ensure creditors are paid on time and accurate mounts are processed	People/Process	Possible duplicate payments	One invoice could be submitted twice Negligence/ not paying attention Use of quotations to make payments or copies of invoices Unintentional errors	Suppliers Over-payment of	Major	4 Possible	3	PAFTEL Evoluton is setup to reject the same invoice being processed twice	Fair	High	CFO	To generate invoices for show statements To ensure payments are done on official invoices only	Finance Manager	Ongoing
15	To ensure that profit margins are maintained, agreed costs are not exceeded through effective control systems	External Environment	Increase of competition	Many pubs and restaurants are opening all over and this might affect the restaurant Going concern could be affected		Major	4 Possible	3	Research on the competitor to improve the service are being conducted	Fair	High	GM, Hospitality	To continue doing research on competitor to improve the service Organise training for staff on a continuous basis to ensure that the company keeps up with emerging trends in the industry	GM, Hospitality	As and when the competitor arrives
21	Ensure physical security to server	Physical	Inadequate physical security and inappropriate environment, uncontrolled physical access by suppliers and visitors.	Access to server hardware, network, software, data and documentation. Protection from theft and damage. Unauthorized use, disclosure, modification or destruction of systems or data. Unauthorized removal of computer equipment and data files containing proprietary information. Inefficient environmental controls in case of disaster (fire, flood, heat etc).	Loss or destruction of network hardware as well as structural information. Unauthorized access to server room, routers, switches and other IT equipment	Major	4 Likely	4	Access to server room strictly controlled by IT manager. All visitors or suppliers requiring access to server room, routers, switches and other IT equipment must be authorized by HOD Fire proof safe available for storage purposes	Fair	High	Services Manager	The current controls look adequate to manage the risk	Customer Services Manager	Review quarterly
55	All objectives	External Environment	Unltd parking space during the day	Day time patrons cannot utilize the Civic centre parking.	Loss of revenue	Minor	2 Likely	4	The Regional Office staff parking space unutilised	Fair	Low	SM	Carp guards allocated to direct cars to allocated parking, 32 extra parking bays allocated from the regional office to be demarcated for RT	Maintenance Manager	31 March 2015
56	Monitoring perceptions and media reporting	People	Reputational damage to the theatre	New customers are not known well and could cause damage to our reputation	Reputational damage	Major	4 Likely	4	Contracts assigned with house rules	Good	Low	SM	The current controls seem to be working well	GM	Review quarterly
60	All objectives	Security	Armed robbery	The premises keep cash from the restaurant and theatre	Loss of assets (cash)	Catastrophic	5 Possible	3	Physical security in place Armed cash collection three times a week. Cash-vault machines in use	Fair	High	GM	Armed response and panic buttons to be installed. To install clocking points around the building	GM	31 March 2016
52	To support youth development and social cohesion	External Environment	Segregated audience	(It is expected of the theatre to diversify its audience Someto may be perceived as no go area for non-Africans	Segregated audience	Moderate	3 Unlikely	2	Producing shows that attract diverse groups like, jazz, international shows Working with a local councillor for social activities	Fair	Low	General Manager	Current controls are adequate to mitigate the risk	General Manager	Review quarterly
67	All objectives	External Environment	Unltd Theatre space	The theatre is built on a small piece of land. This makes the theatre crowded in a small space and different productions to clash.	Loss of revenue	Moderate	3 Possible	3	All big productions are referred to Joburg Theatre in Braamfontein	Fair	Low	General Manager	General allow for further audience expansion - umdlina around three years	General Manager	31 March 2015
68	All objectives	External Environment	Sourcing equipment from the sole supplier	Specialised equipment is available from very limited suppliers	The supplier could be liquidated Prices could be inflated	Moderate	3 Likely	4	Rationalise control across the group	Fair	High	General Manager	General There is a good relationship with the suppliers.	General Manager	31 March 2015

**SOWETO THEATRE**

**RODEPOORT THEATRE**

**JOBURG THEATRE**

## **Section 6: Sustainability Report**

### **Sustainability Vision**

*In line with Joburg 2040 Vision, JCT will contribute in making Johannesburg is a city that provides sustainability for all its citizens. Sustainable development is essential in the manner in which JCT implements and manages its projects. JCT is committed to the principles of sustainable development and their integration into various aspects of our business processes, giving us an opportunity to create value for all stakeholders, including social, economic and environmental facets.*

The existence of the company is dependent on the continued ongoing support from its sole shareholder, the City of Joburg, by way of subsidy paid each year in terms of the service delivery agreement entered into between the company and the City of Joburg. Should the subsidy be withdrawn, the company would not be able to continue as a going concern.

### **Socio-economic development**

JCT strives to be socially aware: to encourage inclusivity; to be a responsible corporate citizen; and to constantly move towards transformation. The Board of Directors approved annual Social Awareness Programmes budget for the company's Chief Executive Officer to disburse in support of causes and institutions in need and aligned with the company's arts, culture, entertainment and community support policies.

Youth and Community Development programmes made the theatre available at no rental-fee to South African producers. YD at Joburg Theatre has become involved with the Joburg Youth Directorate and - in the process - youth officers of various departments within the City of Joburg. space.com, active with various productions that have seen more young people visiting the theatre - this will assist in creating the new theatre audiences of the future - and drive towards social cohesion.

### **Section 7: Anticorruption & Fraud**

The company has put into place an Anti-Fraud and Anti-Corruption Policy. This policy is intended to set down the stance of the company to fraud and corruption, as well as to reinforce existing systems, policies, procedures, rules and regulations of the company aimed at deterring, preventing, detecting, reacting to, and reducing the impact of fraud and corruption, where such dishonest activities exist. The policy is a confirmation of the company's role in supporting and fostering a culture of zero tolerance to fraud and corruption in all its activities.

During the period under review no cases of fraud and corruption were reported.

### **Section 8: ICT Governance**

In line with King III guidelines, technology governance forms an important part of Joburg City Theatre's (JCT) governance structures, policies and procedures. It is crucial that the current and future use of ICT is carefully directed and controlled in order for ICT to be aligned to the business goals of the entity.



In line with King III guidelines, information technology (IT) governance forms an important part of Joburg City Theatre's (JCT) governance structures, policies and procedures. It is crucial that the current and future use of ICT is carefully directed and controlled in order for ICT to be aligned to the business goals of the entity.

For the effective implementation of IT governance, and in order to improve the value of governance and sustainability, Joburg City Theatres will align the framework and policy in the following four objectives:

Objective	What we plan to achieve	Status
Improved value and strategic delivery	-Technology plans for every unit review and alignment to business requirements	-Continuous
Readiness for compliance legislation	-Active planning for audits -Audit process aligned with King III reporting structures	-In progress -Continuous
Sustainability	-Priorities addressed by strategic projects	Continuous
Intellectual property management (IP)	-IP management addressed at JCT level -Discussions with IP experts	In progress

The business and technology strategies of Joburg City Theatres need to be aligned as required by King III and enforced with visible improvement in innovative thinking and response. However, JCT must recognise the following challenges:

- Not all business units consult with the IT department before embarking on new projects. Concerns and restrictions in the IT environment may only become obvious when the new plan is implemented
- The ideal IT strategies may come up against a very tight budget and become only partly feasible
- As the technology is becoming more pervasive, the problems with general user errors are increasing. Not all staff are technologically savvy which can be a real challenge when new systems are implemented

IT is pervasive and strategic across all measure of business. It is a necessary key enabler of public sector service delivery and also private sector economic growth and competitiveness. The ability to make, fund and enforce the correct long-term decisions across all 3 JCT venues remains a key challenge and opportunity.

The following business and technology strategies were identified:

- An urgent need to upgrade the Joburg and Soweto Theatre's bandwidth from ADSL to Fibre
- Ability to provide wi-fi in all 3 venues
- Upgrade the PABX system at Joburg Theatre, with integration across all three theatres.
- The finalisation of the tender for a ticketing system for Joburg City Theatres
- Investigation into a Joburg City Theatres app

#### 1. Upgrade from ADSL to Fibre

Joburg Theatre has successfully moved over to a 10 MG contended fibre line. This has resulted very little down time as well as much faster and more consistent off-site backups.

Because Joburg City Theatres runs its own mail servers, the fibre link to Soweto Theatre was delayed until such time as the failover over service could retain the static IP address. Now that this has been resolved, the microwave fibre will be installed at Soweto Theatre

2. Wi-fi access at all JCT venues

The installation of free wi-fi access in all public areas of Joburg, Soweto and Roodepoort Theatres will be completed in January 2016.

3. Upgrade the PABX system at JCT

The tender process for a new PABX will start in January 2016. From there on the standard tender processes will apply.

4. A new service provider for ticketing to JCT

The current contract for ticketing services to Joburg City Theatres expires at the beginning of 2016. The IT department has been closely involved with the tender process for a new service provider to ensure that the JCT IT footprint aligns to the IT requirements of the new service provider.

The new tender was awarded to Web-tickets and starts in January 2016. There are some exciting advantages to the Web-tickets contract which affect the IT environment including the following:

- Tickets can be sent to, and validated directly from, mobile devices as an e-Ticket. This leverages the eco-friendly credentials of paperless mobi-ticketing
- Patrons can book tickets online or telephonically and pay in any Pick N Pay store, which means that a patron does not need a credit card in order to pay for ticket. This opens up bookings to new target markets.
- Tickets can be validated even if the internet connection is lost at the theatre complex
- The ticketing system has an application programming interface (API) that allows external companies to connect to the system to source ticket information and ticket content
- Patrons can purchase tickets through the Nedbank banking application
- Patrons can also book tickets through the Facebook profiles of Joburg, Roodepoort & Soweto Theatre, leveraging the power of social media
- Tickets can be printed at home which allows for customer convenience
- The Web-tickets platform is compatible with the JCT's IT infrastructure and banking platforms, without additional costs

5. Access to information - Joburg City Theatres app

Now that the ticketing tender has been finalised, JCT has started investigating a specific app for the company. The app should not only provide company information, but also integrate with the ticketing company. The app is seen as a long term goal, to only be finalised before the end of the financial year 2016.

## **Section 9: Compliance with Laws & Regulations**

### **Introduction**

To ensure accountability and governance arrangements are in place, Section 121(2) (c) of the MFMA supports the requirements of Section 18(1) (d) of the MSA: information on matters of governance should be communicated to communities. This should, according to Sections 65(1) (a) of the MFMA and 46 of the MSA be undertaken through the compilation and publication of the Annual Report. The purpose of such an annual report is to promote accountability to communities for decisions taken by the Council and matters relating to administrative structures, throughout a financial year.

The Board of Directors embraces the principles of corporate governance and considers these as the underlying philosophy in creating organisation excellence at all levels within JCT. The Board of Directors and the Executives recognise and are committed to the principles of openness, integrity and accountability advocated by the Code of Corporate Practices and Conduct in the King Report. The Board remains steadfast in maintaining high standards of corporate governance and implementing corporate governance principles, policies and practices.

Through this process, the City of Johannesburg Metropolitan Municipality as a sole shareholder and other stakeholders may derive assurance that the entity is being ethically managed according to prudently determined risk parameters in compliance with generally accepted corporate practices. Monitoring the entity's compliance with King Code on Corporate Governance forms part of the mandate of the COJ group audit committee. The Board is satisfied that the company has complied with all legislation relevant to or affecting the company, as well as all regulations and codes of practice.

### **Statement of Compliance**

The board is responsible for ensuring that the entity complies with applicable laws and adheres to binding rules, codes and standards.

JCT strives for the highest standards of corporate governance as adopted in King III Report. The Board of Directors has incorporated the City of Johannesburg's Corporate Governance Protocol (the Protocol) in its Board Charter, which *inter alia* regulates its relationship with the City of Johannesburg as its sole shareholder and parent municipality in the interest of good corporate governance and good ethics.

The Protocol is premised on the principles enunciated in the King Report for Corporate Governance for South Africa. The Company steadfastly consolidated its position in respect of adherence to the King III report on Corporate Governance. JCT's practices are, in most material instances, in line with the principles set out in the King III Report. Ongoing steps are however taken to align practices with the Report's recommendations and the Board continually reviews progress to ensure that the company improves its Corporate Governance.

Compliance is an integral part of good governance, providing assurance on the effectiveness of the control environment through the Board's Audit and Risk Committee.

### **Subsidiaries or associations with other companies including trusts**

There are no subsidiaries or trusts in which Joburg City Theatres is a participant.

### **Timeous notification with respect to resolutions to its members**

Minutes of the meetings of the Board of Directors and its subcommittees - including resolutions - are circulated to members of the Board within 21 days following a meeting.



## **Financial Irregularities**

No financial irregularities were reported in the period under review.

## **Report on Resolutions passed with the Registrar of Companies beyond expected time frame**

There have been no resolutions passed with the Registrar of Companies beyond the expected time frame in the quarter under review.

## **Report of the documentation procedures and processes**

Minutes and appropriate minute books are kept for all meetings of the Board of Directors and subcommittees.

## **Internal Audit Function**

Joburg Theatre has outsourced its internal audit function in terms of section 165 (3) of the MFMA to the Group Risk and Assurance Services GRAS from the shareholder. GRAS has a specific mandate from the audit and risk committee and independently appraises the adequacy and effectiveness of the company's systems, financial internal controls and accounting records, reporting its findings to the Auditor General as well as the Audit & Risk Committee. GRAS interacts with the Chief Financial Officer and reports to the Audit and Risk Committee on a functional basis and has direct access to the Chairperson of the Board.

The Joburg City Theatre's internal audit coverage plan is based on risk assessment performed at each operating unit. The coverage plan is updated annually, based on the risk assessment and results of the audit work performed. This ensures that the audit coverage is focused on and identifies areas of high risk. The internal audit coverage plan for 2015/16 was approved by the Board on July 15<sup>th</sup> 2015.

## **Corporate Ethics and Organisational Integrity**

### **Code of Ethics**

The board provides effective leadership based on a principled foundation and the entity subscribes to high ethical standards. Responsible leadership, characterised by the values of responsibility, accountability, fairness and transparency, has been a defining characteristic of the entity since the company's establishment in 2000.

The fundamental objective has always been to do business ethically while building a sustainable company that recognises the short- and long-term impact of its activities on the economy, society and the environment. In its deliberations, decisions and actions, the board is sensitive to the legitimate interests and expectations of the company's stakeholders.

The company has a Code of Conduct ("the Code") which has been fully endorsed by the Board and applies to all directors and employees. The Code is regularly reviewed and updated as required to ensure it reflects the highest standards of behaviour and professionalism. After various consultations with employees, union officials and an attorney specialising in labour related matters, the company drafted a new contract of employment as well as a detailed Policies and Procedures Manual.

Upon commencement of employment, all new employees receive a contract of employment and a Policies and Procedures Manual and sign acknowledgment of receipt of both documents. The contract of employment contains clauses referring to the Code of Conduct, as well as other Policies and Procedures applicable to all employees. A copy of the signed contract, together with a document stating that the employee has received the Policies and Procedures Manual, is kept on the individual's personnel files.

The Policies and Procedures Manual is updated on a regular basis by the Governance department in consultation with other departments. The updated policies are communicated with management as well as all employees; thereafter all employees receive copies of the updated policies and sign an acknowledgement of receipt.

It is the responsibility of the theatre's heads of departments (HODs) to monitor compliance with the Company's Code of Conduct in conjunction with the Human Resources Manager. Employees committing a breach of the Company's Code of Conduct are dealt with in a fair and consistent manner by management, in accordance with the Disciplinary Code and Procedures. Joburg Theatre's service providers, suppliers and trade partners are also subject to the Code. It is the opinion of the Board of Directors that the company complies with the highest ethical standards in all matters of business.

#### **Register of Directors interest in contracts**

Directors of the company have been instructed to declare any material interests they hold in any contracts that the company might enter into. To this end the directors are supplied with a form on which to declare their interests and declared interests are then entered into the company register. There has not been any material interest declared as at the date of this report.

#### **Report on the prohibition of disposal of assets contained in Section 115 of the Companies Act**

No assets as contained in Section 115 were disposed.

## CHAPTER THREE: SERVICE DELIVERY PERFORMANCE

### Section 1: Highlights and Achievement

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**#JOBURG THEATRE**  
complex

#### JOBURG THEATRE PRODUCTIONS AND EVENTS

Joburg Theatre presented an in-house production of **SISTER ACT**. The theatre managed to secure 'non-replica' rights to **SISTER ACT**, which meant that the production wasn't a carbon copy from London or Broadway. This was a creative collaboration and celebration of South African talent, directed by Janice Honeyman. **SISTER ACT** was based on the top-grossing 1992 movie comedy starring Whoopi Goldberg.



The all-South African cast of **SISTER ACT**

This was followed by a one-day comedy performance by **RIAAD MOOSA**. Two shows were presented which played to almost completely full houses, at 95% capacity. This means that city patrons love comedy, so more comedy will be sourced going forward.



Following Joburg Ballet's spectacular **SWAN LAKE** in April, the ballet company's spring season opened with the classic, **DON QUIXOTE**.

The casting for Joburg Ballet's **DON QUIXOTE** featured the company's stars as well as visiting stars Cuban-born Jonhal Fernandez, principal dancer with the National Ballet of Ecuador, and Australian-born international guest artist, Aaron Smyth. There were also performers from the Liaoning Ballet of China. The production played to over 3,200 patrons (33% of capacity).



**Cuban-born Jonhal Fernandez in the leading role**

Joburg Ballet alternated DON QUIXOTE with their contemporary piece CELEBRATION 7, a showcase of classical and new ballets.

The production played to over 1,600 patrons (31% of capacity).



Gauteng Opera presented their Double Bill: OPERA CLASSICS and I AM AN AFRICAN for two performances only. This initiative established another example of Joburg Ballet's desire to collaborate with other arts enterprises and to provide the greatest possible variety for its audiences.

These shows were a celebration of the operatic voice through a selection of some of much-loved arias and ensembles, performed by Gauteng Opera soloists and guest artists.

The production played to over 500 patrons (23% of capacity).



**Beautiful voices by the Gauteng Opera**



The second quarter of the financial year started with the return of the international dance sensation **BURN THE FLOOR**. This was the show's third return to South Africa.

They incorporated a South African dance champion in the show, Johannes Radebe – he was the runner up in SABC3's Strictly Come Dancing. It was a new show performed to new music, new costumes and different dancers to what we had previously seen.



**Johannes Radebe performs with the international company of BURN THE FLOOR**

The show played to over 8,500 patrons (34% of capacity).

This was followed by Sean Bovim's **PRIVATE PRESLEY**. Cape Town based Bovim Ballet successful staged *Queen At The Ballet* at Joburg Theatre in March last year. This was Sean's latest Rock-'n'-Roll Ballet which featured various Elvis Presley's hit songs.



The production played to over 4,900 patrons (28% of capacity).

2015 saw many dance productions – not only at Joburg Theatre, but at surrounding Joburg venues such as MonteCasino, Emperors Palace, etc. The impact was felt on both **BURN THE FLOOR** and **PRIVATE PRESLEY**.

The annual festive season pantomime, **SLEEPING BEAUTY**, written and directed by Janice Honeyman and produced in-house, proved to be another great success.

This included 15,362 schoolchildren from across Gauteng at 16 morning and afternoon special school performances. On average we had 5 schools per performance – a total of 80 schools attended.

The star cast of **SLEEPING BEAUTY** was representative of the culturally inclusive audience the pantomime attracted: Tobie Cronjé, Christopher Jaftha, Nicole Fortuin and Timothy Moloi.



The show received rave media reviews, including –

“Janice Honeyman has an amazing capacity for churning out one hit pantomime after another...she scoops her audience up and takes them on a wonderfully entertaining journey...dazzling scenery, slick sound and lighting designs and some of the most striking and inventive costumes I’ve seen in years... This year’s production simply takes the breath away...Sleeping Beauty dazzles on all fronts and is Janice Honeyman’s best panto yet.”  
Peter Feldman, The Next 48 Hours

“Janice Honeyman has perfected the art of the South African Christmas Pantomime and has created an annual institution, looked forward to by young and old alike... This year’s production of Sleeping Beauty seems to have taken on a new, fresh persona. The sets and costumes and incredible lighting bring the show alive and to me there is an added panache this year....Janice has created in my mind a very sophisticated show that plays to both children and adults alike... If going to the panto is not a Christmas tradition in your house, then now is the time to start it. Mums and Dads, Grannies and Grandpas and kids of all ages should see this.”  
Chris Avant Smith, B Sharp Entertainment

“Janice Honeyman is back with another winner...her best yet. Sleeping Beauty is a panto on steroids – the sets, costumes and props are bigger and better than ever before, the gags sillier and the cast crazier.”  
Michelle Loewenstein, The Citizen

“Raises the bar with a level of technical excellence and wizardry that will have you either wide-eyed with wonder or screaming with delight...Honeyman is adept at creating a script to satisfy children and adults alike.”  
joburginyourpocket.com

“Let Sleeping Beauty cast its magic spell...bathed in a rosy romantic glow...plenty of wit and sparkle...there isn’t a dull moment...you definitely won’t be disappointed by this colourful and fun-filled family romp.”  
Jenny de Klerk, Saturday Star

“As lavish, glittery and camp as ever...The show slips from one magical moment to the next with ease, making full use of the huge stage to create a sparkling pageant of song and dance.”  
Lesley Stones, artslink.co.za

“This Christmas 2015 epic promises to deliver another record-breaking run for Joburg Theatre...this is what we’ve come to expect from this annual extravaganza. Anything less, and some of the festive season magic would be gone...there’s an innocence and an enchantment that’s irresistible...rich pickings to keep even the youngest members of the audience watching...a company of stars.”  
Janet Smith, Star Tonight





**The finale of SLEEPING BEAUTY**

The Fringe at Joburg Theatre continued to host a fabulous mix of shows, with a steadily improving occupation rate of this venue. Successes in The Fringe during the 2nd quarter of the financial year included the local musical revue *The Man and The Mouse*, a Pocket Opera: *La Traviata*, *Espana'50* performed by the Spanish Dance Society, the comedy *Chester Missing*, the jazz musical *Colour Me Human*, *The Voice From Kilimanjaro* as well as a few one day bookings for annual dance events and beauty pageants.



the fringe at  
**JOBURG THEATRE**



only  
**OCT 14**

the fringe at  
**JOBURG THEATRE**



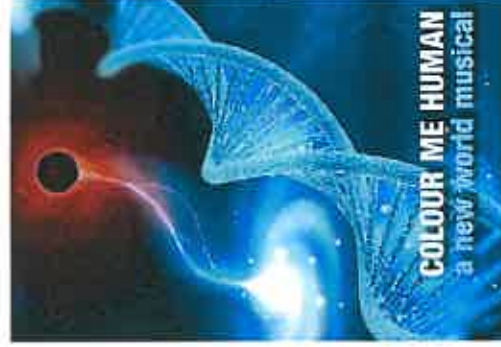
only  
**OCT 17 & 18**

the fringe at  
**JOBURG THEATRE**



from  
**OCT 20**

the fringe at  
**JOBURG THEATRE**



from  
**NOV 12**



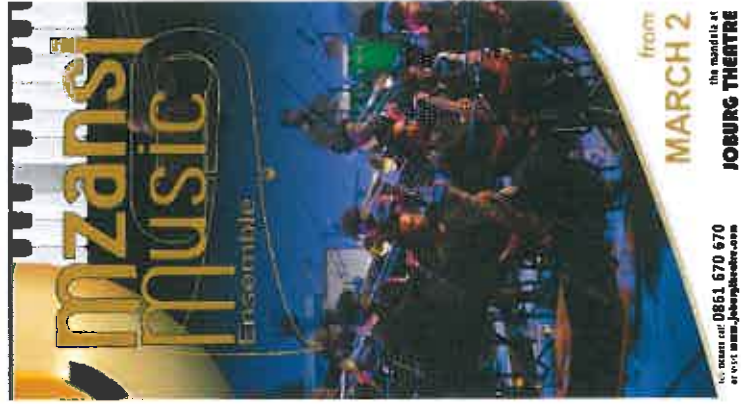
About to arrive in the third quarter:



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**AND THE**  
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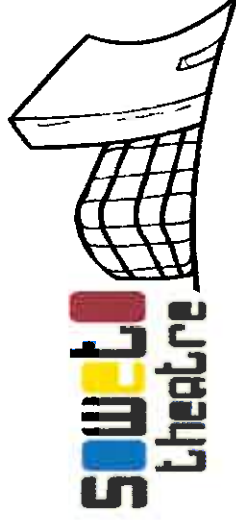


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## SOWETO THEATRE PRODUCTIONS AND EVENTS



Soweto Theatre continues to develop events and programmes that serve the people of Soweto and greater Johannesburg. Soweto Theatre also offers professional facilities preferred by major television productions such as the Sing Off and SA's Got Talent.

Women's month at Soweto Theatre was celebrated with the maiden performance of trio of short operas to sing proudly South African stories. The Theatre partnered with Gauteng Opera, which produces "Opera For Everyone" to mount CULA MZANSI: three 20 minute South African Operas. The Theatre is proud to have brought this kind artistic genre to its audiences.

Soweto Theatre is committed in its objective of showcasing stimulating, thought provoking and challenging entertainment that nourishes the soul and develops the mind. It is befitting that the Theatre staged "... iconic play on the TRC..." THE STORY I AM ABOUT TO TELL, which asks some critical questions as the country enters the 20<sup>th</sup> year since the TRC first opened its doors in April 1996. The Show has enjoyed massive support from school learners, University students and the broader community.

Heritage month saw another edition of the Afrikan Freedom's Station's SONG FOR NONGOMA.

Jozi FM's Traditional Music Festival which was part of the Arts Alive programming was also hosted at Soweto Theatre.

Soweto Theatre also hosted the Soweto Art Week in September with a variety of exhibitions on the ground and second floor of the theatre walls. The Art Week has also expanded the programme to include a few discussions, lectures and walkabouts as well.

Soweto Theatre's world class facilities enable corporate clients and the community of Soweto to host workshops and conferences right in the heart of Soweto. In September the theatre proudly hosted the first Stokvel and Burial Societies Indaba.

The regular Soweto Art and Craft Fair continues to be a popular event as is the off-shoot project – Seven Colours Sunday, a food fair paired with the internal Traditional Music and Dance programme during the day and a Jazz Concert in the evening.

## INHOUSE PRODUCTIONS

**MASOTE'S DREAM**, the inspiring true story of "Ntate" Mike Masote, the founder of the Soweto Youth Orchestra, which in turn gave birth to the internationally-acclaimed Soweto String Quartet, revealed how Michael Masote had to overcome both the scepticism of his own community and the prejudices of Apartheid to prove that music transcends politics and race. The epic story spans the forced removals in Sophiatown; the Soweto Uprising and Masote's wife's subsequent solitary confinement; his exile in Bophuthatswana; his return to form the Soweto Youth Orchestra and their show-stealing performance in Scotland for Queen Elizabeth II; and his own triumphant translation of the





Messiah into 10 African languages and its performance at The Johannesburg City Hall —the venue that once threw him out into the streets when he dared to sneak in to listen to classical music. The production premiered at the National Arts Festival in a partnership between the Festival; PACOFS, Orkater and Thambo Theatre Producers. The play drew an overall audience of 521 patrons.

**CULA MZANSI** saw a beginning of a wonderful series which will be called “Cula Mzansi – New Opera Series”. Gauteng Opera CEO Marcus Desando chose to start this series with operas that have already been performed once before in Cape Town as an introduction and with a great creative team. The operas include Hani Tronkvoel and Words from a broken string.

Other in-house productions includes: Poet.O.Type, The Story I am About to Tell, and Sun Jazz.



## ROODEPOORT THEATRE PRODUCTIONS AND EVENTS

The Roodepoort Theatre has traditionally been known for its opera and ballet productions attracting a predominantly white and Afrikaans speaking audience. In order to avoid alienating Roodepoort Theatre’s existing audience this kind of programming has been maintained albeit on a lower frequency. To transform the theatre to a more diversified audience the theatre introduced various productions mainly aimed at attracting young audiences from previously disadvantaged backgrounds. The productions staged in this first quarter were mainly on a rental and attracted what seems to remain being the theatre’s core audience.

Donizetti’s comic opera, *L’elisir d’amore* (The Elixir of Love), was performed on 17 and 19 July. It tells the story of a simple man from a poor neighbourhood (Nemorino) who falls in love with a wealthy landowner (Adina). He approaches a travelling quack doctor for a love potion but is cheated by the doctor who sells him cheap wine instead. A comic story unfolds which is not much different from what we see in television soaps every day. The role of Nemorino was portrayed by tenor Chris Mostert and that of Adina by soprano Linelle Wimbles.

The third opera of the season was the very popular romantic opera *Madama Butterfly*, composed by Puccini, on 25 and 27 September. It tells the story of a young Japanese girl, Cio-Cio San (*Madama Butterfly*), who marries a U.S. Naval Officer named Pinkerton. The opera tells the story of love, deceit and surrender. Soprano Bongwi Madlala was in the role of *Madama Butterfly* with tenor Rheinaldt Moagi as Lieutenant Pinkerton.



In August the theatre hosted the prominent annual ATKV Tienertoneel, a national drama competition/festival aimed at enhancing the love for theatre in learners, which was hosted in the Main Theatre over a period of 6 days, the Association of International Dance Teachers (AIDT) held its Solo Performers Examination with disciplines ranging from modern to tap and hip hop dancing; AIDT aimed to provide young dancers with performing opportunities.

## Roo-de-poort Dance Festival



During the month of September, Gypsy Dancing specializing in the nurturing of first time ballet students held its showcase while the Divinity Dance Company staged 'Eternal Odyssey' a belly-dance extravaganza. The prestigious, annual Roo-de-poort Dance Festival, the highlight of the Westrand dance calendar, took place over the month of September attracting full houses for each public performance. The Roo-de-poort Dance Festival was established in 1980 at the inception of the then residing Mayor of Roo-de-poort, Mr. Victor Horne, whose wish it was to provide a visible public platform to exhibit the dance talents of amateur students in the city of Roo-de-poort. Approximately 700 dancers, from 25 Dance Studios / Schools participated & the annual event is held at theatre every year without fail.

*Joburg Ballet débuts at the Roo-de-poort Theatre* - Joburg Ballet's first visit to the Roo-de-poort Theatre took place on Friday 10 July at 8pm and Saturday 11 July at 3pm and 8pm. For the occasion, Joburg Ballet had put together a showcase blending the best in classical ballet, spiced with three uniquely South African works.

Joburg Ballet's leading dancers, including prima ballerina Burnise Silvius, were seen in such favourites as the dazzling *Don Quixote* Pas de Deux (a foretaste of the full-length production was performed at Joburg Theatre in August), the *Satanella* Pas de Deux, *Diana and Acteon* Pas de Deux, showpieces from *Swan Lake* and *La Sylphide*, and the enchanting *Viennese Waltz* by artistic director Iain MacDonald, set to *On The Beautiful Blue Danube* by Johann Strauss.

Three items celebrating South Africa included *Chopin* with music by Frederic Chopin and choreography by Michael Revie and Yarisha Singh, the solo *Gauteng* from the ballet *Kopano* with music sung by Miriam Makeba and choreography by Kaloyan Boyadjiev, and the solo *Jantjie* from the ballet *Sproetjies* to music by Sonja Herholdt and Anton Goosen and choreography by Joel Morris.

The programme was chosen to appeal to ballet audiences of all tastes, with lots for the family to enjoy and to warm up a brisk winter weekend for audiences in Roo-de-poort and beyond.



*Michael Revie in Chopin (Photo by: Susanne Holbaek)*



The work of the Roodepoort Theatre celebrates, produces and receives productions of creativity, innovation, social cohesion and diversity. The Receiving House specifically focused on attracting productions with a high level of audience appeal, which not only increased revenue generation from this source of income, but also delivered on the objective of increasing the number of visitors to the Theatre. There was an effort to diversify these productions so as to attract new audiences which indeed was done.

In terms of the continuation of its artistic efforts, the Producing House had a specific focus on improving the commercial feasibility of productions through building partnerships with funding agents and other Theatres, in order to reduce the financial risks attached to the sole sponsorship of productions. New productions will be developed, through partnerships that address diversity and the needs of the school curriculum namely the setwork books Ga se Lerato and Kudelowaziyo. Furthermore, at the core of our service delivery mandate stands our commitment to community development, and the forthcoming quarter will once again see significant progress with regards to development of skills in the arts and within the community at large. Through these programmes, we see the realisation of opportunities for people in the performing arts, with a purpose to increasing the number of poor people getting their foot on the ladder of development.



Tshedi Mholo a singer of note, educator, actor, mentor, a victorious woman; "The Queen" whose has traveled extensively with her music; her travels include Canada, Mauritius, Singapore, and Dubai. She has toured Malawi, Botswana, Zambia, Democratic Republic of Congo, Swaziland, Lesotho, Zimbabwe, Ghana, Mozambique, Ivory Coast, Tanzania and USA where she has shared the stage with American R & B, hip hop sensation singer Mya and the Roodepoort Theatre got this iconic powerhouse to perform on our magnificent stage. What a 20<sup>th</sup> celebration it was! It had the audience on their feet who danced the night away.



#### Divine Dancing Productions-

Dance took up a big chunk of the first quarter, in August we hosted the prominent annual ATKV Tienertoneel, a national drama competition/festival aimed at enhancing the love for theatre in learners, which was hosted in the Main Theatre over a period of 6 days , in the month we also saw the Association of International Dance Teachers (AIDT) hold its Solo Performers Examination with disciplines ranging from modern to tap and hip hop dancing; AIDT aimed to provide young dancers with performing opportunities.



## *Roodepoort Dance Festival*



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**THE SNOW QUEEN** A magical, wintry wonderland awaited the audience in this charming children's show. Closely adapted from the Hans Christian Andersen's timeless fairy tale, The Snow Queen was presented by Russian School of Ballet with the narration by Kreator Artz. This visually captivating and emotionally touching production, performed in the best traditions of Russian ballet was the true celebration of friendship, love, loyalty and courage.

When the Snow Queen's spell captures a young boy Kai, Gerda is determined to rescue her best friend. The young girl sets out on a quest to save him. Following a difficult journey of little Gerda as her heart leads her through the deep waters of a magical river, an enchanted flower garden, a spectacular princess' palace, a forest filled with robbers and the gleaming world of snow and ice.

Retold with an original script, age-appropriate choreography, music scores, ranging from classical to contemporary and jazz, gorgeous custom-made costumes and artistry of young dancers and actors are sure to make this production a memorable experience for family!

If one had seen the concert last year, they ought to have returned and witnessed the magic that Russian School of Ballet's youngest students brought to the wonderful Roodepoort Theatre stage this year! If this was your first year, hope you came to meet the performers and fall in love with their talent!





Sawubona-masté brought together the cream of the crop of Musicians and Dancers from the heart of South Africa, to create a spellbinding production. The cast of dancers, diverse in their backgrounds and ethnicities, come together to give the show versatility and a modern edge. The entire production had a Slick international feel. Multimedia technology was utilized. The Music comprised of both live musicians and CD music of various genres of dance and cultures. This energetic and vibrant dance and music spectacular, was wholesome family entertainment, something for everyone-age and culture. We have gone "Green" this time and are inspired by the use of recycled materials such as buckets, water bottles, tin cans and water to create pieces of Music and Dance that leaves the audience in awe.



#### Academy that comes to you

The end of year shows for students of the Helen O'Grady Children's Drama Academy involved all age groups in various plays. Showcasing at the Roopepoort Theatre from 9, 10; 12; 13 November the youngsters entertained audiences with several plays: Pirate Joe; The Old Woman; A Trip in Time; School for Superheroes; Circus Capers; Cinderella in Africa, The Triumph of Trevor True Love and the Kidnapping of Kitty O'Hara. The principal of the Academy, which has 15 studios running across Johannesburg North West, Kerry Chapman said: "Each production can involve all four year groups - five to eight; eight to 12; teenage and adults. The students all work well together. At Helen O'Grady it's not just the acting or performing, we try to give our students confidence and good communication and life skills.





## 2015 In House PRODUCTION

Direct from Australia, the world's premier live ABBA tribute **The ABBA Show** came to Roodepoort Theatre to spread a little sparkle and celebrate the world's most famous and enduring Pop act. Following more than 5000 sold out international shows including recent tours in New Zealand and South Africa, **The ABBA Show** will jet into the US for a selection of West Coast dates before moving on to Canada in July for 13 dates nationally. Far from being 'just another cover band', **The ABBA Show** is a full-scale theatrical production featuring 2.5 hours of live musical performances, a live backing band, replica costumes, theatrical lighting and effects and all the dancing an ABBA fan can handle. The starring cast of the show - the internationally acclaimed outfit **ABBA**olutely **FABBA**ulous – has put in countless hours to achieve the attention to detail that the show is famous for. In addition to performing over 3300 shows worldwide so far, the group uses free days during their tours to rehearse and study old ABBA footage in order to perfect intricacies like accents and mannerisms.

Boasting eight albums, 42 singles and an unrivalled industry longevity that has captured countless fans around the world, ABBA has become a modern musical marvel. Now widely recognized as an icon of Pop music and Pop culture, ABBA is not only loved by fans of their own era but has entertained and influenced every generation to follow, thanks to the numerous cultural offshoots that tip their hat to the famous Swedes including the box office hit film Mamma Mia, the stage musical of the same name and the ABBA Exhibition which tours globally.

**Once Upon a Song** - the Musical (known to teens and tweens from the movie of the same name starring Lucy Hale) came to the Roodepoort Theatre stage in August, with talented local 18-year-old Chenell Grimsell in the lead as our (Cinder)Ella. It is labelled 'a Cinderella story' but don't let that put you off. This is about a cool, beautiful and most of all hugely talented teenager, put down and manipulated by her emotionally abusive step-mother, Fiona von Ravensway (played by Kay Dewes), her teenage step-sister Brianna (played by Riandi Malan), and bratty younger step-siblings, the twins Victor and Victoria (played by Henro Heyl and Rachelle Weiss). What a spectacular show enjoyed during the months of August, September and October 2015 and it left audiences asking for more.



**Our other regulars**, the Awednesday Comedy hosted by the Goliath brothers, had left audiences teary-eyed with laughter. The format of these Wednesday sessions is stand-up comedy headlined by well-known comedians such as Loyiso Gola, Joey Rasdien and Nicholas Goliath while the opening acts are sourced from the graduates of The Goliath Comedy Club, mentored by the cream of SA's comedians, these future comedy stars are fast becoming comedians to be reckoned with. GOLIATH & GOLIATH is a comedic movement made up of Jason Goliath, Donovan Goliath and Nicholas Goliath upfront; they are all about breaking the traditional formulas of comedy! Their unique approach to comedy was experienced at the Roodepoort theatre with a memorable common thread, of 'making colored people laugh and have fun.'





The National Eisteddfod Academy (NEA) has a long standing relation with the Roodepoort Theatre for almost 10 years. The NEA is a non-profit organization that has established and developed the traditional eisteddfod into a no limitations programme for youth development in the arts. In doing so, the NEA has since 1997 emphasized the importance of eisteddfod activities in building self-confidence and self-esteem in participants and in building bridges between communities. Therefore, all the eisteddfod activities as presented by the NEA are rooted in the basic human desire for respect and recognition. By combining the magic of the arts and this basic need for recognition and respect, the NEA has developed the eisteddfod concept over the past 17 years into a powerful tool that supports the personal growth of close to 500,000 participants. The NEA occupied the theatre in the month of October.

Joburg Ballet had announced that the ballet company's first visit to the Roodepoort Theatre would take place on Friday 10 July at 8pm and Saturday 11 July at 3pm and 8pm. For the occasion, Joburg Ballet had put together a showcase blending the best in classical ballet, spiced with three uniquely South African works.



*Débuts at the Roodepoort Theatre Michael Revie in Chopin (Photo by: Susanne Holbaek*

## **YOUTH DEVELOPMENT**

### **Youth Development at Joburg Theatre**

**Productions at Space.com are offered on 80/20 Door Deal in lieu of rent to young artists and community groups.**

**Tribute Concert** by Hendrick Monyeki – This 31 year old had an opportunity as a budding vocalist to showcase his talent in the jazz, pop and gospel music genres. As part of youth development programming budding vocalist benefited from theatre's full technical support and we hired in this thus further created opportunities for him to further schedule tours in Durban and Cape Town. The platform offered him a review in The Times by Bongikosi Tiwane. The audience numbers reached +/-50 in terms of audience attendance. The show made R3200.00 this is through tickets sold by a different outlet and Joburg Theatre ticketing outlet.

### **Crook's Eye**

"THE CROOK'S EYE" is a partnership production by Mthokozisi Zulu and Thuso Mbedu of Mercury Durban Theatre who received funding for National Arts Council to cover their production costs. This youth initiative is

by young black female performing artist and black female performing artist University graduates. The show enjoyed audience numbers of +/- 166. Artist made R7420.72 from ticket sales. The production portrayed crime in South African in a serious drama with choreographic story-telling symbolically woven to the structure. The benefit to audiences was that it was reflective of our society while it added edutainment.

#### **Kings of Harmony**

This group brought new audiences to the theatre; the tickets were sold on consignment. Kings of Harmony Voices is a male musical group from Soweto was launched on 23 December 1990 and they had been performing in Community Halls and Churches. This opportunity offered with to showcase their talent on a professional theatre space with proper lighting and sound. The show performed to an audience of 126 in a 131 theatre seater and group took home R8169.00 on ticket sales

#### **Kudela Owaziyo**

This play was meant to assist schools with their school curriculum. The Musical and Dance Theatrical Stage Play based on grade 12 curriculum zulu language book by B.P Maphumulo. The show being presented at the theatre gave the young director exposure and it got a review on the City of Joburg Website. The show suffered in terms of ticket sales but this amounts to the fact that it was the first play to ever to be presented in strictly vernacular language in the space. The team made R989.00 from ticket sales.

#### **Jittery Citizens**

Jittery Citizens is Improve Comedy that debuted at [Space.com](http://Space.com), this production brought a cross culture audiences. The theme is inspired by our country's current affairs; it featured an all-star cast of our country's finest comedic and musical improvisers.

The show is self-funded and brings a cross cultural dynamic to the [Space.com](http://Space.com) in terms of developing cross culture industry within the arts. We had 15 paying audience members and the show took home R473.76 for the one day showcase. This show will form part of our end of the month comedy from the 3<sup>rd</sup> quarter.

#### **African School for excellence**

This show gave school kid an opportunity to perform theatre work in professional stage with proper technical support. As part of edutainment of school children and adults alike, African School of Excellence performed a With in these Walls, a play set against the political backdrop of South Africa's 1913 Natives Land Act, two young men battle personal demons.

The school children benefited from creating a full collaborative production with their teachers to delighted audiences and the children stage performances brought to life the stories of South Africa's early resistance.

#### **Perfect darkness**

Perfect Darkness was dance piece that saw a breakthrough for young choreographers to start using the theatre Space as their home too as part of performing arts. A young choreographer John Tsuke (27) showcased his new work with performance although the tickets sales struggle however this opportunity has granted Choreographers to be brave enough to utilize the [Space.com](http://Space.com). This was first for young choreographer to put up dance work in the [Space.com](http://Space.com); the show enjoyed audience of +/- Musiq Kollektiv

Musiq kollektiv is an initiative by young artists to try and spark live music culture, through authentic music presentations. The young artist took advantage of the festivities of the holiday season to present live performances varying in genre. This saw young performers form the Theatre's training programme DNA Actors workshops producing this event. Although the show did not sell well it allowed young people to take initiative coming up with ideas of creating work for themselves.

#### **The Invitationals, a live music experience**

This is a Youth Unplugged flagship event that got publicity media platforms such as Sowetan live and Power Fm. The Invitationals as part of the nurturing of local talent discovered through the Youth Unplugged series. "Dima is a representative of many other young musicians and vocalists that emerged through Music training programme.

## **Peace and Reconciliation**

Peace and Reconciliation Movement, the event aimed to unite young artists in one voice. The young artist wanted to unite against social ills that exist in our communities. This was young performing artists' contribution to Reconciliation day.

The event consisted of inexperienced artists therefore the quality of the work delivered was not to theatre standards. This was first time trial and we will look at ways of supporting these initiatives. Only one ticket from this show was sold however we allowed audience to come in and see the show.

**DEVELOPMENT/TRAINING PROGRAMMES – Aim to enhance social development of performing arts by teaching and training young, performing artists in different disciplines of the arts and culture sector.**

## **APAAM**

**This course affords Community groups formalised accredited training.** The 2<sup>nd</sup> year level take place every Saturday with 4 modules with community groups benefiting from Business Class that covered areas of proposal writing; networking; partnership management, project management. Technical that covered practical tools of Stage management, creative design challenges in under-resourced community theatre environments. Creative that covered directing skills, writing skills and applied theatre underpinnings. Performance covered vocal and physical elements of performance, text analysis and interpretation.

## **DNA Actor workshops.**

The 2015 DNA Class of saw 51 Students graduating the students gave a sterling performance of their plays. The workshops cover topics building a character, knowing the script and understanding the story. The class attendance fluctuated because the course's aim is to allow for the young performers to polish their skills. The fluctuation is a result of student getting work opportunities whilst taking part in the course .

## **Poetry Workshops**

The Poetry dot Slam provides writing and performance workshops. The programme looks to produce poets to represent Gauteng in National Poetry Slam thus continuing to Individual World Poetry Slam. The workshops attendance fluctuates between 15 – 30 participants. This initiative is a about building a poetry industry. JCT offers transport to Poets that on poetry slam competition following workshops and offers lunch to all poets selected to make the workshop. Through ticket sales of the show the facilitators benefit from the 80/20 door deal as part of their income.

## **African Goombay – Dance classes.**

**This initiative is about keeping our communities active.** Africa Goombay is a dance class open to youth and adults with and without previous dance experience Africa Goombay Participants are offered a narrative and an experience of different African dance styles, from its traditional elements to its modern influences. This class is set as an environment to enjoy dance while learning about African culture

## **School Holiday Dance camp;**

**This initiative benefits both the parents and young children.** The dance camp is aimed for young boys and girls between ages of 9 – 12. The Camp culminated with a performance/showcase in a Space.com Theatre. This then build confidence in the young children who get to perform to an audience. The October school programme had 15 children participating. The audience was a reasonable number, mainly made up of parents and some young people and a handful of Joburg Theatre staff.



The programme included gumboots, African musical theatre, creative design costume made by the children from recycled materials and 2 professional dance pieces by the camp's facilitators.

### **Challenges**

Working with young people especially freelance workers they have no cognisant of time. A lot of productions suffer in terms of audiences due to lead time they put in when it comes to putting up their productions. Really brilliant productions suffer with getting good audiences not because of the quality of the work but getting the word out.

Some of training programmes suffer as our budget doesn't stretch enough to cover all facilitation fees. Box unlimited had no financial support from us towards putting up the Dance Camp for October School Holiday season.

### **Youth Development at Roodepoort Theatre**

#### **Youth and Community Development July - December 2015**



#### **MANDELA DAY**

Alexander's Harvest Time Foundation in partnership with Roodepoort Theatre embarked on "What can I Do to Make Everyday a Mandela Day".

The objective of the day's activities was to show love and honour the life's work of Nelson Mandela to change the world for the better.

The Nelson Mandela and Children's Fun day incorporated wellness centres where communities from underprivileged backgrounds were bussed to the Roodepoort Theatre and partook in the wellness testing. The testing stations included Diabetes, Cholesterol, BMI, and HIV pre and post counselling. SANBS was invited to afford for voluntary blood donations.

The day activities included a children's art and crafts initiative which aimed to offer the community recreational spaces to help reduce alienation, loneliness, and anti-social behaviours amongst the youth, ultimately promoting ethnic and cultural centrality and harmony. The recreational activities planned for the day were set to build strong relations among people from different backgrounds and will assist in building the foundation of a stronger society.

These integrated and accessible leisure services that were provided to the communities of disadvantaged individuals are critical to the quality of life of all people. The community members were introduced to facilities of their local environment to further encourage community pride.

Roodepoort Theatre takes hands with Tshepang. Vegetable gardens and a new arts and culture festival to benefit local orphanage programme.





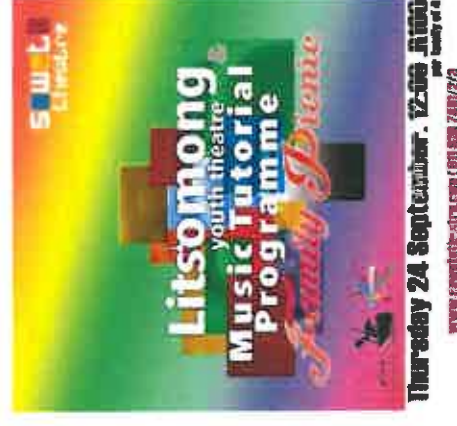
Roodepoort Theatre's management and Councillor Carl Mann recently took hands and united to benefit Tshepang Orphanage Programme in Princess. The first step of their work together included vegetable gardens on the theatre's grounds (completed by the end of August 2015) and a new arts and culture festival to benefit local orphanage programmes.

#### **Youth Development at Soweto Theatre**

#### **Youth and Community Development July - December 2015**

#### **Music Tutorial Programme**

Since the programme resumed in February 2015, the focus has been around re-strategising and finding a self-sustainable model for the programme. Some of the strategies that have been put into action include; collaborating with Lits'omong theatre development programme in staging a themed drama & music performance during youth month, building relations with possible stakeholders such as music venues and established musicians as well as creating a permanent stage for the programme at the theatre through the "Sun Jazz" live music shows. The goal with these strategies is to create awareness of the programme in as many live music spaces as possible to aid in the development of the learners by linking them with other musicians and exposing them to possible collaborations and or features in the performance industry.



The programme held two shows in collaboration with Lits'omong in June, where learners presented a drama and music production in celebration of youth month, this was also the programme's first bi-annual performance, both events were held at the theatre's forecourt. The second event was held in September, on heritage day; this was a family picnic fundraiser, and this was an interactive event where learners created their own games and activities which involved their families.

The second bi-annual performance, took place on the 17<sup>th</sup> December 2015 in the red theatre. The concert was themed "Unity in Music" (to coincide with the Christmas holiday season) and the learners were performing a variety of songs, ranging from classical to African repertoires to Christmas carols.

Since the programme resumed in February, the facilitators had been working on different techniques to assist the learners to catch up while preparing them for the programme's planned bi-annual performances.

### **Sponsorships and partnerships**

The programme received a grant funding of R 30 000 from the SAMRO Foundation, which was used to purchase djembe drums.

There has been good progress in establishing relations with the venues and musicians; however, the programme has not scheduled any performances at these venues yet. This is due to challenges such as budget constraints in terms of travel logistics as well as the readiness of learners. The programmes offers: Vocal tuition; Brass and Woodwind, Strings (Violin, Viola and Cello) and Percussion.

Going forward, the programme will continue collaborating with Lits'omong to build and strengthen the two programmes as well as to establish a tangible parents committee that will assist in fundraising for the programmes and ensure parent participation in the programmes.

### **Sun Jazz**

The programme got off to a good start at the beginning of the year, with audiences responding to it fairly well. We hosted some of the best musicians in the jazz scene and had a good mix of the old and the new, i.e. Tumi Mogorosi and his project Eio' who was SAMA nominee twice in 2014 and 2015, Nduduzo Makhathini with Thebe Lipere, Nduduzo was the 2015 Standard Bank young artist award winner for jazz, Mandla Mlangeni and his Amanda Freedom Ensemble, as well as Ziza Muftic.

The last six months of the year were a bit challenging for the programme as audience turnout decreased, this was due to mostly the marketing of the shows. Going forward, the plan is to establish stronger relations with various community radio stations especially the jazz shows and community jazz clubs as we have realized that many of the existing jazz clubs listen and use the community radio station's jazz shows to communicate and advertise their sessions. A conversation as been started with Eldos fm as well as the Wits School of Arts Music Department to strengthen the programme next year, we are also looking into consolidating the programme with Joburg Theatre's "Youth Unplugged Sessions".

### **Nalibali Stor-play workshops**

A partnership was established with Nalibali Story Power campaign to strengthen and support our story-telling programme. We identified 30 Early Childhood Development Centres (ECD's) around Soweto and invited them to be trained in various story-telling methods and activities through the Nalibali programme. The training took place in May and assessments were done in the following months after that, through the assessments we were able to measure the impact of the training in children and the teachers. The training also assisted the teachers to form reading groups amongst themselves to assist one another in areas where they seem to be challenged and Nalibali guided the process.

Training has had a positive impact in the community in a sense that more and more ECD's came forth and requested to have their teachers trained as well. The second round of trainings will take place next year in March.

### **Shakespeare Schools Festival**

This was a programme by the Joburg Theatre's Youth Development division in partnership with Educape, where local and private schools get invited to take part in the festival. Schools prepare short vignettes of Shakespeare productions and perform them in one night. A young director is allocated to work with the students for six weeks and then prizes are awarded to the best performing school.

Soweto Theatre was invited to adopt a school in Soweto, Naledi High and appoint a young director to work with the school. Even though most schools in Soweto do not study Shakespeare, we accepted the opportunity as it presented a gateway for us to build solid and tangeable relations with schools in Soweto as well as a way to consolidate the youth development programmes of the two theatres. The festival was a success and the students of Naledi High and their principal enjoyebeing part of the festival and encouraged us to adopt more schools. As a result we are in conversation with Educape to host a Soweto leg of the festival next year.



# JOBURG BALLET

A WORLD CLASS AFRICAN BALLET COMPANY

Following Joburg Ballet's spectacular *Swan Lake* in April and May, the ballet company's Spring Season opened at the Joburg Theatre on Friday 28 August with the sparkling ballet classic, *DON QUIXOTE*. Also scheduled for the Spring Season was *CELEBRATION 7*, a showcase of classical and new ballets which was given four performances, and Gauteng Opera's Double Bill which was given two performances. The two performances allocated, at their request, to the Gauteng Opera, included a couple of items danced by Joburg Ballet to vocal music performed by the opera singers as well as other items of a purely vocal nature which did not include the dancers.



Images from the performances  
*Don Quixote*



Images from the performances  
*Celebration 7*





Images from the performances  
*Gauteng Opera Double Bill*

## MARKETING, PUBLICITY AND PUBLIC RELATIONS REPORT

Publicity and Awareness was generated through press releases, media calls and emailers. Each event and activation is publicised through one or all of these methods.

Increased visibility and awareness through social media platforms (Facebook, Twitter, Instagram) was generated by sharing everyday material – pictures, videos, etc – from the dancers’ own timelines on the Joburg Ballet platforms, alongside the more formal postings press clippings, details about events and so on. This strategy helps give fans/readers added insight into the lives of individual dancers.

During this period, considerable focus was placed on managing the fall-out from the suspension of Dirk Badenhorst as CEO. This involved both active – James Campbell, Iain MacDonald and Bruce Dennill being interviewed or otherwise questioned – and passive (referring media to the press release; not adding fuel to the fire) strategies. Some relationships have been damaged, a prominent example being the resignation of Carolyn Steyn as patron.

At a meeting of the Board of Directors of the Joburg Ballet, held on 04 August 2015, a unanimous resolution was passed to suspend the Chief Executive Officer (“CEO”) of the organisation pending the outcome of formal disciplinary proceedings to be instituted shortly. Recent investigations raised serious concerns relating to issues of corporate governance, financial management and oversight within the Company, which has prompted the Board to assess the CEO’s conduct in relation to these issues.

Mr James Campbell, current Acting Chairman, has been appointed to give effect to this resolution and provide oversight of the company until these matters are resolved.

Schools meetings have continued, including successful demonstrations by dancers on 31 July, 5 August and 18 September at a range of different schools.

The company received increased coverage in fashion shoots (*Wedding Inspiration*) and conceptual features in Johannesburg-specific publications (*Joburg Style*) – both previously unreached audiences. New online



partnerships were also set up, and valuable TV coverage, including a Top Billing profile of Kitty Phetla, was filmed and flighted.

#### **Initiatives and Events during this period**

- Roodepoort Highlights Gala at Roodepoort Theatre
- *Don Quixote*
- Celebration 7
- Gauteng Opera's Double Bill
- Randgo and One Loyalty (blue-chip company online incentive programmes) relationships put in place; ticket discounts and giveaways position Joburg Ballet as a preferred partner for employees and clients of around 40 top companies.
- Come Du Plessis/Enroc photographic workshops: photographers taught how to light and photograph ballet.
- SA Book Fair collaboration: Joburg Ballet dancer gave workshop to young children during children's literature event.
- Pintsize Media podcast: new podcast content provision company ([www.pintsize-media.co.za](http://www.pintsize-media.co.za)) – first story with Joburg Ballet
- Arthur Kaplan agreement: interest in a brand ambassador relationship with Kitty Phetla with spin-offs (jewellery for opening nights; in-store activations) for the company as a whole. Proposed launch early 2016.
- UJ arts writer's workshop: Robyn Sassen. Arts writer's students brought in to be instructed in what to look for and how to properly express views when writing about ballet.
- Under5foot partnership: Agreement with website [www.under5foot.com](http://www.under5foot.com) to continuously create and carry Joburg Ballet content, help maintain profile when company is between productions or travelling
- Crawford College educational: 30 learners in for a behind-the-scenes tour including Don Quixote rehearsal, costumes and meeting dancers.
- Open Day: Spring Season. First time on a Sunday (16 August) to allow Jewish fans to attend. Great response.
- Altron performance
- Friends of the Ballet fundraiser at Johannesburg Country Club
- Mandela Day – Orange Farm performance; well attended.

<b>SCHOOL VISITS JULY TO SEPTEMBER 2015</b>
SPARK Bramley SPARK Maboneng SPARK Ferndale
Dominican Convent School Windsor Community Centre Rand College
Pioneer Academy Eldocrest Primary Igugu Primary
Tlholohelo Primary Vusisizwe Primary Thulani Primary



Images from Joburg Ballet school visits

## HOSPITALITY AND CATERING



Soweto Theatre events are still going strong with this venue becoming a huge attraction for corporate events and team buildings.

Joburg City Theatre's hospitality department currently employs a total of 24 fixed term & permanent employees, and 81 casual employees to date as of Dec 2015. Joburg Theatre has also taken on an intern from Wescol College who is employed on a 6 month contract and receive a stipend from CATHSETA per month. This learner is employed in the canteen of Joburg Theatre.

Joburg City theatre also employed a new Deputy General Manager Ian Corrie who started in the month of July. Ian comes with a wealth of experience in managing large kitchens, casinos and also played in major role in Joburg Theatre in the past years as Operations Manager for the previous service provider.

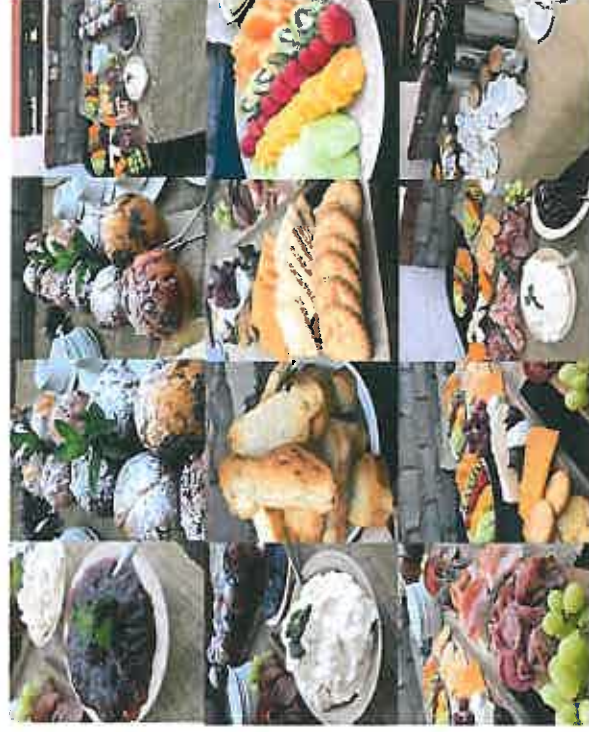
Revenue for the past quarter in hospitality is as follows:-

### Joburg Theatre:-

July:-	961 566
Aug:-	1 063 390
Sep:-	1 007 265
Oct:-	1 261 415
Nov:-	1 444 304
Dec:-	1 919 037

### Roodepoort Theatre:-

July:	110 581
Aug:-	82 154
Sep:-	164 885
Oct:-	190 011
Nov:-	182 968
Dec:-	225 625



**Soweto Theatre**  
 July:- 82 855  
 Aug:- 233 721  
 Sep:- 134 616  
 Oct:- 34 949  
 Nov:- 361 779  
 Dec:- 403 003

**Canteen:-**  
 July:- 31 057  
 Aug:- 27 721  
 Sep:- 28 167  
 Oct:- 34 949  
 Nov:- 32 534  
 Dec:- 33 521



Joburg City Theatre has also in the month of August been handed over the Strubens rooms at Roodepoort Theatre to manage as part of their hospitality venue offerings. A small upgrade currently being completed and this venue and will soon be part of the hospitality venue portfolio. Events have started to pick up at Roodepoort theatre which is great for the hospitality business. Roodepoort Theatre has already done its first Wedding reception, 50<sup>th</sup> birthday party, and its second fine dining event, called dining in the dark. This venue is proving to be very successful and will definitely bring in much more business in 2016.

The month of Sep was for the first time that the H&C department had been involved with the Arts Alive 2015 Project. This was a challenging project which proved at the end to be highly successful. Projects managed by the H&C department for arts alive were Jazz on the lake & Newtown Park.

For the month of Dec the H&C department managed 2 New Year's Eve (NYE) countdowns, one at Soweto Theatre which saw the tickets sold out almost a week before the countdown, and the Newtown NYE countdown, which saw a footfall of over 30 000 guests. A highly successful countdown.

Soweto theatre has already done 4 awards evenings, which have brought in revenue of almost 400k.

Stages Joburg Theatre is currently undergoing a menu change which will start on the 2016.





## **MARKETING REPORT**

### *Mid-year report highlights*

#### **SISTER ACT**

##### **July and August**

The media partner was M-Net – they contributed R1.5-million airtime on M-Net and selected DSTV channels.

Additional partnerships were formed with The Star and Citizen newspapers, as well as Ad Outpost – the highway posters on the M1 North and South.

#### **BURN THE FLOOR**

##### **September and October**

The media partner was M-Net – they contributed R750, 000 airtime on M-Net and selected DSTV channels.

Additional partnerships were formed with The Star and Citizen newspapers, as well as Ad Outpost – the highway posters on the M1 North and South.



#### **BURN THE FLOOR**

##### **September and October**

The media partner was M-Net – they contributed R750,000 airtime on M-Net and selected DSTV channels.

Additional partnerships were formed with The Star and Citizen newspapers, as well as Ad Outpost – the highway posters on the M1 North and South.



#### **JANICE HONEYMAN'S SLEEPING BEAUTY**

##### **November and December**

(1)

The television partner was M-NET – they contributed R1.5-million airtime on M-Net, DSTV and SuperSport. (No cash was given)

(2)

The print partner was **YOUR FAMILY** magazine – they contributed R350,000 worth of advertising in **YOUR FAMILY** and **PEOPLE** magazines, as well as the sponsorship of balloons for the **SLEEPING BEAUTY** performances. *(No cash was given)*

(3)

The radio partner was **JACARANDA FM**. It was a 2:1 deal – Joburg Theatre paid R165,000 cash and we received R330,000 worth of air-time.

(4)

**CELL C** – managed to secure a R50,000 cash sponsorship for the pantomime – product placement. Additional partnerships were formed with **The Citizen** newspaper.



**your family**  
magazine



#### **SOCIAL MEDIA – REPORT**

'Paid for' Facebook posts were included this quarter, which has made a noticeable difference, and there is growth in Instagram followers.

Facebook:

Mid-year increase: 2 453 new fans

Total Likes: 10 955

Twitter:

Mid-year increase: 2 519 new followers

Impressions: 179 200

Retweets: 398

Instagram

Total followers: 490

Increase: 68

Likes: 287

#### **Section 2: Service Delivery Challenges**

Although still strained, the global economy has been recovering over the past few years. The economic growth outlook in South Africa however remains flat, with rising inflation and lower disposal income impacting on audience numbers. The JCT however is challenged to be creative and innovative in seeing off competition and improving revenue whilst creating opportunities for job creation and the development of local arts practitioners and enterprises.

Sectoral challenges in developing collaboration with others as a result of the competitive nature of the industry. Maintain and develop relationships with local producers such as Market Theatre and State Theatre and nationally such as Artscape and Durban Playhouse.

Millions of migrants from neighbouring countries and provinces settle in Gauteng in pursuit of economic and employment opportunities, which ultimately impacts negatively on infrastructure and service delivery and challenges government to cater for the needs of a more diverse citizenry.

While the entrepreneurial spirit of migrants is an asset to the city, diversity also presents challenges. Building social cohesion across diverse communities, with different cultures, ways of being, and ways of living in the city is a task for the “World-Class African City” of the future. Growing the city is, beyond the bricks and mortar, also about building a shared sense of belonging. The success of Johannesburg will be directly related to the extent to which all believe they belong – with the promotion of an environment where everyone holds an equal opportunity to contribute, critical for long term sustainability. With excessive socio-economic challenges in the 189 informal settlements in Johannesburg and an annual crime rate of 200/100 000 citizens, this issue of building a world class and highly cohesive community is a significant challenge

### **Section 3: Performance against Service Standards**

- Youth development focus and priority;
- Host, develop and stage world class productions that tell the story – and promote civic pride / social cohesion which includes community dialogues and education sessions implemented in identified high risk areas for Xenophobic attacks as well as utilisation of diverse cultural activities amongst the citizens
- Accelerate number of activities: Heritage and arts appreciation and education;
- Audience and content development;
- Continuous product enhancement and employee skilling;
- Promote the visibility of facilities and programmes;
- Customer care improvement;
- Integrate the programming across the City theatres
- Visible improvement in service delivery through: Service Delivery Standards, Compliance to Service Level Standards

The company has signed the Shareholder Compact and is actively adhering to the Service Standards.

The main objective is to heighten the customer experience of both customers and citizens of services rendered.

- Implementation of Customer Service Charter
- Query Resolution /Regionalisation
- Timeous response at Call Centre

JCT SERVICE STANDARDS

CORE BUSINESS	SERVICE STANDARD	PROGRESS / COMMENTS
<ul style="list-style-type: none"> <li>Creation of theatres accessible to people living with disabilities</li> </ul>	<ul style="list-style-type: none"> <li>100% accessibility</li> </ul>	Achieved
<ul style="list-style-type: none"> <li>Customer satisfaction</li> </ul>	<ul style="list-style-type: none"> <li>90 - 100% satisfaction</li> </ul>	Achieved
<ul style="list-style-type: none"> <li>Access to information</li> </ul>	<ul style="list-style-type: none"> <li>JCT app must be developed</li> </ul>	In progress
<ul style="list-style-type: none"> <li>Query resolution</li> </ul>	<ul style="list-style-type: none"> <li>Within 24 hours of logged call</li> </ul>	Achieved
<ul style="list-style-type: none"> <li>Prompt start times</li> </ul>	<ul style="list-style-type: none"> <li>Ensure all shows start on time</li> </ul>	Achieved
<ul style="list-style-type: none"> <li>Cancellation of productions</li> </ul>	<ul style="list-style-type: none"> <li>98 -100% showing of scheduled productions</li> </ul>	Achieved
<ul style="list-style-type: none"> <li>Safety of patrons</li> </ul>	<ul style="list-style-type: none"> <li>100% compliance to health and safety legislation</li> </ul>	Achieved

To support and drive its core strategy, Joburg City Theatres appreciates that values identify the principles for the conduct of the institution in carrying out its mission; and in this regard, the institutional values are derived in conjunction with the Joburg City Theatres mission.

Joburg City Theatres values define a citizen-oriented approach for producing and delivering its services in line with the service delivery improvement priorities of the COJ, as follows:

Value	What it means in practice for Joburg City Theatres
Service Excellence	<p>We will at all times render the quickest, responsive and best service to our customers. We will do so in a competent, timely, cost effective, efficient and professional manner.</p> <p>We will strive for enhanced levels of customer satisfaction and responsiveness, and diligently strive to meet and exceed our service standards.</p>
UBUNTU (Care and concern for people)	<p>We will do our work with care, empathy and concern for the well-being of our staff, our customers and our stakeholders.</p> <p>We will respect diversity, and will at all times display tolerance, respect and consideration for others.</p>
Accountability	<p>We will take ownership of our work and act with enthusiasm, passion, pride and commitment to our work.</p> <p>We will at all times take responsibility for our actions. We will act with integrity in a transparent, ethical and honest manner.</p>
Agility	<p>We will seek to be flexible, adaptable and responsive to our highly competitive environment.</p> <p>We will value and promote creativity and innovation.</p>



## Section 4: Capital Projects & Expenditure

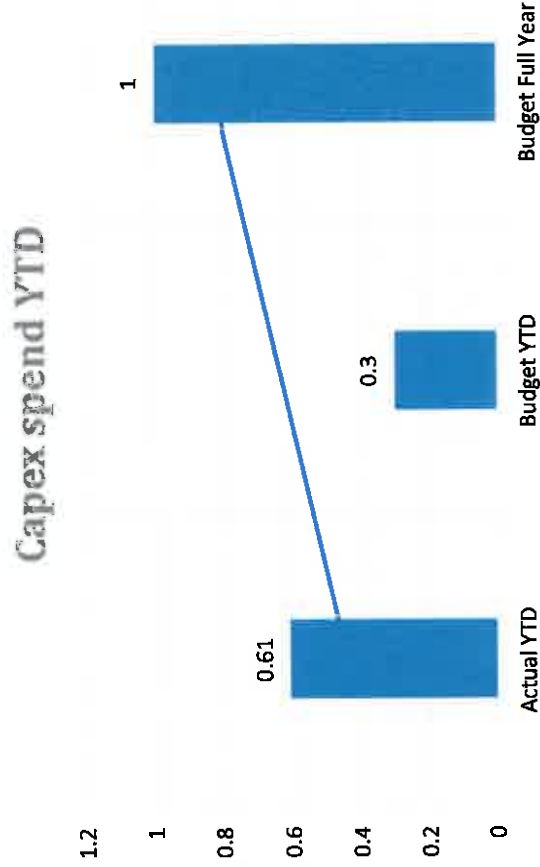
The overall capital expenditure for the quarter under review is 61%, which is 31 % above the target of 30%.

### JOBURG CITY THEATRE'S 2015/16 CAPEX OPERATIONAL PLAN

Project	Detail	Expenditure to date (VAT EXCL.)	Budget	Committed Budget	Available Budget
<b>JOBURG THEATRE</b>					
	BUILDING RENOVATIONS AND UPGRADES	2 426 967.70	3 500 000		1 073 032
	STAGE EQUIPMENTS UPGRADES	594 570	700 000		105 430
<b>TOTAL - JOBURG THEATRE</b>		<b>3 021 537</b>	<b>4 200 000</b>		<b>1 178 463</b>
<b>ROODEPOORT THEATRE</b>					
	BUILDING RENOVATIONS	394 388	500 000	-	105 612
	STAGE EQUIPMENTS UPGRADES	60 881	200 000	-	139 119
	INFORMATION TECHNOLOGY	59 273.73	200 000	-	140 726
<b>TOTAL - ROODEPOORT</b>		<b>514 542</b>	<b>900 000</b>		<b>385 458</b>
<b>SOWETO THEATRE</b>					
	BUILDING RENOVATIONS	68 866.26	250 000		181 134
	STAGE EQUIPMENTS UPGRADES	-	350 000	-	350 000
<b>TOTAL - SOWETO</b>		<b>68 866.26</b>	<b>600 000</b>		<b>531 134</b>
<b>HOSPITALITY AND CATERING DEPARTMENT</b>					
	HOSPITALITY & CATERING	-	250 000		250 000
<b>TOTAL - HOSPITALITY AND CATERING</b>		<b>-</b>	<b>250 000</b>		<b>250 000</b>
<b>TOTAL CAPEX JCT 2014/15</b>		<b>3 604 946</b>	<b>5 950 000</b>		<b>2 345 054</b>

61%

The diagram below better depicts the overall capital expenditure for the first quarter of 2015/2016 financial year:



JCT is committed on achieving 100% expenditure in the financial year 2015/16

The company appreciates the capital expenditure budget from the shareholder and envisage to use reach the set target.

More capital projects budget is required to replace the obsolete and/or outdated stage machinery and equipment and for the generator and/alternative power source during power outages.

Section 5: Performance against Institutional SDBIP

**STRATEGIC OBJECTIVE 1:**  
**A RECOGNISED CENTRE OF EXCELLENCE AND IMPROVED PERCEPTIONS OF THE ROLE AND CONTRIBUTION OF**  
**JOBURG CITY THEATRES**

**IN SUPPORT OF:**  
**GDS: Outcome 1:**  
 Improved quality of life and development-driven resilience for all

**"9+1" Priorities:**  
 = Active and engaged citizenry  
 = Investment attraction, retention and expansion.

**IDP 2015 Priority:**  
 Foot – Communication and development approach

Result Area (IDP Programme)	JCT Target by 2017/18 (Output)	Key Performance Indicator	Baseline 2014/15 Estimate	2015/16 Target	2016/17 Target	2017/18 Target	Means of Verification	Unit Responsible for Reporting	Reporting Period	Q1	Q2	Q3	Q4	Comments
Building and enhancing the image of an integrated JCT	Quarterly reports on Marketing and Communications strategy	Approved integrated Marketing and Communications strategy	New	4 Quarterly reports on Marketing and Communications strategy	4 Quarterly reports on Marketing and Communications strategy	4 Quarterly reports on Marketing and Communications strategy	Approved integrated Marketing and Communications strategy	Executive Marketing Manager	Quarterly	First draft integrated Marketing and Communications strategy	Final draft integrated Marketing and Communications strategy	Approved Marketing and Communications strategy	1 Quarterly report on integrated Marketing and Communications strategy	Target for 2nd Quarter was not achieved
	Quarterly reports on Marketing and Communications strategy	Approved integrated Marketing and Communications strategy	New	4 Quarterly reports on Marketing and Communications strategy	4 Quarterly reports on Marketing and Communications strategy	4 Quarterly reports on Marketing and Communications strategy	Approved integrated Marketing and Communications strategy	Executive Marketing Manager	Quarterly	First draft integrated Marketing and Communications strategy	Final draft integrated Marketing and Communications strategy	Approved Marketing and Communications strategy	1 Quarterly report on integrated Marketing and Communications strategy	Target for 2nd Quarter was not achieved
Monitoring perceptions and media reporting	Number of monthly reports	Customer satisfaction survey approach developed	New	12	24	36	Monthly media monitoring report	Executive Marketing Manager	Monthly	3	6	9	12	Target for 2nd Quarter was not achieved
	Monitoring levels of Customer Satisfaction Survey	Customer satisfaction survey approach developed	New	12	15	18	Annual CSI Survey conducted - target to be defined based on baseline	Customer services manager	Quarterly	Conceptualised on and first draft Customer satisfaction survey approach	Finalised Customer satisfaction survey approach	Preparations for roll out of Customer satisfaction survey approach	Baseline result established from first survey	Target for 2nd Quarter was achieved
Creating partnerships with stakeholders	20	Baseline result established from first survey		15	18	20	Customer satisfaction survey approach conducted - target to be defined based on baseline	Executive Producer	Quarterly	First draft conceived survey approach	Designed electronic survey that will be distributed to the customer database		15	Target for 2nd Quarter was achieved
	Number of partnerships created	Baseline result established from first survey		12	15	18	Annual CSI Survey conducted - target to be defined based on baseline	Executive Producer	Quarterly	3	9	12	15	Target for 2nd Quarter was achieved
Utilising platforms to promote positive social	8 National / Special Days celebrated	Baseline result established from first survey		8	8	8	Annual CSI Survey conducted - target to be defined based on baseline	Executive Producer	Quarterly	3	4	5	8	Target for 2nd Quarter was achieved
	Number of annual National / Special Days celebrated	Baseline result established from first survey	New	8	8	8	Annual schedule	Executive Producer	Quarterly	3	4	5	8	Target for 2nd Quarter was achieved

Result Area (IDP Programme)	JCT Target by 2017/18 (Output)	Key Performance Indicator	Strategic Objective Annual Targets				Means of Verification	Unit Responsible for Reporting	Reporting Period	2015/16 Performance Targets				
			Baseline 2014/15 Estimate	2015/16 Target	2016/17 Target	2017/18 Target				Q1	Q2	Q3	Q4	
Result Area	JCT Target by 2017/18 (Output)	Key Performance Indicator	Baseline 2014/15 Estimate	2015/16 Target	2016/17 Target	2017/18 Target	Means of Verification	Unit Responsible for Reporting	Reporting Period	Q1	Q2	Q3	Q4	Comments
contact	annually with targeted programmes	with targeted programming					Material Show reports			3 Women's Day, Heritage Day)	4 Day)	theatre day)	Youth Day, Africa Day)	
Image building of the COJ by Joburg Ballet	6	Number of Ballet seasons at JCT	5	6	-	-	Quarterly Reports	Executive Producer	Quarterly	2	4	5	6	Target for 2 <sup>nd</sup> Quarter was achieved
Audience development to make venues more accessible	18	Number of Arts and Culture festivals held in-house productions held	New	12	15	18	Contracts Marketing Material	Executive Producer	Quarterly	3	8	10	12	Target for 2 <sup>nd</sup> Quarter was achieved
Future audience development	40 000	Number of discounted tickets issued to school learners	20 000	25 000	30 000	40 000	Ticket reports	COO	Quarterly	5 000	15 000	20 000	25 000	Target for 2 <sup>nd</sup> Quarter was achieved
Increase accessibility to JCT	15 000	Number of free tickets issued to disadvantaged communities	6 500	7 000	10 000	15 000	Ticket reports	COO	Quarterly	1 000	3 500	5 500	7 000	Target for 2 <sup>nd</sup> Quarter was achieved
Increase accessibility to JCT	6 500	Number of discounted tickets issued to senior citizens	2 000	3 000	4 500	6 500	Ticket reports	COO	Quarterly	1 000	2 000	2 500	3 000	Target for 2 <sup>nd</sup> Quarter was achieved
Balance the dual mandate of revenue generation and social and community relevance and transformation	5-year plan to address Revenue focused vs. Transformation focused content	Develop a 5-year Strategic Plan to address proportion of commercial revenue focused vs. Transformation content vs. JCT offered by JCT	New	Approved 5-year plan to address Revenue focused vs. Transformation content	Implementation of 5-year plan to address Revenue focused vs. Transformation content	Implementation of 5-year plan to address Revenue focused vs. Transformation content	Approved Strategic Plan	CEO	Annually	Conceptualisation and 1 <sup>st</sup> draft completed	2 <sup>nd</sup> draft reviewed	Approved 5-year Strategic plan	Alignment of 5-year Strategic Business Plan	Target for 2 <sup>nd</sup> Quarter was achieved



Result Area (DP Programme)		JCT Target by 2017/18 (Output)	Key Performance Indicator	Strategic Objective Annual Targets				Means of Verification	Unit Reporting for Reporting Period	2015/16 Performance Targets				Comments
				Baseline 2014/15 Estimate	2015/16 Target	2016/17 Target	2017/18 Target			Q1	Q2	Q3	Q4	
Support the South African works	4	Number of South African works presented	New	2	3	4	Annual schedule	Executive Producer	Quarterly	1	1	2	Target for 2 <sup>nd</sup> Quarter was achieved	
Train Youths in music tuition - which is a year-long programme	220	Number of Youths attending music tuition programme per annum (non-cumulative)	127	150 Jan - Jun	200 July - Dec	220 Jan - Jun	Attendance registers	Executive Producer	Quarterly	127	127	127	Target for 2 <sup>nd</sup> Quarter was achieved	
Train Youths in drama tuition programme - which is a year-long training programme	250	Number of Youths attending drama tuition programme per annum (non-cumulative)	250	150 July - Dec	200 July - Dec	250 Jan - Jun	Attendance registers	Executive Producer	Quarterly	150	150	150	Target for 2 <sup>nd</sup> Quarter was achieved	

**IN SUPPORT OF:**

GDS: Outcome 1: Improved quality of life and development-driven resilience for all

"9+1" Priorities:

- Active and engaged citizenry
- Sustainable Human Settlements

IDP 2015 Priority:

Root - Communication and development approach

**STRATEGIC OBJECTIVE 4:**  
GOOD GOVERNANCE, FINANCIAL SUSTAINABILITY AND SOUND MANAGEMENT

**IN SUPPORT OF:**  
GDS: Outcome 4:  
A high performing metropolitan government ("g+1" priorities:  
Financial sustainability and resilience  
SME and entrepreneurial support (emphasis on skills for economy).  
Smart city.  
Investment attraction, retention and expansion.  
IDP 2015 Priority:  
Foundation – Good governance and sound management  
▪ Joz@work

Result Area (IDP Programme)	JCT Target by 2017/18 (Output)	Key Performance Indicator	Baseline 2014/15 Estimate	2015/16 Target	2016/17 Target	2017/18 Target	Means of Verification	Unit Responsible for Reporting	Reporting Period	2015/16 Performance Targets	Comments
Attachment for a clean audit opinion	Clean audit report	Clean audit report	Clean audit report	Clean audit report	Clean audit report	Clean audit report	External Audit opinion and report	CFO	Annually	Clean audit report attained	Target for 2 <sup>nd</sup> Quarter was achieved
CAPEX budget spending	100% of R17m	100% CAPEX budget spent	R8.3m	100% of R5.8m	100% of R4.9m	100% of R5.9m	CAPEX expenditure report	CFO	Quarterly	R0.580m 10% R1.82m	Target for 2 <sup>nd</sup> Quarter was achieved
Proportion of earned income against total subsidy	60% / 40% R 168.8m R 234.2m	Proportion of earned income against total revenue	R 38.1m	60% / 40% R 52,500m R 126,002m	60% / 40% R 54,027m R 131,821m	60% / 40% R 61,336m R 142,382m	Financial statements reports	CFO	Annually	64% / 36% R36.77m R13.733m	Target for 2 <sup>nd</sup> Quarter was achieved
Support small businesses through procurement	30%	Percentage of procurement spend on SMEs against total procurement expenditure	30%	30%	30%	30%	Financial statements reports	CFO	Quarterly	54%/46% R22,557m R48,953m	Target for 2 <sup>nd</sup> Quarter was achieved

JCT was initially allocated Capex budget of R5 850 000.00 by its shareholder, the City of Joburg, the Board of Directors approved this budget which is captured in the approved Business Plan for 2015/16. The final approval of Capex budget was adjusted to R5 950 000.00. JCT has spent 61% of the adjusted Capex budget.

20 KPIs in total

17 KPIs Achieved:

03 KPIs not achieved

Total achieved constitutes 85%.

Result Area (IDP Programme)	JCT Target by 2017/18 (Output)	Key Performance Indicator	Baseline Estimate 2014/15	Strategic Objective Annual Targets				Means of Verification	Unit Responsible for Reporting	Reporting Period	2015/16 Performance Targets				Comments
				2015/16 Target	2016/17 Target	2017/18 Target	Q1				Q2	Q3	Q4		
	75%	Percentage of procurement spend on BBBEE against total procurement expenditure	89.60%	75%	75%	75%	75%	CFO	Quarterly	75%	75%	75%	75%	Target for 2 <sup>nd</sup> Quarter was achieved	
	10%	Percentage of procurement spend on Joz @ Work, quarterly against total procurement expenditure	New	10%	10%	10%	10%	Financial statements Procurement reports	Quarterly	10%	10%	10%	0%	Target for 2 <sup>nd</sup> Quarter was not achieved JCT is in the process of identifying work packages. One work package has already been identified on gardening maintenance in Soweto Theatre	

## Section 6: Supply Chain Management and Black Economic Empowerment

The company adheres to a procurement system which is fair, equitable, transparent, competitive and cost effective in terms of Chapter 11 of the Municipal Finance Management Act, No 56 of 2003, read together with the Municipal Supply Chain Management Regulations.

The company has a supplier database in order to afford all prospective suppliers registered on the database an equal opportunity to submit quotations. Preference will be given to suppliers registered on the database, but it does not necessarily follow that suppliers who are not registered as yet will be totally exempted.

It is however envisaged that this database will contribute to efficient administration and compliance to prescribed policies, procedures and legislations. A Supplier Registration Form was created to assist in updating or obtaining detailed supplier information for the database in accordance with the company's Supply Chain Management Policy and applicable legislations.

The Bid Adjudication Committees were established in terms of the provisions of Local Government Municipal Finance Management Act (MFMA). This Committee consist of officials with delegated authority to recommend bids in accordance with their terms of reference. The Bid Adjudication Committee considers the bids and makes recommendation to the Accounting Officer / CEO to make final awards.

### PROCUREMENT FROM RELATED PARTIES

#### Procurement for the period July 2015 – December 2015

Supplier : YAMIKANI PROJECTS PTY LTD		AMOUNT (Incl. VAT)
RFQ00212/14	Night Transport of Staff at Soweto Theatre	R87 000.00
	Night Transport of Staff at Soweto –Hospitality and Catering Department (procured on a 3 quote basis)	R 7 150.00

All purchases were fully compliant with the company's Supply Chain Management's policies and procedures.



DEVIATION FROM SCM POLICY FOR THE QUARTER ENDING 31 DECEMBER 2015

The CEO in terms of Regulation (36) (1) (a) of the MSCMR and Section 20 of the company's SCM Policy approved dispensing with official procurement processes established by the policy.  
 Provisions of Section 20 (2) (d) of the company's SCM Policy requires reporting of such deviations to the next meeting of the Board of Directors and their inclusion as a note to the financial statements.

RODEPOORT THEATRE			
CATEGORY: SPECIAL WORK OF ART			
Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
Who's Who Management	R 378 000,00	25 September 2015	The acquisition of skilled and trained professional production companies is defined as a special work of art where it is impractical to follow the official procurement processes.

JOBURG THEATRE			
CATEGORY: SPECIAL WORK OF ART			
Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
Provision of artists for Arts Alive 2015	Arts Alive Festival = R 6 000 000,00 Moshito payment = R 1 000 000,00	15 October 2015	The professional fees for this production will include the supplier providing and paying for artist's fees, producer's fees and other contractual requirements of the artists. The professional fee paid to MOSHITO will cover planning and staging the Moshito's Inaugural Music Festival – Newtown Park on September 12 <sup>th</sup> 2015 as co-hosted by both Moshito and Arts Alive in order to support the preservation and development of South Africa's music heritage This deviation is defined as a special work of art where it is impractical to follow the official procurement processes.
Burn the Floor	R 60 000,00	25 September 2015	The procurement of professional services for "Burn the Floor" is defined as a special work of art where it is impractical to follow the official procurement processes. No expenses will be charged for Joburg City Theatres account, everything will be deducted during the show settlement

<p>The acquisition of skilled and trained professional artists as facilitators of the Step and Move dance programme is a Special works of art case where it is impractical to follow the official procurement processes.</p>	<p>Joburg Theatre acquired the needed skills in order to provide quality training for its trainees and approached professional Artists/Organizations who have years of experience in that particular field, who have the ability to teach and facilitate and whose work is known and trust as per the previous engagement with their work in various places. Joburg Theatre also appoints them according to their availability and affordability.</p>	<p>10 November 2014</p>	<p>R49 600.00</p>	<p>Step and Move (Moving minds)</p>
<p>Joburg City Theatres promotes many productions in-house and it is therefore necessary to identify marketing and other partnerships in order to reduce costs. Advertising and such other theatre contributions, including hotel accommodation and travel, publicists' fees and expenses, souvenir programmes and other miscellaneous costs are hugely expensive. Each production is different; selective partnerships offering barter arrangements ('in-kind' sponsorships) are recognised and formed.</p>	<p>Joburg City Theatres promotes many productions in-house and it is therefore necessary to identify marketing and other partnerships in order to reduce costs. Advertising and such other theatre contributions, including hotel accommodation and travel, publicists' fees and expenses, souvenir programmes and other miscellaneous costs are hugely expensive. Each production is different; selective partnerships offering barter arrangements ('in-kind' sponsorships) are recognised and formed.</p>	<p>30 June 2015</p>	<p>R3 862 279.00</p>	<p>Marketing Partners/Special Barter arrangements</p>
<p>Visiting international productions have difficulty in paying local suppliers from outside South Africa and often request that Joburg Theatre pay, on their behalf, their chosen suppliers of technical equipment and services, as required for their productions at Joburg Theatre. These payments are subsequently deducted from the production's show settlements. A deviation is now requested where it would be impractical to follow the official procurement processes.</p>	<p>Visiting international productions have difficulty in paying local suppliers from outside South Africa and often request that Joburg Theatre pay, on their behalf, their chosen suppliers of technical equipment and services, as required for their productions at Joburg Theatre. These payments are subsequently deducted from the production's show settlements. A deviation is now requested where it would be impractical to follow the official procurement processes.</p>	<p>29 October 2015</p>	<p>R 100 000.00 limit per production</p>	<p>International Productions</p>
<p>The acquisition of Creative/Artistic Personnel Inclusive of Producers, Directors, Trainers, Facilitators, Actors in the artistic works of Theatre, Dance, Live Music, Poetry, Comedy and Film Screening Projects for Youth Development Programmes and Specialist Technical Requirements as per Artist Riders for the 2015/16 productions.</p>	<p>This deviation is defined as a special work of art where it is impractical to follow the official procurement processes.</p>	<p>25 September 2015</p>	<p>R 650 000.00</p>	<p>Youth Development 2015/2016</p>

**CATEGORY: SOLE SUPPLIER**

**JOBURG THEATRE**

Description	Value of the Project (incl Vat)	Date Approved by Chief Accounting Officer	Reasons
Electronic	Varies (no payment has yet been made to Electrosonic to report (on)	20 February 2015	Electrosonic are the sole supplier of Jem Martin products in South Africa. This deviation be valid for one year and applicable to Soweto-, Roodepoort- and Joburg Theatre.
SLO JO	Varies as per order placed	11 March 2015	Slo Jo is the sole supplier of Slo Jo products. Sole supplier confirmation letter is received.
Ola Ice Cream	R 80 000.00	15 October 2015	Ola ice cream is the sole supplier of resale Ola products. Ola Sells the exclusive selling rights of their products to associate companies. Sole Supplier letter has been received. <i>Category: Sole supplier</i>
Slush Puppy	R150 000.00	12 September 2015	Slush Puppy is the sole supplier of unique products. This is a popular drink amongst customers and a good selling item. <i>Category: Sole supplier</i>
L-ACOUSTICS	R400 000.00	10 October 2015	L-Acoustic products are vital for sound and can only be obtained from L-Acoustics/Sound Harmonics which are the sole suppliers of these products as per Sole supplier letter.
EXTERNAL TEAM EVENTS, COMPANY RELAYS AND TEAM BUILDING	R 30 000.00	01 October 2015	<p>Joburg City Theatres encourages its staff to participate in external team events such as company relays, corporate challenges and road races in order to encourage team building, build staff moral and promote employee wellness and a healthy lifestyle. Employee wellness helps reduce costs related to healthcare, lack of productivity and absenteeism in the workplace. Participation in each separate external event is only possible through payment to a single service provider. A deviation is now requested where it would be impractical to follow the official procurement processes.</p> <p>(iii) if such goods or services are produced or available from a single / sole provider as contemplated in paragraph 16.5 of the Supply Chain Management Policy</p>

CATEGORY: SOLE SUPPLIER			
JOBURG THEATRE			
Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
DWR DISTRIBUTION CC	Varies depending on services, parts and units required	08 April 2015	DWR are the sole suppliers of MA Lighting, Robert Juliat, Phillips entertainment, Robe, Plasa, LeMaitre and Polyte. These products dominate our industry and can be found at all three branches of Joburg City Theatres.
Stage Audio Works	R 100 000.00	17 June 2015	Stage Audio Works are the only Christie Certified Service Centre for LCD and DLP Projectors within Gauteng. Supporting letter from Christie is attached. All theatres in the JCT group own Christie Products that fall within this deviation should a repair be required. This deviation is valid for 1 year of signature. The entity is deviating from the normal procurement process with regards to the repair services of the LCD and DLP projectors for all three theatres, because Stage Audio Works is the only Christie Certified Service Centre for these in the Gauteng province. Therefore this qualifies Stage Audio Works as the sole supplier of this service. A letter from Christie is also attached to this deviation as evidence of this fact. This deviation will be valid for one year from the date of the signature.

CATEGORY: EXCEPTIONAL CASE			
JOBURG THEATRE			
Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
Ratification report in relation to the payment of Publicist	R 105 000.00 – The Colab Network R50 000.00 - Lifology	30 June 2015	Joburg City Theatres advertised the RFQ three times with no responses. The contracts then expired, however the company still required these services and therefore the current service providers continued providing the services and the company has again re-advertised the RFQs with a hope to adjudicate these fairly soon.
			THE COLAB NETWORK (Collett Dawson) – show publicist LIFEOLOGY (Jodene Shaer) – social media consultant



Description	Value of the Project (Incl Vat)	Reasons
Slo Jo - Supply of Slo Jo syrups and powders -Joburg City Theatres	R 24 289,43	Slo Jo is the Sole supplier of Slo Jo Syrups. The syrups are being used in all cocktails smoothies and milk shakes. The Slo Jo Syrups are a preferred product.
Ola Cool Runners - Supply of Ola Ice Cream-Joburg City Theatres	R 16 266,02	Ola Ice Cream is the Sole Supplier of Ola Ice Cream. Ola Cool Runners are the sole providers for Magnum ice creams and Cornetto ice creams.
Slush Puppy	R 36 395,64	Slush Puppy is the Sole Supplier of the Slush Puppy Syrups.

**SOLE SUPPLIERS – HOSPITALITY AND CATERING FOR THE PERIOD JULY 2015 – DECEMBER 2015**

CATEGORY: SPECIAL WORK OF ART			
Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
Soweto Theatre in-house productions 2015/2016	R 1 677 750,00	01 July 2015	Creative personnel fees, creative product service providers, planning, managing, coordinating and the acquisition of specialist technical requirements as per artist riders for the in-house productions at Soweto Theatre and is defined as a special work of art where it is impractical to follow the official procurement processes.
CATEGORY: SOLE SUPPLIER			
SOWETO THEATRE			
Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
New Way Power	R 200 000,00	28 October 2015	New Way Power (Pty) Ltd are appointed as sole distributors for the Goosen generator installed on the Soweto Theatre property. Sole supplier letter have been provided.
Sysman Public Safety Systems	R 15 000,00	05 November 2015	Syman Public Safety Systems are the sole service provider for the RemRad Radio link system between Soweto Theatre and Local Emergency Services. The system is the practice and was installed as part of the design and development of Soweto Theatre. Such installation mitigates the risk of fire and injury of staff and patrons at Soweto Theatre, as the Health and Safety is a highly regulated and legislated factor.

**BIDS (Tender) ADVERTISED**

During the period of July 2015 – December 2015 the following tenders was advertised.

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Building and Security – Joburg Theatre	00053/15	Waterproofing at Joburg Theatre	Advance Waterproofing	Once off	Level 2	Evaluated in accordance with the PPPFA and Regulations.	R1 057 578.00
Building and Security – Joburg Theatre	00054/15	Mobile Theatre Truck	Cargo Motors t/a Mercedes Benz Commercial Vehicles	Once off	Level 3	Evaluated in accordance with the PPPFA and Regulations.	R 4 869 507.72
Building and Security – Joburg Theatre	00055/15	Upgrade (Supply & Install) of Security Systems at Joburg Theatre	Triple SL Tech	Once-off	Level 2	Evaluated in accordance with the PPPFA and Regulations.	R415 204.87
Customer Services	00057/15	Expression of Interest – Ticketing Solution	Webtickets	Level 3	Evaluated in accordance with the PPPFA and Regulations.	Complimentary tickets charge: R124,000.00 Value tickets charge: R580,000.00 Ticket stock charge for 300,000 tickets for a year would be R69,000.00 Bank charges estimate would be: R80,000.00	

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Building and Security - Joburg Theatre	00060/15	Events Safety, Security & Risk Management for Joburg City Theatres	Stryker Special Security Projects	24 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations.	1 660 955.04
Stage Department	00061/15	Outdoor Events Stage, Sound & Lighting Hire	Gearhouse SA (PTY) LTD and Sound Stylist	24 Months	Level 1 and 2	Evaluated in accordance with the PPPFA and Regulations.	R 340 005.00 and R 788 720.31
Hospitality & Catering	00062/15	Supply of Hospitality Equipment and Décor for Joburg City Theatres	All Events Africa	24 Months	Level 3	Evaluated in accordance with the PPPFA and Regulations.	R 914 877.98
Building & Security	00063/15	Supply And Installation Of Auditorium Acoustic Curtains For Joburg Theatre	Kapok Live Events & Production Management CC	Once off	Level 4	Evaluated in accordance with the PPPFA and Regulations.	R 512574.16
Building & Security	00064/15	Supply And Delivery Of LED Washlights For Joburg Theatre	Awarded to DWR Distribution	Once off	Level 2	Evaluated in accordance with the PPPFA and Regulations.	R 231 956.53
Building and Security - Joburg Theatre	00067/15	Refurbishment of Front of House Bars at Joburg Theatre	Ba-Biya Geomatics & Civils Trading (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations.	R 345 942.12

**REQUEST FOR QUOTATIONS**

Department	Contract No.	Description	Contracted Service Provider	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Client Services	00238/15	Email Management	Digital Fire	12 Months	Level 4	Evaluated In Accordance With The PPPFA And Regulations.	R 22 260,00
Client Services	00239/15	Publicist For Shows At Joburg Theatre	Lifeology	08 Months	Level 4	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000,00
Hospitality & Catering	00240/15	Bakery & Confectionary	Milexi Food Industries Cc T/A La Concorde Bakery	12 Months	Level 2	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000,00
Building & Security	00242/15	Manufacture & Install A Double Sided Box Sign Onto Existing Pylon	Akani Print & Mail Management (Pty) Ltd	Once Off	Level 3	Evaluated In Accordance With The PPPFA And Regulations.	R 144 868,92
Building & Security	00243/15	Supply And Installation Of Carpets	Phumla Meekgo	Once Off	Level 1	Evaluated In Accordance With The PPPFA And Regulations.	R 79 800,00
Customer Relations	00245/15	Antivirus Software	Sage Computer Technologies (Pty) Ltd	Once Off	Level 3	Evaluated In Accordance With The PPPFA And Regulations.	R 108 927,00
Hospitality & Catering	00247/15	Fresh Produce Supplier	Turn 'n Slice Fruit & Veg CC	12 months	Level 8	Evaluated in accordance with the PPPFA and Regulations.	R 200 000,00
Hospitality & Catering	00247/15	Fresh Produce Supplier	Turn 'n Slice Fruit & Veg CC	12 months	Level 8	Evaluated in accordance with the PPPFA and Regulations.	R 200 000,00
Joburg Theatre	00249/15	Body Stress Release	JH Holman	12 months	Level 4	Evaluated in accordance with the PPPFA and Regulations.	R 200 000,00
Hospitality & Catering	00250/15	Hiring Of Banqueting Equipment And Furniture	Pink Party & Function Hire CC	12 months	None	Evaluated in accordance with the PPPFA and Regulations.	R 200 000,00



Department	Contract No.	Description	Contracted Service Provider	Period	BBBEE LEVEL	Reasons	Value of the project (vat inc)
Joburg Theatre	00251/15	Night Transportation For Staff – Joburg Theatre	Big Four Maxi	06 months	Level 3	Evaluated in accordance with the PPPFA and Regulations.	R 174 000.00
Rodeport Theatre	00252/15	Night Transportation for staff- Rodeport Theatre	Jubzin Trading Enterprise	03 months	Level 1	Evaluated in accordance with the PPPFA and Regulations.	R 84 000.00
Building & Security	00253/15	Waterproofing At Joburg Theatre	Puledi Construction	Once off	Level 3	Evaluated in accordance with the PPPFA and Regulations.	R 110 250.00
Building & Security	00254/15	Flexible Power & Control Cables	LAPP Southern Africa (Pty) Ltd	Once off	None	Evaluated in accordance with the PPPFA and Regulations.	R 53 169.60
Joburg Theatre	00255/15	Sound Proofing Of Dance Studio	Kapok Live Events & Production	Once off	Level 4	Evaluated in accordance with the PPPFA and Regulations.	R 160 291.57
Building & Security	00256/15	Supply & Installation of Cold Rooms at Joburg Theatre	EBM Appliances Services CC	Once off	Level 3	Evaluated in accordance with the PPPFA and Regulations.	R 199 899.00
Joburg Theatre	00257/15	Facilitation of JCT'S Strategic Planning Session	Vortex Training Systems	Once off	Level 4	Evaluated in accordance with the PPPFA and Regulations.	R 76 608.00
Hospitality & Catering	00258/15	Restaurant Labour At Joburg City Theatres	Kempston Employment Solutions	12 months	Level 2	Evaluated in accordance with the PPPFA and Regulations.	R 200 000.00
Rodeport Theatre	00259/15	Supply & Installation Of Carpets At Rodeport Theatre	Phumula Meekgo Trading	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations.	R 86 566.65
Building & Security	00260/15	Supply & Delivery of Gym Equipment	Jubzin Trading Enterprise	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations.	R 84 303.00

Department	Contract No.	Description	Contracted Service Provider	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Building & Security	00261/15	Supply & Delivery of Wingback Chairs	Mmotong General Distributors (Pty) Ltd	Once off	Level 3	Evaluated in accordance with the PPPFA and Regulations.	R 94 050,00
Hospitality & Catering	00262/15	Supply & Maintenance Of Water Coolers	62 Waters (Pty) Ltd	12 months	Level 1	Evaluated in accordance with the PPPFA and Regulations.	R51 813,00
Customer Relations	00263/15	IT Consultants for Joburg City Theatres	Sage Computer Technologies (Pty) Ltd	12 months	Level 2	Evaluated in accordance with the PPPFA and Regulations.	R 188 784,00
Soweto Theatre	00264/15	Upgrade Incoming Water Reticulation and Storage at Soweto Theatre	Wet Management Services	Once off	Level 5	Evaluated in accordance with the PPPFA and Regulations.	R 78 507,54
Hospitality & Catering	00265/15	Supply & Delivery of Ice	Ice for Africa (Gauteng) CC	12 months	Level 03	Evaluated in accordance with the PPPFA and Regulations.	R 200 000,00
Joburg Theatre	00266/15	Supply & Delivery Of A Lighting Console	Gearhouse System Solutions	Once Off	Level 02	Evaluated in Accordance With The PPPFA And Regulations.	R 92 904,30
Building & Security	00267/15	Supply of Services Related to Water and Sewage Reticulation at JCT Properties	No responses received.	No response received.	No responses received.	No responses received.	
Joburg Theatre	00268/14	Supply & Delivery Of Stage Gauze	Va Nicolau t/a Innovation	Once Off	Level 04	Evaluated in Accordance With The PPPFA And Regulations.	R 66 120
Joburg Theatre	00269/15	Supply Of An Advanced Procurement System	Camelsa Consulting Group (Pty) Ltd	Once Off	Level 03	Evaluated in Accordance With The PPPFA And Regulations.	R 109 317,65

Department	Contract No.	Description	Contracted Service Provider	Period	LEVEL	Reasons	Value of the project (Vat Inc)
Joburg Theatre	00270/15	Service And Maintenance Of Joburg City Theatres Sage Pastel System	Camelsa Consulting Group (Pty) Ltd	12 Months	Level 03	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Joburg Theatre	00271/15	Supply & Delivery of a Projector Screen	Showtex Events Textiles South Africa (Pty) Ltd	Once off	Level 04	Evaluated in accordance with the PPPFA and Regulations.	R79 583.13
Joburg Theatre	00272/15	Publicist For Specific Shows At Joburg Theatre	The Colab Network (Pty) Ltd			Evaluated in accordance with the PPPFA and Regulations.	R 35 000pm
Joburg Theatre	00273/15	Medical Support for Shows at Joburg Theatre	St Johns Ambulance Brigade	12 months	Level 01	Evaluated in accordance with the PPPFA and Regulations.	R 200 000
Hospitality & Catering	00274/15	Supply & Delivery Of Bottled Water	Siyaghopa Trading 206 (Pty) Ltd	12 months	Level 3	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Hospitality & Catering	00275/15	Supply Of Dairy	Douglasdale Dairy (Pty) Ltd	12 months	Level 2	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Hospitality & Catering	00276/15	Supply of Fresh Juice	Sir Juice (Pty) Ltd	12 months	Level 02	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Soweto Theatre	00277/15	Landscaping Service – Jabulani Soweto Theatre,	Thatego Holdings (Pty) Ltd	12 months	Level 3	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Building & Security	00278/15	Supply & Delivery Of Globes	Electrosonic SA CC	Once off	Level 6	Evaluated In Accordance With The PPPFA And Regulations.	R 73 402.32
Soweto Theatre	00279/15	Emergency Medical Services Provider For Soweto Theatre	Maponya 911	12 months	Level 1	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00

Department	Contract No.	Description	Contracted Service Provider	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Rooderport Theatre	00280/15	Appointment Of A Service Provider To Print , Flight And De-Flight Changeable Prints For Billboards	Jifa Signs (Pty) Ltd t/a Signarama Honeydew	12 months	Level 1	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Rooderport Theatre	00281/15	Printing Services (Rooderport Theatre)	Dikhudu Investments & Projects CC t/a Signarama Bramley	12 months	Level 1	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Hospitality & Catering	00282/15	Supply & Delivery Of Operational Equipment - Stages Restaurants	Fanel KZN	Once off	Level 4	Evaluated In Accordance With The PPPFA And Regulations.	R 102 687.98
Customer Services	00283/15	Supply And Delivery Of Microsoft Office Licenses	Datagra (Pty) Ltd	12 months	Level 2	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Customer Services	00284/15	Supply & Delivery Of It Software & Hardware	Sechaba Computer Services CC	12 months	Level 1	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Joburg Theatre	00285/15	Supply & Delivery Of Laptops	Sechaba Computer Services CC	12 months	Level 1	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Joburg Theatre	00286/15	Supply & Delivery Of Dance Mats	Showtex Events Textiles South Africa (Pty) Ltd	Once off	Level 4	Evaluated In Accordance With The PPPFA And Regulations.	R 199 445.28
Hospitality & Catering	00287/15	Hospitality Staffing Solutions	All Events Africa	12 months	Level 4	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Hospitality & Catering	00288/15	Stock Management Control System	CLP Investments No 36 (Pty) Ltd	12 months	Non complaint	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000.00
Soweto Theatre	00289/15	Maintenance Of Fly Bars At Soweto Theatre	DWR Distribution (Pty) Ltd	Once off	Level 6	Evaluated In Accordance With The PPPFA And Regulations.	R 43 983.48



Department	Contract No.	Description	Contracted Service Provider	Period	BBEE LEVEL	Reasons	Value of the project (Vat Inc)
Building & Security	00290/15	Upholstery & Refurbishment Of Hospitality Furniture	Mmotong General Distributors (Pty) Ltd	Once off	Level 3	Evaluated In Accordance With The PPPFA And Regulations.	R 171 166,44
Building & Security	00291/15	Supply & Delivery Of Toilet Paper	Steiner & DSM Kgasi	12 months	Level 3	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000,00
Building & Security	00292/15	Control Upgrade And Major Service On Trane Chillers	Redbase Services	Once off	Level 3	Evaluated In Accordance With The PPPFA And Regulations.	169 042,29
Client Services	00293/15	Marketing Consultant	Sandy Morton	12 months	Level 4	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000,00
Building & Security	00294/15	Replacement & Upgrade Of Air Handling Unit At Joburg Ballet Dance Studios	Ampair (Pty) Ltd	Once Off	Level 4	Evaluated In Accordance With The PPPFA And Regulations.	R 184 406,60
Joburg Theatre	00295/15	Night Transportation For Staff – Joburg Theatre	Big Four Maxi (Pty) Ltd	6 months	Level 3	Evaluated In Accordance With The PPPFA And Regulations.	R 174 000,00
Building & Security	00296/15	Supply Of Dimmable Energy Saving Globes	African Lighting Business Trust T/A African Lighting Wholesalers	Once off	Level 1	Evaluated In Accordance With The PPPFA And Regulations.	R 22 800,00
Hospitality & Catering	00298/15	Supply Of LP Gas, Beverage Dispensing Gas And Installation & Service Maintenance Of All Gas Equipment	Draught Dispense Services (Pty) Ltd	12 months	Level 2	Evaluated In Accordance With The PPPFA And Regulations.	R 200 000,00
Soweto Theatre	00299/15	Supply And Install Cabling On The Forecourt Of The Soweto Theatre For Regular Events	DWR Distribution (Pty) Ltd	Once off	Level 6	Evaluated In Accordance With The PPPFA And Regulations.	R 90 355,91
Rodeoport Theatre	00302/15	Supply And Delivery Of A Digital Mixer	Stage Audio Works CC	Once off	Level 6	Evaluated In Accordance With The PPPFA And Regulations.	R 58 710,00

Department	Contract No.	Description	Contracted Service Provider	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Hospitality & Catering	00303/15	Coffee Solution For Joburg City Theatres Stages Restaurants, Banqueting Facilities & Theatre Bars	Jabuserve (Pty) Ltd t/a Caturra Johannesburg	12 months	Level 4	Evaluated In Accordance With The PPPFA And Regulations.	
Building & Security	00304/15	Supply & Installation of Flooring for The West End Hospitality Venue	Phumula Meekego Trading CC	Once off	Level 1	Evaluated In Accordance With The PPPFA And Regulations.	R 89 909.29

**SPENT REPORT**

JOBURG THEATRE			
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMMME CONTRIBUTORS
30 821 562.50	22 675 463.05	8 164 463.05	11 096 147.95
	73.53%	26.47%	36.04%
ROODEPOORT & SOWETO THEATRE			
3 841 484.66	3 693 926.57	147 558.09	2 204 146.76
	96%	4%	57%
JOBURG CITY THEATRES			
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMMME CONTRIBUTORS
34 663 047.16	26 351 389.62	8 311 657.54	13 300 294.71
	76%	24%	38%

**Section 7: Statement on Amounts Owed By and To Government Departments and Public Entities**

The table below depicts Amounts Owed by Government Departments and Public Entities

Name of Department	Amounts owed	Account Status	Comments
City of Johannesburg	6,100,894	94% is sitting under 60 days on the creditors age analysis	93% of this balance is for Capex claim (mobile theatre truck ) which will be paid in the next quarter

The table below depicts Amounts Owed by Joburg City Theatres to Government Departments and Public Entities

Name of Department	Amounts owed	Account Status	Comments
City of Johannesburg	106,499.07	The account is sitting under current on the creditors age analysis	The balance relates to utilities(power; water/sewer and waste removal)

## CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT

### Section 1: Human Resource Management

#### Employment Equity

Section 20 of the Employment Equity Act, 1998, provides that the employer must prepare and implement an employment equity plan, which will help to reach employment equity in the workplace. The company encourages promotion within the core employment base, with particular attention given to the opportunities of promoting those staff members from historically disadvantaged communities.

All the relevant employment equity reports, return of earnings and work skill plans have been submitted to the Department of Labour and Culture, Arts, Tourism, Hospitality and Sport SETA (CATHSSETA). The company receives SETA rebates on a regular, fully monitored basis. The Chief Executive Officer is responsible for the monitoring of the implementation of the employment equity plan.

The table below outlines the employment equity report for the period under review.

#### 1. WORKFORCE PROFILE

##### 1.1 Total number of employees (including employees with disabilities) in each of the following occupational levels:

Occupational Levels	Male			Female			Foreign Nationals		Total		
	A	C	I	A	C	I	W	Male		Female	
	1	2	3	4	5	6	7	8		9	
Top management	1	0	0	0	2	0	0	1	0	0	4
Senior management	4	1	2	2	0	0	0	1	0	0	10
Professionally qualified and experienced specialists and mid-management	6	1	0	6	2	1	0	0	0	0	16
Skilled technical and academically qualified workers, junior management, supervisors	28	2	1	5	9	1	0	0	0	0	46
Semi-skilled and discretionary decision making	29	0	0	0	23	0	1	0	0	0	53
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	68	4	3	13	36	2	1	2	0	0	129
Temporary employees	67	0	2	0	40	0	0	0	8	3	120
<b>GRAND TOTAL</b>	135	4	5	13	76	2	1	2	8	3	249



1.2 Total number of employees with disabilities only in each of the following occupational levels:

Occupational Levels	Male				Female				Foreign Nationals		Total	
	A	C	I	W	A	C	I	W	Male	Female		
Top management	0	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	1	0	0	0	0	0	0	0	0	0	1
Skilled technical and academically qualified workers, junior management, supervisors	0	0	0	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	1	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	1	0	0	0	0	0	0	0	0	0	1

2. Recruitment

2.1 Total number of new recruits, including people with disabilities.

Occupational Levels	Male				Female				Foreign Nationals		Total	
	A	C	I	W	A	C	I	W	Male	Female		
Top management	0	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	1	1	0	0	0	0	0	0	2
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors	0	0	0	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	1	1	1	0	0	0	0	0	0	3
Temporary employees	0	4	0	0	0	0	0	0	0	0	0	4
<b>GRAND TOTAL</b>	0	4	1	1	1	0	0	0	0	0	0	7

**3. Promotion**

3.1 Total number of promotions into each occupational level, including people with disabilities.

Occupational Levels	Male						Female						Foreign Nationals		Total	
	A		C		I W		A		C		I W		Male	Female		
Top management	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Senior management	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	1
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	0	0	0	0	2	0	0	0	1	0	0	0	0	3
Temporary employees	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	0	0	0	0	0	2	0	0	0	1	0	0	0	0	3

**4. Termination**

4.1 Total number of terminations in each occupational level, including people with disabilities.

Occupational Levels	Male						Female						Foreign Nationals		Total	
	A		C		I W		A		C		I W		Male	Female		
Top management	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1
Temporary employees	0	4	0	0	0	0	0	0	0	0	0	0	0	0	0	4
<b>GRAND TOTAL</b>	0	4	1	0	0	0	0	0	0	0	0	0	0	0	0	5

**5. Skills Development**

5.1 Total number of people who received training solely for the purpose of achieving the numerical goals, and not the number of training courses attended by individuals

Occupational Levels	Male			Female			Foreign Nationals		Total		
	A	C	I	W	A	C	I	W		Male	Female
Top management	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors	0	0	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	0	0	0	0	0	0	0	0	0	0

## Section 2: Employee Remuneration

### EMPLOYEE RELATED COSTS

Salaries and Wages	19,277,406	36,543,020
Employee costs included in other expenses	376,089	980,587
	<b>19,653,495</b>	<b>37,523,607</b>

### Chief Executive Officer

Annual Remuneration	735,011	1,396,032
Performance Bonuses	-	190,122
Contributions to UIF, Medical and Pension Funds	33,708	50,140
Other	61,250	-
	<b>829,969</b>	<b>1,636,294</b>

### Chief Operating Officer

Annual Remuneration	513,600	987,200
Performance Bonuses	138,104	117,800
Contributions to UIF, Medical and Pension Funds	31,776	46,850
Other	42,800	-
	<b>727,280</b>	<b>1,133,750</b>

### Chief Financial Officer

Annual Remuneration	713,019	590,000
Contributions to UIF, Medical and Pension Funds	13,352	6,578
Other	43,976	-
	<b>770,347</b>	<b>596,578</b>

### Executive Producer - current

Annual Remuneration	300,000	-
Performance Bonuses	59,317	-
Contributions to UIF, Medical and Pension Funds	4,856	-
Other	37,500	-
	<b>401,673</b>	<b>-</b>

### Executive Producer - former

Annual Remuneration	-	811,606
Performance Bonuses	-	220,025
Contributions to UIF, Medical and Pension Funds	-	25,492
	<b>-</b>	<b>1,057,123</b>

The contract of the Executive Producer (EP) expired on 31 December 2014 and the new Executive Producer was appointed on 01 September 2015.

## Section 3: Key Vacancies

The Company Secretary Position remains vacant, however The Shareholder has approved a budget from the Funding of Strategic Position Panel to go ahead and appoint. The position was immediately advertised and interviews were held on 27 November 2015. The recruitment processes also included credibility assessments for the top two shortlisted candidates and management is awaiting the outcome of the assessments.

### Recruitment Status

OCCUPATIONAL CATEGORY	POSITION	EQUITY STATUS				GENDER	
		A	C	I	W	M	F
Top Management		0	0	0	0	0	0
Senior Management	Executive Producer	0	0	0	1	0	1
Professionally qualified and experienced specialists and mid-management	Deputy General Manager : C & H	0	0	0	1	1	0
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	Human Resources and Payroll Administrator	1	0	0	0	0	0

Semi-skilled and discretionary decision making	Junior Sous Chef, 2 Assistant Bartenders		3	0	0	0	0	3
<b>Grand Total</b>			<b>4</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>4</b>

### Promotions

Three promotions were made during this term. The Strategic Relations Manager was promoted to the position of Executive Producer. PA of the General Manager at RT became a Junior Producer, while the former Marketing Manager at Roodepoort Theatre was appointed permanently as Community and Development Manager at Joburg Theatre.

### Termination

Seven terminations were experienced during this term as reflected in the table below. The termination is attributed to employee/s resignations.

Terminations Table

Occupational category	Gender and Equity						Date termination	Reason for termination	Total
	Male			Female					
	A	C	I	W	A	C			
Senior Management				1		1	October and December 2015	Resignations	2
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	4		1				August 2015	Resignations	5
<b>Grand Total</b>	<b>4</b>		<b>1</b>	<b>1</b>		<b>1</b>			<b>7</b>

### Section 4: Employment Equity

The implementation of JCT's employment equity plan is on track. The company is committed to the principles of equity, anti-discrimination and diversity as enshrined in the Constitution and the Employment Equity Act. In this context, Joburg Theatre seeks to create an institution that reflects the diversity of South African society, and which contributes to maximising the human resource potential of its entire people.

The Company has employment policies that it believes are appropriate to the business and the market in which it trades. Equal employment opportunities are offered to all employees. The company firmly endorses the four key areas of employment equity identified by the Employment Equity Act:

- elimination of discrimination in decision-making;
- promotion of employee diversity;
- reduction of barriers to advancement of the disadvantaged; and
- Introduction of measures and procedures for transformation.

The implementation of JCT's first year of its three-year employment equity plan is on track. The implementation of the plan is monitored on quarterly and annual basis through the reports submitted to the City and to the Department of Labour to ensure compliance requirements are fully met.



The theatre's management team is inclusive and representative of the demographics of the country. The members of the support management team comprise of staff members from a diverse background. 86% of the permanent staff complement is historically disadvantaged individuals, 29% is youth and 29% is female.

### **People with Disabilities**

Despite all the efforts to increase the employment of people with disabilities, the company does not receive responses from people living with disabilities when advertising vacant positions. The company has adapted to the primary needs of the disabled persons; by ensuring that even the disabled theatre patrons do have a smooth access to the theatre.

Currently the JCT has not achieved the target of 2% of the employment of people with disabilities which is in line with the Disability Framework for Local Government 2009 – 2014. The JCT has made an undertaking to increase the number of employment of people with disabilities.

### **Gender Equity**

With the recent integration of the three theatres, it was noticed that the Gender Equity was not balanced. The company plans to promoting equal opportunity and fair treatment in employment through the elimination of unfair discrimination; and implementing affirmative action measures to redress the disadvantages in employment experienced by designated groups, to ensure their equitable representation in all occupational categories and levels in the workforce. To balance the Employment Equity within the company will give preference to females on middle, senior and executive management when opportunities arise.

### **Workforce Movement-Recruitment**

JCT has started filling some of the critical positions which include the Company Secretary who will be assisting in effective and efficient functioning of the Board and its Committees, ensuring a smooth interface between the entity's deliverables and JCT Board's mandate and also eases the executive's work load by providing legal advice where needed. The recruitment will be finalised in the next three months. Four employees, including the Deputy General Manager were employed in the Catering and Hospitality Department at Joburg Theatre to increase capacity within the department. Human Resources and Payroll Administrator was employed in the HR section.

### **Section 5: Skills Development and Training**

Joburg City Theatres is committed to sustaining a continuous programme of training and development for its management and staff to improve either job performance and/or competitiveness for promotion. The company has a policy in respect of paid assistance for skills development courses, which help in enhancing the skills of previously disadvantaged individuals. The policy also includes access to training by members of designated groups, structured training and development programmes. Company retention strategies include the promotion of diverse organisational cultures, interactive communication and feedback and ongoing labour turnover analysis.

The company's skills development programmes are in line with the requirements of the Skills Development Act and its workplace plan (WSP) is aligned to the business plan and focus is placed on occupational specific programmes, management development and legally required training.

Compliance to the Skills Development Act is an on-going. The implementation of the Workplace Skills Plan is on track. All grants due to JCT are claimed and received annually from CATHSETA. JCT's tax compliance is on track with the e-filing done twice per annum as required. All tax directives for lump sum are implemented as they are received.

JCT has contracted thirteen (13) Interns. The interns are placed in the Finance, Client Services, Building and Security, Customer Services, Stage and Governance departments across the three theatres and will be exposed to skills that are in line with their profession. The majority of interns were placed through the EPWP programme. One intern was placed by Ekurhuleni West College through CATHSSETA. JCT is committed to working with Department of Public Works in establishing and supporting the Youth Placement program whose aims is to reduce unemployment and poverty within Gauteng. There are plans to place more interns in Stages Restaurants.

#### Internship programme:

INTERNSHIP PROGRAMME	MALES						FEMALES			TOTAL	AMOUNT (R)
	A	I	C	W	A	I	C	W			
	EPWP training	4				6					
JCT Internship	2								2	12 000.00	
WESCOL (CATHSSETA funded)	1								1		
<b>TOTAL BENEFICIARIES</b>	<b>7</b>				<b>6</b>				<b>13</b>	<b>67 614.70</b>	

#### Conferences and Seminars

In showing its commitment to improving the skills of the employees, the JCT has booked employees to attend conferences and seminars. The skills received are aimed at improving the employee skills in handling day to day issues and in ensuring that they are kept abreast of the best practice in their respective professions.

The following employees attended the Municipal Finance Minimum Competency Training Programmes in this reporting period:

CONFERENCES & SEMINARS / WORKSHOP/TRAINING	MALES						FEMALES			TOTAL	AMOUNT (R)
	A	I	C	W	A	I	C	W			
	MFMA training	4				3					
<b>TOTAL BENEFICIARIES</b>	<b>4</b>				<b>3</b>				<b>7</b>	<b>99 378</b>	

#### Training (Education Assistance Scheme)

The company is committed to sustaining a continuous programme of training and development for its management and staff to improve either job performance and/or competitiveness for promotion. The Company has a policy in respect of paid assistance for skills development courses. The policy also intends to include access to training by members of designated groups, structured training and development programmes.

The education assistance scheme ensures that employees are able to improve their educational qualifications with the assistance of the funding from the company. Most of the assistance is provided over two to three years, which is mostly the duration of academic programs. The following training programs were funded.

INSTITUTION	MALES						FEMALES						TOTAL	AMOUNT (R)
	A		I		C		A		I		C			
	W		W		W		W		W		W			
UNISA	0	0	0	0	0	0	1	0	0	0	0	0	1	5 500.00
CHARTERED SECRETARY RISSIK BUSINESS SCHOOL	1	0	0	0	0	0	0	0	0	0	0	0	1	11 790
Total														17 290

### Section 6: Performance Management and Succession Policy and Retention

The performance management policy and procedure aims to achieve a shared understanding of the company's direction; performance management processes which focus on the achievement of individual and departmental goals, which are established and maintained in all departments; improved service delivery; recognition of employee contributions; improved employee wellbeing; a culture of continuous improvement and feedback evident in all departments; security of tenure, and possibilities of promotion. Poor work performance will be dealt with in terms of the incapacity procedure outlined in the company's Human Resources Policies and Procedures manual.

Succession planning within the company has been implemented for all senior management. The succession and retention policy will be reviewed going forward, depending on funding being available.

Joburg Theatre strives to pay salaries that are not disparate with the standard and has in place strategies and practices to deal with remuneration management and salary parity resolution. Retentions strategies aimed at discouraging the employees from leaving the company will be developed and discussed. Employees will be consulted when developing the draft policies to get their input. This will ensure that the proposed strategies are accepted by staff and it is envisaged that they will be effective in discouraging the employees from leaving the company.

### Section 7: Leave and Productivity Management

Continuously assessment of leave and productivity management is conducted by management.

No. of Employees	Leave Accrued	Leave Taken	Balance of Leave
Senior Management Levels 1-3	351.5	109.25	242.25
Other Employees Levels 4 and below	3746.73	1514.25	3595.48

The breakdown of cases attended to during the period under review is as follows:

Cases	No. of cases	Comments
Ill health	0	
Death and memorial service.	0	
Bereavement support intervention	0	

<b>Study</b>	2	Two employees (Office Administrator and Junior Producer) have registered with institutions of learning to improve their educational qualifications with the assistance of the funding from the company.
Miscellaneous cases	0	
<b>Quarterly total</b>	<b>2</b>	

### Section 8: Disciplinary Matters and Outcomes

During the quarter under review, matters that were reported for disciplinary were handled appropriately.

### Section 9: Employee Wellness

Corporate Wellness provides tools and research to help make employees healthier and in this way, help reduce costs related to healthcare, productivity and absenteeism. The workplace environment provides the ideal opportunity to influence health behaviour. In providing a targeted wellness programme the theatre invests in the health and well being of its employees in order to:

- Improve the health and wellbeing of employees
- Improve quality of life,
- Reduce the use of healthcare,
- Control disability, and
- Enhance productivity.

The company entered the ITHEMBA Walk (Avon – Walk for Breast Cancer) and many Joburg City Theatres employees participated.



The theatre is also encouraging employees to attend external corporate fun walks, runs and relays. Joburg City Theatres participated in the KAYA FM / MANDELA DAY 67 km relay.

The ITHEMBA Walk (Avon / Justine – Walk in support of Breast Cancer) is coming up in October and 34 JCT employees have signed up to participate.



## **Section 10: Employee Benefits**

The Company is a participating employer in the various retirement benefit schemes through which the City of Johannesburg Metropolitan Municipality and its associated Municipal Entities (MEs) provide post-employment benefits to their permanent employees (a contractual policy that ceased for any new employees from July 2000).

### **Defined Benefit Funds**

Joburg City Theatres currently operates three funds and has the following number of employees on each fund:

- Johannesburg Municipal Pension Fund (NMG) has 17 employees.
- E-Joburg Pension Fund has 2 employees.
- Mutual Gratuity Pension Fund (MGF) has 10 employees.

### **Medical Aid Funds**

The company also administers three accredited medical aid schemes and pays a minimum of 50% and 60% monthly premium contribution on behalf of its members. Currently 53 employees are members of the schemes as follows:

- Discovery has 49 employees who receive 50% company contributions.
- LA Health has 2 employees who receive 60% company contributions
- Key Health has 1 employee who receive 60% company contributions

### **Company Allowances**

Six (6) employees still receive monthly housing allowances with their salaries (a contractual policy that ceased for any new employees from July 2000), and 37 employees receive allowances towards the use for business purposes of their personal cell phones.

## **Section 11: Occupational Health & Safety Programmes**

The Occupational Health and Safety Manager is a member of the COJ's workplace wellness coordinators forum which deals amongst others with the HIV Counselling and Training outreach campaign to assist employees in screening and the COJ Group SHE Steering committee which ensures the company's compliance to the Occupational Health and Safety Act, (85 of 1993).

Occupational Health and Safety in the workplace is regulated by the Occupational Health and Safety Act, (85 of 1993).

Section (16)1 places the responsibility and liability on the Chief Executive Officer (CEO) to ensure that the duties imposed on the employer are properly discharged. The implication hereof is that the CEO has to ensure that an occupational health and safety management system is implemented which will give effect to the provisions of this Act.

The City Manager is the section 16(1) responsible person for the COJ and the MD's/CEO's are the section 16(1) responsible persons for the Municipal Entities. The Act makes provision for the CEO's / MD's to appoint person's under their control to assist them in the duties in relation to the provisions of the Act. Joburg City Theatres has appointed Lieb Venter as the Liaison with the COJ Group SHE Directorate as the company's



current Occupational Health and Safety Manager. The General Managers of both Soweto Theatre and Roodepoort Theatre were also appointed as the Health and Safety Coordinators at their respective theatres.

The Health and Safety committee is functional and meetings are convened regularly as required. Inspections are undertaken and all Health and Safety equipment is up-to-date.

Permanent and part-time staff members are continuously trained in the areas of First Aid, Safety, Fire, and evacuation. A safety committee is being established and will have regular monthly and quarterly meetings.

### **HIV/AIDS on the Workplace**

The management of HIV/AIDS is an important challenge facing every organisation in the country. Joburg Theatre is committed to maintaining the health and welfare of all its employees as well as providing a safe and hygienic working environment. Joburg Theatre's policy on HIV/AIDS ensures that no employee, or applicant, is discriminated against based on their HIV status. The company's policy is aligned with the City of Johannesburg's AIDS Strategy.

Joburg Theatre has adopted the following core principles as a basis for its HIV/AIDS policy:

- Continuously assess the risks posed by HIV/AIDS on the business;
- Limit the number of new infections among employees. In order to ensure that all employees are made aware of the problem and - in the process - hope to reduce the rate of HIV/AIDS, JT supplies free condoms in all washroom areas back stage.
- Distribute pamphlets internally to employees relating to HIV/AIDS and participate in the Voluntary Counselling and Testing in support of World AIDS Day.
- Ensure employees living with HIV/AIDS are aware of their rights and that their rights are respected and protected.
- Provide care and support to employees living with HIV/AIDS within current legislative parameters.

CHAPTER FIVE: FINANCIAL PERFORMANCE AND EXPOSURE

Section 1: Statement of Financial Position

**Joburg Theatre (SOC) Limited**

(Registration number 2000/013082/07)

Financial Statements for the 6 Months ended 31 December 2015

**Statement of Financial Position as at 31 December 2015**

Figures in Rand	Note(s)	31 December 2015	30 June 2015
<b>ASSETS</b>			
<b>Current Assets</b>			
Inventories	2	4,377,042	6,611,527
Receivables from exchange transactions	3	8,449,973	8,578,920
Cash and cash equivalents	5	31,150,203	4,875,363
		<b>43,977,218</b>	<b>20,065,810</b>
<b>Non-Current Assets</b>			
Property, plant and equipment	6	11,287,862	11,904,962
Intangible assets	7	121,161	34,986
Heritage assets	8	1,592,700	1,592,700
		<b>13,001,723</b>	<b>13,532,648</b>
		<b>56,978,941</b>	<b>33,598,458</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Finance lease obligation	9	333,475	398,786
Payables from exchange transactions	10	31,269,546	13,931,402
VAT payable		875,858	350,074
Provisions	11	255,264	977,968
		<b>32,734,143</b>	<b>15,658,230</b>
<b>Non-Current Liabilities</b>			
Loan From Shareholder	12	1,784,049	1,784,049
Finance lease obligation	9	79,545	237,070
Deferred tax	13	1,987,152	1,987,152
		<b>3,850,746</b>	<b>4,008,271</b>
		<b>36,584,889</b>	<b>19,666,501</b>
		<b>20,394,052</b>	<b>13,931,957</b>
<b>NET ASSETS</b>			
Share capital			10
Accumulated surplus	32	20,394,042	13,931,947
		<b>20,394,052</b>	<b>13,931,957</b>

## Section 2: Statement of Financial Performance

### Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)  
Financial Statements for the 6 Months ended 31 December 2015

#### Statement of Financial Performance

Figures in Rand	Note(s)	6 Months ended 31 December 2015	12 months ended 30 June 2015
<b>Revenue</b>			
Ticketing Services	14	504,332	1,131,454
Catering Services	14	10,230,177	15,627,323
Rental facilities and equipment	14	3,555,547	7,421,052
Arts Alive Festival	14	13,014,118	-
Sponsorship	14	50,000	2,800,000
In-house Ticket Sales	14	9,896,229	9,588,949
Other income	15	308,971	349,027
Interest received - investment	16	1,740,768	2,008,882
Subsidy	17	42,750,998	68,823,000
<b>Total revenue</b>		<b>82,051,140</b>	<b>107,749,687</b>
<b>Expenditure</b>			
Salaries and Wages	18	(19,653,495)	(37,533,607)
Depreciation and amortisation	19	(664,398)	(1,332,063)
Finance costs	20	(33,215)	(106,381)
Grants and subsidies paid	21	(8,000,000)	(8,000,000)
General Expenses	22	(47,237,338)	(60,702,512)
<b>Total expenditure</b>		<b>(75,589,046)</b>	<b>(107,674,563)</b>
<b>Operating surplus</b>		<b>6,462,094</b>	<b>75,124</b>
<b>Surplus before taxation</b>		<b>6,462,094</b>	<b>75,124</b>
Taxation	23	-	20,398
<b>Surplus</b>		<b>6,462,094</b>	<b>54,726</b>

## Joburg Theatre (SOC) Limited

(Registration number 2000/013082/07)  
Financial Statements for the 6 Months ended 31 December 2015

### Statement of Changes in Net Assets

Figures in Rand	Share capital	Accumulated surplus	Total net assets
<b>Balance at 01 July 2014</b>	<b>10</b>	<b>13,877,221</b>	<b>13,877,231</b>
Changes in net assets	-	54,726	54,726
Surplus for the 6 Months	-	54,726	54,726
Total changes			
<b>Balance at 01 July 2015</b>	<b>10</b>	<b>13,931,948</b>	<b>13,931,958</b>
Changes in net assets	-	6,462,094	6,462,094
Surplus for the 6 Months	-	6,462,094	6,462,094
Total changes			
<b>Balance at 31 December 2015</b>	<b>10</b>	<b>20,394,042</b>	<b>20,394,052</b>

Note(s)

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### Section 3: Cash Flow Statement

#### **Joburg Theatre (SOC) Limited**

(Registration number 2000/013032/07)  
Financial Statements for the 6 Months ended 31 December 2015

#### **Cash Flow Statement**

Figures in Rand	Note(s)	6 Months ended 31 December 2015	12 months ended 30 June 2015
<b>Cash flows from operating activities</b>			
<b>Receipts</b>			
Sale of goods and services		36,585,619	35,067,699
Grants		73,502,000	68,823,000
Interest income		1,740,768	2,008,882
		<u>111,828,387</u>	<u>105,899,581</u>
<b>Payments</b>			
Employee costs		(18,529,046)	(34,486,618)
Suppliers		(66,647,007)	(71,887,697)
		<u>(85,176,053)</u>	<u>(106,374,315)</u>
	24	<u><b>26,652,334</b></u>	<u><b>(474,734)</b></u>
<b>Net cash flows from operating activities</b>			
<b>Cash flows from investing activities</b>			
Purchase of property, plant and equipment	6	(25,666)	(81,433)
Purchase of other intangible assets	7	(95,893)	-
		<u>(121,559)</u>	<u>(81,433)</u>
<b>Net cash flows from investing activities</b>			
<b>Cash flows from financing activities</b>			
Finance lease payments		(255,935)	(488,769)
		<u>26,274,840</u>	<u>(1,044,936)</u>
		4,875,363	5,920,299
	5	<u><b>31,150,203</b></u>	<u><b>4,875,363</b></u>
<b>Net increase/(decrease) in cash and cash equivalents</b>			
Cash and cash equivalents at the beginning of the year			
<b>Cash and cash equivalents at the end of the year</b>			



## Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)  
Financial Statements for the 6 Months ended 31 December 2015

### Notes to the Financial Statements

Figures in Rand

31 December  
2015

30 June  
2015

#### 2. INVENTORIES

Work in progress	3,699,063	5,894,007
Consumable stores	254,828	208,067
Trading Stock - Food and Beverage	423,161	509,463
	<u>4,377,042</u>	<u>6,611,527</u>

Joburg City Theatres operate as a both receiving and production house. The expenditure on show productions prior to maturity is treated as Work in Progress (WIP). Included in work in progress is the expenditure to date on the following productions: The Magic Flute and other small shows ..

Consumable stores contain amongst others cleaning materials, grocery items, lighting, tapes, paints and stationery. These items are consumed by the company in the daily business operations. The amount consumed is recognised as an expense when the consumables are requisitioned from the stores.

Inventories held for consumption at no charge are measured at the lower of cost and current replacement cost and is fairly valued.

Trading stock - Food and Beverage contains amongst others bar, restaurant and hospitality stock. Trading stock is measured at the lower of cost or net realisable value.

The amount of write-offs for inventory in the prior and current years was zero (0).

#### 3. RECEIVABLES FROM EXCHANGE TRANSACTIONS

Trade debtors	1,109,540	1,268,738
Related Party Debtors	7,340,427	7,220,162
	<u>8,449,973</u>	<u>8,578,920</u>

Trade and other receivables

Trade Debtors- represents rent receivable for use of facilities (hospitality and theatre rentals).

Related party debtors - represents the amounts owed to Joburg City Theatres by the City of Johannesburg and Municipal Owned Entities. Joburg City Theatres does not charge interest on related party debtors.

Debtors are measured at fair value.

## Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Financial Statements for the 6 Months ended 31 December 2015

### Notes to the Financial Statements

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#### 9. FINANCE LEASE OBLIGATION

Minimum lease payments due  
- within one year

412,852

510,977

- in second to fifth year inclusive

22,968

180,382

less: future finance charges

(85,820)

(891,259)

Present value of minimum lease payments

(22,800)

(66,404)

413,020

635,855

Present value of minimum lease payments due

- within one year

333,476

398,786

- in second to fifth year inclusive

79,546

237,069

413,021

635,855

Non-current liabilities

Current liabilities

79,546

237,070

333,476

398,786

413,020

635,856

Joburg Theatre entered into a 3 year lease agreement with Pilot Software Pty Ltd for point of sales hardware. The entity had one finance lease during the current financial year. The company used Graph 13 to recognise finance lease asset and liability as well as the finance costs and depreciation.

#### 10. PAYABLES FROM EXCHANGE TRANSACTIONS

Trade payables

(9,184,409)

2,112,032

Income received in advance

33,601,068

3,782,767

Accrued Leave

1,273,728

946,749

Sundry creditors

2,660,068

4,854,484

Accrued 13th Cheque

63,431

755,663

Year end accruals

1,665,678

1,379,887

31,269,546

13,931,402

Trade payables consists of trade creditors due as at 31 December 2015. The R8.1m negative is the result of the credit note issued by the COJ due to overcharge on electricity bill

Income received in advance represent deposits for rental of facilities and ticket sales for future shows as well as the subsidy (deferred revenue - R30m).

Sundry creditors is made up of capital

# Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)  
Financial Statements for the 6 Months ended 31 December 2015

## Notes to the Financial Statements

Figures in Rand

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### 14. REVENUE

Ticketing services	604,332	1,131,464
Catering services	10,230,177	15,827,323
Rental facilities and equipment	3,555,547	7,421,062
Income from agency services	13,014,118	-
Sponsorship	50,000	2,800,000
In-house ticket sales	9,806,229	9,588,949
Other income	308,971	349,027
Interest received - investment	1,740,768	2,008,882
Subsidy	42,750,998	68,823,000
	<u>82,051,140</u>	<u>107,749,687</u>

The amount included in revenue arising from exchanges of goods or services are as follows:

Ticketing services	604,332	1,131,464
Catering services	10,230,177	15,827,323
Rental facilities and equipment	3,555,547	7,421,062
Income from agency services	13,014,118	-
Sponsorship	50,000	2,800,000
In-house ticket sales	9,806,229	9,588,949
Other income	308,971	349,027
Interest received - investment	1,740,768	2,008,882
	<u>39,300,142</u>	<u>38,926,687</u>

The amount included in revenue arising from non-exchange transactions is as follows:

Subsidy from City of Joburg	-42,750,998	68,823,000
	<u>308,971</u>	<u>349,027</u>

### 15. OTHER INCOME

Other income

Included in other income is receipts from:

Insurance claims  
Backstage canteen  
SETA re-imbursment  
Miscellaneous income  
Management fee

### 16. INTEREST RECEIVED - INVESTMENT

Interest revenue  
Bank

1,740,768

2,008,882

The amount included in interest revenue arise from the following company investments:

Investec Ltd - Fixed Deposit and Call Account  
Nedbank Ltd - Fixed Deposit and Call Account

Interest income is calculated using the effective interest rate between 4.5 to 6.9%.

### 17. SUBSIDY

The subsidy received from the City of Johannesburg Metropolitan Municipality is in terms of the service delivery agreement to provide services in accordance with the agreed obligations for operating Joburg Theatre, Roodepoort Theatre and Soweto Theatre.

**Joburg Theatre (SOC) Limited**  
 (Registration number 2000/013032/07)  
 Financial Statements for the 6 Months ended 31 December 2015

**Notes to the Financial Statements**

Figures in Rand

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2015

**18. EMPLOYEE RELATED COSTS**

Salaries and Wages	19,277,406	36,543,020
Employee costs included in other expenses	376,089	980,587
	<b>19,653,495</b>	<b>37,533,607</b>
<b>Chief Executive Officer</b>		
Annual Remuneration	736,011	1,396,032
Performance Bonuses	-	190,122
Contributions to UIF, Medical and Pension Funds	33,708	50,140
Other	61,250	-
	<b>829,969</b>	<b>1,636,294</b>
<b>Chief Operating Officer</b>		
Annual Remuneration	513,600	967,200
Performance Bonuses	139,104	117,600
Contributions to UIF, Medical and Pension Funds	31,776	48,950
Other	42,600	-
	<b>727,280</b>	<b>1,133,750</b>
<b>Chief Financial Officer</b>		
Annual Remuneration	713,019	590,000
Contributions to UIF, Medical and Pension Funds	13,352	6,578
Other	43,876	-
	<b>770,347</b>	<b>596,578</b>
<b>Executive Producer - current</b>		
Annual Remuneration	300,000	-
Performance Bonuses	59,317	-
Contributions to UIF, Medical and Pension Funds	4,656	-
Other	37,500	-
	<b>401,473</b>	-
<b>Executive Producer - former</b>		
Annual Remuneration	-	811,606
Performance Bonuses	-	220,025
Contributions to UIF, Medical and Pension Funds	-	25,492
	-	<b>1,057,123</b>

The contract of the Executive Producer (EP) expired on 31 December 2014 and the new Executive Producer was appointed on 01 September 2015.

## Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Financial Statements for the 6 Months ended 31 December 2015

### Notes to the Financial Statements

Figures in Rand

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2016

#### 22. GENERAL EXPENSES

Auditors remuneration	524,724	882,991
Bank charges	348,880	637,971
Cleaning	1,500,866	2,395,061
Consulting and professional fees	315,460	406,056
Consumables	841,828	1,814,421
Community Development	1,243,511	1,928,798
Entertainment	123,423	61,818
Building signage, framing and printing	221,461	318,837
Gifts	900	15,947
Insurance	256,000	201,003
Special projects	1,500	69,249
IT expenses	276,531	489,263
Marketing and show contributions	3,542,682	6,641,903
Ticketing	730,020	1,308,999
Motor vehicle expenses	561,151	967,937
Licences	54,988	296,879
Productions	17,829,795	14,721,786
Printing and Stationery	220,230	668,216
Security	894,488	1,764,703
Subscriptions and membership fees	107,714	134,964
Business travel	269,379	113,880
Electricity	(4,787,101)	7,089,463
Gas	184,096	449,395
Sewerage and waste disposal	542,840	976,335
Assessment Rates	27,194	42,873
Employee Wellness & Training	33,924	69,730
Arts Alive	11,983,442	-
Write offs	-	14,626
Other hospitality and catering expenses	6,505,484	9,319,827
Repairs and Maintenance	400,307	1,247,498
Building & Safety and Other	70	-
Cost of Sales	3,452,141	5,860,803
	<u>47,237,938</u>	<u>60,702,512</u>



Section 4: Ratio Analysis

Financial Ratios	31-Dec-15	31-Dec-14	Target	Norm	Interpretation
Current Ratio	1.3	1.1	> 1.00	1.5 to 2.1	The current ratio below the norm of between 1.5 to 2.1, however this does not pose any challenge for as 85% of the payables do not require any cash outflow, it is simple an accounting treatment for
Solvency Ratio	1.6	1.4	> 2.00	02:01	Solvency Ratio is also below the norm of 2:1 and again this is not a challenge for the entity because of the same reason of the accounting treatment for deferred revenue.
Debt: Revenue	45%	62%	< 45%	45%	The ratio is on target and does not pose any challenge. The entity needs to maintain the ratio going forward.
Remuneration	26%	31%	At least 30%	25% - 40%	The ratio is on target and JCT should continue to monitor this ratio and put measures in place to ensure it does not go outside the norm.
Repairs & Maintenance	1%	1%	8%	8%	The ratio is way below the norm of 8% however this is not any cause for concern as a lot maintenance takes place in the month of January and May 2016 and this ratio will improve
Interest: Expenditure	0%	0%	< 7%	< 7%	The entity is really not financed by interest bearing borrowings hence a lower ratio on interest and this is not a reason for concern at all.
Net Operating Expenditure	8%	2%	At least 15%	= or > 0%	The entity is sitting at comfortable position of 8% for the mid year results and well above norm. However as the expenditure gets accelerated around maintenance and other service delivery activities this ratio will come down close to the norm.
Cost Coverage Ratio	3 Months	4 Months	> 45 Days	1 – 3 Months	The entity has enough cash to last for at least 3 months and this is within the norm. The entity will continue to put measures in place to ensure that this ratio does not deteriorate to worse required in terms of the norm.

### **Section 5: Report on Irregular, Fruitless and Wasteful Expenditure and Due Process**

#### **Irregular Expenditure**

During the quarter under review, there was no irregular expenditure that was incurred.

#### **Fruitless and wasteful expenditure**

During the quarter and year under review, there was no fruitless and wasteful expenditure that was incurred.

### **Section 6: Pending Litigations and Possible Liabilities**

During the quarter under review, there were no litigation cases instituted by JCT or litigation cases instituted against JCT.

### **Section 7: Insurance Claims against/to MOE/Department**

During the quarter under review, there were no insurance claims against/to MOE/Department.

**CHAPTER SIX: INTERNAL & EXTERNAL AUDIT FINDINGS**

**Section 1: Results of Internal Audits**

The table below depicts the Internal Audit COVERAGE PLAN for 2015/16

<b>Business Area</b>	<b>Focus Area</b>	<b>Risk No. as per 2015 Risk Register SR= Strategic Risk OR= Operational Risk</b>	<b>Estimate d Hours</b>	<b>Suggested Timelines and Status</b>
<b>FOLLOW UP</b>	1. Follow-up	Findings raised by Internal & External Auditors	24	Q3
<b>FINANCE</b>	Revenue Management (Including Hospitality and Catering)	SR 1	60	Q4
	Petty Cash	SR 1	20	Q4
	Accounts Payable/ Creditors	SR 1	30	Q4
	Asset Management	SR 2 OR 4	54	Q4
<b>HUMAN RESOURCES</b>	Supply Chain & Expenditure Management	SR 1	60	Q4
	Human Capital	SR 2	24	Q3
	Leave Management	Included by Internal Audit	24	Q3
<b>MARKETING</b>	Payroll Review	Included by Internal Audit	24	Q3
	Marketing of all three Theatres	SR 3 SR 6	24	Q2 Reporting phase
<b>EXTERNAL ENVIRONMENT</b>	Youth Development	SR 9	24	Q2 Reporting phase
	Maintenance and Security	OR 2 OR 6	24	Q2 Reporting phase
<b>MAINTENANCE</b>	Health and Safety	OR 7	24	Q2 Reporting phase
	Performance Information.	Required by Municipal Systems Act	24	Quarterly
<b>PERFORMANCE INFORMATION</b>	IT Application Controls Review	OR 4	20	Q3
	IT General Controls Review	OR 4	20	Q3
<b>FINANCE</b>	Quality Assurance on Annual Financial Statement		20	Q4

Section 2: Progress on Resolution of Internal Audit Findings for 2014/15 financial year

No.	Audit Area	Status	Findings	Resolved by management	Awaiting Internal audit verification	Verified by Internal Audit
1	Finance					
	Revenue Management	Completed	1	1	0	1
	Expenditure Management	Completed	0	0	0	0
	Hospitality and Catering	Completed	0	0	0	0
	Petty Cash	Completed	2	2	0	2
	Accounts Payable	Completed	3	3	0	3
	Debtors Management	Completed	0	N/A	N/A	
	Inventory and consumables	Completed	6	6	0	6
	Quality Assurance on financial statements	Completed	0	N/A	N/A	N/A
	Supply Chain Management	Completed	2	2	0	2
2.	Human Resources					
	Human Capital	Completed	3	2	0	3
	Leave Management	Completed	0	N/A	N/A	N/A
	Payroll audit	Completed	3	3	0	3
3.	Performance Information					
	Quarterly	Completed	3	3	3	0
4.	Marketing					
	Marketing	Completed	1	0	0	1
	Stakeholder Management					
	Youth Development programmes	Completed	1	0	0	1
5.	Maintenance					
	Safety and Security	Completed	3	3	0	3
	Building and Maintenance	Completed	3	3	0	3
b.	Compliance					
	Show contracts	Completed	0	N/A	N/A	N/A
7.	Information Technology					
	Security and Framework implementation	Completed	1	1	0	1
<b>Total</b>			<b>32</b>	<b>32</b>	<b>3</b>	<b>29</b>

Section 3: Progress on Resolution of External Audit Findings for 2014/15 financial year

Reviewed Solomon Mphahathi  
(CEO)

31-Dec-15

Heading #	Heading	Description	Action Required	By Whom	When	Status
11	Human Resource Company	Section 86 (1) of the Companies Act states that "A public company or state-owned company must appoint a company secretary." [2] Every company secretary, irrespective of whether the appointment is made as required by subsection (1) or in terms of a requirement in a company's Memorandum of Incorporation, as contemplated in sections 34 (2) and 84 (1) (f), must – (a) have the requisite knowledge of, or experience in, relevant laws, and (b) be a permanent resident of the Republic and remain so while serving in that capacity. (3) The first company secretary of a public company or state-owned company may be appointed by – (a) the incorporators of the company, or (b) within 60 business days after the incorporation of the company, by either – (i) the directors of the company, or (ii) an ordinary resolution of the holders of the company's securities. The entity company secretary position has been vacant for more than 12 months as at 30 June 2015, and still remains vacant, which results in non-compliance with the above noted provisions of Companies Act. Although the position was vacant there was an acting person in place during its vacant period. It was further noted that the person in the currently acting position does not satisfy the minimum requirements in terms of appropriate skills and	Awaiting for competency assessment	(CEO)	Mar-16	In progress
12	Suppliers in service of other state institution doing business with Joburg theatre	In terms of SCM regulation, 13 (f), requires that the service provider declare the following: i) Whether there is in the service of state or has been in the service of state for the previous twelve (12) months; ii) If the provider is not a natural person, whether any of its directors, managers, principal shareholders or stakeholders in the service of the state, or has been in the service of the state in the previous twelve (12) months; iii) Whether the spouse, child or parent of the provider or a director, manager, shareholder or stakeholder of a provider who is a company or acts in the service of the state or has been in the service of the state for the previous twelve (12) months.	Interrogate the list of the selected service providers to establish if the necessary disclosures were made. Where they were not made service providers will be removed from the database of service providers.			
13	PFC Descriptions noted during fixed asset verifications	1. Incorrect description The fixed asset register contained incorrect descriptions.	The description error on the fixed asset register will be corrected.			



Prepared: Waziri Magubane  
by: (Finance Manager)

Reviewed: Solomon Mphahathi  
by: (CFO)

31-Dec-15

31-Dec-15

Heading #	Heading	Description	Action Required	By Whom	When	Status
		7. Different assets with the same asset code	Bar code replacement	HM/CFO	November 2015	Done
		3. Asset without asset code	None	FM/CFO	November 2015	Done
B.4	Non-disclosure of related party	<p>Para 20 on Related Party Disclosures defines a related party as a person or an entity with the ability to control or jointly control the other party, or exercise significant influence over the other party, or vice versa, or an entity that is subject to common control or joint control. In a minimum, the following are regarded as related parties of the reporting entity: (a) An entity is related to the reporting entity if any of the following conditions apply: (i) the entity is a member of the same economic entity (which means that each controlling entity controlled entity and fellow controlled entity (related to the other); Paragraph 27 states - Subject to the exemptions in paragraph 32, "a reporting entity has had related party transactions during the periods covered by the financial statements, it shall disclose the nature of the related party relationship as well as information about those transactions and outstanding balances, including commitments, necessary for users to understand the potential effect of the relationship on the financial statements." During our audit we identified purchases to the amount of R52 632 between Johannesburg Road Agency SOC Ltd and Joburg Theatre SOC Ltd which were omitted from the related party disclosure note</p>	<p>Adjustment of the disclosure note on related parties to reflect the R52 632. Further controls to prevent this from recurring is to regularly review the general ledger for related party balances and transactions for related party balances and transactions and reprocess these to ensure completeness and accuracy of the related party disclosure note</p>	CFO	November 2015	Done
B.5	ADP: Non-compliance with National framework for Management of Performance Information	Management did not in drafting the standard operating procedure that processes are clearly defined and specific to each of the performance indicators of the entity and a result having generic processes put in place.	To update the standard operating procedure	COO/CFO	November 2015	Done
B.6	ADP: Measures to be taken in relation to non-achieved performance indicators not disclosed	Management did not exercise oversight responsibility regarding performance reporting and compliance by ensuring that measures put in place for targets not achieved are documented in the annual performance report as required by Municipal Systems Act.	To update the annual performance report on the measures taken by management to ensure achievement of the targets, continuously monitoring performance	COO/CFO	November 2015	Done

#### **Section 4: Statement of Internal Control**

The internal Audit of Joburg City Theatres provides the Audit and Risk Committee and management with assurance that the internal controls are adequate and effective; in line with section 165 of the MFMA, the Institute of Internal Auditors (IIA) Standards and the requirements of King III report on Corporate Governance. This is achieved by means of regular risk based audit assignments, as well as the identification of corrective actions and suggested enhancements to the controls and processes in respect of key risk areas identified.

In line with best practice and Municipal Management Finance Act (MFMA) requirements, Group Risk and Assurance Services (GRAS) compiled a risk-based audit coverage plan for the Joburg City Theatres which was approved by the Audit and Risk Committee on August 27<sup>th</sup> 2015. This audit coverage plan has taken into consideration areas that are perceived to be of high risk as per the risk registers for the three theatres and areas identified by management. The timelines indicated on the plan were discussed and agreed with management.

No audits were conducted in the 1<sup>st</sup> quarter of the financial year due to the execution of the external audit by the Auditor General. The audits that were planned for the second quarter of 2015/16 are at reporting phase. As at 30 June 2015 Internal Audit provided assurance on high risks identified during risk assessments by prioritising these areas during annual planning. Some of the medium and low risk areas were also audited where possible. The system of internal control was reasonably adequate and effective, for the 2014/15 financial year.

ANNEXURE A: Management Accounts



Joburg Theatre (SOC) Ltd  
 REPORTING PERIOD: DECEMBER 2015  
 Bronckhamere: Johannesburg, 'Roodepoort', 'Soweto'

Main Account	Sub Account	Sub Account Name	Current Mth		YEAR TO DATE		ANNUAL BUDGET		FORECAST		ANNUAL BUDGET	
			Actual	Budget	Actual YTD	Budget YTD	Actual	Remaining	Forecast	Remaining	Forecast	Remaining

INCOME	13 257 700	16 429 277	-19.27%	82 051 194	77 541 310	4 998 824	6%	126 502 000	-44 450 866	65%	164 022 268	82 051 194	190%	
Rental Of Facilities & Equipment	669 511	1 221 900	-44.96%	3 555 547	2 945 151	-389 619	-11.0%	6 500 000	-2 944 453	55%	7 111 095	3 555 547	108%	
Interest Earned from External Investments	166 022	200 596	-17.24%	1 745 991	1 947 761	-251 791	87%	2 000 000	-30 751 022	58%	42 750 998	1 740 761	174%	
Operating Grants and Subsidies	5 458 500	5 458 499	0.00%	42 750 998	1 999 994	40 751 004	5%	73 502 000	-30 751 022	58%	13 014 118	13 014 118	116%	
Arts Alive	0	0	0	0	13 014 118	0	0	0	0	0	0	0	0	
Other Revenue	6 949 677	9 542 252	-27.17%	20 989 710	30 912 184	-9 922 454	-32%	44 500 000	-23 510 290	47%	48 979 419	20 989 710	94%	
In-House Stage Productions	4 527 968	5 790 222	-20.98%	9 686 229	17 135 946	-7 399 165	-42%	17 550 609	-7 654 374	56%	19 792 458	9 686 229	113%	
In-House Music Programme	0	300 000	-100.00%	0	300 000	-300 000	-100%	2 851 952	-2 851 952	0%	0	0	0	
Sponsorships	50 000	775 000	-93.55%	50 000	1 550 000	-1 500 000	-97%	1 700 000	-1 650 000	3%	100 000	50 000	6%	
Food Beverage And Retail /Stages	2 340 815	2 450 615	-4.48%	10 250 177	10 464 097	-239 919	-2%	19 799 072	-9 568 805	51%	20 290 177	10 290 177	103%	
Ticketing Services	28 844	31 414	-8.05%	504 932	578 395	-74 062	-13%	1 947 000	-842 668	57%	1 008 665	504 932	75%	
Management Fees	0	0	0	75 429	581 373	-505 950	-87%	581 373	-505 950	11%	1 008 665	75 429	26%	
Miscellaneous	2 000	255 000	-99.22%	233 548	302 908	-69 357	-23%	670 000	-436 652	55%	467 097	233 548	70%	
Employee Related Costs	12 855 639	15 779 710	-18.55%	75 589 099	72 439 927	-3 185 112	-4%	126 502 000	50 912 961	60%	151 176 079	-75 589 099	120%	
Directors and Committee Members	57 365	31 066	-84.47%	376 089	542 760	-166 671	31%	1 200 000	829 911	31%	752 179	-376 089	63%	
Depreciation & Asset Impairment	112 375	139 894	-19.64%	664 396	838 956	174 568	21%	1 678 000	1 019 002	40%	1 328 795	-664 396	79%	
Repairs And Maintenance	27 630	166 099	-83.21%	400 501	810 168	409 668	51%	1 886 000	1 495 099	21%	801 002	-400 501	42%	
Contracted Services	673 770	473 663	-42.44%	3 118 357	2 890 583	-227 774	-8%	6 056 004	2 997 648	51%	6 296 214	-3 118 357	163%	
Insurance	20 667	20 667	0.00%	124 000	124 000	0	0%	248 000	124 000	50%	248 000	-124 000	100%	
Jouring Ballet	0	0	0	8 000 000	8 000 000	0	0	8 000 000	0	100%	16 000 000	-8 000 000	200%	
Arts Alive	761 401	0	0	11 983 442	0	-11 983 442	0	0	-11 983 442	0	23 966 635	-11 983 442	95%	
General Expenses	8 507 909	11 568 910	-26.46%	31 724 904	38 950 184	-7 226 184	-19%	66 870 996	35 148 480	47%	63 479 480	-31 724 909	95%	
Consumables	94 105	229 350	-59.67%	1 114 590	1 314 452	-199 862	15%	2 999 221	1 284 692	46%	2 229 060	-1 114 590	115%	
Utilities	399 866	626 879	-37.25%	4 484 916	8 487 613	-4 002 697	-48%	10 066 275	14 099 247	-40%	9 025 948	4 012 971	-80%	
Audit Fees	69 877	329 247	-78.38%	524 724	862 996	-337 672	39%	1 204 811	680 065	44%	1 049 449	-524 724	87%	
Telecommunication	71 190	60 574	-17.43%	276 593	336 737	-60 144	18%	669 227	376 063	42%	539 063	-276 593	85%	
Business Travel	131 158	56 250	-193.17%	269 979	112 500	-156 879	-139%	229 045	-66 344	121%	359 759	-269 979	242%	
Entertainment	71 185	11 547	-89.63%	123 429	69 282	-54 147	-78%	138 584	15 141	89%	246 846	-123 429	178%	
Transportation	90 197	118 626	-24.09%	561 151	595 677	-34 526	6%	1 157 467	596 316	48%	1 122 402	-561 151	97%	
Youth Development	175 012	513 098	-65.89%	1 183 383	1 077 761	-113 622	-11%	2 350 000	1 166 675	50%	2 966 765	-1 183 383	101%	
Social Awareness Projects	206 292	356 412	-130 120	1 219 580	1 408 993	-189 409	-14%	3 862 279	2 648 689	31%	2 427 180	-213 590	63%	
Advertising, Publicity and Marketing	4 151 341	5 127 770	-19.04%	16 429 135	16 429 135	0	0%	18 778 200	2 197 598	63%	39 161 205	-16 580 609	177%	
In-House Stage Productions	577 159	1 500 000	-61.52%	1 493 699	1 500 000	-6 361	4%	5 641 936	4 207 956	25%	2 887 278	-1 493 699	51%	
In-House Music Programs	235 553	66 644	-168 909	1 555 972	654 540	-901 482	-138%	1 894 697	1 894 697	0%	3 111 944	-1 555 972	170%	
Contributions to Tenant Productions	156 556	139 078	-12.57%	730 020	601 948	-128 077	-21%	1 675 563	945 943	44%	1 460 038	-730 020	87%	
Miscellaneous	161 194	298 921	-46.09%	955 480	955 480	0	0%	1 965 621	1 011 993	49%	1 907 256	-953 628	97%	
Catering and Hospitality	1 897 408	2 098 516	-9.50%	8 967 133	8 247 133	-720 482	-9%	14 948 133	5 380 250	63%	17 935 250	-9 967 625	125%	
COIDA	22 000	22 000	0	132 000	132 000	0	0	264 000	132 000	50%	264 000	-132 000	100%	
Finance Costs	4 531	13 000	-65.15%	93 215	78 000	44 785	57%	156 000	122 785	21%	66 429	-89 215	49%	
Other	0	0	0	3 285	0	-3 285	0%	2 277	-1 008	144%	6 570	-4 289	263%	
TRADING SURPLUS / (SHORTFALL)	401 810	649 567	-241 757	-37.57%	6 462 094	4 720 383	1 741 712	37%	0	6 462 095	-23 965 9867%	12 924 189	6 462 094	-46931917133%



Main Account Sub Account Sub Account Name	Current Mth		YEAR TO DATE		Full Year	Annual Budget	Remaining	Spent %
	Actual	Budget	Actual YTD	YTD Var				

Forecast	Forecast	Forecast	Forecast	Forecast	Forecast	Forecast	Forecast	Forecast	Forecast

INCOME	10 669 071	13 118 118	-2 459 044	-18.96%	66 569 566	61 119 667	5 449 899	9%
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Rental Of Facilities & Equipment	599 071	1 054 527	-456 456	-40.00%	2 057 193	2 494 432	-437 239	-18%
Interest Earned from External Investments	166 022	200 596	-34 573	-17.24%	1 740 768	1 545 991	194 777	13%
Operating Grants and Subsidies	3 595 633	3 595 633	0	0%	31 574 998	29 575 002	1 999 996	7%
Other Revenue	6 349 145	8 307 690	-1 964 015	-29.64%	18 182 551	27 504 271	-9 321 720	-34%
In-House Stage Productions	4 527 968	5 320 313	-792 345	-14.89%	9 887 273	16 640 627	-6 753 354	-41%
In-House Music Programme	0	0	0	0%	0	0	0	0%
Sponsorships	50 000	700 000	-650 000	-92.88%	50 000	1 400 000	-1 350 000	-96%
Food Beverage And Retail /Stages	1 798 630	2 100 890	-302 260	-17.26%	7 584 409	8 193 945	-609 435	-7%
Ticketing Services	26 548	19 458	7 090	36.44%	355 898	479 021	-123 123	-26%
Management Fees	0	0	0	0%	75 429	561 373	-505 950	-87%
Miscellaneous	0	166 500	-166 500	-100.00%	229 548	209 406	20 149	10%
Employee Related Costs	2 083 197	2 561 760	-478 563	-18.68%	14 508 830	15 370 560	-861 730	-6%
Directors and Committee Members	57 965	91 965	-36 268	-64.47%	976 089	542 760	433 329	77%
Depreciation & Asset Impairment	44 143	56 556	-12 413	-21.95%	260 848	399 336	-138 488	-29%
Repairs And Maintenance	19 506	29 344	-9 826	-33.50%	216 303	397 751	-181 448	-43%
Contracted Services	446 670	246 616	-200 054	-41.22%	1 923 031	1 501 960	421 070	-28%
Insurance	7 500	7 500	0	0%	45 000	45 000	0	0%
Joburg Ballet	0	0	0	0%	0	0	0	0%
Arts Alive	761 401	0	761 401	0%	11 983 442	0	11 983 442	0%
General Expenses	7 481 180	8 518 229	-1 037 049	-12.70%	24 215 023	31 358 062	-7 143 039	-29%
Consumables	71 948	154 659	-82 711	-53.48%	804 590	908 376	-103 786	-12%
Utilities	297 081	476 879	-179 797	-37.70%	3 964 916	3 584 916	3 805 280	111%
Audit Fees	69 877	323 247	-253 370	-78.9%	524 224	862 396	-337 672	-37%
Telecommunication	16 764	20 850	-4 085	-19.39%	133 234	44 355	88 879	34%
Business Travel	131 158	30 000	-101 158	-397.19%	258 191	60 000	198 191	-38%
Entertainment	71 113	6 426	-64 687	-100.659%	104 398	30 556	73 842	-71%
Transportation	48 525	68 302	-19 777	-34.1%	310 316	297 861	12 455	9%
Youth Development	66 830	143 873	-77 043	-53.55%	662 393	372 392	290 000	-78%
Social Awareness Projects	1 818	1 818	0	100.00%	64 415	39 090	25 325	-65%
Advertising / Publicity and Marketing	201 992	309 037	-107 045	-34.64%	1 118 749	1 219 271	-100 528	-8%
In-House Stage Productions	4 142 161	4 809 100	-666 939	-13.87%	15 018 016	15 451 700	-433 684	-3%
In-House Music Programs	577 159	0	577 159	0.00%	819 498	0	819 498	0%
Contributions to Tenant Productions	108 133	57 248	-50 885	-43.90%	1 222 457	531 863	690 594	-130%
Ticketing	146 758	114 151	-34 607	-30.22%	631 964	462 169	169 795	-37%
Miscellaneous	118 477	247 566	-129 089	-52.14%	678 661	740 015	-63 353	-9%
Catering and Hospitality	1 954 779	1 736 080	218 698	21.96%	6 499 000	6 499 000	0	-1%
COVIDA	14 000	14 000	0	0%	84 000	84 000	0	0%
Finance Costs	1 424	5 000	-3 576	-71.51%	11 427	18 579	-7 152	-62%
Other	0	0	0	0%	3 285	0	3 285	0%
TRADING SURPLUS / (SHORTFALL)	-192 433	1 797 024	-1 889 917	-111.90%	5 041 009	3 624 266	1 416 741	39%

10 082 018	5 041 008	1 421 807 34%	0	0	5 041 008	1 421 807 34%	0	0%
5 041 008	28 496 154 68%	0	0	5 041 008	28 496 154 68%	0	0%	









INCOME STATEMENT

Main Account / Sub Account / Sub Account Name	Current Mth		YEAR TO DATE		Full Year	Funding	Spent %	Forecast	Forecast	Forecast
	Actual	Budget	Actual YTD	Budget YTD						

1 490 937    1 792 750    -301 813    -16.84%    9 295 282    9 393 364    -98 083    -1%    18 934 000    18 934 000    -9 638 718    -51%

Rental Of Facilities & Equipment    50 856    80 510    -29 654    -36.63%    922 370    1 042 549    -120 174    -12%    1 400 000    1 400 000    -477 630    -34%

Interest Earned from External Investments    0    0    0    0%    0    0    0    0%    0    0    0    0%

Operating Grants and Subsidies    1 083 083    1 083 083    0    0.00%    6 498 502    6 498 502    -2    0%    12 997 000    12 997 000    -6 498 500    -50%

Arts Alive    0    0    0    0    0    0    0    0    0    0    0

Other Revenue    356 998    629 157    -272 159    -43.26%    1 874 419    1 852 315    22 100    1%    4 537 000    4 537 000    -2 662 981    -59%

In-House Stage Productions    9 909    9 909    -9 909    -100.00%    8 956    94 787    -85 831    -92%    109 976    109 976    -101 020    -91%

In-House Music Programs    300 000    300 000    -300 000    -100.00%    300 000    300 000    0    0%    800 024    800 024    -899 024    -112%

Sponsorships    0    75 000    -75 000    -100.00%    150 000    150 000    -150 000    -100%    300 000    300 000    -300 000    -100%

Food Beverage And Retail /Stages    352 662    169 996    202 666    133.11%    1 833 957    1 180 696    653 261    55%    3 000 000    3 000 000    -1 166 043    -39%

Ticketing Services    2 336    5 752    -3 416    -59.39%    29 506    33 356    -3 850    -12%    50 000    50 000    -20 494    -41%

Management Fees    0    0    0    0    0    0    0    0    0    0    0

Miscellaneous    2 000    43 500    -41 500    -97.74%    93 500    93 500    -92 500    -99%    187 000    187 000    -185 000    -99%

Employee Related Costs    372 459    477 682    -105 223    -22.03%    2 663 679    2 866 092    -202 413    -7%    3 043 509    3 043 509    -47%    47%

Directors and Committee Members    0    0    0    0    0    0    0    0    0    0    0

Depreciation & Asset Impairment    49 641    54 472    -4 831    -8.87%    243 848    326 824    -82 976    -25%    653 656    653 656    -409 808    -63%

Repairs And Maintenance    2 156    43 549    -41 393    -95.05%    72 652    265 219    -192 567    -73%    589 334    518 682    145 304    25%

Contracted Services    146 222    149 126    -2 904    -1.95%    739 599    819 068    -79 468    -10%    1 118 021    1 118 021    -739 599    -66%

Insurance    6 583    6 583    0    0.00%    39 500    39 500    0    0%    79 000    79 000    -39 500    -50%

Joburg Ballet    0    0    0    0    0    0    0    0    0    0    0

Arts Alive    0    0    0    0    0    0    0    0    0    0    0

General Expenses    749 439    1 644 944    -895 505    -54.80%    5 713 716    4 317 236    1 396 480    24%    10 022 202    10 022 202    -4 233 447    -42%

Consumables    13 116    25 022    -11 905    -47.58%    205 223    192 838    12 385    6%    436 159    436 159    -205 223    -47%

Utilities    98 285    150 000    -51 715    -34.47%    737 393    900 000    -162 607    -18%    1 800 000    1 800 000    -1 062 607    -59%

Audit Fees    0    0    0    0    0    0    0    0    0    0    0

Telecommunication    21 892    7 980    13 912    174.32%    119 687    71 400    48 287    44%    150 000    150 000    30 113    20%

Business Travel    0    20 000    -20 000    -100.00%    487    40 000    -39 163    -97%    80 000    80 000    79 163    98%

Entertainment    72    954    -882    -92.46%    12 846    5 715    7 131    55%    21 458    21 458    -1 393    -6%

Transportation    14 586    30 377    -15 791    -51.98%    133 874    133 874    0    0%    277 192    277 192    -143 318    -52%

Youth Development    108 182    119 225    -11 043    -9.26%    193 589    193 589    0    0%    700 000    700 000    -179 010    -26%

Social Awareness Projects    0    2 273    -2 273    -100.00%    15 700    38 364    -22 664    -59%    50 000    34 300    15 700    31%

Advertising, Publicity and Marketing    4 299    0    4 299    0.00%    49 806    39 724    10 082    25%    600 000    550 194    49 806    8%

In-House Stage Productions    9 180    118 670    -109 490    -92.28%    1 534 240    777 435    756 804    50%    2 167 000    632 761    1 534 240    71%

In-House Music Programs    0    1 000 000    -1 000 000    -100.00%    614 141    1 006 000    391 859    64%    1 700 000    1 085 859    614 141    36%

Contributions to Tenant Productions    120 448    7 401    113 047    -1577.38%    230 530    71 192    159 338    70%    150 000    -140 530    290 530    194%

Ticketing    1 130    10 271    -9 141    -80.24%    39 146    24 809    14 337    37%    112 675    73 529    39 146    35%

Miscellaneous    7 228    13 036    -5 808    -44.22%    40 274    40 274    0    0%    191 723    63 961    127 762    33%

Centreing and Hospitality    340 200    131 734    208 466    158.25%    1 436 639    707 826    728 813    50%    1 500 000    63 961    1 436 639    98%

COIDA    4 000    4 000    0    0    24 000    24 000    0    0    24 000    24 000    0    0%

Finance Costs    1 571    4 000    -2 429    -60.73%    80 234    24 000    56 234    70%    48 000    48 000    0    0%

Other    0    0    0    0    0    0    0    0    0    0    0

TRADING SURPLUS / (SHORTFALL)

1 79 436	-583 607	769 043	-120.75%	-277 751	666 446	-938 187	-142%	0	-277 751	-4366432%	0
0	0	0	0	0	0	0	0	0	0	0	0

Abbreviation/ Acronym	Explanation/ Description
AA	Affirmative Action
ACOSA	African Cultural Organisation of South Africa
AFS	Annual Financial Statement
AG	Auditor General
AGM	Annual General Meeting
ARC	Audit and Risk Committee
BBS	Behaviour Based Safety
BBBEE	Broad Based Black Economic Empowerment
Capex	Capital Expenditure
CATHSSETA	Culture Arts, Tourism, Hospitality and Sport Sector Education and Training Authority
CCMA	Commission for Conciliation, Mediation and Arbitration
CEO	Chief Executive Officer
CFO	Chief Financial Officer
CMCM	Cape Gate Miagi Centre For Music
COJ	City of Johannesburg
EAP	Employees Assistant Programme
EE	Employment Equity
EPWP	Expanded Public Works Programme
FY	Financial Year
GAC	Group Audit Committee
GDS	Growth and Development Strategy
GRAP	Generally Recognised Accounting Practice
HR	Human Resources
IAC	Independent Audit Committee
ICT	Information and Communication Technology
IDP	Integrated Development Plan
IT	Information Technology
JCT	Joburg City Theatres
KPA	Key Performance Area
JRAS	Joburg Risk and Assurance Services
KPI	Key Performance Indicator
MD	Managing Director
MFMA	Municipal Finance Management Act
MOE	Municipal Owned Entity
MOI	Memorandum of Incorporation
MSCMR	Municipal Supply Chain Management Regulations
NED	None-Executive Director
PANSA	Performing Arts Network South Africa
RAC	Risk Assurance and Compliance
SAMRO	Southern African Music Rights Organisation
SCM	Supply Chain Management
SDA	Service Delivery Agreement
SEC	Social and Ethics Committee
SETA	Sector Education and Training Authority
STEP	Service Delivery, Transformation, Excellence, Performance
SHEQ	Safety Health Environment and Quality
SLA	Service Level Agreement
STAGES	Stages Restaurant
YTD	Year to Date