



- JOBURG THEATRE-
(SOC)LIMITED

Registration No: 2000/013032/07

trading as
Joburg City Theatres

the JOBURG THEATRE



**MID-YEAR PERFORMANCE
REPORT 2022/23**

**FINAL DRAFT
SUBMITTED ON 20 JANUARY 2023**

**JOBURG THEATRE
SOC LIMITED**

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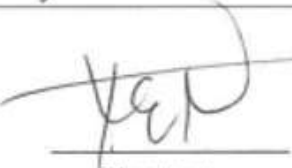

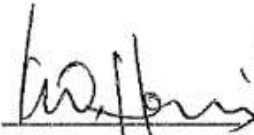
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Approval

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ABBREVIATIONS

Abbreviation/ Acronym	Explanation/ Description
AA	Affirmative Action
AFS	Annual Financial Statement
AG	Auditor General South Africa
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
COJ	City of Johannesburg
COVID-19	Coronavirus disease 2019, which is a virus (more specifically, a coronavirus) identified as the cause of an outbreak of respiratory illness first detected in Wuhan, China.
EAP	Employees Assistant Programme
EE	Employment Equity
EPWP	Expanded Public Works Programme
EXCO	Executive Management Committee
FY	Financial Year
GAC	Group Audit Committee
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
JT	Joburg Theatre
KPA	Key Performance Area
GRAS	Group Risk and Assurance Services
KPI	Key Performance Indicator
MANCO	Management Team Committee
MFMA	Municipal Finance Management Act
MOE	Municipal Owned Entity
MOI	Memorandum of Incorporation
MSCMR	Municipal Supply Chain Management Regulations
NED	Non-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
REMSEC	Remuneration, Social and Ethics Committee
RT	Roodepoort Theatre
SETA	Sector Education and Training Authority
SHEQ	Safety Health Environment and Quality
SLA	Service Level Agreement
ST	Soweto Theatre
STAGES	Stages Restaurant
YTD	Year to Date

CHAPTER ONE: INTRODUCTION AND CORPORATE PROFILE

Section 1: Corporate Profile / Overview of the entity

The City Council of Johannesburg initially constructed the Johannesburg Civic Theatre in 1962, creating a high-profile landmark on the top of the Braamfontein Hill, which grew to become one of the most technically proficient theatres in the southern hemisphere. The Johannesburg Civic Theatre Association operated it¹.

In July 2000 – when theatres across the country were considered to be both creatively and financially moribund – through the iGoli process, the Johannesburg Civic Theatre (Pty) Ltd was corporatised from the then Johannesburg Civic Theatre Association, a Section 21 Company. Johannesburg Civic Theatre re-branded as Joburg Theatre in 2009.

Roodepoort City Theatre NPC t/a Joburg Promusica was founded in 1980. The renaming of the theatre to the Promusica Theatre was conducted through the iGoli process in 2000. The theatre operates as a 328-seat auditorium and an 80-seat box theatre. In 2009/10, the strategic positioning of the organisation was reviewed, resulting in a stronger focus on the receiving house aspects of Promusica and a more concerted effort to attract independent producers to the venue.

The Soweto Theatre in Jabulani, Soweto was officially launched in 2012.

In 2011, a high-level review of the City's institutional arrangements was commissioned, and it 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 to institutionalise the operations of the newly established Soweto Theatre under the same structure.

It was recommended that all the theatres be integrated under a single "Theatre Management Company", with one Board and "Group CEO/MD" to manage the three theatres. In addition, benefit would be realised by savings at executive level (i.e. single CFO, Company Secretary, Shared Services, etc.).

Council approved the merger of the Joburg Theatre (SOC) Ltd and Roodepoort City Theatre NPC t /a Joburg Promusica on 25 August 2011. This was pending the required due diligence and legal processes; and the integrated theatre management company – now called **Joburg City Theatres (JCT)** – was 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 is also permanent home to Joburg Ballet, which is supported by an annual grant from Joburg City Theatres; as well as the Peoples Theatre Company – performing throughout the year to children between the ages of 3 and 13 – and one of the country's most respected community development projects in the arts, the tiny 'black-box' theatre known as space.com.

The Joburg Philharmonic Orchestra is also supported through an annual grant from Joburg City Theatres, since 2017.

While not its core mandate, over the period since 2013 the hospitality, catering and restaurant services provided by Joburg City Theatres have also matured and grown, contributing significantly to revenue generation and to the suite of services that Joburg City Theatres offers.

¹ *Joburg Theatre – the First 45 Years, 1962–2007. September 2007*

The Board of the integrated “Johannesburg City Theatres” (JCT) is the Accounting Authority in terms of the Municipal Finance Management Act (MFMA). The Board provides strategic direction, leadership and oversight, to enhance shareholder value and ensure Joburg City Theatres’ long-term sustainability, development and growth. In fulfilling its responsibilities, the Board is supported by the Chief Executive Officer and the executive team in implementing the approved Strategic Plan and policies.

Joburg City Theatres strives to comply with the principles contained in the King 4 code of Good Governance in South Africa. In line with good corporate governance practices, the Board of Joburg City Theatres developed a 5-year corporate strategic plan for the organisation, which covers the period between 2019/20 and 2023/24. The approved strategic plan focusses on the development of a series of aligned annual performance/business plans for the organisation, which reflects the medium-term and annual targets and responsibilities of the rolling milestones defined by the strategic plan.

In terms of its planning approach, historically, Joburg City Theatres has undertaken an annual process, led by the Board, to develop an Annual Business Plan, which includes the current year and two outer years. The challenge with this approach is that it is by its nature quite short-term (focused on the year at hand) and possibly lacks a longer-term (5-year and beyond) view of where the Theatres are going. The Board thus decided to lead a process for developing a longer-term strategic plan, which would provide a longer-term view of the Theatres. This would then inform the rolling Annual Business Plans over the period (1st for 2019/20) – which are then a series of progressive plans towards achieving the strategy.

The goal was to move beyond compliance driven planning to an integrated results-based approach to planning. While it is appreciated that the period of a Joburg City Theatres 5-Year Strategic Plan would extend even beyond the period of the Board’s tenure, this would form part of the Board “legacy”.

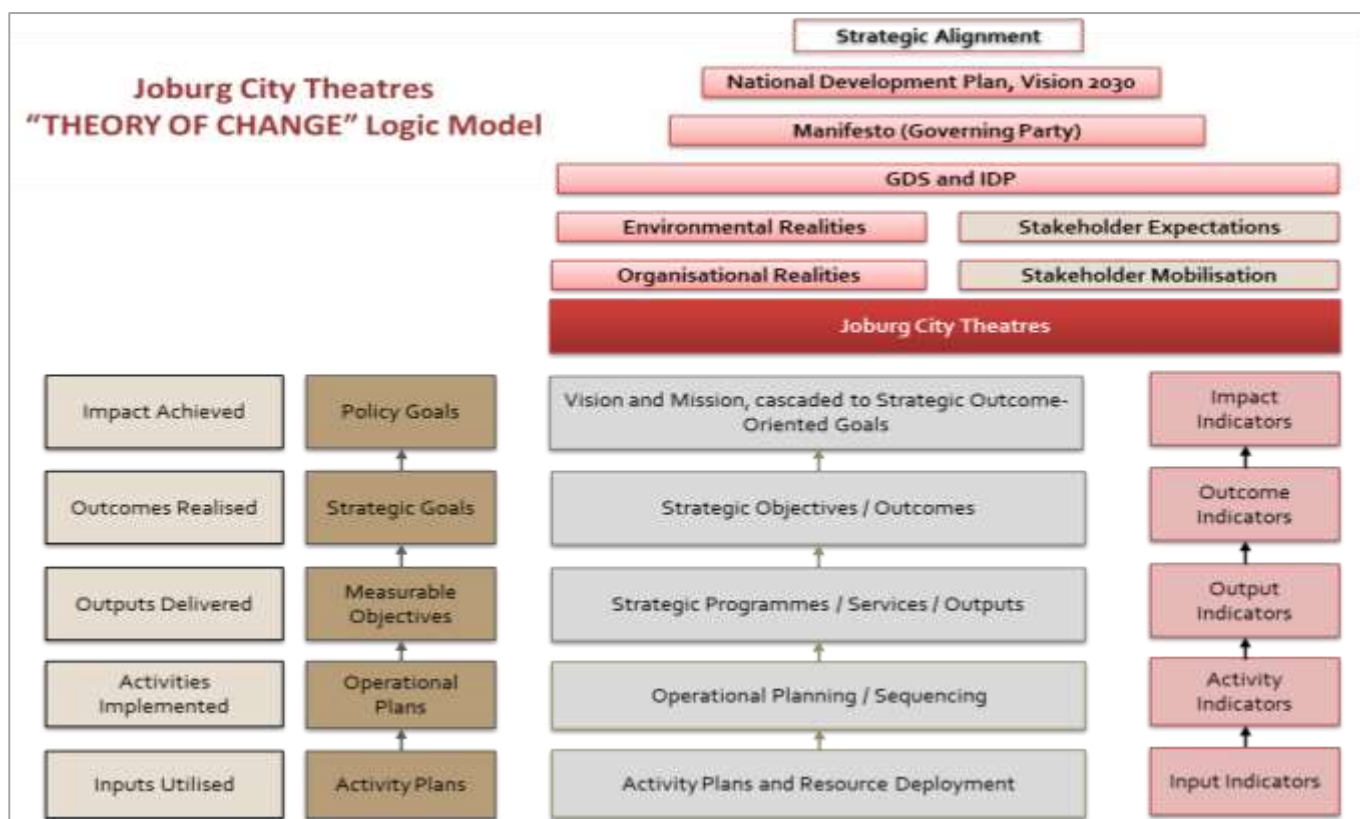
During November to December 2018, Joburg City Theatres thus embarked on an iterative process to critically examine its strategic posture and direction in line with its mandate, and in light of shifts in the environment, which have an impact on its planning and programme delivery. There was a need to examine and consider the changes in the performance environment, as well as the policy framework. The process culminated in the development of this strategic framework that is progressive in nature and practical to implement.

The overall aim of the process was to apply the principles of strategic review, analysis, planning, monitoring and evaluation in developing a strategic plan; reflecting aligned institutional arrangements and critical success areas to give effect to the strategic plan.

The planning process was necessarily iterative and focused on critically examining the strategic intent, goals, objectives and performance metrics to ensure that they are specific, measurable, achievable, and realistic and time bound – in accordance with “SMART” principles.

In facilitating the process towards the development of the Strategic Plan, a Theory of Change Logic Model was followed. This informed the approach to the discussions and to the packaging of the strategic data, as follows:

Figure 1: The Theory of Change Logic Model Informing the Planning Approach



In response to the various engagements and considerations, the Joburg City Theatres Strategic Plan presented below seeks to provide the organisation with clarity of purpose and describes:

- 1) A strategic framework for Joburg City Theatres that defines the character of the organisation, including a response to the regulatory, external and industry environment, and the expectations of the various partners and stakeholders;
- 2) An articulation of the mandate, vision, mission and values of Joburg City Theatres, in light of a carefully considered and defined response to its mandate and primary object;
- 3) The strategic role of Joburg City Theatres in relation to that of its partners from the state, civil society and the private sector, both domestically and internationally, in together delivering well-planned, effective and responsive programmes and services;
- 4) The Joburg City Theatres business model and service offerings, and a balanced and aligned set of strategic goals, focus areas, objectives and aligned performance metrics for the five year period, that seek to articulate:
 - a) How to reposition and enhance the visibility of the organisation both domestically and internationally;
 - b) How to enhance the efficiency and effectiveness of Joburg City Theatres and its operations; and
 - c) How to best apply and leverage limited resources in order to grow the reach and impact of the organisation in the next five years and beyond;

- 5) The required institutional arrangements and organisational design considerations to give effect to the strategy.

This Business Plan, as approved by the Board, then serves as input to the management team, towards the development of an aligned Annual Performance Plan for 2022/23. Management will then actively pursue implementation of the approved Business Plan as aligned to the Five Year Strategic Plan of 2019/20-2023/24, under the oversight and guidance of the Board.

Mandate and Core Business

In response to the National and City policy framework outlined above, Joburg City Theatres is governed in terms of its Memorandum of Incorporation and the amended Shareholder Agreement, which outlines the role and primary objects of Joburg City Theatres. Read together, in terms of these documents, Joburg City Theatres focuses on the delivery of the following services:

- 1) The management and promotion of high-quality performing arts and entertainment facilities;
- 2) Provision of supportive hospitality infrastructure and services;
- 3) To enable Joburg residents to access and benefit from quality arts and culture facilities and experiences;
- 4) 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 professional entertainment;
- 5) 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;
- 6) The promotion and development of local content and local markets through programmes that advance social cohesion and support the transformation of society;
- 7) The in-house and/or co-production and staging of arts and entertainment productions in collaboration with local arts practitioners, entrepreneurs and enterprises;
- 8) The acceleration of youth development through enhancing the teaching and learning experience of learners, programmes that stimulate an interest in the arts as a viable career path and the provision of opportunities for future arts practitioners and entrepreneurs;
- 9) To conceptualise, create, produce, market and disseminate content, both through own facilities and by taking shows to communities;
- 10) To generate revenue over and above the subsidy received from the City through the effective delivery of the above services.

The primary mandate of Joburg City Theatres is:

“To provide quality, innovative and accessible theatre, live entertainment and educational productions and experiences, which serves the diverse communities of the City of Joburg and supports social cohesion, inclusivity and tolerance”

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

- *To provide quality, well-managed and accessible theatre and live entertainment venues, and proactively work to develop new audiences and markets;*
- *To identify, commission and produce relevant productions and experiences; and support youth development, including the development of future arts practitioners and entrepreneurs; and*
- *To offer quality support and services that enable the acquisition and hosting of local and international professional productions and experiences that are relevant to diverse audiences.*

The secondary business of Joburg City Theatres is:

- The provision of supportive hospitality infrastructure and services.

Vision

Joburg City Theatres sets for itself the following vision:

A leading African artistic platform providing sustainable, development-oriented and diverse programming and services.

Mission

In achieving the above vision, Joburg City Theatres' mission is:

To produce and present innovative, relevant and diverse local and international entertainment programmes that promote inclusion and social cohesion.

In so doing, Joburg City Theatres' commits to:

- Conceptualise, manage, host and promote quality performing arts and entertainment experiences and facilities.
- Create opportunities for affordable access and use of theatres by all communities.
- Provide opportunities for the youth, including the development of future arts and theatre practitioners and entrepreneurs.
- Grow shareholder value by ensuring sound financial sustainability and good governance.
- Work in partnership with others to maximise the impact of our programmes.

Values

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

Value	What it means in practice
Service Excellence	<ul style="list-style-type: none"> ▪ 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 ▪ We will strive for enhanced levels of customer satisfaction and responsiveness, and diligently strive to meet and exceed our service standards
UBUNTU (Care and concern for people) -	<ul style="list-style-type: none"> ▪ We will do our work with care, empathy and concern for the wellbeing of vulnerable communities, customers and stakeholders ▪ We will at all times display tolerance, respect and consideration of cultural diversity ▪ We will implement Batho Pele Principles
Accountability	<ul style="list-style-type: none"> ▪ We will display punctuality, reliability, dependability and a commitment to meet deadlines ▪ We will act in a transparent manner and display ethical and consistent behaviour ▪ We will behave with integrity in all our actions, always acting in the best interest of the citizen and organisation
Agility	<ul style="list-style-type: none"> ▪ We will seek to be flexible, adaptable and responsive to our highly competitive environment ▪ We will value and promote innovative ideas and solutions in order to deliver exceptional results ▪ We will strive to identify opportunities to delivery services more economically and efficiently, and to respond to revenue opportunities, given the constrained fiscal environment ▪ We will seek to leverage the positive social benefit of the arts, and to use the arts to address societal issues and promote greater quality of life

Designed as a broad set of programmatic interventions, the National Development Plan (NDP) proposes a ‘virtuous cycle’ of growth and development, whilst reducing poverty and inequality. The enablers are strong leadership throughout society, national consensus, social cohesion and a capable state. Chapter 15 of the NDP asserts that:

“Arts and culture opens powerful spaces for engagement about where a society finds itself and where it is going. Promoted effectively, the creative and cultural industries can contribute substantially to small business development, job creation, urban development and renewal.”

The NDP is given effect by the Medium-Term Strategic Framework, currently for the five-year period 2019-2024. JCT’s core business contributes to Priority 5 – Spatial integration, human settlements and local government and Priority 6 – Social cohesion and safe communities. Contributions are also made to Priority 1 – A capable, ethical and developmental State, and Priority 2 – Economic transformation and job creation.

The Gauteng Provincial Government’s (GPG) response to the NDP and MTSF is the Gauteng Growing Together 2030 Plan of Action (GGT2030), which has seven priorities aligned to the MTSF, with practical interventions and measures of success to deliver the intended impact of building over time “the Gauteng we want” – a province where:

- 1) No one goes to bed hungry.
- 2) The economy reflects the full diversity of our population and harnesses the full potential of all the people.
- 3) Everyone has a job and earns a living wage.
- 4) Businesses, big and small, thrive and prosper.
- 5) Every household has access to basic shelter, a piece of land, and a decent income.
- 6) Everyone has access to quality healthcare.
- 7) Everyone, young and old, has access to the kind of education that unleashes their full potential.
- 8) All residents have access to basic services and quality infrastructure.
- 9) Everyone feels safe and can walk the streets at any time.
- 10) Women enjoy their rights, free from all forms of patriarchy; and
- 11) The environment is protected and cared for.

City of Johannesburg Strategic Direction

The 2022-2027 Integrated Development Plan (IDP) provides JCT with the overarching framework against which to orientate its strategic and annual business plans. For the 2022/23 planning period, JCT is tasked to support the strategic direction provided by the objectives and priorities of the multiparty government (MPG), which seeks to ensure an integrated approach to serving the needs of all citizens of the City.

With reference to the above, Joburg City Theatres is therefore a progressive, complementary and supportive intergovernmental partner of the Department of Arts Culture.

Specific priorities focus areas for JCT to 2022:

The following table presents the programmatic response of JCT to the Mayoral Priorities, and applicable COJ strategic interventions:

COJ PRIORITIES (Applicable Strategic Interventions)	JCT PROGRAMMATIC RESPONSE (Informing JCT Strategic Objectives and KPAs)
<p>COJ Priority 5: An inclusive City</p> <p>➤ Sports and arts facilities that promote activities we enjoy doing as a community</p>	<ul style="list-style-type: none"> ▪ Audience development ▪ Arts education and arts talent skills development ▪ Theatre open days ▪ Mobile theatre truck – take theatre to communities ▪ Soweto Theatre Amphitheatre launch ▪ Leveraging major milestones/anniversary events of the theatres to promote the arts and theatre ▪ Better leverage the Joburg Ballet and Philharmonic Orchestra into the group offering

COJ PRIORITIES (Applicable Strategic Interventions)	JCT PROGRAMMATIC RESPONSE (Informing JCT Strategic Objectives and KPAs)
<p>COJ Priority 3: A caring City</p> <ul style="list-style-type: none"> ➤ Consistent support and uplifting of marginalised communities such as women, youth, people with disabilities and LGBTIQA+ 	<ul style="list-style-type: none"> ▪ Thematic productions ▪ Strengthen school set work offering across all theatres ▪ Position arts alongside sport in schools for development of future audiences ▪ Provide opportunities for the youth, including the development of future arts and theatre practitioners
<p>COJ Priority 1: Getting the basics right</p> <ul style="list-style-type: none"> ➤ Create and maintain facilities that promote social cohesion 	<ul style="list-style-type: none"> ▪ Thematic productions ▪ Host, develop and stage productions that tell the story – and promote civic pride/social cohesion ▪ Customer care improvement ▪ Integrated programming of the theatres ▪ Ensure efficient and effective internal business processes and systems ▪ JCT Archive/Resource Centre to preserve and tell the story of the history of theatre in Johannesburg
<p>COJ Priority 6: A well-run City</p> <ul style="list-style-type: none"> ➤ A financially sustainable City (by implication, a financially sustainable Theatre) 	<p>Anti-fraud and corruption:</p> <ul style="list-style-type: none"> ▪ Put mechanisms in place to verify observance of code of conduct and ethics and make it known within JCT ▪ Perform a comprehensive fraud risk assessment as part of the operational risk assessment ▪ Develop and deploy preventative and detective fraud control activities ▪ Formulate and collate a fraud response plan to ensure a coordinated approach to investigation and corrective action <p>Financial sustainability:</p> <ul style="list-style-type: none"> ▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue ▪ Increase asset utilisation and leveraging investment. ▪ Well planned and implemented Capex and maintenance programme. ▪ Cost efficiency across the value-chain ▪ Stage fewer yet high-profile productions – balance tickets sold / complimentary ticket ratio ▪ Underground parking at Joburg Theatre for own use and revenue diversification

COJ PRIORITIES (Applicable Strategic Interventions)	JCT PROGRAMMATIC RESPONSE (Informing JCT Strategic Objectives and KPAs)
<p>COJ Priority 4: A business-friendly City</p> <ul style="list-style-type: none"> ➤ More skills for jobs and programmes for young people to gain skills and experience ➤ Fair access to EPWP opportunities and fair allocation of local contracts ➤ Promote business and leisure tourism as important job creators 	<ul style="list-style-type: none"> ▪ Expanded Public Works programmes (EPWPs) opportunities ▪ Work opportunities created at JCT ▪ SMME support ▪ Ensure sound and consistent supply chain management processes that support preferential procurement, and enhance the contribution of JCT to enterprise development ▪ Cultivate local entrepreneurs/suppliers ▪ Strengthen tourist-focused marketing and promotion ▪ Joburg festivals (Newtown cultural precinct), like Edinburgh and Adelaide festivals
<p>COJ Priority 7: A smart City</p> <ul style="list-style-type: none"> ➤ A smart City that embraces ICT innovation as a force for good 	<ul style="list-style-type: none"> ▪ Theatre production streaming ▪ Offering free Wi-Fi in theatre venues
<p>COJ Priority 2: A safe and secure City</p> <ul style="list-style-type: none"> ➤ Integrated and visible policing where SAPS, the private sector, and community organisations collaborate to monitor areas, provide alerts and share capacity 	<ul style="list-style-type: none"> ▪ Joburg Theatre participates in the Braamfontein improvement district, which focuses on safety in Braamfontein ▪ Soweto Theatre collaborate with the Jabulani SAPS and the Community Policing Forum. ▪ Roodepoort Theatre has a relationship with JMPD

Section 2: Strategic Objectives

As the organisation pursues its Vision and Mission, the Strategic Objectives are derived from the above strategic intent and business model, and are aligned to CoJ strategic priorities and interventions informing planning for the current financial year.

- 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.

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”**.

For the period 2022/23 and beyond, Six (6) strategic objectives have been developed in order to enable JCT to effectively focus and prioritise its options in delivering on its mandate and to respond to the City’s priorities.

The Strategic Objectives are framed as statements that describe the outcome expected, resulting from Joburg City Theatres' intervention. These Strategic Objectives are elaborated upon in the table below:

Table 3: Joburg City Theatres Strategic Objectives

JCT Strategic Objective	Objective Description and Focus Areas	COJ Priority Alignment
<ul style="list-style-type: none"> Provision of opportunities for the youth, including future arts and theatre practitioners and entrepreneurs. 	<ul style="list-style-type: none"> Support local content development. Support for youth development programmes. Facilitate partnerships and co-productions that widen the participation of local producing partners engaged with JCT. Implement structured opportunities for the development of the talents and skills of young people in the arts. 	<p>Priority 3: A caring City</p> <p>Priority 4: A business-friendly City</p>
<ul style="list-style-type: none"> Quality performing arts and entertainment experiences and facilities. 	<ul style="list-style-type: none"> Supporting the development and creation of work. Strengthening the acquiring and hosting of local and international work. Facilitate production partnerships with theatres in South Africa and the African Diaspora for the Development of Productions from African stories. Ensuring facilities and infrastructure are in excellent condition. Monitor and enhance customer satisfaction and the achievement of service level standards. Joburg festivals (Newtown cultural precinct), like Edinburgh and Adelaide festivals. Soweto Theatre Amphitheatre launch and operationalisation. Better, leverage the Joburg Ballet and Philharmonic Orchestra into the group offering. JCT Archive/Resource Centre to preserve and tell the story of the history of theatre in Johannesburg. JCT touring circuit – annual showcase by taking at least one show nationally. JCT annual legend tribute programme. 	<p>Priority 1: Getting the basics right</p> <p>Priority 5: An inclusive City</p>
<ul style="list-style-type: none"> Affordable access to and use of theatres by communities. 	<ul style="list-style-type: none"> Thematic productions that address societal issues. Engagement with arts practitioners, private sector and communities in bringing new audiences into contact with JCT programmes. 	<p>Priority 1: Getting the basics right</p> <p>Priority 3: A caring City</p>

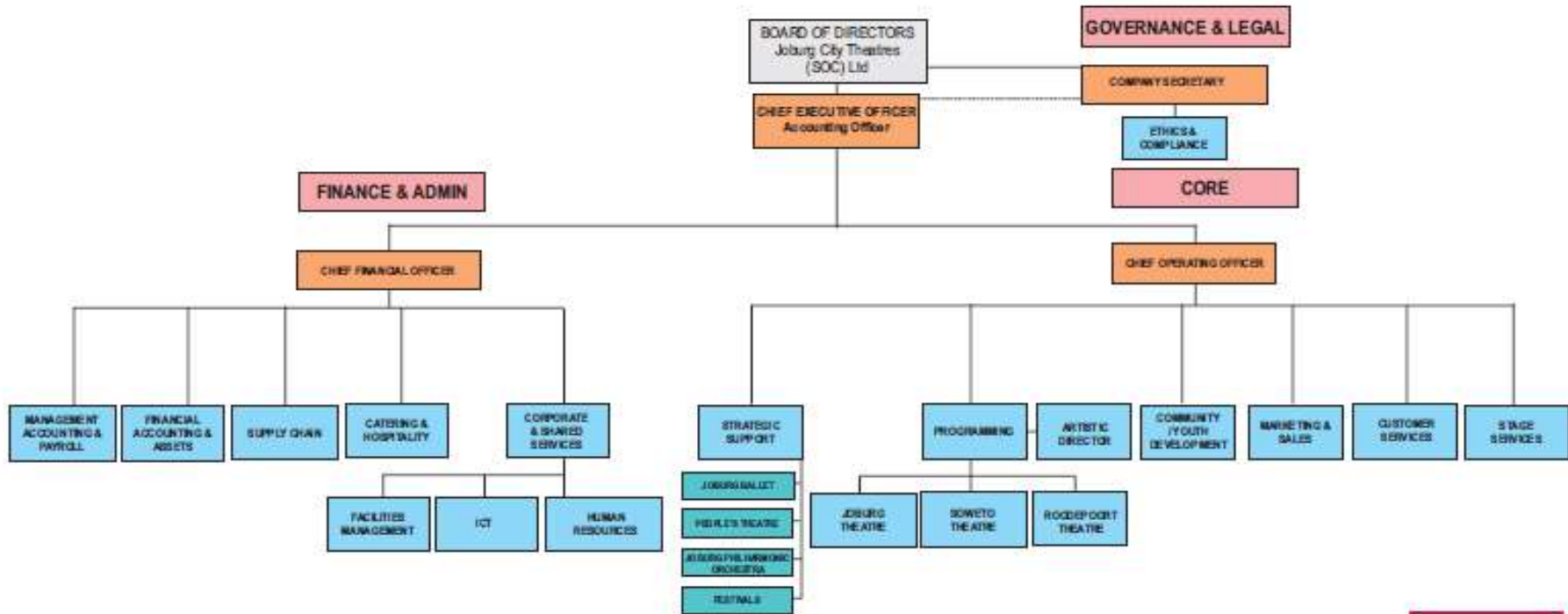
JCT Strategic Objective	Objective Description and Focus Areas	COJ Priority Alignment
	<ul style="list-style-type: none"> ▪ Develop future audiences by providing discounted tickets to learners. ▪ Provide access to JCT venues. ▪ Accessibility to theatres venues for people living with disabilities (universal access). ▪ Mechanisms and approaches that assist to make theatre going practical for various communities. ▪ Strengthen school set work offering across all theatres. ▪ Position arts alongside sport in schools for development of future audiences. ▪ Utilisation of the Mobile Theatre Truck to access audiences that are not traditional theatre goers. 	<p>Priority 5: An inclusive city</p>
<ul style="list-style-type: none"> • Good governance, financial sustainability and sound management. 	<ul style="list-style-type: none"> ▪ Balance the imperative for revenue generation with socio-economic development. ▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue. ▪ Increase asset utilisation and leveraging investment. ▪ Cost efficiency across the value-chain. ▪ Integrate the programming and value chains of the theatres. ▪ Ensure efficient and effective internal business processes and systems. ▪ Enhance Joburg City Theatres hospitality, events, and catering services. ▪ Stage fewer yet high profile productions – balance tickets sold/complimentary ticket ratio. ▪ Underground parking at Joburg Theatre for own use and revenue diversification. ▪ Sound and consistent supply chain management processes that support preferential procurement and JCT’s contribution to enterprise development. 	<p>Priority 1: Getting the basics right</p> <p>Priority 4: A business-friendly City</p> <p>Priority 6: A well-run City</p>

JCT Strategic Objective	Objective Description and Focus Areas	COJ Priority Alignment
<ul style="list-style-type: none"> Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT. 	<ul style="list-style-type: none"> Build JCT brand awareness and grow the market share of JCT as a leading brand. Build JCT visibility through enhanced marketing, communication and stakeholder management. Leveraging of mutually beneficial partnering agreements and joint programmes. Fundraising and donations. Strengthen tourist-focused marketing and promotion. Leverage major milestones/anniversary events of the theatres to promote the arts and theatre. 	<p>Priority 1: Getting the basics right</p> <p>Priority 6: A well-run City</p>

Section 3: Salient Features

- **100%** performance achievement of the entity's scorecard and **Capex expenditure of 44%** achievement against the targeted 30%
- Soweto Theatre continued to celebrate its **10th year anniversary**, by launching the refurbished Jabulani Amphitheatre, with the **Legends Tribute Concert with Hotstix** featuring Mam'Abigail Kubeka, Babsy Mlangeni, PJ Powers, Soul Brothers, Pappa and Blondie.
- Joburg Theatre opened with the sold out nights of the ultimate fairy-tale **Cinderella the Ballet** season.
- **Candyland** was the year-end showcase that exposed the young dancers to the magic of live performance and theatre.
- The Peoples Theatre brought to life the Disney's **Little Mermaid Jr.** with a spectacular cast on stage.
- As part of the Annual Schools Set-works **The Island** was staged in collaboration with the Dramatic, Artistic and Literary Rights Organization.
- As per tradition, the festive season opened with Janice Honeyman's **Adventures in Pantoland**- five pantomimes in one: Sleeping Beauty, Aladdin, Snow White, Jack and The Beanstalk and Peter Pan.
- **Festival of Lights** at the Joburg Zoo in association with Joburg City Parks and Zoo and City Power.
- **The Decade Experience** by Brenda Mtambo took place at the Lesedi. A celebration of a decade in the music industry.
- **Soweto in Colours Countdown 2023** took place on the eve of the New Year.
- Roodepoort Theatre hosted **The Nutcracker** – a favourite of the Roodepoort theatre.
- **Christmas Carols; and The Christmas Show** at Roodepoort celebrating a modern-day Christmas.
- JCT recorded a trading surplus R 10.45m for the mid-year against the budgeted surplus of R1.634m.
- The total revenue for the 2nd quarter of 2022/23 is R140 million while it was reported at R129 million in the previous year representing an increase of 8.53%.
- The earned revenue for the 2nd quarter of 2022/23 is R44 million while it was reported at R40 million in the previous year representing an increase of 10.00%.
- Hospitality and catering revenue for the 2nd quarter of 2022/23 is R27 million while it was reported at R23 million in the previous year representing an increase of 17.39%.

Section 4: High-Level Organisational Structure



JOBURG CITY THEATRES
(SOC) Ltd
Company Organogram



Section 5: Chairperson's Foreword



It is my pleasure to present the 2022/23 Mid-year report of Joburg City Theatres (JCT). The report highlights the service delivery programmes and financial performance results for the first six months of the year.

The Municipal Systems Act, several other regulatory obligations, and rules like that of the King Codes are all incorporated into the JCT's governing legislation as a municipal body. The terms of a Service Delivery Agreement govern the relationship between the business and the City of Johannesburg (CoJ). In light of this, the Board of Directors managed the organisation during the review period by providing oversight, interventions, and direction in accordance with the approved 2022/23 Business Plan.

It has been particularly wonderful to see the opening of the country post-COVID, which has allowed the theatre to once again host performers from all over the country and world on our stages. The return to full-capacity audiences has been of further encouragement to us, as we extended our reach to as many of our Joburg patrons as possible as it was our custom before the pandemic. This has shown significant improvement in our financials and overall service delivery programmes.

As the 2nd quarter of the year is known for its festivities, JCT did not disappoint as it continued to offer top-notch programming, creative live entertainment, and educational programs to the residents and visitors of the City of Joburg, as well as Gauteng at large. All in line with our vision of being '*A leading African artistic platform providing sustainable, development-orientated and diverse programming and services*'

Notwithstanding the national crisis of loadshedding and its impact on the theatres business, It is encouraging to report a **100%** achievement of targets set in the business plan with **44%** achievement on Capex.

As the board continues to promote a well-run city through good governance, effective internal controls, performance and risk management. We remain intent on steering the theatre towards a sustainable future and making sure we advance our mission well, in line with the City's priorities.

To the Executive Management and the whole of JCT workforce, my sincere thanks for maintaining the same level of professionalism. JCT's growth and impressive performance is the result of your tireless efforts and commitment to our mission.

The shareholder, thank you for the invaluable support. It is through our collaboration that we contribute to be able to make a positive impact.

As always, I would also like to express my gratitude to the board members and the members of the independent audit committee for their ongoing commitment to carrying out their oversight responsibilities and providing strategic leadership. We are still fervent about working together to create a thriving city.

A handwritten signature in black ink, appearing to read 'Zane Meas', written over a faint, light-colored background.

Zane Meas
Chairperson of the Board
Joburg Theatre (SOC) Ltd

Section 6: Chief Executive Officer's Report



The first half of the financial year 2022/23 has seen both success and challenges within Joburg City Theatres. As a theatre management company, navigating difficult economic times is hugely challenging – but we must continue to take risks and put on a wide range of bold, ground-breaking and entertaining work that excites audiences. Load shedding, service delivery protests, rising cost of living and talk of water shortages are intimidating in an industry that is considered to be a luxury.

Theatres and producers jointly share the challenge of encouraging audiences to indulge in the discretionary spend that entertainment represents, at a time when the cost of living is skyrocketing. The industry needs to work closely together and to remember that people have historically turned to the escapism that our stages offer when daily life becomes more challenging. We also need to work together considerably to ensure the theatre community is looked after with appropriate pay and conditions, always within the context of needing to remain viable so we can keep our doors and stages open to all at affordable ticket prices.

The financial year started with Joburg Theatre's celebration of its diamond jubilee anniversary in the City of Gold whilst Soweto Theatre continued with the 10 years celebration of storytelling programming

SCORE CARD PERFORMANCE

JCT has 26 KPIs, for the period under review, 24 KPIs were measured. The overall score for the 2nd Quarter is **100% achievement**; and **44% achievement** on capital expenditure budget against the target of 30%.

ARTISTIC PERFORMANCE

For the first six months of the financial year, under the 60th anniversary theme Joburg Theatre presented: **La Traviata** – The Ballet, returning to Johannesburg after five years as part of Joburg Ballet's seasons for the company's 21st Anniversary year; **The Greatest Love of All** starring Belinda Davids, performing a very special season with a full symphony orchestra - Whitney Houston's musical legacy was brought to life in this critically acclaimed tribute concert; **Don Giovanni** a world class Opera with an ingenious mixture of serious and comical opera; **Third World Express**, Directed and Choreographed by Gregory Maqoma, the jazz opera was inspired by Prof. Mongane Wally Serote's poem; and in the Joburg Theatre's tradition closed the year with the Pantomime. 2022 was the perfect time to produce a 'Panto of All Pantos', constituting the finale of our anniversary season - **Adventures in Pantoland**, is five pantomimes in one: *Sleeping Beauty, Aladdin, Snow White, Jack and The Beanstalk* and *Peter Pan*.



Soweto Theatre's programming included: Soweto Theatre continued to celebrate its 10th year anniversary and brought the house on fire by facilitating iWeekend Enkulu. To commemorate this momentous occasion, the theatre had a season of poetry, comedy, and music from thespians and artists who have performed on its stages over the last decade. In celebration of Women's month - Her Story International Festival, for heritage month

presented **Ihhashi Elimmhlophe, An Intimate Night with Ntsika**, the 2022 Cultural Festival - **The Spirit of Afrikan Music** and **Tribute to Legends** music concert, which also served as the revamped Jabulani Amphitheatre’s launch. The **Soweto in Colors** Countdown returned after a two years’ break due to Covid-19 to close off 2022 and welcome 2023. Youth Development’s Soweto Theatre Music Tuition Programme and Lits’omong theatre programme closed off the year with their showcases themed **‘Art’iculate and My African Dream’**.



Roodepoort Theatre presented **Le Nozze Di Figaro** by Cape Town Opera in collaboration with Sempre Opera; hosted Legend – **Don Mattera’s** Hybrid Memorial Service; **IBFF - Fire & Ice** - Gauteng Provincials - Bodybuilding Competition, as per tradition the dance season included **Les Sylphides & Shades of Us and Solo Night** presented by Russian School of Ballet Dancers, **SABOD** National qualifiers for the South African National Dance Team, **Roodepoort Hybrid Dance Festival** the festival to rival all dance festivals, **To the Pointe** exams, WGRUV Dance Company’s **Vignettes Ballet**, Contemporary & Ballet Awards (**CBA**) Competition, **Orlovskia Dance Studio**, Youth Russian Ballet Companies’ **Nutcracker** and Mzansi Ballet’s **The Christmas Show**.



Youth programmes and development initiatives continue to be a cornerstone of JCT’s agenda aimed at a future that presents significantly improved human and social development realities. JCT continues to host developed and staged world-class productions that tells the story – and promote civic pride, which includes community dialogues and education sessions, implemented.

FORWARD LOOKING

The Artistic Director (AD) has been in the space for 6 months and has had an opportunity to reflect the operations of JCT’s core business which gave him a picture of what our external stakeholders experience when they work at any of our venues and how we can collaborate effectively and challenge each other to think differently about how we program.

The AD and programming team introduced an idea of working with artistic pillars. These are there as criteria that informs why each work is chosen for the year’s installation. These were introduced to the teams of the theatres, a robust discussion around these pillars was had. This led to a consensus in the spaces to adopt this system, to help us look at the calendar year and then allocate programming in the right slots. Such thinking is also linked to how we aim to work with the marketing unit, to create an easy way to communicate the content and to think on the strategy to market each work as a collective.

Joburg Theatre – Work from Diaspora including Fences, For Colored Girls, Primo and Piano Lessons and Black History month activities. This is a coup for the theatre, to stage for the first time in our Continent, a work of such stature by August Wilson. Joburg Theatre will be mounting what will be the first of, the August Wilson Season with FENCES in 2023 and PIANO LESSONS in 2024.

Roodepoort Theatre – Focus on exploring concepts that will open the door to new works in this space while preserving what works. The Artistic Director and team will be trying out specific new type of content in two different quarters of the year. All the familiar works that the theatre is known for will continue to complement the new initiatives.

Soweto Theatre – In February 2023, Joburg City Theatres, will unveil the renaming of the RED THEATRE after the doyenne of theatre, GIBSON KENTE; New set-works, Bra Gibs Annual lecture and programming the amphitheatre with diverse offering. Also, exploring mini festival in this precinct.



FINANCIAL PERFORMANCE

JCT recorded a trading surplus of R 10.046m for the mid-year against the budgeted surplus of R1.634m.

HUMAN RESOURCES

JCT is operating at 90% occupancy against the approved staff establishment with the remaining 10% recorded as vacancy rate. The high vacancy rate recorded in the approval structure will be filled in a 2 year cycle.

CONCLUSION

Looking ahead, we remain committed to driving innovative, relevant and diverse local and international entertainment programmes that promote inclusion and social cohesion.

I am grateful and confident that with continued efforts from the EXCO, MANCO and all JCT staff, we will continue to achieve great things and make a positive impact to the City of Johannesburg.

Lastly, the combined support of the Board members led by the Chairperson, Mr Zane Meas and the shareholder the City of Johannesburg, continues to convince me repeatedly that the future is bright for our organisation and the community of Johannesburg.

Xoliswa Nduneni-Ngema
Chief Executive Officer
Joburg Theatre (SOC) Ltd

Section 7: Chief Financial Officer’s Report






Executive Summary Revenue

Executive Summary Revenue

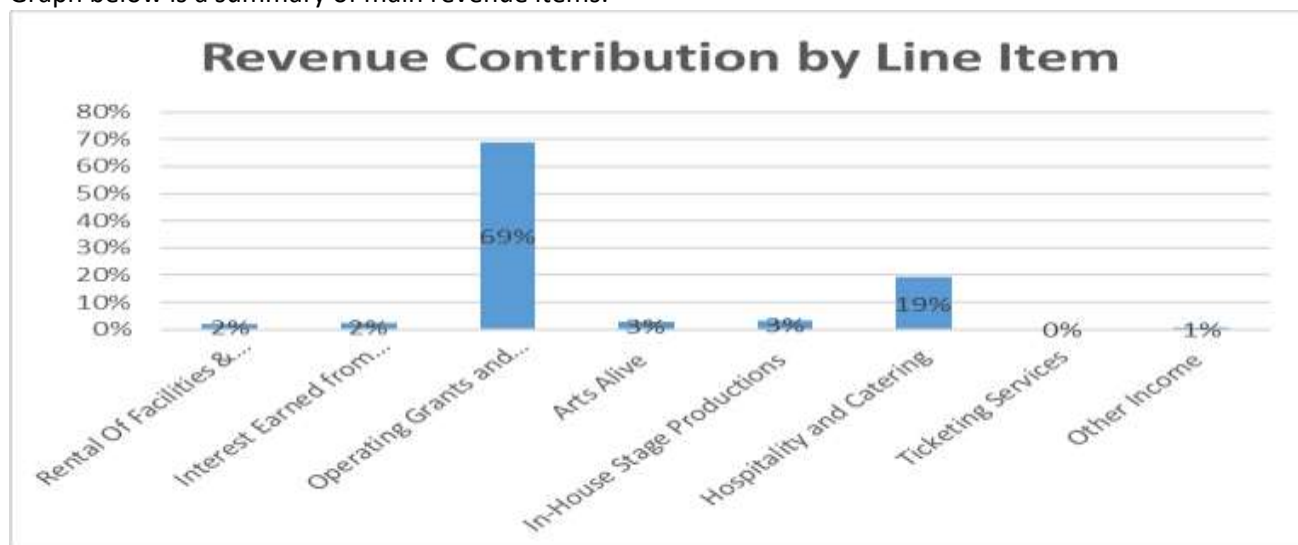
For the first time in months, the quarter under review saw JCT operating without any Covid- 19 restrictions. The sector is recovering from a period that was very tough with the theatre not operating at its full capacity, booking cancellations, closing of restaurants and other units in the hospitality and catering department. It is therefore with great enthusiasm to witness the theatre flourishing again and operating at its full capacity.

Load shedding during the quarter has been a major business disruption to the theatre. Regular load shedding was experienced resulting in early closure of the restaurants, cancellation and/or rescheduling of performances. Load shedding was deemed as a significant risk to the theatre’s operations and management has opted to procure a backup generator as an alternative means of power supply to ensure continuity in the theatre operations during the load shedding. The backup generator will be operational towards the end of the 3rd quarter of the current financial year.

Despite challenges emanating, the entity is in good financial standing in the 2nd quarter as JCT proudly report a bottom-line of a surplus of R10.046 million to date.

Total Revenue 2nd Quarter 2022/23	R140 million up 8.53%	
<ul style="list-style-type: none"> •The total revenue for 2022/23, 2nd quarter is R140 million while previous year it was report at R129 million representing an increase of 8.53%. 		
Earned Revenue 2nd Quarter 2022/23	R44 million up 10.00%	
<ul style="list-style-type: none"> •The earned revenue for 2022/23, 2nd quarter is R44 million while previous year it was report at R40 million representing an increase of 10.00%. 		
Hospitality & Catering 2nd Quarter 2022/23	R27 million up by 17.39%	
<ul style="list-style-type: none"> •Hospitality and catering revenue for 2022/23, 2nd quarter is R27 million while previous year it was reported at R23 million representing an increase of 17.39%. 		

Graph below is a summary of main revenue items:



Item Description	Actual_Qtr 2 2022/23 R'000	Budget_Qtr 2 2022/23 R'000	Actual_Qtr 2 2021/22 R'000	Actual to Budget %	Current to Prior %
Income	139 770	137 130	129 008	2%	8%
Rental Of Facilities & Equipment	3 011	2 506	2 305	20%	31%
Interest Earned from External Investments	3 364	2 839	2 830	18%	19%
Operating Grants and Subsidies	95 985	95 985	88 658	0%	8%
Arts Alive	4 109	11 193	8 652	0%	-53%
In-House Stage Productions	4 703	6 157	3 925	-24%	20%
Hospitality and Catering	26 987	17 778	22 263	52%	21%
Ticketing Services	609	600	181	0.015%	236%
Other Income	1 002	72	196	1292%	412%

Revenue Highlights

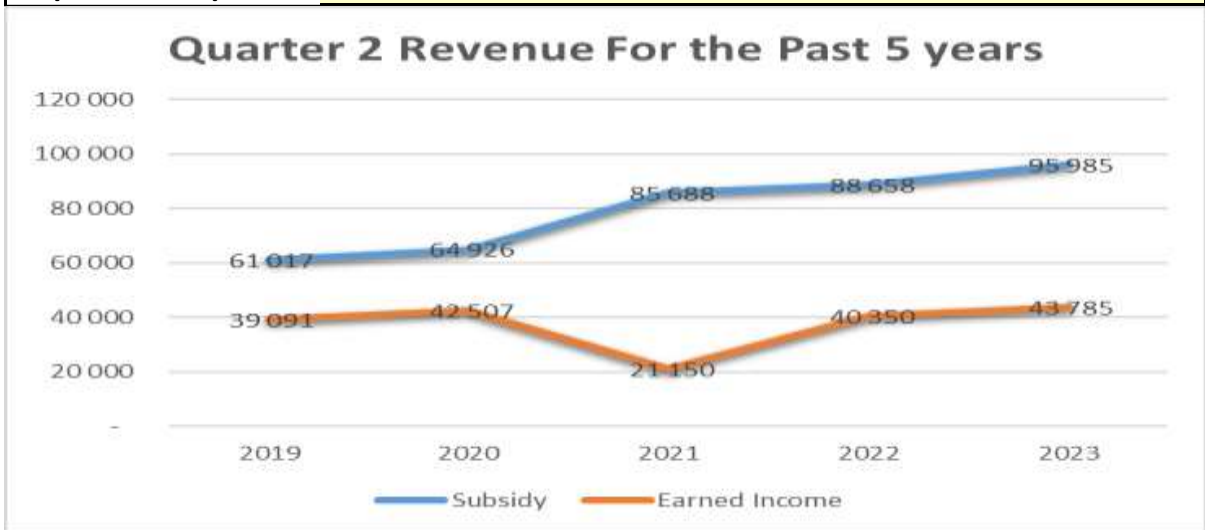
1) Explanation of major variances between budget and actual

- A) **Rental of Facilities & Equipment (20%)** - The line items stated shows a positive variances. This variance is largely attributable to the income earned from the auditoriums as these facilities hosted well-known and prestigious shows like Whitney Houston, La Trievitta, World Sound Concert, Vignettes, Ladysmith Black Mambazo Celebrations to name a few which accumulated significant revenue for the Theatre.
- B) **In-House stage Productions (-24%)** – The unfavourable variance of 24% is due to Pantoland an in-house production which is one of the biggest revenue generator for JCT however produced good performance year on year.
- C) **Hospitality and Catering (52%)** - The favourable variance is largely attributable to the revenue from the signed Service Level agreements (SLA) from various COJ (City of Johannesburg) departments and entities which JCT secured in the current financial year.
- D) **Other Income (1292%)** – The high favourable variance is due to the hiring of Mobile theatre truck from the old mutual, where they travelled across all provinces facilitating educational programme.

Consolidated Revenue JCT					
Revenue category	Quarter 2 Actuals R'000				
	2023	2022	2021	2020	2019
Subsidy	95 985	88 658	85 688	64 926	61 017
Earned Income	43 785	40 350	21 150	42 507	39 091
	139 770	129 008	106 838	107 433	100 108

Consolidated Expenditure JCT					
Expenditure category	Quarter 2 Actuals R'000				
	2023	2022	2021	2020	2019
Salaries and wages	58 482	51 560	48 418	43 137	36 138
Grants and subsidies pa	17 256	16 687	16 217	15 903	15 088
General expenses	53 987	53 233	29 882	56 078	51 594
	129 725	121 480	94 517	115 118	102 820

Surplus for the period	10 045	7 528	12 321	-7 685	-2 712
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2) Revenue for the past 5 years

The revenue for the entity has been increasing for the past 5 years from R100m to R140m, which translate to an average increase of 8% per annum while expenditure has been increasing at an average rate of 5.23%.

Expenditure

JCT continues to employ its utmost financial discipline when it comes to expenditure management. Total Expenditure for the 2022/23 FY mid-year is 4% below budget because of the cost saving on General Expenses, Repairs & maintenance and Contracted Services.

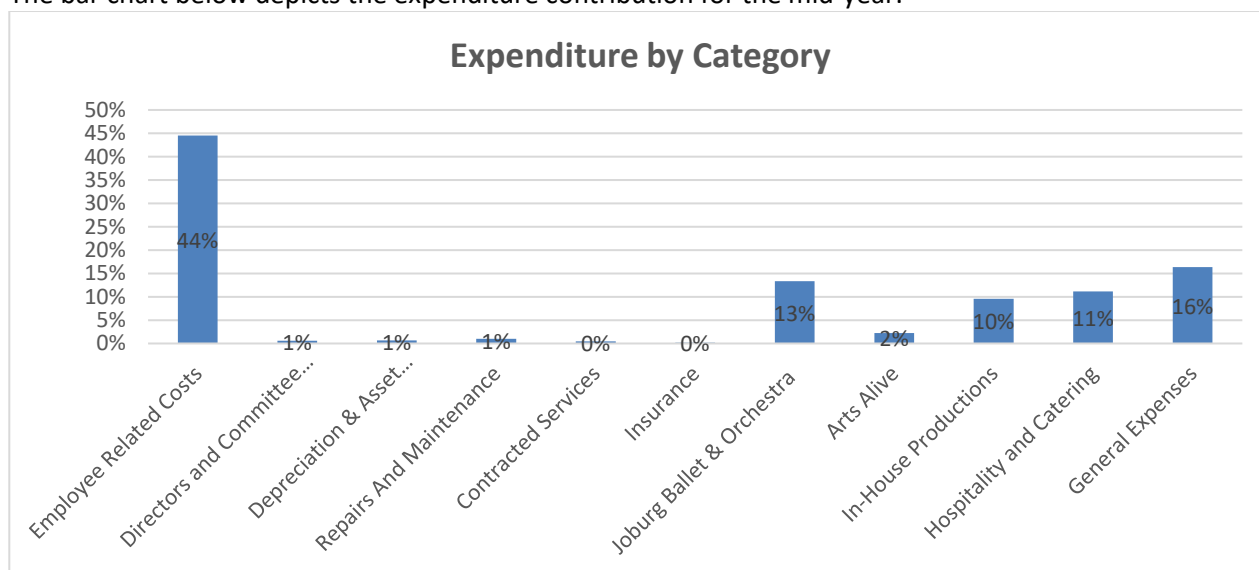
The table below depicts expenditure performance against target for the mid-year:

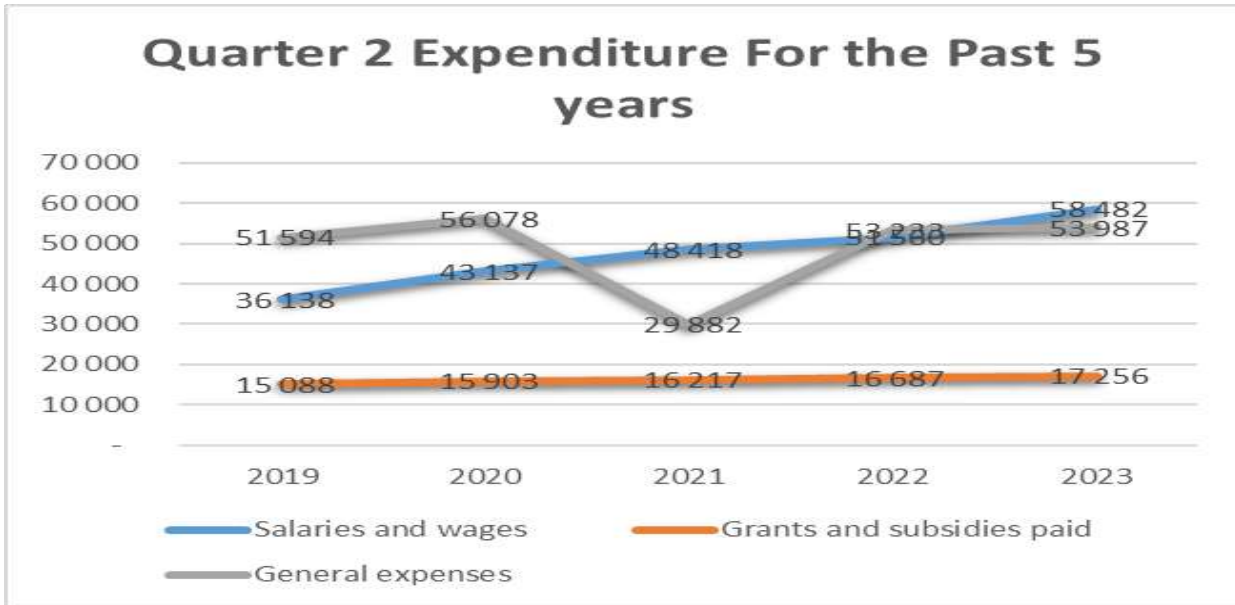
Item Description	Actual_Qtr 2 2022/23 R'000	Budget_Qtr 2 2022/23 R'000	Actual_Qtr 2 2021/22 R'000	Actual to Budget %	Current to Prior %
Expenditure	129 725	135 496	121 479	4%	-6%
Employee Related Costs	57 726	52 303	51 560	0%	-11%
Directors and Committee Members	756	545	1 026	-39%	36%
Depreciation & Asset Imparment	835	1 293	1 197	35%	43%
Repairs And Maintenance	1 321	1 904	990	31%	-25%
Contracted Services	595	952	814	38%	37%
Insurance	185	185	176	0%	-5%
Joburg Ballet & Orchestra	17 256	17 760	16 687	3%	-3%
Arts Alive	2 933	11 193	7 519	0%	-156%
In-House Productions	12 420	12 708	9 735	2%	-22%
Hospitality and Catering	14 474	6 012	13 770	-141%	-5%
General Expenses	21 224	30 641	18 006	31%	-15%

Explanation of major variances between budget and actual

- Hospitality and Catering Expenditure (-141%)** – The variance is attributable to the cost of sales and hiring expenses which are linked to favourable revenue of 52%. JCT entered into service level agreements with COJ that led to increase revenue and expenses.

The bar chart below depicts the expenditure contribution for the mid-year:





Trading Surplus/Deficit

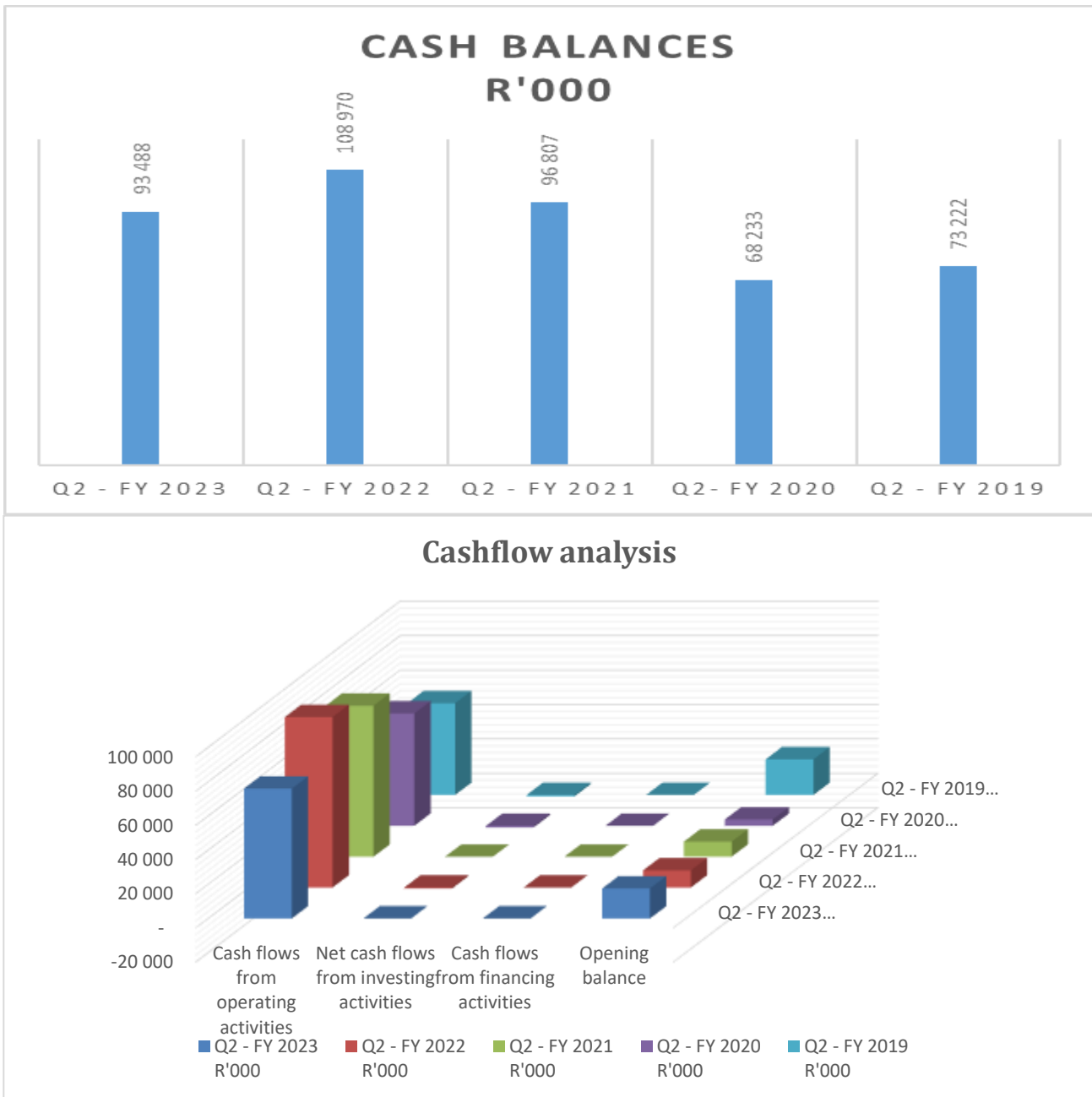
JCT recorded a trading surplus of R 10.046m for the mid-year against the budgeted surplus of R1.634m.

Statement of Financial Position Mid-Year 2022/23

Cash and cash equivalents balance decreased by 14% this current quarter compared to the same period last financial year. Current ratio for the entity has improved by 15% year on year from 1.05:1 to 1.21:1, and above the City's norm of 1:1, The solvency ratio is 12% higher than the same period last year at 1.15:1 from the 1.30:1 but is below the norm of 2:1, however this does not pose a challenge for the entity as the asset base does not grow because a lot of asset improvements are funded by the shareholder and more than 81% of the payables is deferred income from the subsidy that the entity expected to spend in the current year. Current assets has deteriorated by 4% year on year and current liabilities decreased by 16%. Total assets decreased by 3% year on year while total liabilities also gone down by 14% year on year.

Cash flow results for the mid-year

Cash Flow Statement	Q2 - FY 2023	Q2 - FY 2022	Q2 - FY 2021	Q2 - FY 2020	Q2 - FY 2019
	R'000	R'000	R'000	R'000	R'000
Cash flows from operating activities	76 009	99 486	87 995	65 478	53 336
Net cash flows from investing activities	- -	555 -	23 -	955 -	832
Cash flows from financing activities	-	-	-	-	-
Opening balance	17 479	10 039	8 835	3 710	20 718
Cash and cash equivalents at the end of	93 488	108 970	96 807	68 233	73 222



Statement on Compliance

There were no cases of irregular expenditure, fruitless and wasteful expenditure and unauthorised expenditure reported in the period under review.

There were also no payments paid to suppliers over 30 days from receipt of an invoice during the period under review.

Risk Management

The entity has 23 action plans to be implemented in the current financial year under review and 18 had been implemented resulting in 78% achievement.

Insurance Claims:

During the quarter under review, there were no incident reported.

Capital Expenditure (CAPEX)

The entity's capital allocation was R10 592 000 and 44% spent was achieved. Key projects include a continuation of stage upgrade, acquisition of Gas pipe for new generators as an alternative power supply and acquisition of digital stage screens replacing the normal sets on the stage.

Joburg Ballet

Joburg Ballet submitted its quarter 2 management accounts in line with the Service Level Agreement. The management accounts reflected a surplus of R 481k against a surplus budget of R 563k. The entity has R2.103M in the bank account and the tranche for the mid-year has been released.

Joburg Ballet						
Statement of Financial Position as at 31 December 2022			Statement of Financial Performance for the period ending 31 December 2022			
	December 22	December 21		Actual	Budget	Variance
Assets	R'000	R'000		R'000	R'000	
Current assets	2 266	1 661	Revenue	1 584	1 836	-14%
Non current assets	1 177	690	Grants	2 649	2 651	-0.08%
Total assets	3 443	2 351	Expenditure	- 3 752	- 3 924	-4%
				481	563	-15%
Liabilities						
Current Liabilities	96	37				
Non current Liabilities	26	26				
Total liabilities	122	63				
NET Assets	3 321	2 288				
Bank Balances	2 103	1 481				

Johannesburg Philharmonic Orchestra

Orchestra submitted its quarter 2 management accounts in line with the Service Level Agreement. The management accounts reflected a surplus of R 5.624m against a surplus budget of R3.088m. The entity has R13.087m in the bank account and the tranche for the mid-year has been released.

Johannesburg Philharmonic Orchestra						
Statement of Financial Position as at 31 December 2022			Statement of Financial Performance for the period ending 31 December 2022			
	December 22	December 21		Actual	Budget	Variance
Assets	R'000	R'000		R'000	R'000	
Current assets	13 241	15 781	Revenue	6 386	5 416	18%
Non current assets	21 541	13 548	Grants	15 218	15 202	0%
Total assets	34 782	29 329	Expenditure	- 15 980	- 17 530	-9%
				5 624	3 088	82%
Liabilities						
Current Liabilities	556	666				
Non current Liabilities	-	42				
Total liabilities	556	708				
NET Assets	34 226	28 621				
Bank Balances	13 087	13 366				

AUDIT OPINION TRENDS

The entity has achieved an unqualified audit opinion in the last 5 years, 2 of which were clean.

Audit Opinion	Unqualified	Unqualified	Unqualified	Clean	Clean
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In conclusion

I wish to thank the MMCs for the political leadership and oversight, the Board particularly the Audit and Risk Committee for its stewardship over the financial management, internal controls and risk management, the EXCO for the support and guidance over the last 6 months, the whole management team and staff at Joburg City Theatres for their sterling contribution in the 2nd quarter of the year.

**Vukani Magubane**

Acting Chief Financial Officer

Joburg Theatre (SOC) Ltd

CHAPTER TWO: DIRECTOR'S REPORT AND GOVERNANCE

Section 1: Board of directors

The entity's board of directors performs oversight on good corporate governance in JCT. Good corporate governance enables JCT to continuously build an environment of trust, transparency and accountability with the company's. The board of directors is the accounting authority of JCT and the Shareholder, being the City of Johannesburg Metropolitan Municipality, undertakes the appointment of the board. The board is reconstituted annually at the entity's Annual General Meeting (AGM).

It is the board's responsibility to ensure that JCT operates in a sound legal, regulatory and institutional corporate governance framework as codified in the Companies Act, municipal legislation and all relevant laws and regulations; the rationale being to support JCT to be more efficient, render effective service delivery in a transparent manner.

The Shareholder supports JCT through fostering an environment for long-term investment, financial sustainability and business integrity, by aiding the entity's continuous existence as a going concern. In addition, the Shareholder maintains the entity's going concern through the provision of a subsidy to JCT, as well as ensuring that the entity is supported in the delivery of its mandate as laid out in section 152 of the Constitution of the Republic of South Africa.

In accordance with its fiduciary duties, the board is ultimately responsible for the strategic direction of JCT and overseeing the entity's performance. JCT's corporate strategy is developed in alignment with the City of Johannesburg's mayoral priorities and the National Development Plan (NDP). On an annual basis, prior to the development of the corporate business plan, management and the board engage on the operational plans, in support of the mayoral priorities and the NDP. Accordingly, the board performs oversight over the entity's operational plans, implementation of its allocated and/or generated financial resources. Furthermore, through its committee, the board performs oversight on the economic contributions of the entity as well as the social impact, the entity's operations have on society, and the environment in general.

The board performs oversight on the maintenance, promotion and execution of a high standard of professional ethics, by management and the entity, in fulfilment of the Constitutional provisions codified in Chapter 10 of the Constitution, which provides a mandate for ethics management in government. As the custodian of corporate governance in the entity, the board accounts to the Shareholder.

The CEO as the accounting officer is responsible for providing guidance to the company on the integrity, ethics and professional conduct expected of public servants, as well as the designing of the appropriate policies to support the impressing of ethical principles and practices in JCT.

In keeping with the guidelines in the King IV Report on Corporate Governance as well as the provisions of section 88 of the Companies Act, the Company Secretary in discharging their fiduciary duties assists the board. The Company Secretary guides the board in terms of board processes, how the board should discharge its fiduciary responsibilities in the best interests of the company, and accordingly, the Company Secretary is the central source of guidance and advice to the board within the company, on matters of good governance and changes in legislation.

The structure and powers of JCT's board are enunciated in the company's memorandum of incorporation and the City of Joburg Group Shareholder policy on Governance of Group Advisory Committees, Municipal Entities' Boards and Independent Audit Committees. The entity's board is therefore made up of six (6) independent Non-Executive Directors (NEDs). The NEDs are not employees of JCT or the City of Joburg.

The directors at JCT's board possess an appropriate mix of knowledge, skills, experience and diversity to lead and direct the presentation of arts and arts related entertainment experiences. The board is responsible for driving JCT's mandate being cognisant of the significant role technology plays in today's business and in a manner, which suits the ever-evolving expectations of the entity's stakeholders. The Chief Executive Officer (CEO) and the Chief Financial Officer (CFO) also form part of the board, as executive directors. The CEO is the accounting officer of the organisation and is accountable to the board; the accounting authority of the organisation.

Leading the board in the capacity of Chairperson is Mr. Zane Meas, an independent Non-Executive Director. The Chairperson is not an employee of JCT or any other organ of state. The responsibilities of the Chairperson and the CEO are therefore distinct and separate.

The board is accountable to the parent municipality and performs oversight through fulfilling the reporting responsibilities provided in the Local Government: Municipal Finance Management Act (MFMA) and the Local Government: Municipal Systems Act (MSA). A Service Delivery Agreement (SDA) and a Shareholder Compact regulates the relationship between the Shareholder and the board. On a quarterly, monthly and annual basis, the entity reports to the Shareholder on the performance of the entity.

The City of Johannesburg Municipality's ("the City") group governance department, a department entrusted with performing oversight on the municipality and its entities with respect to corporate governance matters, is responsible for board and board committees' evaluations. On the 10th of November 2022, Group Governance department sent a link for the board and its committee to complete the online board assessments for the 2021/22 financial year. The link to the assessments was open for close to fifteen days. Group Governance in the New Year would communicate the results of the assessments.

The board has unlimited access to management and can obtain any organisational information requisite and necessary for the board to discharge its duties. The board has the power and authority to source independent professional advice, should the need arise, through the processes set out under the MFMA and the entity's Supply Chain Management policies.

For the period under review, the board was made up of the following directors:

- Mr. Zane Meus (Non-Executive Director (NED) and Chairperson);
- Mr. Sean Kreuzsch (NED) (Up until 01 August 2022).
- Mr. Jabu Hlongwane
- Mr. Jabu Love Mathebula (NED)
- Ms. Ashley Hayden (NED)
- Ms. Itumeleng Malope (NED)
- Ms. Dineo Sitole (NED)
- Ms X Nduneni-Ngema (Chief Executive Officer and Executive Director)
- Mr S Mphakathi (Chief Financial Officer and Executive Director).

Mr. Kreuzsch resigned on 01 August 2022 following his appointment in the Office of the Executive Mayor. Mr. Solomon Mphakathi was seconded to the Joburg Market as of 01 April 2022 and was therefore not participating as a board member of JCT since then.

During the period under review, the board met five (5) times on the 13th of July 2022, the 25th of August 2022, October 2022, 29 November 2022 and 08 December 2022. The following matters, amongst others, were discussed at those meetings:

- JCT's 2021/22 4th quarter performance report;
- JCT's 2022/23 1st quarter performance report,
- The recruitment process of the CEO;

- The 2021/22 Draft Integrated Annual Report including the 2021/22 draft annual financial statements, for submission to the Shareholder and the Auditor General of South Africa (AGSA);
- The 2021/22 audited Annual Report and annual financial statements; and
- The AGSA Management Letter and Audit Report.

Section 2: Board Committees

The board has two (2) committees, which helps it discharge its responsibilities. The committees are the Audit and Risk Committee (ARC) and the Remuneration and Social Ethics Committee (REMSEC). The committees operate through terms of references, which were approved by the board.

Audit and Risk Committee (ARC)

The Audit Committee is instituted in terms of section 166 of the Local Government: Municipal Finance Management Act (the MFMA).

The primary role of the ARC is to provide oversight of the financial reporting process, the audit process, the company's system of internal controls and compliance with laws and regulations. In conjunction with risk oversight, the audit committee performs oversight on the programs and policies within JCT to prevent and identify fraud.

In addition, the ARC is responsible for reviewing management's analyses of significant issues in financial reporting and judgments made in preparing the financial statements, including the effects of alternative GAAP methods.

The responsibilities of the Audit Committee with respect to risk management are formally defined in its charter. The Audit Committee is responsible for oversight of the institution's control, governance and risk management. Furthermore, the Committee provides the Accounting Officer / Authority with independent counsel, advice and direction in respect of risk management.

Three (3) members of the Committee are independent members as they do not sit on the board of JCT.

The entity's audit and risk committee is made up of the following members:

- Ms. Ashley Hayden –Non-Executive Director (NED);
- Mr. Seun Kreusch (resigned on 01 August 2022)
- Mr. Mnikelo Moses Mazwane-Independent Audit Committee (IAC) Member
- Mr. Dylan Tshithavhalani-Independent Audit Committee (IAC) Member ; and
- Mr. Krishen Sukdev-Independent Audit Committee (IAC) Member.

The ARC met four (4) times during the period under review.

Remuneration, Social and Ethics Committee (REMSEC)

REMSEC is made up of the following non-executive directors:

- Mr. Jabu Mathebula (Non-Executive Director and REMSEC Chairperson);
- Mr. Jabu Hlongwane;
- Ms. Itumeleng Malope; and
- Ms. Dineo Sitole (Majavu)

REMSEC met three (3) times on the 06th of July 2022, 13 October 2022 and 8 December 2022.

The table below outlines the remuneration and attendances at Board meetings and board committees for the 2022/23 Mid-Year:

JOBURG THEATRE: NON-EXECUTIVE DIRECTORS (NED) AND INDEPENDENT AUDIT COMMITTEE MEMBERS (IAC)											
NAME	BOARD MEETINGS	CHAIRPERSON'S QUARTELY	GROUP AUDIT COMMITTEE	GROUP RISK GOVERNANCE COMMITTEE	AUDIT & RISK COMMITTEE	REMUNERATIONS, SOCIAL & ETHICS COMMITTEE	BUDGET LEKGOTLA	ANNUAL GENERAL MEETING	STRATEGIC PLANNING SESSION	OTHER	TOTAL
	BOARD	CHR QTR	GAC	GRGC	ARC	REMSEC	BL	AGM	SPS	OTHER	
Zane Meas (Chairperson)	80,000.00	4,000.00								24,000.00	108,000.00
Ashley Hayden	60,000.00		30,000.00	10,000.00	50,000.00					24,000.00	174,000.00
Dineo Sitole (Majavu)	60,000.00					24,000.00					84,000.00
Itumeleng Malope	60,000.00					24,000.00					84,000.00
Jabu Love Mathevula (REMSEC Chair)	60,000.00					30,000.00				24,000.00	114,000.00
Jabu Goodman Mxolisi Hlongwane	60,000.00					16,000.00					76,000.00
Sean Kreuzsch (Resigned)	12,000.00				8,000.00						20,000.00
Moses Mnikelo Mazwane					32,000.00						32,000.00
Krishen Ganas Sukdev					32,000.00						32,000.00
Nditsheni Tshithavhani					32,000.00						32,000.00
Totals:	392,000.00	4,000.00	30,000.00	10,000.00	154,000.00	94,000.00	-	-	-	72,000.00	756,000.00

NOTE: The board Chairperson is not a member of any board committee but has a standing invitation to all committees. Independent Audit Committee members only attend Audit and Risk Committee meetings. The selection committee is a board approved committee that manages the recruitment and selection processes for the CEO and CFO positions, when either of the two are vacant.

NAME	BOARD MEETING	CHAIRPERSON'S QUARTELY	GROUP AUDIT COMMITTEE	GROUP RISK GOVERNANCE COMMITTEE	AUDIT & RISK COMMITTEE	REMUNERATIONS, SOCIAL & ETHICS COMMITTEE	BUDGET LERGOTLA	ANNUAL GENERAL MEETING	STRATEGIC PLANNING SESSION	OTHER	TOTAL
Number of Meetings	5	2	3	1	5	3				4	23
Zane Meas	5	2								4	11
Ashley Hayden	5		3	1	5					4	18
Dineo Sitole (Majavu)	5					3					8
Itumeleng Malope	5					3					8
Jabu Love Mathevula (REMSEC Chair)	5					3				4	12
Jabu Goodman Mxolisi Hlongwane	5					2					7
Sean Kreuzsch	1				1						2
Moses Mnikelo Mazwane					4						4
Krishen Ganas Sukdev					4						4
Nditsheni Tshithavhani					4						4

Section 4: Company Secretarial Function

The Company Secretary is responsible for quarterly, mid-year and annual reports on the governance of the entity and ensuring that statutory deadlines are met. It is also the responsibility of the Company Secretary to ensure that all statutory and regulatory disclosures are validated.

Contractually, the Company Secretary is responsible for managing all legal and litigation matters within the entity. Accordingly, the Company Secretary is the in-house legal counsel of the entity.

The secretariat plays a critical role in advancing JCT's ethics governance and is accordingly entrusted with the responsibility to drive ethics awareness in the entity.

For the period under review until 01 November 2022, the CS was acting as the head of human resources management, a responsibility which is substantively managed by the substantive CFO.

Reporting on compliance with the MFMA, MSA and Priority Regulations by the Board of Directors

Compliance with laws, rules and regulations is imperative for the maintenance of ethical leadership and social responsibility-the key sentiments echoed in King IV and Companies Act. The board of JCT is responsible for upholding and furthering a culture of compliance in line with the said prescriptions.

In monitoring and maintaining compliance with applicable laws and regulations, JCT has adopted a Combined Assurance model. Compliance is monitored using a priority regulatory register, which is a measurement tool that identifies the priority legislative provisions and regulatory requirements.

For the period under review, the entity submitted reports to the City's Group Risk and Assurance Services (GRAS) department on the entity's compliance with the provisions of the MFMA Circular 65 (relating to the payment of suppliers within 30 days) and 68 (relating to the incurring of unauthorised, irregular, fruitless and wasteful expenditure). Irregular expenditure incurred by the entity was reported in the entity's 2021/22 audited annual financial statements. The reports submitted to GRAS for assessment would be presented to the City's governance structures, and circular 68 reports would be presented to the Municipal Public Accounts Committee (MPAC).

Section 5: Risk Management and internal controls

The board is responsible for the governance of risk and ensures that the company has an effective risk management system. The board has delegated oversight over risk matters to the Audit and Risk Committee. On an annual basis a risk assessment is conducted by the entity and facilitated by the Group Risk and Assurance Services (GRAS) department. The risk assessment translate into a strategic risk register which is approved by the board and which is monitored on a quarterly basis by the board. Potential positive and negative risks are discussed and ways of exploiting or mitigating the impact of negative risks employed.

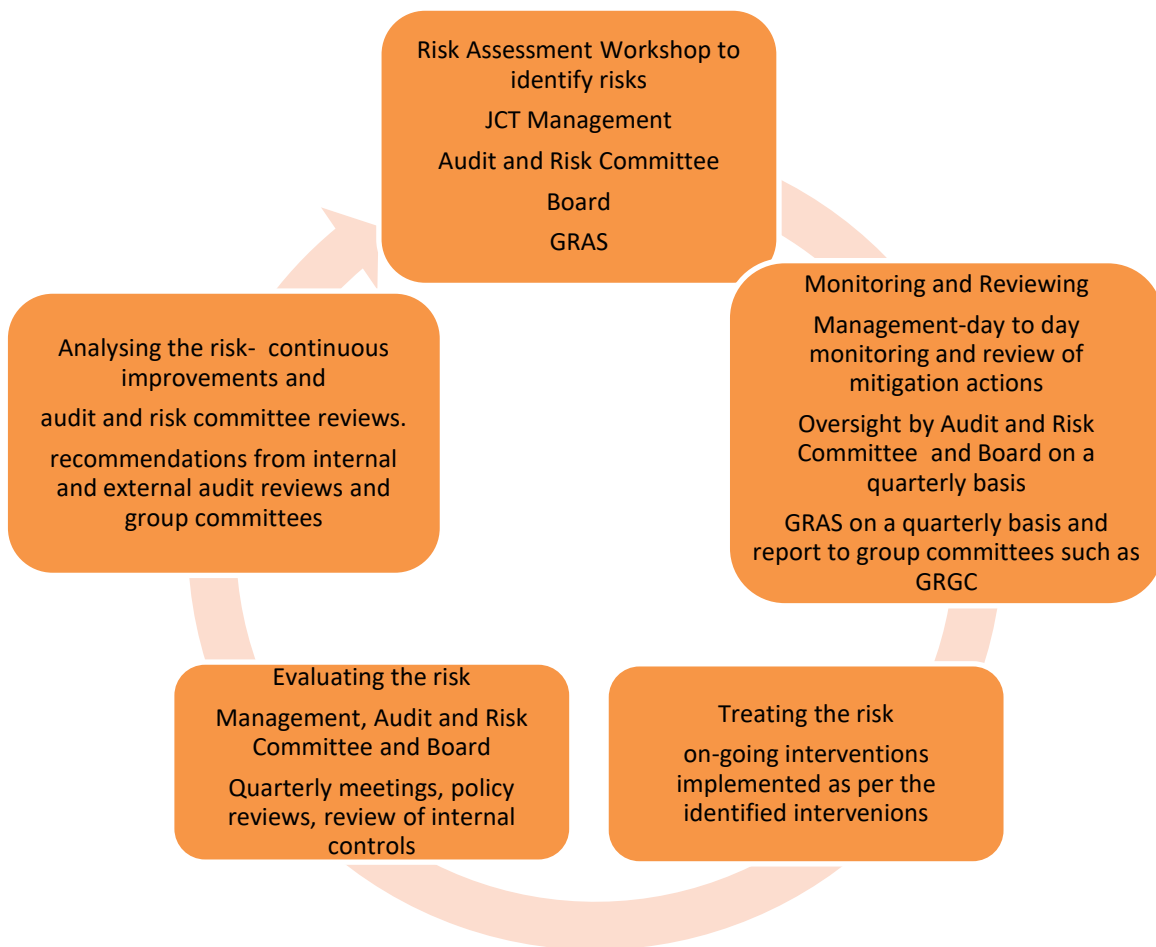
Accordingly, the ARC assists the board in fulfilling its oversight role on risk-taking activities which the entity should pursue and/or avoid, ensuring the appropriate disclosure of organisational risks in the entity's reports and monitoring the effectiveness of the organisation's risk management practises, policies as well as processes, amongst other responsibilities.

The Board is committed to the highest standards of business integrity, ethical values and governance. It recognises the responsibility of Joburg City Theatre to conduct its affairs with prudence, transparency, accountability, fairness and social responsibility, thereby ensuring its sustainability and safeguarding the interests of all its stakeholders. The Board also acknowledges the relationship between good governance and risk management practices, equity performance and corporate profitability.

During the period under review, the Company entrenched its risk management reviews and reporting requirements. Compliance assessments were conducted in terms of the Companies Act, the Local Government: Municipal Systems Act and the Local Government: Municipal Finance Management Act.

During the mid-year, the ARC Chairperson provided the entity with feedback from the Group Risk Governance Committee she attended; and the feedback was that the group committee’s observation was that within the group, seemingly the risk registers remained static and therefore the recommendation was for entities to review their risk registers to ensure that mitigation plans did not remain static and where an intervention was proving not to work for a considerable amount of time, there was need to find alternative mitigations to drive the movement of the risk. Management noted the recommendation for implementation.

Below is a summary of some of the key risk management processes supporting the entity.



Reporting on compliance with the MFMA and MSA by the Board of directors

The entity reports quarterly to the Mayoral Committee and Council on its performance in terms of the Service Delivery and Budget Implementation Plan (SDBIP).

Regular reporting requirements to Council, in accordance with the Local Government: Municipal Systems Act, and for the mid-year, were fulfilled.

Section 6: Sustainability Report

Sustainability Vision

The City of Joburg's Mayoral priorities carry the sustainability vision of the City and these include:

- A smart city;
- A city that gets the basics right
- A well run City; and
- A safe and secure City.

In addition, JCT has a marketing and communications department, which is mandated through the marketing and communications strategy, to manage the reputation of JCT, provide innovative marketing and communication leadership that is able to drive brand proposition more effectively and build brand longevity.

The primary driver of the JCT's marketing and communication department is to develop activities and marketing operations that are geared towards enabling JCT to achieve its business goals and objectives (which include improved brand recognition and financial sustainability (sales), in a manner that resonates with internal and external stakeholders.

Stakeholders Report

The entity's stakeholders include individuals, groups of individuals and organisations. JCT engages its stakeholders through ensuring continued accessibility, education, partnerships and co-production opportunities.

The following capabilities aid JCT in meeting its mandate:

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
Government Departments, Local Government and COJ	JCT is committed to delivering its services with care, empathy and concern for the well-being of the entity's stakeholders. This is in line with the entity's values of Dignity, Ubuntu, Professionalism and Agility.
Artists, practitioners and Organised Performing Arts bodies	Opportunities are continuously provided to artists in support of creating work, performing, increasing accessibility, facilitating partnerships and co-production opportunities, incubating youth projects and addressing youth unemployment. JCT is an active member of PANSAs, the Performing Arts Network of South Africa.

Funding Partners / Business	JCT is always identifying strategic partners to support the delivery of JCT's mandate.
Professional service providers, contractors and suppliers	Continuous effort is put towards strengthening enterprise development and support, improving contract negotiation, management and reporting, compliance to fair supply chain management processes and timeous payment for work done as legislated.
Media	JCT's marketing strategy is a long-term communication strategy which incorporates listening, engaging, branding, mobilising, motivating, promoting, acknowledging and informing audiences, patrons and stakeholders.
Patrons / General Public	For the mid-year, live entertainment/ programs were staged.
Board	JCT fulfilled its reporting requirements to the board and other oversight bodies in terms of the City of Joburg's governance framework.
Employees	JCT values its employees as a key human resource asset, which makes possible service delivery and the attainment of the entity's strategic objectives. Employees are supported by an Employee Assistance Program delivered by ICAS. The entity's human resources policies and practices are in place primarily to acknowledge and reinforce the strategic importance of human resources. Skills development and training interventions are offered to staff within the organisation and details of the training that took place during the mid-year are reported under the Human Resources Management section of this report.

Section 7: Anticorruption and Fraud (Fraud Prevention)

The entity has a Fraud Prevention Policy and a Code of conduct applicable to all staff members. JCT observes zero tolerance to fraud and corruption.

The City of Johannesburg's Group Forensic and Investigations Services (GFIS) department manages JCT's fraud prevention hotline.

Ethics awareness workshops took place across the entity's three (3) theatres, namely Joburg Theatre, Soweto Theatre and Roodepoort, as facilitated internally by JCT's Senior Legal Advisor and the Committee Officer, who is a certified ethics officer.

Litigation Report

There were no new litigation claims that arose during the mid-year.

Pertaining to the Bosch family matter, which litigation the entity has managed since 2016 when the cause of action arose, the insurance appointed lawyers managing the litigation appointed an expert in theatre to assess

the stage as it was on the 08th October 2016. The expert report was finalised during the mid-year and the report is still going through internal structures, for a determination on a way forward.

The table below discloses the 22/23 remuneration of executive management:

EMPLOYEE COST BREAKDOWN		2023			
Net Salary		33 114 750,50			
PAYE		9 736 348,94			
SDL		503 488,61			
UIF		511 749,51			
MEDICAL AID		3 017 006,46			
PENSION		7 486 837,91			
THIRD PARTIES		475 840,00			
Leave Accruals & Bonus Provisions		3 294 657,50			
COJ, CFO 13th, Gym & Year End Deductions		315 916,57			
		58 456 596,00			
EMPLOYEE RELATED COSTS		2023		EMPLOYEE RELATED COSTS	2022
Salaries & Wages		58 456 596,00		Salaries & Wages	22 458 528,74
Employee Costs included in Other		756 000,00		Employee Costs included in Other	448 000,00
		59 212 596,00			22 906 528,74
Chief Executive Officer		2023		Chief Executive Officer	2022
Annual Remuneration		1 221 644,52		Annual Remuneration	590 166,42
Performance Bonus		342 060,47		Performance Bonus	-
Contributions to UIF, Medical Aid & Pension		15 869,45		Contributions to UIF, Medical Aid & Pension	6 368,28
Other (Including Leave Pay)		91 966,56		Other (Including Leave Pay)	81 024,69
		1 671 541,00			677 559,39
Chief Financial Officer		2023		Chief Financial Officer	2022
Annual Remuneration		-		Annual Remuneration	545 833,56
Performance Bonus		237 273,85		Performance Bonus	-
Contributions to UIF, Medical Aid & Pension		-		Contributions to UIF, Medical Aid & Pension	5 855,39
Other (Including Leave Pay)		-		Other (Including Leave Pay)	74 069,18
		237 273,85			625 758,13
Company Secretary		2023		Company Secretary	2022
Annual Remuneration		603 667,56		Annual Remuneration	271 824,68
Performance Bonus		152 717,30		Performance Bonus	-
Contributions to UIF, Medical Aid & Pension		143 230,32		Contributions to UIF, Medical Aid & Pension	46 758,59
Other (Including Leave Pay)		13 800,00		Other (Including Leave Pay)	44 290,92
		913 415,18			362 874,19
Chief Operating Officer		2023		Chief Operating Officer	2022
Annual Remuneration		864 287,21		Annual Remuneration	353 839,02
Performance Bonus		211 237,55		Performance Bonus	-
Contributions to UIF, Medical Aid & Pension		220 767,50		Contributions to UIF, Medical Aid & Pension	101 340,19
Other (Including Leave Pay)		58 866,71		Other (Including Leave Pay)	50 442,72
		1 355 158,97			505 621,93
Artistic Director		2023		Artistic Director	2022
Annual Remuneration		728 005,50		Annual Remuneration	-
Performance Bonus		-		Performance Bonus	-
Contributions to UIF, Medical Aid & Pension		7 038,36		Contributions to UIF, Medical Aid & Pension	-
Other (Including Leave Pay)		-		Other (Including Leave Pay)	-
		735 043,86			-

PAYE		2023		PAYE		2022
Opening Balance		1 100 009,98		Opening Balance		880 846,31
Transactions for the Year		9 736 348,94		Transactions for the Year		7 891 670,85
Amounts Paid - Current Year		(6 403 177,16)		Amounts Paid - Current Year		(4 417 604,58)
Amounts Paid - Previous Year		(1 100 009,98)		Amounts Paid - Previous Year		(880 846,31)
Closing Balance		3 333 171,78		Closing Balance		3 474 066,27
UIF		2023		UIF		2022
Opening Balance		90 389,88		Opening Balance		67 739,66
Transactions for the Year		511 749,51		Transactions for the Year		459 662,12
Amounts Paid - Current Year		(450 196,27)		Amounts Paid - Current Year		(355 505,68)
Amounts Paid - Previous Year		(90 389,88)		Amounts Paid - Previous Year		(67 739,66)
Closing Balance		61 553,24		Closing Balance		104 156,44
PENSION & MEDICAL AID		2023		PENSION & MEDICAL AID		2022
Opening Balance		1 661 455,85		Opening Balance		1 595 559,59
Transactions for the Year		10 503 844,37		Transactions for the Year		10 069 408,25
Amounts Paid - Current Year		(8 759 405,35)		Amounts Paid - Current Year		(7 903 469,82)
Amounts Paid - Previous Year		(1 661 455,85)		Amounts Paid - Previous Year		(1 595 559,59)
Closing Balance		1 744 439,02		Closing Balance		2 165 938,43

No	ME Objectives	Risk Description	Root Causes	Consequences	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owners	Action Implemented	Action Deadline
1	Quality performing arts and entertainment experience and facilities	Business disruption	1. Global pandemic (COVID-19) 2. Lockdown regulations 3. Political unrest / Criminality 4. Loadshedding 5. Water cut 6. Natural Disasters	Loss of revenue Disruption of operations Threat to financial sustainability Destruction of property	Catastrophic	5	Almost Certain 5 Very High	1. Procured the backup generator for the shows and it has been delivered on March 2022. 2. The theatre is permitted to operate at 50% capacity as per the health regulations. 3. Virtual meeting and remotely working. 4. Implementation of health and safety regulations. 5. JT continuously engages and negotiates with City Power to conveniently schedule load shedding. 6. ST has an emergency generator for lighting. 7. RT has a generator however does not provide sufficient power to run all the operations. 8. Implementation of the Business Continuity Plan.	Fair	High	CEO	1. Handover of the backup generator to JCT Management. 2. Employees are working in separate areas to observe social distancing. 3. Continue to encourage online booking to avoid cash exchange. 4. Patrons are encouraged to use electronic tickets.	CFD COO	1. Backup generator handed over to Management. 2. Employees seating arrangements allows for social distancing. 3. Ongoing online booking to avoid cash exchange. 4. Electronic ticketing system is in place	1. July 2022 2. 28/3 Ongoing
2	Affordable access to and use of theatres by communities	Inconsistent attendance at theatre show.	1. High cost of productions and the need to recover costs. 2. Effect of the country's economic status. 3. Lack of exposure of potential audiences to the theatre experience 4. Loadshedding 5. Fear of COVID-19 6. Fear of crime in the area. 7. Disaster Management regulations and limited audiences allowed in the theatre 8. Limited public transport to the theatre at night. 9. Ineffective implementation of the marketing strategy.	Loss of revenue. Lack of social cohesion Ineffective delivery of core business objective. Loss of theatre experience	Major	4	Almost Certain 5 High	1. Different pricing structures based on product and venue. 2. Offering a limited number of discounted and/or free tickets to the youth and senior citizens 3. Mobile theatre truck used to take the arts to targeted diverse communities. 4. Action to engage stakeholder to ensure safety in the precinct 5. Customer satisfaction survey conducted after every show. 6. Marketing plan developed for each production	Fair	Moderate	CEO	1. Implementation of sponsorship policy to target sponsorship 2. Conduct comprehensive survey to establish audience needs 3. To engage JMPD and SAPS to police the precinct. 4. Implement a marketing plan for each production 5. Engage public transport provider (Rea Vaya, taxis etc.) to provide transport for shows.	COO	1. Surveys have been conducted to establish audience needs 2. Ongoing engagements with law enforcement to increase visibility in the precinct. 3. Implemented Marketing plans for each production 4. Public transport is available in braamfontein	Ongoing

No	ME Objectives	Risk Description	Root Causes	Consequences	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual Risk	Risk Owner	Actions to improve management of the risk	Action Owner/s	Action Implemented	Action Deadline
3	Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT	Lack of brand positioning and brand awareness of JCT	1. Inadequate marketing budget 2. Shortcoming of the marketing strategy 3. Inadequate marketing personnel	Reputational damage	Major	4 Likely	4 High	1. Media partnerships for productions at each theatre 2. Media database management 3.1. Continuous productions awareness campaigns. 3.2. Revised marketing and communication strategy in place (e-marketing, and social media)	Fair	Moderate	CEO	1. To review marketing and communication strategy 2. To organise online promotional campaigns for brand awareness in line with the budget 3. Introduction of a marketing performance management.	COO	1. Reviewed marketing and communication strategy 2. Ongoing online promotional campaigns for brand awareness	1. Annually 2. 31 December 2022 3. 31 December 2022
4	Good governance, financial sustainability and sound management	Theft, fraud and corruption	1. Conflict of interest (Greed, collusion, bribery) 2. Inadequate segregation of duties / Inadequate or no supervision 3. Weak internal control environment - cash handling / administrative procedures 4. Lack of accountability and consequence management 5. Poor work ethics 6. Inadequate IT access controls 7. Inadequate physical security controls 8. Cyber attack	Reputational damage Financial loss Asset loss Negative audit outcome Low staff morale	Major	4 Possible	3 High	1. Fraud prevention policy and continuous monitoring of thereof. 2. Code of conduct and Gift register in place. 3. Segregation of duties 4. Declaration of interests 5. Remuneration, Social and Ethics Committee 6. Fraud risk assessment conducted annually 7. Ethics awareness workshops conducted 8. Approved Financial Management Policies 9. IT Policy in place	Good	Low	CEO	1.1. Continue to conduct ethics awareness workshop (awareness of fraud hotlines). 1.2. Continue to conduct Fraud risk assessment. 1.3. Development of a social and ethics strategy. 1.4. Development of a contracts management framework.	Company Secretary Risk Champion (FM)	1.1. Conducted ethics awareness workshop 1.2. Conducted Fraud risk assessment. 1.3. Developed social and ethics strategy.	1.1. Bi-annually 1.2. Annually 1.3. 31 December 2022 1.4. 31 December 2022
5	Good governance, financial sustainability and sound management	Non-compliance with applicable legislation	1. Various and changing legislative requirements to be complied with. 2. There is a requirement to comply with MSCDA 3. Inadequate assessment of compliance risk. 4. Knowledge gaps in new legislative developments	Reputational damage Penalties	Major	4 Likely	4 High	1. Regulatory compliance register/ assessment tool monitored by the Company Secretary. 2. Compliance policy and framework in place 3. Presented to the BOD the impact and progress on MSCDA compliance. 4. Quarterly reporting to oversight committees on compliance. 5. Entity is currently transacting on MSCDA	Fair	Moderate	CEO	1.1. Review of Regulatory compliance register 1.2. Continuous monitoring reporting on compliance. 2. Seamless integration of systems will be completed on implementation of SAP	1. Company Secretary 2. CFD	1.1. Reviewed Regulatory compliance register 1.2. Monitored reporting on compliance.	1. Annually (as and when legislation changes) 1.2. Quarterly and Monthly 2. Ongoing as per CoJ
6	Provision of opportunities for the youth, including future arts; theatre practitioners and entrepreneur	Limited programmes available for newly trained Arts Practitioners	1. Limited in-house production to absorb newly trained practitioners 2. Limited budgets	Limited opportunities for new entrants	Major	4 Likely	4 High	1. Applied Performing Arts and Arts Management partnership with MITS. 2. Weekly drama workshops 3. Mentoring and upskilling of internal staff in key positions on in-house productions	Fair	Moderate	CEO	1. Establish partnership with other role players in the industry 2. Introducing theatre to communities through outreach programs. 3. Encouraging entrepreneurs to leverage JCT venues and marketing expertise. 4. Marketing the program and up and coming artists.	COO	1. Partnership have been established 2. Outreach programs have been done using the mobile theatre truck. 3. All marketing plans have been implemented	Quarterly

Section 5: Sustainability Report

Sustainability Vision

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In addition, JCT has a marketing and communications department, which is mandated through the marketing and communications strategy, to manage the reputation of JCT, provide innovative marketing and communication leadership that is able to drive brand proposition more effectively and build brand longevity.

The primary driver of the JCT's marketing and communication department is to develop activities and marketing operations that are geared towards enabling JCT to achieve its business goals and objectives (which include improved brand recognition and financial sustainability (sales), in a manner that resonates with internal and external stakeholders.

Stakeholders Report

The entity's stakeholders include individuals, groups of individuals and organisations. JCT engages its stakeholders through ensuring continued accessibility, education, partnerships and co-production opportunities.

The following capabilities aid JCT in meeting its mandate:

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
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Artists, practitioners and Organised Performing Arts bodies	Opportunities are continuously provided to artists in support of creating work, performing, increasing accessibility, facilitating partnerships and co-production opportunities, incubating youth projects and addressing youth unemployment. JCT is an active member of PANSА, the Performing Arts Network of South Africa.
Funding Partners / Business	JCT is always identifying strategic partners to support the delivery of JCT's mandate.
Professional service providers, contractors and suppliers	Continuous effort is put towards strengthening enterprise development and support, improving contract negotiation, management and reporting, compliance to fair supply chain management processes and timeous payment for work done as legislated.
Media	JCT's marketing strategy is a long-term communication strategy, which incorporates listening, engaging, branding, mobilising, motivating, promoting, acknowledging and informing audiences, patrons and stakeholders. The strategy was informed by the City's of Johannesburg's 2040 Growth and Development Strategy.
Patrons / General Public	For the mid-year, live entertainment/ programs were staged, subject to the limited number of audiences as per the government regulations aimed to curb the spread of the Covid-19 pandemic.

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
Board	JCT fulfilled its reporting requirements to the board and other oversight bodies in terms of the City of Joburg's governance framework.
Employees	JCT values its employees as a key human resource asset, which makes possible service delivery and the attainment of the entity's strategic objectives. An Employee Assistance Program delivered by ICAS supports employees. The entity's human resources policies and practices are in place primarily to acknowledge and reinforce the strategic importance of human resources. Skills development and training interventions are offered to staff within the organisation and details of the training that took place during the mid-year are reported under the Human Resources Management section of this report.

Section 6: Anticorruption and Fraud

In accordance with schedule 2 of the Local Government: Municipal Systems Act, JCT has a Fraud Prevention Policy and a Code of conduct applicable to all staff members. JCT observes zero tolerance to fraud and corruption. The City of Johannesburg's Group Forensic and Investigations Services (GFIS) department manages JCT's fraud prevention hotline.

There were no ethics awareness workshops conducted during the quarter.

Section 7: Building and Maintenance

CAPEX	
Stage Machinery Upgrade	Action Taken
1. Overall	
1.1 Approximately 99 % of the work has been completed	Software functionality and implementation is in progress
1.2 Upper Machinery is 100% complete	
1.3 Lower Machinery is 98% complete	Final implementation of all machinery to be completed by end of January 2023
1.4 Software development is 100% complete	
1.5 Fly Floor conversion is 100% complete	
1.6 Hardware in the storage area is 100% complete	
2. Access control	New access control system is in the commissioning phase and should be fully functional by October 2022
3. Gas Generator Tender	Tender for Gas supplier was advertised – Tender to close 26 Sept Discussions with City Power and City Gas is ongoing. Trench for Cable between Generator and HT Room are Done

4. Standby Generator Joburg Theatre	Due to load shedding the standby generator are operational more often and therefore uses significantly more diesel.
<u>Health and Safety</u>	<u>Action Taken</u>
1. Incidents	
Sonwabile Qamoyi (from Stage): Had a panic attack due to personal reasons in August 2022. No accidents reported Quarter 1 2022.	
2. Evacuation drill	
2.1 Evacuation drill was conducted on	16 August 2022
2.2 Next evacuation drill	10 October 2022
3. Health and safety meeting	
3.1 Safety Meeting	20 September 2022
3.2 New meeting scheduled for	15 November 2022
4. Security matters	
4.1 No security incidents were reported in the second quarter of 2021.	No Incidents
5. Maintenance	
5.1 Jul 2022 Job cards	487 Job cards completed
5.2 Aug 2022 Job cards	389 Job cards completed
5.3 Sept 2022 Job Cards	111 Job cards completed
6. Disaster management	
6.1 Hand Sanitizers	New automated Hand Sanitizers were installed. The hand sanitizers are continuously filled. 23 June 2022: The sanitising machines will be kept in place, so that the public and staff have access to it.
6.2 Staff working in the Theatre	Security staff are Normal 12hour shifts (4 Days on and 4 Days off) Maintenance staff is working normal Hours
6.3 Cleaners are working full time in shifts to accommodate shows	Cleaning staff working a five-day week. Currently all cleaning staff is on show call and working two shifts daily.
6.4 New Automated face recognition and temp units was installed at the entrances of all the venues in all the theatres in the group	Installations completed – registration of faces in progress. Access control went live on 12 Sept and is running concurrently with old system.

Section 8: ICT Governance

JCT has an established Information and Technology Steering Committee, which is responsible for recommending effective performance management mechanisms on Technology and Information governance to the entity's EXCO.

In line with King IV, 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 IT is carefully directed and controlled in order for IT to be aligned to the business goals of the entity.

IT governance is not just an IT problem; it is at its broadest sense part of the overall governance of an entity with specific focus on improving the management and control of IT for the benefit of stakeholders. IT governance spans the culture, organisation, policy and practises that provide for the management and control of IT. Creating an environment where IT governance is an integral part of corporate governance is critical in ensuring alignment with business objectives, value delivery, accountability, risk management and overall performance management.

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

Improved value and strategic delivery:

1. Upgrading of Stage Machinery at Joburg Theatre (long term project 2017 – 2023)

This massive project is finally nearing completion. This is the first technology upgrade to Mandela Stage since 1992. The building department's technical staff monitors the entire project with reports submitted to the Chief Financial Officer.

Currently the upgrading of the Joburg Theatre machinery upgrade is standing at 99% completed. The 1% that is outstanding consists of the commissioning of the batten software.

This upgrade was a mammoth task and is an example of an engineering design that is of an excellent standard. The software program is designed and commissioned by Mocon Systems, is one of the largest PLC programs in existence worldwide. The network system is so complex that Mitsubishi's Japanese engineering team has indicated that they would like to use this Johannesburg-based installation as an example of what can be done with the technology in the future.

2. COJ A647 SAP Business Transformation Programme

JCT is ready and waiting for the COJ SAP project to commence. The SAP project was put on hold until further notice by COJ. The timeline provided for JCT to start with Payroll migration was marked for September 2022. Feedback provided through the CIO Forum indicated November 2022 for budget approval. However, at the close of Q2, there were no further progress reports on SAP.

Connectivity to COJ

JCT entered into a contract agreement with MTC to provide JCT with a VPN between the three Theatres and to access physical rack space in a datacentre for JCT's backup hardware.

JCT monitors outages and reports to MTC directly. Outages are normally restored within hours. Some outages that are caused by load shedding experienced longer time outs, as backup power can run out due to the extended time taken to restore the power, particularly around Stage 6 load shedding.

Damage to fibre cables by third-party contractors around the Soweto Theatre environment has decreased significantly this quarter. The connectivity supply has been more consistent in this quarter.

JCT is dependent on MTC to connect to the COJ for SAP and to the datacentre for offsite backups via the Fibre links and is constantly in contact with MTC to get outages resolved.

In the past Soweto Theatre had the most damage done to fibre infrastructure due to ongoing construction in the Jabulani precinct, to the point where JCT requested that MTC look at alternatives for connectivity. JCT requested that MTC do a feasibility study for Air fibre (Radio links) that will overcome the setbacks caused by construction work in the area. A security company was contracted by MTC to patrol the length of the fibre route and check for construction workers and possible vandalism. There has been a significant improvement on the uptime. Load shedding remains a problem at all three theatres as MTC equipment does not auto recover after a power outage. In some cases, the equipment needs to be manually reset before connectivity is restored.

Active Directory synchronization with COJ Azure tenant

JCT required licensing from the COJ to use the full functionality of the Microsoft Teams application. On request for licensing on the COJ E3 license with Microsoft, JCT was informed that the onsite Active Directory needed to be synchronized with the COJ Azure tenant. The synchronization was done and completed via the MTC Fibre connection into the COJ environment and Microsoft Teams Licenses were allocated to JCT users. Both technicians from Microsoft and the COJ assisted in completing this project.

JCT will in future leverage on this synchronization to make use of additional licensing requirements when needed. COJ is constantly monitoring the volume of licenses and in some cases; users were removed due to resignations etc. and licenses were reallocated to new users.

Access to the online SharePoint was granted. JCT will in future use SharePoint for JCT Intranets. The ground work was done to access SharePoint. JCT staff are learning how to use SharePoint to make full use of the functionality available. The objective is to make JCT's intranet more interactive for users by allowing different department to upload and update information that is relevant to their departments and providing an information-rich environment for staff members. The marketing department was introduced to the SharePoint environment and will be working on visually enabling the site with banners and news content to enrich the environment for the end user. HR Policy documents were uploaded to the intranet.

HODs will upload documents and information directly to the intranet, as well as be custodians of the information provided. Training on SharePoint will be scheduled in Q3 and Q4.

Cell phone signal boosters and Internal Wi-Fi expansion

As part of the process to improve on connectivity, JCT completed the Wi-Fi and Cell phone signal boosters project at Soweto Theatre. JCT established centralised control over guest's Wi-Fi access systems for visiting producers and has also improved on the roaming capabilities for staff when they move from one theatre to another. The same Wi-Fi signal that is available to Joburg Theatre staff is now available to Soweto and Roodepoort users, allowing staff to roam between theatres.

To date JCT successfully provided our staff and guest producers who required streaming facilities at Soweto Theatre the ability to stream functions onto YouTube and other social media platforms via the Wi-Fi expansion.

The Wi-Fi system is voucher driven, and vouchers are allocated on request to Producers or companies who hire the venues. In order to protect resources against abuse, the vouchers issued are subjected to expiration dates.

The installation of the new APs in Q1 was completed. There are no longer any end-of-life devices in use.

New signal boosters to the Stages restaurant and the Front-of-House bars will be installed in Q3, as point-of-sale devices and credit card machines sometimes battle to find a signal in the event of load shedding.

Internet connectivity

JCT has successfully upgraded the Internet lines at each theatre.

Soweto Theatre was upgraded in Q2 (2021-2022). Roodepoort Theatre was upgraded in Q3 (2021-2022). Joburg Theatre's Internet connectivity was completed in Q2 (2022 – 2023). All upgrades include separate failover lines in the event of the primary connection failing.

Risk Register

During the previous financial year, JCT procured a cloud-based version of the Anti-Virus management console with the annual license renewals. A cloud-based dashboard now allows central management of systems when infections are detected without the need of the system being connected to the JCT network via VPN. The upgrade of the Anti-Virus software provides better protection against ransomware and has an artificial intelligence component. Next-gen technologies such as AI-powered predictive prevention, Enterprise-level detection and automated incident response is now enabled.

To date the management of remote systems has improved over the previous onsite dashboard. However, as part of the current Sophos package. JCT has an on-prem email-scanning platform that will reach End-Of-Life towards the end of 2022 and a new cloud based email-scanning platform will need to be procured. This process is still ongoing and JT is investigating a suitable replacement. A new system will need to be procured early 2023.

Access Control for staff into Joburg Theatre.

JCT had two legacy access control systems that were end-of-life and needed to be replaced with current, more modern systems. The two access systems was consolidated into one new, smarter system. JCT established the specifications for a modular base system for access control that can be built on and expanded in the future. The base system specifications were drafted into a BID document for tender purposes. The BID was awarded during Q4 (2021 to 2022).

The new access control system was implemented during Q1 of 2022-2023. The new access control system can accommodate smart technologies such as number plate recognition, face recognition and be diverse enough to allow for both biometric access and traditional access with card scanning. All staff members were registered. The system also recognises drivers at the vehicle entry/exit points to the JCT parking areas, and will allow a recognised driver entry to the parking.

This new system has helped to alleviate the problems caused by the two older legacy systems, and has made the process of accessing the facilities more efficient.

Network improvements

In Q1 JCT refurbished, the Ticketing department and the Marketing departments network infrastructure by consolidating the amount of network equipment and pulling fibre between the server room and the departments.

The Joburg Theatre has very old network infrastructure that needs to be replaced. A tender process began during Q2 in order to replace outdated and old network switches. The adjudication process was finalised early December 2022. It is anticipated that the new switches will be installed mid-January 2023.

2022 2023 Capex

Capex was generously allocated for IT projects in the current financial year. The following projects were identified for procurement:

1. Advanced Stage Software has been procured for Roodepoort, Soweto and Joburg Theatres during the year
2. EOL APs have been replaced and some units added throughout the building

3. Network infrastructure has been consolidated between the ticketing and marketing departments
4. New network hardware was purchased and installed during Q2, replacing EOL hardware, and standardising equipment
5. DMARC, an internationally recognised best-practise security layer, will be implemented in Q3 across all Theatre domains, in our efforts to create a safer working environment.

3. Readiness for compliance legislation:

The internal audit for 2021-2022 resulted in some findings, which have been resolved in conjunction with the finance department.

There were no findings during the AG audit.

4. Business and technology strategies

Software Licensing

JCT, in partnership with COJ, procures Microsoft software licensing under the COJ's Enterprise agreement with Microsoft. Any future projects requiring licensing need to be covered by COJ. MOE's may receive a charge back for the licenses that they currently have with COJ when the new agreement is signed in the future with Microsoft.

5. Risk management – Internet Security

All JCT systems are now running Windows 10 and supported by WSUS updates. The entire network can be maintained with one standard operating system throughout. The team can focus on keeping the systems up to date, patched with the latest security updates, and monitored by the new Anti-Virus software.

Server and end-user protection

Our Sophos security solution comes with useful and flexible options designed specifically to protect infrastructure and provide safety. Sophos provide the following primary services.

- Unified Threat Management.
- Intrusion prevention.
- Content Filtering.
- Firewall.
- Virtual Private Network.
- E-mail Security.
- Browser Security.
- Antivirus with Exploit protection.

Network entry point protection

JCT deployed SonicWall Firewalls to all three theatres. The SonicWall TZ series of firewalls is designed specifically for the needs of SMBs and branch locations, delivering enterprise-class security, which detects sophisticated threats, including encrypted attacks, with advanced networking and security features, like the multi-engine Capture Advanced Threat Protection (ATP) service with Real-Time Deep Memory Inspection.

JCT Firewall for gateway protection.

The section below outline the protection provided by JCT firewalls and Antivirus software.

- Capture Advance Threat Protection (Capture ATP) Overview
- Gateway Anti-Virus (Firewall)
- Configure Content Filtering Service
- Intrusion prevention services (IPS)

The Firewall is the first line of defence. In the event of something unwanted passing through, or when users are off the network at remote places like their homes, the next level of protection is at the endpoints.

Laptops need to have an Anti-Virus subscription and protection that is updated on a daily basis. Paid for Anti-Virus subscriptions provide far more protection compared to a free subscription.

JCT implemented subscription based technologies that receives regular updates and technologies with both local and international support channels.

JCT also sends out regular monthly security advisers to all users informing them of the best practises when dealing with emails, websites and external drives. The security advisor also addresses the fact that the weakest link in the chain is often the behaviour of users. JCT staff often receive spam or spoofed emails, trying to persuade staff to inadvertently give up personal information, or hand over financial compensation. The ongoing security advisory letters are critical in reminding staff to think twice before handing over information.

End user security awareness is ongoing and forms an important part of the partnership with the security technologies applied to prevent attacks within the JCT environment. In Q3, the annual IT awareness workshops will focus on both POPIA and PAIA.

During the quarter under review, the Information Regulator to the Information Regulator POPIA and PAIA Training Sessions, as well as the African Data Protection Summit held at the Wanderers invited the entity. The workshops proved to be very valuable training sessions. The Information Regulator provided valuable guidelines to ensuring compliancy to both POPIA and PAIA, and has offered support to the entity to this end. JCT will be updating JCT PAIA manual in Q3.

A suggestion was made in the CIO forum that a POPIA forum should be created and attended by IOs and DIO's.

Operating system and maintenance

JCT staff actively check that WSUS updates run on all PCs and that PCs have the latest security patches applied. Windows 10 will be end of life in 2025. Windows 10 will still be supported until 2025 and JCT will have a systematic approach to upgrading from Windows 11. New laptops and Desktops will have Windows 11 installed and will be phased into the organisation when purchased.

Email scanning and security

JCT has implemented more secure email settings, which will allow for better protection of spoofed mail, through the implementation of DMARC, an internationally recognised best-practise security layer.

Email impersonation (spoofing) is a global concern and educating staff on the issues of being impersonated is not enough in the combated efforts against fraud.

6. Business continuity

JCT implemented the latest virtualized systems theologies, which by design enables server virtualization, reduces the dependency of legacy hardware architecture and reduces hardware costs. Positive and consistent

results with regular Disaster Recovery testing to the datacentre confirms that the risk of having backup equipment on site has been mitigated by moving the backup equipment to the datacentre and better protecting our data.

JCT conducted a successful DR test in the presence of external auditors on 21 November 2022.

The updated Disaster Recovery Plan was passed by the Board of Directors. The Disaster Recovery Policy is due to be revised in Q3.

7. Current Challenges

The continuous attempts to spoof email from outside individuals remains a concern. Ongoing security awareness for staff continues.

Loadshedding, particularly Stage 6, is another ongoing concern, as several back-up systems battle to support these extended hours of power outages. The fully functional implementation of the gas generator at Joburg Theatre is eagerly awaited.

JCT has received notification that certain devices and services are nearing End-of-life (EOL), and a large portion of Q3 will be moving such devices and services onto newer platforms that will be supported in the future.

8. Smart City

The Smart City is part of the COJ IDP 2021-26. The Smart City Strategy seeks 3 principal outcomes:

- To enhance and accelerate the delivery of quality municipal services
- To enhance the quality of life for all COJ residents, especially youth, women and the poor
- To rectify the longstanding spatial and economic barriers inherited from our apartheid past.

There are 8 different Pillars of the Smart City Strategy.

JCT has focused on the following sets of projects relating to the Smart City.

The first is around COJ's **Pillar 7 Green, Resilient, and Sustainable COJ**

JCT saw the installation of the gas generator at Joburg Theatre. This is a first in South Africa, in conjunction with City Power. A gas generator is cost effective, produces less noise pollution and is more environmentally friendly than a diesel generator. The generator will allow for productions to take place during load shedding. In addition, extra power will be used by City Power to assist the power grid during peak periods.

The project commenced and contractors broke ground to build the foundations and generator room for the housing the generator. The room was completed and the generator was installed.

JCT is currently engaging with City Power to plan the timelines for connecting the generator to the power grid. A request was made for JCT to install a 280 meter long fibre connection from the generator to the JCT's firewall. The connection will enable the supplier to monitor the generator remotely in real time.

The tender for the supply of gas to the generator has been finalised. Project timelines indicate that the finalised project will be handed over to JCT in Q4 of 2022-2023.

The second set of projects is around COJ's **Pillar 8 Digital Joburg & Smart Governance**

Tickets for all JCT productions is available online and accessible via desktop, and all mobile devices, as well as call centre. Patrons don't need to purchase tickets in person. Tickets can be downloaded to mobile phones. Virtual tickets can be scanned at the theatre for access to productions

JCT will in future adopt any new technologies made available which can enhance the Citizens Theatre experience.

A smarter stage and a smarter building - Equipment upgrades and system enhancements on the Nelson Mandela Stage)

The technology on the Nelson Mandela stage became end-of-life and suppliers could no longer support the technology. The availability of parts could not be guaranteed and the procuring of spare parts became impossible. JCT invested into upgrading the Nelson Mandela stage machinery and replacing outdated DOS operated systems and controllers with modern up-to-date PLC technology. The stage equipment upgrades, combined with our continuous upgrades on sound and lighting software and equipment, brings the stage equipment in line with today's available smart technologies and brings the stage from a non- serviceable state to a serviceable state.

In addition to the physical stage upgrades, Joburg City Theatres invested in cost reduction by moving away from physical stage sets and making the transition to digital sets through acquisition of digital screens.

Digital screens replace the traditional bulky and costly set designs ensuring faster scene changes and enhanced theatrical experience.

Janice Honeyman's Pantomime Cinderella was the first production that made use of the Digital Screens in Q2 (2021-2022), with huge success acclaimed through media reports and patrons alike. (Designer, Andrew Timm, won the 2021 Naledi Award for **Best Theatre Set- and Av Design for the Cinderella set.**)

COJ Smart City App

The COJ Smart City Office and the office of the COO will provide funding for development of the app. MTC was tasked with the implementation of COJ core departments and COJ entities to the Smart City App on behalf of the City. MTC is currently in their feasibility study stage of the project which is due to be completed at the end of the quarter. JCT and other MOEs are waiting for the feedback from the feasibility study.

On completion, Joburg City Theatres will have a footprint under entertainment on the Smart City application, providing citizens with more JCT entertainment information and hopefully the ability to purchase tickets for shows via the application.

Following the latest CIO forum meeting MTC is busy with the project however no completion dates could be committed to, as the project in nature is complex and subjected to external parties' enrolment and commitment to the project.

The Smart City office continually hosts presentations and workshops on DATA lakes, Smart City planning and all the building blocks that are needed to move forward. JCT will be contributing to the initiatives on an ongoing basis.

Section 9: Compliance with Laws and Regulations

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.

The City's Group Risk and Assurance Services' (GRAS) compliance division assess compliance reporting on a monthly and quarterly basis.

On a quarterly basis, the entity reports to the ARC, Board and the City (through GRAS) on compliance with the priority regulatory register, which is a tool identifying the MFMA, the Companies Act and the Occupational Health and Safety Act and Regulations (85 of 1993) and (181 of 1993) as the primary compliance pieces of legislation for purposes of reporting.

In addition, a corporate governance checklist in terms of King VI and compliance against the checklist was for the first time developed and reported on in the entity's draft annual report.

Statement of Compliance

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

The board is committed to good corporate governance, which promotes the interests of all JCT stakeholders, upholds the principles of accountability, effectiveness, transparency, efficiency and public confidence in the entity's operations.

Accordingly, the board has established corporate governance instruments which provide a framework for the effective governance of the company and which comply with the laws and regulations applicable to JCT.

JCT strives for the highest standards of corporate governance as adopted in King IV 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 IV report on

Corporate Governance. JCT's practices are, in most material instances, in line with the principles set out in the King IV 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 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 to be circulated to members of the Board within 21 days following a meeting.

Financial Irregularities

No financial irregularities reported for the quarter 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 period 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

JCT 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 Theatres' 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.

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.

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 City Theatres service providers, suppliers and trade partners are 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 are continuously advised to declare any 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.

Compliance Monitoring and Reporting

The Joburg City Theatres has established and maintains a system of risk management in accordance with the provisions of the Municipal Finance Management Act, the King IV report on Corporate Governance and Risk Management Standards as applicable.

The Audit and Risk Committee carry out oversight over the governance and management of risk in Joburg City Theatres, which is a committee of the Board of Directors. The Audit and Risk Committee meets on a quarterly basis (or as regularly as may be agreed between the Board and the Committee) and operates in accordance with an approved term of reference.

Risk Management Framework and Policy and the Compliance Advisory and Assurance Framework

- The entity is using **Group Risk Management Framework and Policy**.
- Similarly, the ME’s **Compliance Framework** is aligned to the CoJ Group Compliance Advisory and Assurance Framework.
- The Risk Management Framework and the Compliance Monitoring Framework are reviewed annually.






Annual Risk Management Plan

The Committee oversees progress on the implementation of the annual plan at each quarterly meeting and has confirmed that the entity’s plan is aligned to the City’s Group Risk.


As at end of first Quarter, the progress against the plan was as follows:



Activity	% completed
Operational Risk Register Monitoring	100% and or fully implemented
Strategic Risk Register Monitoring	100% and or fully implemented




Table 1: Quarterly Risk Management Status Update

 LOW	 MODERATE	 HIGH
 Residual risk remains unchanged	 Residual risk has improved	

Status on implementation of the risk response / treatment plans for significant risks reported

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Business disruption	Global pandemic (COVID-19), Lockdown regulations, Political unrest /Criminality, Load shedding, Water cut, Natural Disasters	High	High			No	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Inconsistent attendance at theatre show.	High cost of productions and the need to recover costs; Effect of the country's economic status; Lack of exposure of potential audiences to the theatre experience; Load shedding; Fear of COVID-19; Fear of crime in the area, Disaster Management regulations and limited audiences allowed in the theatre; Limited public transport to the theatre at night; Ineffective implementation of the marketing strategy.	Moderate	Moderate			Yes	
Lack of brand positioning and brand awareness of JCT	Inadequate marketing budget, Shortcoming of the marketing strategy, Inadequate marketing personnel	Moderate	Moderate			Yes	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Theft, fraud and corruption	Conflict of interest, Inadequate segregation of duties / Inadequate or no supervision, Weak internal control environment - cash handling / administrative procedures, Lack of accountability and consequence management, Poor work ethics, Inadequate IT access controls, Inadequate physical security controls, cyber attack	Low	Low			Yes	
Non-compliance with applicable legislation	Various and changing legislative requirements to be complied with, There is a requirement to comply with MSCOA Inadequate assessment of compliance risk. Knowledge gaps in new legislative developments	Moderate	Moderate			Yes	
Limited programmes available for newly trained Arts Practitioners.	Limited in-house production to absorb newly trained practitioners. Limited budgets	Moderate	Moderate				



Information on emerging / new risks

None.

Major projects and contracts risk profiles



JCT does not have major projects that have a significant risk exposure to the entity and the COJ.

ICT risk governance & ICT risk management

Risk name	Causes/background to the risk	Impact on the entity	Treatment plan	Q1	Q2	Q3	Q4
Business interruptions	<p>MTC has a backup power now for its network equipment in Jabulani civic centre.</p> <p>JCT entered into a contract agreement with MTC to provide JCT with a VPN between the three Theatres and to access physical rack space in a datacentre for JCT's backup hardware</p>	<p>Damage to fibre cables by third-party contractors around the Soweto Theatre environment has increased this quarter again. The connectivity supply has been far more inconsistent compared to 2021. JCT is dependent on MTC to connect to the COJ for SAP and to the datacentre for offsite backups via the Fibre links</p>	<p>JCT is constantly in contact with MTC to get outages resolved.</p> <p>JCT requested that MTC do a feasibility study for Air fibre (Radio links) that will overcome the setbacks caused by construction work in the area. MTC will consider the proposal and report back to JCT later with updates</p>				

Fraud risk management / fraud prevention

The entity has an approved fraud prevention policy and fraud hotline. During fraud risk assessment conducted, the following fraud risk exposure has been identified:

Risk name	Causes/background to the risk	Impact on the entity	Treatment plan	Q1	Q2	Q3	Q4
Fraud and Corruption	There could be a possibility of Car theft, nepotism, collusion, interception of emails and emails purporting to be someone of higher authority requesting payments of invoices, false travel claims, etc.	Reputational damage and financial loss	Continue doing workshops. Monitoring of compliance				

Risk transfer – exposures

There were no incident reported in this quarter under review.

Legal and regulatory compliance

The City's Group Risk and Assurance Services' (GRAS) compliance division assess compliance reporting on a monthly and quarterly basis.

On a quarterly basis, the entity reports to the ARC, Board and the City (through GRAS) on compliance with the priority regulatory register, which is a tool identifying the MFMA, the Companies Act and the Occupational Health and Safety Act and Regulations (85 of 1993) and (181 of 1993) as the primary compliance pieces of legislation for purposes of reporting.

The entity relies on a Priority Regulatory Register which is a measurement tool adopted by the City of Joburg group for measuring compliance with various pieces of legislation and regulations. The Priority Regulatory Register for the entity measures compliance with the Companies Act, the MFMA and the Occupational Health and Safety Act (OHSA). Compliance is measured on a quarterly basis per the register and where compliance is claimed relevant evidence for assurance purposes by GRAS supports the claim.

The results of the compliance register are reported to the ARC and the board on a quarterly basis. Similarly, on a monthly basis, the entity rates its compliance with Circulars 668 and 65 of the MFMA. Submission of these reports is done to GRAS for assessment. These reports are also presented to the ARC and the board.

Performance reporting against the entity's Service Delivery and Budget Implementation Plan (SDBIP) is done to the Mayoral Committee and Council on a quarterly basis.

For the period under review, regular reporting requirements to Council as prescribed by the MSA were fulfilled.

Compliance Monitoring and Reporting

The Entity has established the following mechanisms to monitor compliance with applicable laws and regulations:

- Compliance tool

Circular 68

(i) Fruitless and Wasteful Expenditure

None identified in the quarter under review

(ii) Unauthorised Expenditure

None identified in the quarter under review

(iii) Irregular Expenditure

At the beginning of the current financial year, JCT opened with R5 932 307 of irregular expenditure. In the period under review the entity did not identify/incurred irregular expenditure.

(iv) Payments exceeding 30 days of receipt of invoice

None identified in the quarter under review

Priority Legislation

The Entity has established the following mechanisms to monitor compliance with applicable laws and regulations:

- Compliance Framework and tool
- Compliance SOP (Standard Operating Procedure)
- Compliance Profile Assessment Tool

Occupational Health and Safety Act and Regulations (85 of 1993)

- Every employer shall provide and maintain, as far as is reasonably practicable, a working environment that is safe and without risk to the health of his employees.

Municipal Finance Management Act and Regulations Act of 56 of 2003

- The accounting officer of the municipality must submit the above information to national treasury, the Auditor General, and the relevant Provincial Treasury in writing.

Companies Act

- The Companies Act, 2008 requires all companies to keep accurate and complete accounting records, which must be kept and be accessible at the company's registered office.
- All companies (including external companies) and close corporations are required by law to lodge their annual returns with CIPC within a certain period time every year. An annual return is a statutory return in terms of the Companies and Close Corporations Acts and therefore MUST be complied with. Failure to do so will result in the Commission assuming that the company and/or close corporation is not doing business or is not intending on doing business in the near future. Non-compliance with annual returns may lead to deregistration, which has the effect that the juristic personality is withdrawn and the company or close corporation ceases to exist.

Combined and Integrated Assurance and Oversight

An integrated and combined assurance approach has been adopted for the purposes of maximising assurance provision and therefore aggregation of assurance outcomes.

Joburg City Theatres Top Strategic risks

The top strategic risk areas for the financial year 2022/23 have been re-evaluated and monitored continuously during the 2nd quarter. This entailed the re-evaluation of the strategic risk landscapes and the identification of new emerging risks.

The measurement, prioritisation and ranking of the risk exposures has been in accordance with the formally adopted group risk assessment methodology. The prioritisation of the top risks is to ensure that adequate assurance resources can be directed to those risks that need more attention of management, and therefore combined assurance mapping is adequate and effective.

Discussion

The consolidation of assurance outcomes is based on the work done as at the end of 2nd Quarter of 2022/23 and are summarised herein. The report therefore covers the following:

- strategic risks and residual risk profile for 2nd Quarter of 2022/23;
- Strategic and operational risk monitoring;
- Strategic risk mapping to the Priorities.

Joburg City Theatres Top Strategic Risks Monitoring

The top strategic risks are monitored continuously and communicated to management on a monthly basis. The Top Strategic risks are mapped to the Specific priorities focus areas for JCT and have been assigned risk ownership and action ownership at Departmental level.

The risk and action ownership was agreed to with the Executive Management Team during the risk assessment workshop. Management is apprised on an-ongoing basis of the progress being made to implement risk mitigation actions and therefore management of associated risk exposures. For the purposes of monitoring risks and risk movements, Key Risk Indicators have been identified for each strategic risk area:

Quarterly Risk Management Status Update – Management (Level 1 Assurance)

The Audit and Risk Committee confirms that the Committee has reviewed the Strategic risk profile of the ME, ensuring that these are aligned to the citywide top strategic risks as applicable. During the quarter under review, Joburg City Theatres experienced the following significant highlights from a risk management perspective:

i) Business disruption:

The root cause for business disruption are as follows: Global Pandemic (COVID-19), Lockdown regulations, Political unrest/Criminality, Load shedding, water cut and Natural Disasters.

Progress on implementation per action plan – Procured a backup generator for the shows and it has been delivered on March 2022. Virtual meeting and remotely working, Implementation of health and safety regulations, JT continuously engages and negotiates with City Power to conveniently schedule load shedding, ST has an emergency generator for lighting, RT has a generator however does not provide sufficient power to run all the operations, Implementation of the Business Continuity Plan.

Handover of the backup generator to JCT Management. Employees are working in separate areas to observe social distancing. Theatre is continuously encouraging online bookings to avoid cash exchange. Patrons are encouraged to use electronic tickets.

Inconsistent attendance at theatre show:

High cost of production and the need to recover costs, Effect of the country's economic status, Lack of exposure of potential audiences to the theatre experience, Load shedding, Fear of COVID-19, Fear of crime in the area, Disaster Management regulations and limited audiences allowed in the theatre. Limited public transport to the theatre at night. Ineffective implementation of the marketing strategy.

Progress on implementation per action plan– Different pricing structures based on product and venue, offering a limited number of discounted and/or free tickets to the youth and senior citizens, mobile theatre truck used to take the arts to targeted diverse communities, action to engage stakeholder to ensure safety in the precinct, customer satisfaction survey conducted after every show, marketing plan developed for each production.

Sponsorship policy is implemented to target sponsorship. A comprehensive survey is being conducted to establish audience needs. Theatre is currently engaging with JMPD and SAPS to police the precinct. A marketing plan for each production is being implemented. Theatre is currently engaging public transport provider (Rea Vaya, taxis etc.) to provide transport for shows.

ii) Lack of brand positioning and brand awareness of JCT:

Inadequate marketing budget, Shortcoming of the marketing strategy and inadequate marketing personnel.

Progress on implementation per action plan – Media partnerships for productions at each theatre, media database management, continuous productions awareness campaigns and revised marketing and communication strategy in place (e-marketing; and social media).

Management has reviewed marketing and communication strategy and organised online promotional campaigns for brand awareness in line with the budget. Introduction of a marketing performance management.

iii) Theft, fraud and corruption resulting in financial and non-financial loss:

Conflict of interest, Inadequate segregation of duties / Inadequate or no supervision, Weak internal control environment - cash handling / administrative procedures, Lack of accountability and consequence management, Poor work ethics, Inadequate IT access controls and Inadequate physical security controls, Cyber-attack.

Progress on implementation per action plan - Fraud prevention policy and continuous monitoring of thereof, Code of conduct and Gift register in place. Segregation of duties. Declaration of interests. Remuneration, Social and Ethics Committee. Fraud risk assessment conducted annually, Ethics awareness workshops conducted, Approved Financial Management Policies and IT Policy in place.

Management is continuously conducting ethics awareness workshop and fraud risk assessment. Development of a social and ethics strategy. Development of a contracts management framework.

iv) Non-compliance with applicable legislation:

Various and changing legislative requirements to be complied with and there is a requirement to comply with MSCOA. Inadequate assessment of compliance risk. Knowledge gaps in new legislative developments.

Progress on implementation per action plan - Regulatory compliance register/ assessment tool monitored by the Company Secretary, compliance policy and framework in place, presented to the BOD the impact and progress on MSCOA compliance, quarterly reporting to oversight committees on compliance and entity is currently transacting on MSCOA.

Management has reviewed regulatory compliance register, continuous monitoring reporting on compliance and seamless integration of systems will be completed on implementation of SAP.

vii) Limited programmes available for newly trained Arts Practitioners:

Limited in-house production to absorb newly trained practitioners and Limited budgets.

Progress on implementation per action plan – Applied Performing Arts and Arts Management partnership with WITS, weekly drama workshops and mentoring and upskilling of internal staff in key positions on in house productions.

The entity has established partnership with other role players in the industry. Introducing theatre to communities through outreach programs. Encouraging entrepreneurs to leverage JCT venues and marketing expertise. Marketing the program and up and coming artists.

Quarterly Risk Management Status Update – Group Risk and Assurance Services (Level 2 Assurance)

• Group Risk Services

Group Risk Services continuously conducts risk assessment of Joburg City Theatres to 6 strategic risks, this entails assessing the mitigating actions and progress on implementation of action plans. The table below depicts the Joburg City Theatres risk highlights for the quarter under review based on the assessment conducted by Group Risk Services.

The table below depicts the **Joburg City Theatres risk highlights for the quarter under review** based on the assessment conducted by Group Risk Services.

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
1	Business disruption	<ol style="list-style-type: none"> 1. Global pandemic (COVID-19) 2. Lockdown regulations 3. Political unrest / Criminality 4. Load shedding 5. Water cut 6. Natural Disasters 	<ol style="list-style-type: none"> 1. Procured the backup generator for the shows and it has been delivered on March 2022. 2. Implementation of health and safety regulations. 3. JT continuously engages and negotiates with City Power to conveniently schedule load shedding. 4. ST has an emergency generator for lighting 5. RT has a generator however does not provide sufficient power to run all the operations 6. Implementation of the Business Continuity Plan. 7. Handover of the backup generator to JCT Management. 8. Employees are working in separate areas to observe social distancing. 9. Continue to encourage online booking to avoid cash exchange. 10. Patrons are encouraged to use electronic tickets.
2	Inconsistent attendance at theatre show.	<ol style="list-style-type: none"> 1. High cost of productions and the need to recover costs. 2. Effect of the country's economic status. 3. Lack of exposure of potential audiences to the theatre experience 4. Load shedding 5. Fear of COVID-19 6. Fear of crime in the area. 7. Disaster Management regulations and limited audiences allowed in the theatre 8. Limited public transport to the theatre at night. 9. Ineffective implementation of the marketing strategy. 	<ol style="list-style-type: none"> 1. Different pricing structures based on product and venue. 2. Offering a limited number of discounted and/or free tickets to the youth and senior citizens 3. Mobile theatre truck used to take the arts to targeted diverse communities. 4. Engaged stakeholders to ensure safety in the precinct. 5. Customer satisfaction survey conducted after every show. 6. Marketing plan developed for each production 7. Implementation of sponsorship policy to target sponsorship. 8. Conduct comprehensive survey to establish audience needs 9. Engaged JMPD and SAPS to police the precinct. 10. Implement a marketing plan for each production. 11. Engage public transport provider (Rea Vaya, taxis etc.) to provide transport for shows.
3	Lack of brand positioning and brand awareness of JCT	<ol style="list-style-type: none"> 1. Inadequate marketing budget 2. Shortcoming of the marketing strategy 3. Inadequate marketing personnel 	<ol style="list-style-type: none"> 1. Media partnerships for productions at each theatre 2. Media database management 3.1. Continuous productions awareness campaigns.

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
			3.2.Revised marketing and communication strategy in place (e-marketing; and social media) 4.Reviewed marketing and communication strategy 5. Organised online promotional campaigns for brand awareness in line with the budget 6. Introduction of a marketing performance management.
4	Theft, fraud and corruption.	1. Conflict of interest 2. Inadequate segregation of duties / Inadequate or no supervision 3. Weak internal control environment - cash handling / administrative procedures 4. Lack of accountability and consequence management 5. Poor work ethics 6. Inadequate IT access controls 7. Inadequate physical security controls 8. Cyber attack	1. Fraud prevention policy and continuous monitoring thereof. 2. Code of conduct and Gift register in place. 3. Segregation of duties 4. Declaration of interests 5. Remuneration, Social and Ethics Committee 6. Fraud risk assessment conducted annually 7. Ethics awareness workshops conducted 8. Approved Financial Management Policies 9. IT Policy in place 10. Continue to conduct ethics awareness workshop (awareness of fraud hotlines) and Fraud risk assessment. 11. Development of a social and ethics strategy. 12. Development of a contracts management framework.
5	Non-Compliance with legal legislation	1. Various and changing legislative requirements to be complied with. 2. There is a requirement to comply with MSCOA 3. Inadequate assessment of compliance risk 4. Knowledge gaps in new legislative developments	1. Regulatory compliance register/ assessment tool monitored by the Company Secretary. 2. Compliance policy and framework in place 3. Presented to the BOD the impact and progress on MSCOA compliance. 4. Quarterly reporting to oversight committees on compliance. 5. Entity is currently transacting on MSCOA 6.1 Review of Regulatory compliance register 6.2 Continuous monitoring reporting on compliance. 7. Seamless integration of systems will be completed on implementation of SAP

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
6	Limited programmes available for newly trained Arts Practitioners	<ol style="list-style-type: none"> 1. Limited in-house production to absorb newly trained practitioners 2. Limited budgets 	<ol style="list-style-type: none"> 1. Applied Performing Arts and Arts Management partnership with WITS. 2. Weekly drama workshops 3. Mentoring and upskilling of internal staff in key positions on in-house productions. 4. Established partnership with other role players in the industry 5. Introducing theatre to communities through outreach programs. 6. Encouraging entrepreneurs to leverage JCT venues and marketing expertise 7. Marketing the program and up and coming artists.

- **Internal Audit**

The assurance outcomes by internal audit are based on the work done in the 2021/22 financial year.


- **External Audit (Auditor General of SA)**

The officer of the Auditor General has completed their audit of 2021/22 in the 2nd quarter of the current financial year, which is 2022/23



The assurance outcomes by the auditor general are now based on the 2021/22 audit, Joburg City Theatres got an unqualified audit opinion in 2021/22 in terms of the audit outcome.

TABLE 1: SUMMARY ASSURANCE OUTCOMES – QUARTER 2 OF 2022/23

 LOW	 MODERATE	 HIGH
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Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2022/23		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Business disruption	Global pandemic (COVID-19), Lockdown regulations, Political unrest /Criminality, Load shedding, Water cut, Natural Disasters	High		High	High	High	High	High

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2022/23		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Inconsistent attendance at theatre show.	High cost of productions and the need to recover costs, Effect of the country's economic status, Lack of exposure of potential audiences to the theatre experience, Load shedding, Fear of COVID-19, Fear of crime in the area, Disaster Management regulations and limited audiences allowed in the theatre. Limited public transport to the theatre at night. Ineffective implementation of the marketing strategy.	Moderate	😊	Moderate	Moderate	Moderate	Moderate	Moderate
	Lack of brand positioning and brand awareness of JCT	Inadequate marketing budget, Shortcoming of the marketing strategy, Inadequate marketing personnel.	Moderate	😊	Moderate	Moderate	Moderate	Moderate	Low

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2022/23		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Theft, fraud and corruption	Conflict of interest, Inadequate segregation of duties / Inadequate or no supervision, Weak internal control environment - cash handling / administrative procedures, Lack of accountability and consequence management, Poor work ethics, Inadequate IT access controls, Inadequate physical security controls, cyber-attack.	Low		Low	Low	Low	Low	Low
	Non-compliance with applicable legislation	Various and changing legislative requirements to be complied with. There is a requirement to comply with MSCOA. Inadequate assessment of compliance risk. Knowledge gaps in new legislative developments	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2022/23		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Limited programmes available for newly trained Arts Practitioners.	Limited in-house production to absorb newly trained practitioners. Limited budgets	Moderate	☹️	Moderate	Moderate	Moderate	Moderate	Low

CHAPTER THREE: SERVICE DELIVERY PERFORMANCE

Section 1: Highlights and Achievements

JOBURG THEATRE

During the first quarter of the financial year, Joburg Theatre celebrated the 60th Diamond Walk, which connected the stars in the city of gold, with exciting programs planned as part of this milestone. **La Traviata-The Ballet** returned to Joburg Theatre's Mandela stage. **Ladysmith Black Mambazo (LBM)**, the five-time Grammy winners, celebrated the life and times of former President Nelson Mandela with a live concert. **Belinda Davids' The Greatest Love of All** returned to the Joburg Theatre after two postponements due to Covid-19 restrictions, with a full symphony orchestra, band, backing vocalists, and state-of-the-art sound, lighting, vision, and theatrical effects. **Don Giovanni**, another international production was presented this quarter, was produced in-house by Joburg Theatre at the Nelson Mandela Theatre accompanied by the Johannesburg Philharmonic Orchestra and Gauteng Choristers. **The National School of the Arts** Drama and Dance departments presented **PHYSICA**, a physical theatre and choreographic showcase featuring selected works devised and directed by Grade 12 drama students. **EPIPHANY** was NSA's second season, and it featured Contemporary, Spanish, Neo-classical, and Afro-Fusion music. **Espoir Academy** hosted a Poetry Session at the Lesedi Theatre, with performances ranging from Grade R to Grade 10. Khanyisile Mthetwa performed as part of the **2nd World Sound Concert** at the Mandela stage, accompanied on piano by Peter Cartwright. The Oakfields College Faculty of Dance and Musical Theatre staged the hit musical '**Sister Act**'. **The Annual Shakespeare Schools Festival** is part of the Joburg Theatre's partnership programs. This festival was created to strengthen the link between the arts and education. This inclusive festival welcomed learners of various abilities and physical challenges, challenging them to reinterpret a play by Shakespeare in a way that made sense to them in 2022. Shadrack Bokaba, in collaboration with Joburg Theatre, staged the World Premiere of a new musical, **Third World Express**, as part of the 60th Anniversary Celebrations. In South Africa, September is **National Albinism Awareness Month** - Puleng Molebatsi Media, in collaboration with Joburg Theatre, held a seminar titled "**Taking Ownership of Our Narratives**".

The second quarter of the financial year was filled with exciting programming for Joburg Theatre patrons. It has become almost known as a tradition that during the months of October and November, a number of final year showcases with different performing arts schools take place on the different Joburg stages. First up though was not a student showcase but the ultimate fairy-tale **Cinderella the Ballet** season by the ever-so-talented Joburg Ballet. This mind blowing classical ballet was curated by Iain MacDonald, the artistic director of Joburg Ballet, which received its world premiere in 2013. Johann Strauss's champagne-infused songs served as the ideal orchestral backdrop for this classic rags-to-riches story. While the stars of the Joburg Ballet lit up the stage with dancing in a grandly classical manner, the stunning designs by designer Andrew Botha framed the action. This was indeed a great partnership with Joburg ballet as this production received sold out nights for its brilliance.



In keeping with dance productions, next to hit the stage was Ignatius Van Heerden's Leftfoot Studios who presented their student showcase. **Candyland** was this year-end's showcase that exposed the young dancers to the magic of live performance and theatre and this showcase was done with teachers Laura de Vries, Nicolene During and associate teacher Nicole Brown. Following suit was **Birthing Nureyev** based on the biography of Russian dancer Rudolph Nureyev. On June 16, 1961, the best dancer in Russia eluded his guardians and fled to the West. This dance-infused theatrical production was focused on Nureyev's extraordinarily dramatic defection from Russia and the KGB's cunning attempts to ruin his career from behind the iron curtain, in contrast to his phenomenal success in the West. Despite his fame and wealth, Nureyev was devastated to learn that his own country had exposed him and was accusing him of high treason.



Fitness athletes and models from all across Africa gathered for yet another exciting competition. All glamorous, sweat, and muscles were in action as the competitors displayed their hard work. The best natural sports models and athletes from Africa competed in **Musclemania® Africa 2022**, which serves as a Pro Qualifying event for the Paris, America, and Universe events. Masters, Teens, juniors, Open & Pro Qualifier Classic, Physique, Model, Ms. Bikini & Model Pro Qualifier Show. This was indeed a great showcase for all upcoming Athletes and models.



Joburg Theatre in collaboration with the Dramatic, Artistic and Literary Rights Organization staged **The Island** as part of the Annual Schools Set-works. The Island is set on Robben Island, the notorious prison in South Africa, where political inmates John and Winston share a cell. They return to their gloomy cell to prepare a makeshift rendition of Sophocles' play Antigone after outrageously exhausting days of labouring in the sun. Dr John Kani directed this production together with Vusi Mdiniso and Anele Situlweni. IEB schools enjoyed this political classic show as it formed part of their chosen subscribe play for Dramatic Arts.

Cornwall Hill; ASSUMPTION CONVENT SCHOOL; Curro Vanderbijlpark; St Marys DSG; Glenbrack High School; Curro Midrand (Sagewood); Xanadu School; The Kings College Linbro; Curro Serengeti; ABBOTTS COLLEGE; Helpmekaar Kollege; City Varsity; Crawford; and Lebone Royal Bafokeng College were amongst the schools that came to see the show.



The Prince of Egypt graced the Mandela Stage presented by Joburg School of Ballet. This dance adaptation is based on the musical The Prince of Egypt, choreographed by Jo-Anne Wyngaard with assistance from Tshego Masoabi and Carmen Patterson-Walz. Young Ballets showcased their talent and experience for the success of this production.



WGRUV Dance Company took to the Mandela stage for the first time ever. This Cape Town based production company presented *Vignettes*, which was filled with a diverse range of classical choreography presented by artistic director Holly Gruver in contemporary, ballet and Spanish works. *Vignettes*, the company's second season debut. *A Solo in Nine Parts* (restaged), a modern ballet by Jessica Lang, will uplift your spirit to Vivaldi's music. Additionally, the internationally distinctive dance choreography of Dominic Walsh, Tyler Gilstrap, and Kanji Segawa were the stars of this production with their impeccable talent.



The National School of the Arts students presented **The Crucible** at the People's Theatre. Written by Arthur Miller and later nominated for a Tony Award in 1953, is a timeless tragedy that is loosely inspired on the real-life 1692 Salem witch trials. Irrational fear and frenzy are the causes of the terrible loss of innocent lives and individual reputations in this dramatization. The puppeteers in the accusatory game of the wailing witch are the kids. *The Crucible* is an effective analogy for current problems. It demonstrates how simple it is to encourage hatred. Well-done to the NSA students by displaying their artistry and well executing this play.



Mosa Confidence Maake's second live album recording at Joburg Theatre was a huge success. His first debut album was called "God has our back," in 2019 when Maake entered the gospel music scene. The album received nominations for the Limpopo Gospel Awards, Sepedi Awards, and Ingoma Awards (independent gospel music awards). "God has our back chapter 2" is the title of Mosa's second album, which was recorded live at the Lesedi Theatre with outstanding AV installation to illuminate the production.



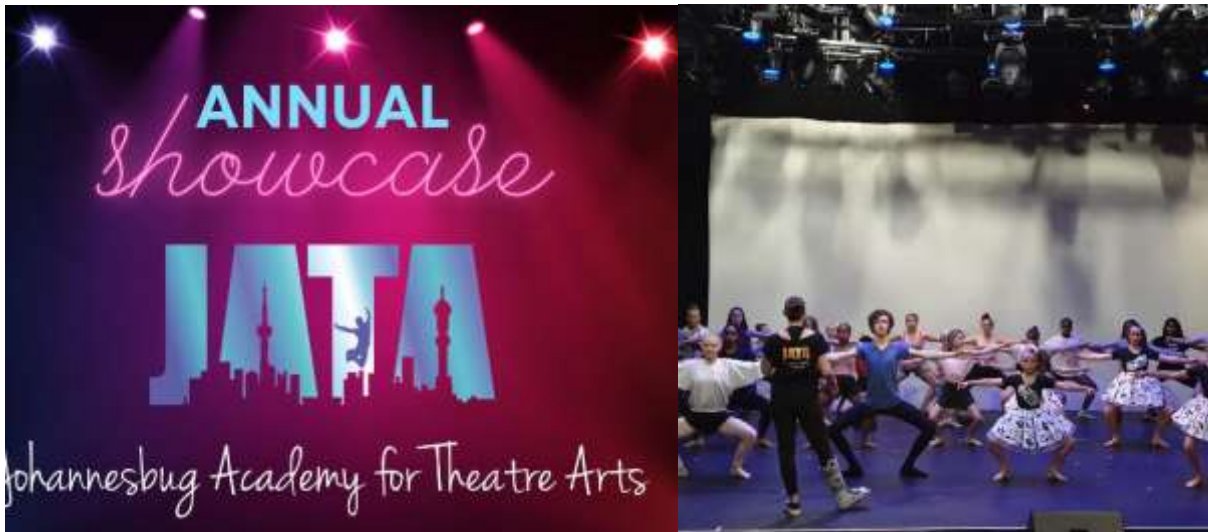
Tania's School of Ballet presented **The Magic of Disney**, a celebration of the well-known themes and famous music. The performance was an artistic display of dancing, lovely music, and color with elements of Walt Disney's brilliant vision and Enrico Cecchetti's ballet talent. Tania's School has been fast growing over the years with different showcases annually at out stages.



Mak Manaka presented a poetry concert called **Homeless@Home**. This compilation was put together in order to promote intergenerational dialogue on issues such as social cohesion, disability, depression, violence, unemployment, inequality, and corruption. Joburg Theatre assisted Manaka in fulfilling a long-held yearning to express himself poetically production and discuss his struggles with physical disabilities.



The Johannesburg Academy for Theatre Arts presented its **JATA Annual Showcase**. JATA showcase was divided into three distinct performances by Mini, Junior, and senior students, respectively. As they enlightened the stage with their brilliant singing, dancing, and acting. Jata school aims to equip current and future practitioners of the theatre arts with all the necessary skills required of the professional “triple threat” performer, all their students experience the outstanding benefits of training in the arts – enhanced self-esteem and confidence, improved social skills as well as strengthened problem-solving and generative thinking abilities.



Africa's top music Conference, Moshito was launched, inviting professional artists across Johannesburg. **Moshito Music Conference** has continued to be the most anticipated international music conference in the continent over the years. The 19-year-old Conference has taken it a step further this year to honour the lives of iconic Maskandi legend Baba "Phuzekhemisi" and the princess of Amapiano "Boohle," who have been named this year's ambassadors, succeeding Mahotella Queens and Big Zulu as the 2021 ambassadors. The topic for this year's 19th edition was "The Rhythm of African Pop Culture: A United and Dynamic African Music Ecosystem" consisted of plenary discussions on timely themes affecting the domestic and global music scene. This was a three days conference where discussions and debates on the musical industry was put to test. Joburg Theatre congratulates Stanely Khoza for his great success in keeping the musical industry alive and bridge the gap between living legends and young Artists



Tumi Mogorosi's Group Theory: Black Music's production, which uses critical analysis, rejoinders, diagnoses, and constant probing to address the signs of the times we live it, took his fans on a journey of discovery. Mogorosi and his group joined forces to create a contribution in this performance in a daring way.



Cat's Whiskers is committed to empowering young performers by providing them with the tools they need to advance their careers in the entertainment business as well as the chance to get experience. The opportunity to perform live on stage in front of an audience is extended to greatest performers. **Cat's Whiskers' Annual Showcase** was a successful competition with great prizes won by dancers.



As per tradition, the festive season kicked off with **Adventures in Pantoland** - five pantomimes in one: Sleeping Beauty, Aladdin, Snow White, Jack and The Beanstalk and Peter Pan. It took the audience on a rollercoaster ride through the highs and lows, ins and outs of a special pantomime setting. A mystical mystery tour of each and every panto they have ever seen and loved! The star-studded cast wowed the audience young and old alike with the incredible storyline and hit songs all round.



The media had this to say:

“Like a 12 Course Feast, this is a **Pantomime on Steroids**...it delivers on all accounts. Bravo to One and All!”
Renos Spanoudes, Hellenic Radio

“**Year after year, Janice Honeyman has transported us to Pantoland and entertained audiences with wit and cutting edge work**...there are no shortcuts – this is **truly a world-class production!**...It’s truly a laugh a minute for young and old alike. Put simply, this Pantomime is nonstop fun!...As advertised, it was the Panto of all Pantos!”

Theatre ZA

“The show definitely takes things up to another level...**great performances delivered by the brilliant cast**...the show is sure to be a great delight for the whole family.”

Fatima Moosa, The Daily Vox

“This year Bernard Jay’s panto team pulled out all the stops. Adventures in Pantoland is **an explosion of colour, energy and music**...With a backdrop of dazzlingly colour animation and computer game images...the rides are equally impressive, from a Ford car on stage, to zooming spaceships, balloons, a whale and even the Yellow Submarine...**It is all more, more, more**, making up for all the down time **and everyone had a ball!**”

Jennifer de Klerk, Artslink.co.za

“I got to witness magic on stage alongside other fans of legendary pantomime creator Janice Honeyman...This production is actually the real deal...**entertainment at its best for the whole family**...everyone who loves good theatre must do themselves a favour by going to watch this one.”

Edward Tsumele, City Life/Arts

“**From the first song, the crowd was cheering, applauding and singing along**...the energy on stage was out of this world...expect a basket full of surprises, loads and loads of kids’ entertainment and some very witty adult humour...This year the panto has **something for everyone**...they had the fullest right to call this the Panto of all Pantos...Executive Producer Bernard Jay once again proves his highly professional skills and talent to bring you this **masterpiece** to stage.”

Galore SA



The audience picked a card, moved their pawn, and joined Athol Ballet Academy in **CandyLand** on the epic journey to the Candy Land castle. Along the journey, they enjoyed meeting gingerbread men and enjoyed a delightful treat of sprinkles, liquorice, and lollipops. The Athol Ballet Academy was delighted to invite its audience into their enchanted game and the audiences loved every minute of it. Joining the little ballerinas on a joyful ride of dance and jubilant fun on stage, some of whom were performing on an actual stage for the first time.



The Peoples Theatre brought to life **The Little Mermaid Jr.** with a spectacular cast on stage. The audiences were taken on an amazing underwater kingdom voyage with Ariel and her sea animals in Disney's *The Little Mermaid JR.* Jill Girard's spectacular "end-of-year" production brought all the adored characters to life in this rendition of Disney's 2008 Broadway play.



Boni Maleke debuted her second album **An Attitude of Gratitude**. The goal of the video was for her to take some time to thank God for everything that He has done for her during the difficult years of her life thus far. She was excited to meet those who desired to develop a conscious attitude of thankfulness as well as a practice of

expressing thanks for all parts of their lives, both significant and minor. She provided an encouraging line-up of recent praise and worship songs to encourage and energize her audience to carry on with the introspective quest.



Hizi-Hizi Belly Dance took the audience on a musical journey as they danced to some of the greatest classics from the previous ten decades! With fluttering fabrics, swaying hips, and foot-tapping music, they were transported to a bygone Middle Eastern era. The program featured outstanding guest performers as well as dancers at various levels of experience, from beginners to professionals. Set to some of their favourite tunes from the past century, the dancers presented the wonderful art of belly dancing.



Given Hosi Maluleke presented his play **Endzeni kaJele Ra Yena**, which he also directed. The play centres on the life of Amukelani Chauke, a man who is 31 years old and has a mental illness. The writer and director set out on a quest to address mental health awareness in the greatest possible way—through writing and directing—after being inspired by incidents of mental illness and the country's steadily rising suicide rates. The playwright chose to make the show a comedy play that addresses important themes in a light-hearted manner after realizing how delicate the subject of mental health is. This programme was part of the Arts Alive Festival.



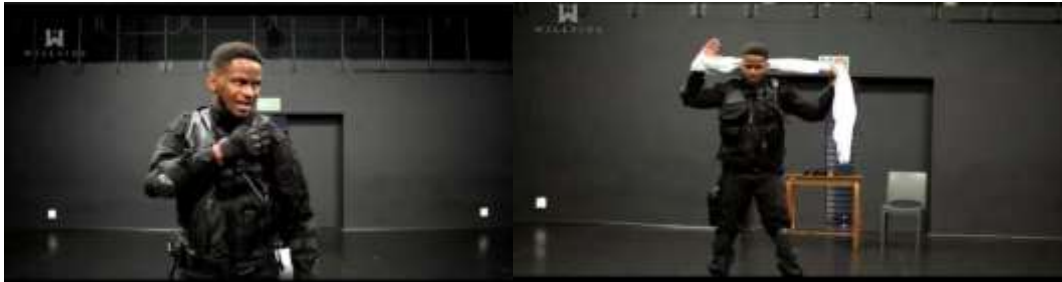
Vole Ballet School performed **Mirror Mirror** and the audience joined them as they ventured on a quest to find out who is the fairest of them all. The quest took them past the kindest forest creatures, coming across seven dwarfs, and coming face to face with a corrupt stepmother holding a devilish apple. Their first kiss of love won them over to a life of happiness.



Dancers unite for Goodwill was a benefit performance hosted by Joburg Ballet as part of the "Joburg Ballet Cares initiative", under the direction Company Manager, Chase Bosch. All the money raised was donated to the Cheryl Lyn's Rescue Foundation, the Kitty and Puppy Haven, and the Teddy Bear Clinic for Abused Children. This initiative was greatly supported by dancers from the Joburg Ballet, Joburg Ballet School as well as other dancing studios from all across Johannesburg who willingly and freely gave off their time for the benefit of charity. It was greatly attended by dance enthusiasts, media and the public in general.



Thato Nkwe's Willside, a Pretoria-based professional contemporary dance company, embarked on a trip through the **DEMI-SAPIEN** story. Lawrence is a Special Operations Forces officer tasked with a secret mission to assassinate an opposing forces lieutenant who is a crucial component of the trade war during the course of the story, which takes place during an international trade war. Lawrence finds evidence of a suicide when he gets to the scene. As a result of his further investigation, Lawrence learns about the fate of a prisoner of war who was brutally murdered and how this enigmatic and sad victim possesses previously unheard-of knowledge regarding Lawrence's ancestry.



The Art of Movement academy presented **The Curse of the Sad Mummy**, a story based on a journey through ancient Egypt and about the tragedy of the cursed mummy, whose deadly touch, forces her to spend the rest of her life alone. She journeys through the deserts of Egypt in the last hopes to break the curse. The students of The Art of Movement, featuring multiple styles including ballet, modern, tap, hip-hop, and belly dancing, performed this dance extravaganza.



One night in Africa with Volley Nchabeleng was a one-day concert that aimed to promote African indigenous instruments and sound. The multi-talented and versatile international musician, Volley Nchabeleng directed and composed the music of the day. Nchabeleng is an experienced percussionist with many years of playing music on his shoulders. He has worked with Drama for Life for 5 years as a playback theatre musician. His musical genius resonates from a rather versatile perspective and the influence of world-diverse sounds. He has played music on six of the continents in the world so far.



Busa Music collaborated with Joburg Theatre to present **The Decade Experience** by Brenda Mtambo celebrating her decade in the music industry. After the successful runs, she had at Joburg Theatre doing multiple projects including the Jozi food Saturday's music and food sundowners that kept the Theatre alive during the lockdown. Brenda narrated stories through her musical works, as the audience set back and listen to this Afro-Soul powerhouse. Diversity is something that comes naturally to Brenda, as she performs not only to Africa but also to the World.



Closing off the second quarter, Joburg Theatre in association with Joburg City Parks and Zoo and City Power once again brought the annual **Festival of Lights** at the Joburg Zoo. The Festival marked its fourth year on the Jozi Festive Calendar with added new features to join the magnificent animal sculptures together with illuminated trees within the Zoo, combined with exciting live entertainment presentations, it is certainly one not to be missed.

Due to the inclement, stormy weather for an outdoor event, the official launch was cancelled however, the festival finally kicked off on Tuesday the 29th of November and the Joburg Zoo was filled with patrons coming to enjoy the beautiful illuminated structures, live performances as well as the food and crafts market. The festival opened up the programming with a stunning performance by *Joburg Ballet's Cinderella* bringing in a glittering atmosphere and staging one of the most popular and adored classical ballets worldwide. *Bongi Archie* joined in the first programme with his jovial and an easy-going warm radiance performance under the stream of lights!

The festival of lights was filled with festive atmosphere, food stalls, Crafts night market, and of course beautiful lights complimented by a joyous staging of live entertainment for the entire festive season. In addition to the normal programming, the festival lit the "Tree of Light" and added singing of Carols, played by the amazing *Soweto Theatre's Music Tutorial Programme* as well as *Max Maximilian* who performs at local & international community & charity events.





Soweto Theatre 10th year anniversary Celebration brought the house on fire by by launching the refurbished **Jabulani Amphitheatre**. To commemorate this momentous occasion, the theatre had a season of poetry, comedy, and music from thespians and artists who have performed on its stages over the last decade such as Legends Tribute Concert with Hotstix featuring Mam'Abigail Kubeka, Babsy Mlangeni, PJ Powers, Soul Brothers, Pappa and Blondie.

The 8th African Women Writers' Symposium was launched with the Nadine Gordimer In Memoriam Lecture by hosting award-winning Zimbabwean writer, human rights activist and filmmaker Tsitsi Dangaremba at Soweto Theatre.

The event was a hybrid programme with keynote speaker Tsitsi Dangaremba speaking via live stream from Harvard University where she is currently based. This was followed by a Q&A with a live theatre audience facilitated by author and renowned journalist Joanne Joseph. As part of the programme, there was live music and poetry to wrap up the first event of the Symposium's exciting literary programme.



Recently convicted and fined by the Zimbabwean courts for her protest action against the unfair treatment of Zimbabwean journalists, Dangaremba is the most appropriate voice to address us in the subregion that is embroiled with socio-economic and political challenges including xenophobia. Writing and organising for human rights and justice are thus not conflicting choices.

Her debut novel, the first of the trilogy following Tambudzai's life, *Nervous Conditions* (1988) has been described as one of the 100 books that "shaped the world." Her literary authorship also includes the recent collection of essays *Black and Female*, and *The Book of Not*.



Dangaremba is currently a Harvard Radcliffe Institute Fellow, researching the migrations of the people who came to be called the Shona people of Zimbabwe. Her address for the Nadine Gordimer In Memoriam Lecture is in many ways the continuation of an ongoing conversation in the subregion.

The rest of the evening programme at Soweto Theatre included singers Lu'hra, Boskasia, singer and poet Nomashenge Dhlamini and Zandile Sibanda as well as other exciting artists. Cape Town based singer / songwriter Lu'hra will present an enchanting version of her own acoustic soul with her golden guitar. Boskasia is an interesting artist who has collaborated with hip hop artists, including Cassper Nyovest and Youngsta.

Dancing out of Cancer - presented by Nomsa Manaka, an acclaimed artist and icon from Soweto. The show presented the talented and diverse dancers, from the Nomsa Manaka Dance Studio in Soweto. The dancers are diverse in age and gender, from youth to young adults.



The dance styles include traditional, urban dance and African Contemporary Dance. Nomsa Manaka, has teamed up with the Soweto Theatre, to present an exciting dance show, which was to raise money for the Soweto branch of CHOC: Childhood Cancer Foundation South Africa. The event featured an orchestra, traditional dance styles like Tsonga, Pedi, Venda, Zulu, contemporary and modern dance.



Manaka was first diagnosed with ovarian cancer in 2016. She survived stage 4 cancer. Manaka said: "It was an emotional moment for me listening to the stories of kids who are cancer patients and their journeys. Artists changed all of that through their performances. She is the 2019 and 2020 Best Creative Award recipient of the Vita Basadi Award from the Gauteng Legislature. The recipient of the 2020 Special Award by Ishashlazi Awards for Development of Theatre. She currently runs a dance studio in Soweto called Nomsa Manaka Dance Studio, where children, youth and adults learn different types of dance.



The Soweto Theatre brought **South African Music Week (SAMW) to Soweto**, which is in its partnership with the Canadian Music Week. The event took place from **16 – 18 November at Soweto Theatre**. The music week shares

South Africa's extraordinary music talent with locals and international markets and vice versa in a cross-border-exchange of networking, panels' discussions and performances.

With the spotlight on 16 SADC countries, the theme for this year is – *Tune in and be in Tune* - which serves as an invitation to Africans to *TUNE IN* to the Global Creative Digital World that has taken off over the past couple of years of lockdown because of the COVID-19 pandemic. This global event was set to acknowledge some of the country's music greats. Those honoured included DJ Black Coffee, Trompies, Master KG, **Makhadzi**, **Jonathan Butler**, **Jimmy Dlodlu**, **Zola 7**, **Yvonne Chaka Chaka**, and **Lorraine Klassen** amongst others.



Live performances and some surprise acts by international artists made up the dynamic three days of **SAMW 2022**.

The Soweto Pimville-born artist, Automatic is an eclectic multi-talented musician who gets his inspiration from such stars as TKZee and American rock bands. These include Black Sabbath and Metallica. Those lucky to witness his live stage performance at events like Oppikoppi and Sawubona Music Jam in Soweto have compared him to American rock star Lenny Kravitz.



Soweto Theatre partnership with the Canadian Music week places SAMW in a strategic position as a channel through which Southern African music can further and collectively penetrate global music markets. Moreover, SAMW is growing into one of the largest tech-savvy music and media conference in Southern Africa, with career-advancing opportunities, including bursaries, internships, and mentorship. This empowering annual music economy trade expo is also a B2B platform for industry professionals, trendsetters, influences, businesses, and musicians.



The primary objective is to help recognise and celebrate music icons and those in the making when the call has arisen. It is also to demonstrate the Theatre’s capabilities to host an internationally acclaimed event in Soweto Theatre, world-class facilities. The South African Music Week has become a highly global anticipated event and we are honoured that this edition comes in light of Soweto Theatre’s 10th year anniversary.



Kasi Xcelerator (KX) Summit 2022- a bold new initiative set to give township-based SMMEs and service providers a significant boost. Kasi Xcelerator (KX) was launched with an entrepreneurship expo at the end of September. It is an innovative new platform designed to bridge the gap between township businesses, the private sector and the government to promote the growth and development of sustainable township economies.



In partnership with Soweto Theatre, KX is an integrated business accelerator that will stimulate investment in and facilitate support for township-based businesses while also providing investors with access to township markets and to bridge the economic gap. This platform was aimed to provide a platform that will fulfil three crucial needs for township businesses:

- Firstly, to provide an investment hub; a place where large companies can gain insight into township markets and, in turn, where kasi entrepreneurs can access funding in order to either grow existing businesses or establish new ones.
- Secondly, to facilitate knowledge sharing among township businesses and provide a formal means for them to access skills development and mentorship.
- Finally, to give entrepreneurs and innovators a means to display their offerings and so to grow their businesses.



With unemployment currently at 34.5%, many families are struggling to survive and entrepreneurship of some kind is the only viable means to earn an income. On the other side of the coin, township markets are attractive to many investors, but they sometimes find it challenging to access and navigate them.

Targeting youth unemployment: Youth unemployment is a particular concern, as 63.9% of young people between the ages of 15 and 24 are jobless (Quarterly Labour Force Survey, Q1 2022). A large number of these have never worked in the formal economy, so support for young entrepreneurs is a cornerstone of the programme.

Soweto Fashion Week 2022- displayed the best in Trans-seasonal clothing. This prestigious one-day event took place at the Soweto theatre with Only 7 designers set to display 5 of their best outfits. Themed Trans-Seasonal Presentation Showcase season, Soweto Fashion Week was once again bringing together designers from Soweto and across South Africa to display some future fashion trends.

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Although the fashion scene in South Africa currently has an appetite for being behind a year or two from global trends, hence Soweto Fashion Week, in keeping up with trends, has taken the leap of fashion faith to make it its theme for the 2022 Trans-Seasonal Presentation Showcase season.



The carefully selected designers to impress and show South Africa how high their talent soar were **Dejavu Not A Secret, UJU Designs, N.O.T.E, Fresh Wear, SIBU, FDB and Makgale.**

Those attending Soweto Fashion Week experienced a high fashion from both established to relatively unknown brands such as Makgale 3rd runner up and N.O.T.E winner of the SABC 1 fashion competition Raw Silk, Mercia Ramagaga who's showcased at the London Fashion Week and other international platforms to name a few . After COVID-19 and a 2-year block on events, our passion is still consistent unearthing top talent in the fashion industry. Soweto is alive with creativity, with many designers longing to establish themselves on big stages and that is what we are all about.



Soweto Fashion Week has found new and exciting partnerships with organisations such as Coca-Cola which is supporting the event for the first time, Soweto Theatre, Havillah Beauty, City of Johannesburg and Soweto TV. The event has attracted the attention of international media, with the event showcased on international platforms like the BBC and Fox News. The fashion event also attracted the attendance of high profile guests, including the former US Ambassador to South Africa, Patrick Gaspard, who endorsed the event on behalf of the US Government.

Chillie Bites Entertainment, in partnership with Soweto Theatre presented **Comedy on Wheels with PelePele.** Sipelele Mchunu, better known as "*PelePele*" is an award winning comedian, and he saw it timely to do a comedy show with proceeds going towards acquiring wheelchairs for those in need in the various communities of Soweto. This was set to be a way of giving back to the community that moulded him to be who he is today. The show featured a variety of hilarious comedians and musicians from the likes of Award winning and celebrated South African comedian **Skhumba** and popular Kwaito artist, **Mzambiya** who are all geared up to contribute to this quest for change.



The Provincial 16 Days of Activism campaign for no Violence against Women and Children - was launched at Soweto theatre by the Gauteng Provincial Government led by the MEC, Faith Mazibuko, accompanied by the members of Executive Council. The purpose of the launch was aimed at mobilising all sectors of society to be active participants in the fight against gender-based violence and femicide. The launch will with a safety blitz by women from various law enforcement agencies, aimed at educating road users on gender-based violence issues and Gender-Based Violence Brigades embarking on a door-to-door campaign at identified gender-based violence hotspots within Dobsonville policing precinct.





2022 Miss Soweto - In a night of glitz and glamour **Tsakane Sono** was crowned as the 43rd Miss Soweto, in an electrifying event that was held at the **Soweto Theatre**. She follows in the footsteps of last year's title holder, Ludina Ngwenya, who helped equip several local schools with digital devices during her reign. The new Queen of Soweto walked away with a grand prize of **R100 000** from White Star. The prestigious night was hosted by Jozi FM presenter and 2009 Miss Soweto runner up Refiloe Motsei and Espresso presenter Thabiso Makhubela, with entertainment from singer Vusi Nova and amapiano sensation Daliwonga. Judging the top 20 contestants was broadcaster and TV personality Bridget Masinga, who returned for the third year. She was joined by stylist and former fashion and beauty editor Grace Mantjiu and Emmanuel Tjiya, the editor of Sowetan S Mag, returning for a second year as a judge. First time judges included Phuti. Sono plans to raise awareness of people with disabilities and will use the skills she has learnt as an occupational therapist.





The ILAB SA Funda Centre 2022 Graduation - This was graduation for the kids ILAB Funda centre in collaboration with Soweto theatre. 25 youth who have completed technical training in Cellphone Repair and Digital Terrestrial Television as well as various specialization courses in Graphic Design, Coding & Programming and Renewable Energy graduated, while an additional 30 students are currently doing their technical training. In addition, 80 looking to enrol with iLAB early 2023. The ILAB students painted a Muriel of legends, like Bra HotStix Mabuse, PJ Powers, Pappa and Blondie etc. Speakers of the included the City of Joburg Executive Mayor Dr Mpho Phalatse and MMC for economic development Nkudu Mbuvu. This marks the beginning of a fruitful relationship between iLAB SA @ Funda Community College & Soweto Theatre. The ILAB Funda initiative was started by a couple at their grandmother’s driveway under a gazebo with a folding chair and 2 laptops.





Kings of Harmony Voices - KHV as they are affectionately known is an internationally acclaimed male accapella music group. They have already recorded four albums; *it is Not an Easy Road*, *Ungumalusi Wami*, *Dumisani Ujehova* and *You've Got to Do Right*. They have performed in every province in the country and have performed in African countries such as Swaziland, Lesotho and Nigeria. They have shared the stage with artists such as Marah Louw, Sipho Hotstix Mabuse, Mfazomnyama to mention but a few. KHV 30 year celebration, and as a male group we are saying "NO to gender based violence!"



Soweto in Colours Media Launch, This was the launch of Soweto in Colours Countdown 2023, in partnership with Smart Hire Events and Soweto Theatre. The line-up for the 31st was announced and Firecrackers were lit with MC Lungelo from Jozi FM and performances by DJ Tshepo Junior, DJ Prince SA and DJ Siya.





The first quarter coincided with the covid restrictions being lifted , which meant full houses across the board for indoor entertainment venues and the timing was perfect as the theatre team were already preparing themselves for what would be the best opera production for 2022 , being the biggest and most celebrated opera by Mozart named Le Nozze Di Figaro; this was made possible when Roodepoort Theatre in collaboration with Cape Town Opera (CTO) and the Gauteng-based Sempre Opera together produced Le Nozze Di Figaro. In the month of July as per international standards paid homage to Mandela Day by rolling up their sleeves and inviting 181 children to come and enjoy theatre like never before, by singing , dancing, eating and praying, the day was a culmination of Madiba and JCT’s spirit of giving and a sense of community and towards the end of July Roodepoort Theatre was tasked with hosting Legend – Don Mattera Hybrid Funeral this was where friends, family and colleagues of late poet, author, journalist and activist Don Mattera gathered .

The month of August was heated up by the IBFF - FIRE & ICE - Gauteng Provincials - Bodybuilding Competition; the dance season in the first quarter was ushered in by LES SYLPHIDES & SHADES OF US and SOLO NIGHT presented by Russian School of Ballet Dancers and shortly thereafter followed by SABOD where dance athletes were required to actively participate in the National qualifier in order to obtain their Provincial colours; another exciting dance production to close of August was 8 Beats which was an exciting revue-competition hosted by

Schools in the West rand that offered a once in a life time opportunity to showcase upcoming talented children that love singing and dancing on the biggest stage of their lives.

September closed off on a massive note as the theatre hosted the Roodepoort Hybrid Dance Festival the festival to rival all dance festivals. The first quarter closed off with a gala dinner for dance schools that participated in the festival to celebrate the Anniversary of Roodepoort Dance festival 11th year at Roodepoort Theatre.

Second Quarter Highlights



RLT - A light-hearted romp on the boards as the talented dream team of RLT favourites, Andrew Palmer, Ane Kuun, Caitlyn Livesey, Graeme van der Walt, Hannah Jordaan, Kylie Walters, Mary Devine, Neil Margetts and Oriela van der Walt, entertained the audience with crazy comic sketches, mirthful monologues and marvellous musical moments. Each show ended with “The Ending”, a hilarious short play about a desperate playwright frantically trying to find the perfect (and literally life-saving) closing line for his perfect play. A highlight of the recent Franklin & Friends One-Act Play Festival, “The Ending” featured guest performers such as the hilarious Hennie Greyvenstein, Traci Scerri, Mervin Lowe and the well-known RLT’s Graham Shirley. The audience left the basement theatre holding their tummies as they suffered from laughing too much.

To the pointe is well known for incorporating and helping to develop posture, gross motor co-ordination and concentration within ballet dancers in order to produce world-class ballerinas. The exam was based on fun and enjoyment whilst working on the Royal Academy London and Association of dance teacher’s syllabus. To the pointe strives to give their best in helping dancers progress to international examinations, which were exceptionally difficult this year, due to international invigilators nonetheless sparkles, feathers, diamantes and giggles filled the stage as the ballerinas were found to be thoroughly enjoying themselves in between the exams.



Comedy Jam – brought the best comedy show in the West Rand with Westside Comedy Jam. The show featured South Africa’s established and up-and-coming comedians. Westside Comedy Jam took place in October 2022 with a fiery line up including, Eugene Khoza and Stella Dlangalala. The audience thoroughly enjoyed the two-day mini comedy festival.

Margie Wells is an Examiner with the Association of International Dance Teachers. She has a lifetime of dance experience, having danced professionally. She has taught and examined locally and internationally.

While Margie currently specializes in training teachers and syllabus work, she is well known for her dance shows including "Circle of Life", "Rhythm of the Soul", 'Struttin' Through The Century", "Evolution", "Colour My World", "Mystique" and more recently "So You Think You Can DanceXchange".

These dance examinations focused on different style that uses modern dance and ballet techniques with intensified attack focus and timing. A blend of twists, tensions, spirals and balletic elongated lines were introduced and a lot of focus on ground work focusing on legs. An unusual practice was when the Dancers performed bare feet to illustrate the strength of their knees. The exam ended with a contemporary dance piece based on the study of the human body and body/mind inter-relationships and the movements were expressive. The producer of the Roodepoort theatre who is a former ballerina and the general manager stood in awe of the dancer’s core stamina and powerful legs.



VIGNETTES BALLET – WGRUV Dance Company in collaboration with Johannesburg Arts Conservatory students ignited the audience’s imagination as they dance different classical styles of Contemporary, Ballet and Spanish in their production of Vignettes Reimagined! This performance not only highlighted South African instrumentalists but also works by Carli Olivier and Compañía Sophia, Lex Gruver as well as international artists, Jessica Lang, Kanji Segawa, Dominic Walsh and More.



This year **CBA** took place with a full afternoon of classes with the judges. The Contemporary & Ballet Awards Competition is for strong dancers to give the opportunity to further their dancing career and spot new talent in the West Rand. Twenty-five young dancers will get a once in a lifetime opportunity to travel to 16 countries to perfect their dance skills in 2023.



ORLOVSKA DANCE STUDIO – Girls were in pink leotard, pink skirt, stockings and/or tights and ballet shoes and Boys In their white t-shirt, black hot pants, ballet shoes hopping all over stage displaying ballet perfection. The full house audiences enjoyed the technique in which the young dancers eloquently displaced original Russian ballet techniques. The afternoon was well spent and the dancers equally enjoyed dotting on stage.



Christmas Carols – Patrons gathered their hymnals and wrapping paper! It was that time of year to begin planning the classic traditional acts such as Christmas shopping, wrapping presents, spending time with family, baking and, of course, carolling! To celebrate the holiday season, Roodepoort Theatre got 45 best Christmas carols to be sang and enjoyed by the community, what a merry night spent on the grounds of the theatre.

The Nutcracker – The Youth Russian Ballet Company proudly presented The Nutcracker ballet — a captivating performance designed to charm the heart and leave memories that last a lifetime. The stunning choreography and elegance of the ballerinas introduced a classic tale from 19th century Russia, all in a way to hold the family spellbound the whole time! As the rich storyline that has held audiences spellbound for generations was brought to life by the dancers, the audience was left in astonishment of the dancers’ elegance and poise. With students aged 10 and up working in perfect harmony with professional dancers admired the world over, the production was everything needed to get in the holiday spirit.

Mzansi Ballet was proud to announce the return of **The Christmas Show** with some of South Africa’s top dancers and singers celebrating a modern-day Christmas. A show for the entire family featuring some of the most loved Christmas classics as well as contemporary Christmas hits such as Silent Night, Little Drummer Boy, Oh Holy Night, and many more. Choreographed by Angela Revie (also a dancer in the show) and Michael Revie, (the same team who gave the stunning The Queen Show and The ABBA Show) as well as Xola Willie, all the way from the Eastern Cape. It was a Christmas delight.



YOUTH DEVELOPMENT

SKILLS AND DEVELOPMENT

The DNA Actor's workshops - It is a weekly tutorial programme, which serves as a bridging course between graduate from institutions of drama and the performing arts industry. Dr Duma Ndlovu facilitates the programme and helps the young artists hone in their craft and create lifelong working networks. The DNA students graduate with showcase pieces at the end of each year.

The 2022 group spent the quarter workshopping and devising a new play with Dr Ndlovu. This new work will be the first production created by the DNA group and will display the excellence of the students and the growth the DNA program has at the theatre. For this quarter, 70 Students have registered to the programme and continue to attend.

The youth development program once again regularly includes the DNA sessions. For the weekly Thursday DNA seminars and hands-on business training, the students gather at space.com. The DNA group will hold its inaugural full-length theatrical festival at the end of 2022 featuring pieces created by each group member and a full-length play that was workshopped by the group and its facilitators. Reunion, a film by Duma Ndlovu, was the focus of the DNA students' work over the entire month.

Applied Performing Arts and Arts Management (APAAM) APAAM is a three-year NQF level 4 to 6 program in partnership with Drama for life and Wits School of Art. Over a three-year period, community theatre groups are capacitated in performance, writing, technical and business modules.

The group coming from Lits'omong was given an opportunity of a crash course into the programme which will end at the end of November. This crash course is meant to expose the group to what the programme is about and to give them an opportunity to decide if this is something they want to pursue for the coming year and the rest of the programme.

The group seems to be doing well so far and there have been no challenges up to this point. They are given weekly tasks to complete and submit and are sometimes required to be onsite at the Joburg Theatre. Soweto Theatre has committed to providing them with transport and so far all is going well.

SPACE.COM

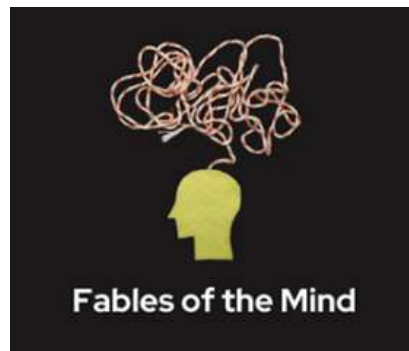
The Space.com is a black box theatre offering young performing arts practitioners and producers a platform to explore ideas and create new work. The platform offers the creative entrepreneurs, real world experience of the whole production value chain from idea development, sale, marketing etc. Space.com creates income-generating opportunities for artists with the full technical support of the theatre in a 70/30 partnership.

Space.com Productions

Remnants of the dead brain by Tafara Nyatsanza and Tembela Tyawana - When a group of friends gather at a braai to celebrate a death anniversary that is mistaken for a birthday, tragedy strikes when the growing conversations begin to trigger each of the four individuals' emotional states.



Fables of the mind by Sibusiso Khambule - Some thoughts are expressed through feelings rather than words. Some emotions are simply too powerful for the body and the broken mind to bear. "Fable of Mind" is a piece of physical (nonverbal) theatre that explores anxiety, depression, and the path that may lead to a person committing suicide.



Stop the voices - "Stop these voices," tells the story of four young people from different backgrounds, who all share something in common the overwhelming desire to take their own lives. Stop these voices is a contemporary multi discipline theatre work that tells a story of loss, pain, and struggle that the youth faces in recent times.



Man Alone by Roelf Matlala -"A tragic story told beautifully by the 3 actors, with humour" Gregory Maqoma. The plants in their pots are companions for old ma Sam who is isolated and alone. Neighbours talk about him as he talks to the plants as if they are his children. Man alone explores the isolation that comes with old age.

Towards a healthy masculinity: The program explores the voices of various men in order to create a safe space for the black man. November (*Movember*) is a month dedicated to men's health. Three productions with male writers and directors were invited to share their thoughts on various forms of masculinity through the Space.com program. *What does it mean to be a healthy man in South Africa during a period of staggering femicide, GBV, and increasing violence against men by other men?*

A star I never was - How does a promising footballer end up begging on the streets of Johannesburg? Mpumelelo "CITY LIGHTS" Dube grew up in Soweto, where his talent for soccer was discovered and nurtured. The better Mpumelelo gets at soccer, the more his father fights against his son becoming a footballer rather than something more respectable like a doctor or a lawyer. His father does everything he can to stymie his son's progress, even murdering his son's staunchest supporter, his mother. When Mpumelelo plays for Portugal, his star shines brightly. Will his past, his hurt and anger from growing up in a violent and fearful environment, allow him to be the star he deserves to be?



Aloota Continua - an English and Zulu play - It focuses on the 2021 insurrection launched by ex-president Zuma's supporters after he was imprisoned for disrespecting the Constitutional Court. Hundreds of thousands of working-class people in KwaZulu-Natal and, to a lesser extent, Gauteng experienced severe economic hardship because of the widespread theft and arson, which also resulted in unprecedented levels of fatalities and damage to infrastructure, factories, and shops. Despite the profits made by some looters, these events were unprecedented in post-1994 history.

Indoda Must- a piece of nonverbal physical theatre that examines the strength, power, and vulnerability of the black male body and form. What does being a man entail? An open-ended conversation - Inspired by the trend "Indoda must," the piece deconstructs the societal unconscious narratives that dictate what Indoda is. Journeying into the hearts of men, the conversation expands to investigate how men are expected to fill roles that Indoda must and must not fill, as well as the concept of what a "real man" is.



Poppehuisietjie- a show about domestic violence and gender violence. This is a sad love story. Romance and lust tell the story from the perpetrator's perspective. Every story has multiple perspectives, and we will never understand it if we only look at it from one perspective.



COMMUNITY OUTREACH PROGRAM

Lisakhanya holiday program and schools roll out- created by the Joburg theatre youth.

While the sun shines, is gogo's call for her grandchildren Zulu and Nompilo to be part of helping the earth and helping it heal from the effects of humans on the environment. When Nompilo and Zulu visit gogo, they find that her peach tree has fruit despite winter. The peaches grow out of season and are no longer the sweet peaches of gogo's youth. Gogo tells the children that the earth is sick with fever, human have not been kind to the planet. Pollution, rising temperatures, and not taking care of the animal kingdom has left Mother Nature ill. Nompilo and Zulu set off to call their friends and neighbours to do their part in healing the earth. Lisakhanya is targeted at primary school audiences. It will tour the city of Joburg for over three months in the coming year.

Lisakhanya is the first of two industrial theatre pieces created for the EISD to raise awareness about environmental issues for the ECD and lower primary phases. The Current Stage of Poetry developed Lisakhanya in the last financial year. The Alex Theatre Company and Academy (ATCA) is taking the project forward for what will be a 9 week run covering every region of the City of Joburg. Over the quarter ACTA has worked at space.com and rehearsed the piece to its current version that is ready to be shared with the city. The city side run season of Lisakhanya was debuted at the International Clean Air Day activation.

Holiday program

Children came to Space.com for the Lisakhanya holiday program to be part of the drive to green Johannesburg. 260 children ages 4 to 12 took part in the holiday program working with DNA Snethemba Jaxa who facilitated the arts and craft part of the program. After watching Lisakhanya, the children made art, crafts and expressed their understanding of the play on paper.

Lisakhanya school roll out

After the Lisakhanya holiday program, the team started a 9 week schools roll out of the play. The plan is to spend 4 days in of the seven regions of the city of Johannesburg. Week 1 from 17 October was in region B (Wilhelmina Hoskins Primary school and Auckland Park Primary School) where 800 children experienced the Magic of Lisakhanya. The next week was region C (Moses Kotane Primary, Queens Park School, Skyline Combined School, South Hills Combined Schools) with another 800 children.

Mobile Theatre Truck

The truck was busy with the ReaVaya Activation in Soweto (Zola). A collaboration with Metro Bus in celebrating Transport Month. The participants were entertained with exciting games, music and dance competitions by Bongzi Mthombeni and DJ Prince. ReaVaya transport packages were promoted for the day especially to the elderly people. This was indeed a successful partnership with ReaVaya.



Annual Charity Begins at Home, hosted by Saeed Foundation at Danie van Zyl Recreation centre. This charity event was used as a platform to showcase talent from local Artists and to also provide local entrepreneurs an opportunity to showcase their businesses and grow their client base. A two day programme with activation including Street parades by Joburg Minstrels, Drum Majorettes and Saeed Foundation Dance Company.





YOUTH AND COMMUNITY DEVELOPMENT AT SOWETO THEATRE

Lits'omong

As of the beginning of this quarter, all learner groups have been coming to the theatre weekly to work on their showcase ideas. The groups have made immense progress and are now working on refining and polishing their performances. This year, the learners are hoping to make the showcase set more colourful and vibrant.

The youth development department has formed a partnership with Amandla Safe Hub, a community-focused organisation that seeks to improve the lives of young children and youth through education and sports. The partnership is for the theatre to extend its youth development programmes to the hub, particularly the theatre development programme facilitated by ASSITEJ SA. The agreement made between the three organisations is that for the use of the Hub's venues on Saturdays for Lits'omong's third and oldest group, ASSITEJ SA will provide workshops and training sessions for the Hub's youth participants and facilitators via the Social Employment Fund programme that ASSITEJ is leading. The agreement is valid until mid-December 2022, thereafter progress will be reviewed and a decision made regarding the partnership for 2023.

Venue challenges during the quarter had greatly affected the attendance of learners. However, the JUNE 16 MEMORIAL ACRE has been identified as the new venue. The Soweto Theatre's youth development department continues to work tirelessly to improve and expand its programmes' offerings to provide development and access to the theatre for the youth of Soweto.

Doll-making & Storytelling Workshops - The aim of the workshop was to use doll making and storytelling as tools to get into the minds of our community's youth - to find out what concerns them and solutions they may have for the challenges that abound in their surroundings and environment. The project is aimed at lobbying for child participation in local governance as a start.



Learners took part in a Doll making and storytelling workshops run by Nonki Nice Plush Toys (which is led by Tsholofelo Shounyane, who is the education officer and coordinator for ASSITEJ SA). **40** learners were present at the workshop and fully took part; they also received resources to make hand puppets



Drama for Life Engagement- These workshops are also aimed at exposing learners to more than what the programme can offer. Learners were encouraged to take part in, as many engaging activities as they could that are free of charge and relevant to their learning. The more they participated, the more they grow in their chosen field of interest. They are starting to see that drama and performance are more than just “television” and “celebrity status”. From the 6th of October, DFL Masters student, Nonhlanhla Radebe, has been working with a group of learners from APAAM and from Lits’omong’s eldest group. Every week (Thursdays) Nonhlanhla has been running workshops with learners around the application of applied drama in the theatre industry. She has been imparting to them skills regarding storytelling, dramatic exercises and the use of body etc.

At the end of their 6 - 9 week period, learners will then present either a reflection or a performance where her evaluators and supervisors for the work she has been doing with the learners will assess Nonhlanhla.

It was suggested that the group that is part of APAAM also take part in these sessions to build their confidence, team working and overall skills in order to be exposed and to take part in the community theatre world, as well as prepare them for their APAAM presentation.



Music Tutorial Programme (MTP)

The focus has been on students continuing to attend lessons and preparing for their year-end showcase and music exams, scheduled as follows:

- Theory exams - 10, 11 & 12 November 2022
- Practical exams – 14, 15 & 16 November 2022

Weekly Orchestra rehearsals- The Orchestra has finalised their repertoire in preparation for the up-coming adhoc performances such as the ‘Festival of Lights’ and developing their repertoire, while continuing with the Junior Orchestra rehearsals which will see the younger group performing at the year-end showcase. During rehearsals, a lot of work is done to improve on the performance of the student and developing their playing skills, as well as building the sound of playing together as an ensemble. Lessons are running well and most students have improved in terms of attendance and musical knowledge.



Ad-hoc performances

Dancing out of Cancer is an event organised by renowned dancer and choreographer Nomsa Manaka. The performance boosted the junior orchestra’s confidence to play in front of a large audience. The MTP Junior Orchestra had the opportunity to perform at a fundraising event for CANCER awareness on Sunday 30 October 2022.





Roodepoort Theatre saw a group of young talented children meet once a week for three hours with a professional ballet dancer from Eldorado Park. They spend one hour doing their homework and receiving tutoring assistance from the dance teacher and then they participate in two hours of rigorous stretching and calisthenics. Exhausted but exhilarated, they spend the remainder of their morning improving technique as they hop from slow, soft, sustained, and controlled movement flowing into a position on one leg with the other behind either showing off *à terre*, or *en l'air*, they come together in a *Ballonné*, the dance teacher gives a firm instruction to hold posture and chasee over the floor of the basement theatre in an elegant but unassuming manner, these are some of the activities that take place in the ballet dance classes offered by the Misty dance school providing a world class opportunity to the youth of the immediate townships surrounding Roodepoort Theatre.

The period under review has also seen young performers and entrepreneurs meet at the theatre with a business coach to share and learn about the business of the arts, the curriculum ranges from business reporting, financial planning, marketing and packing talent which has been a great success as the workshops have been attended to maximum capacity and lastly the theatre this quarter continues to be home to a comedy academy for upcoming young comedians where they are taught to polish their craft and skill. These have been the theatres community programs for youth for the quarter which have achieved unimaginable success, cumulatively they have resulted in many young feet through the theatre who under normal circumstances would not have enjoyed such a privilege.

Below are youth development highlights, which are the programmes for the quarter that has made youth development shine.

RT Ballet Classes - (Every Saturday) –

The aim for this youth development programme to gain discipline, fitness and learn the fine art of classical ballet. The class is structured fun. Primary Audience are ballerinas in surrounding areas between the ages of 4 (pre-primary level) up to teenagers (advanced level), males + females. Roodepoort Theatre and the Misty School of Ballet Teaches through the RAD (Royal Academy of Dance) which is a highly discipline art and consisting of qualified dancers and facilitator.



Comedy Jam - (Every last Friday of the month)

The aim for this youth development programme is to use the theatre space as a grooming ground for future comedians in partnership with west side comedy. This development programme consists of highly skilled and experienced comedians in the industry, specifically those that are based in the Westrand. The programme mentors and coaches young comedians from the West rand who are aspirational performers, this is achieved within a four step process, where workshops are given on voice projections, timing and using stage technique for a one man performance. The young comedians are then given an opportunity of a lifetime to perform at Roodepoort Theatre with a full live audience every last Friday of the month and where the top three performed at the year-end Roodepoort Theatre Westside Youth Comedy festival. Thus far the comedy Jam has performed to a great crowds which demonstrated that laughter remains the best medicine. The theatre continues to invest in youth, community and skills development and 2023 will be no different.



Working within the Community:

Education & Community Engagement -Throughout the disruptions that COVID-19 has unsolicitedly brought upon us, the Johannesburg Philharmonic Orchestra has actively sought ways in which it can continue its projects and programmes. In particular, performances at schools have become completely impossible at times, and we have needed to pivot creatively in finding new ways to continue our work.

The three pillars of JPO Education Programmes are:

1. Arts exposure
2. Skills transfer
3. Performance opportunities

To continue to attain these objectives with excellence, the JPO has initiated a number of new projects, including an Edu Video, which, even after all, COVID related restrictions were lifted, is being distributed to any education facility who would consider it useful.

Additionally, we have put together recorded material that has been broadcast in hospitals throughout the province. This serves as a tribute to the doctors and nurses who have selflessly given of themselves through some of our country's darkest hours.

It is the great privilege and responsibility of the arts to inspire hope, to entertain, and to point the way for society emboldening us all as we journey through life.

In the new normal that lies ahead, JPO foresees a tandem approach to our Education Concerts that will likely include both live and prerecorded events. The partnership with **Buskaid Strings and St Matthew's School** in Soweto continues, offering individual teaching for the **Thabang Ka Mmino Music and Culture Project (TKM)** — a project based at the School, which provides extra-mural activities and constructive social outlets for the children of the community. Specifically, TKM has a dynamic music programme, now almost two decades old, which provides music education to learners.



School Visits:

Edu Concerts Return - The Johannesburg Philharmonic Orchestra has earned a special place in the hearts of schools throughout the province, exposing learners to the magnitude of the Orchestra, and the possibilities that exist in life because of it. In the new normal that lies ahead, we foresee a tandem approach to our Education Concerts that will likely include both live and pre-recorded events.

At each Education and Community Engagement concert, the Orchestra performs as a unit, and each section of the entity is explained. Learners are able to hear each instrument individually, while also experiencing the collective power of the whole orchestra. For many, this precipitates or follows classroom time involving discussions around the orchestra, its instruments, and the various elements of music.

ATTENDANCE BREAKDOWN

16-Sept	Senyamo Primary, Dobsonville	500
23-Sept	Lourdes Primary, Diepkloof	500
26-Sept	Lejoeleputsoa Primary, Soweto	500
28-Sept	Thabisang Primary, Orlando West	500
12-Oct	Samson Primary School	300
14-Oct	Simunye Primary School	1000
17-Oct	Montic Primary School	200

**TOTAL SCHOOL AUDIENCE REACH
FOR SECOND QUARTER
3500**



Teaching Programmes:

Thabange ka Mmino Music Project (TKM) – Soweto-The TKM project is made up of children from Grade 2 – Grade 12 and takes place every Saturday morning at St. Matthew’s Catholic School in Soweto. This is the only opportunity available to the children from this underprivileged township with excessive levels of unemployment to participate in any form of extra-mural activities. The project relies on sponsorships in order to continue to provide the various music instruments required to the children, as well as to pay the tutors that teach the children how to read and play music. Music is crucial in childhood development and more so, learning to play music instruments.

This project ensures that the children are occupied and engaged in a constructive way. In September 2020, The Johannesburg Philharmonic was approached by Ms. Nkulileg Bogopa – TKM fundraiser – with a request to help organise the school’s end of the year fundraising concert towards the end of the year 2020.

After helping to perform at this event, the JPO embarked on a long-term commitment to the project. This currently involves donations of music and theory books, music stands, as well as sponsoring JPO players to teach at the project.

Each week musicians from the Johannesburg Philharmonic assist with lessons for violin, viola, cello, flute, clarinet, and trumpet. An additional musician is providing music theory tuition to the children. This brought much needed relief to overly full classes.



Fellowship Programme-

In keeping with the Johannesburg Philharmonic Orchestra's resolution to contribute to music excellence in the City of Joburg, the Orchestra is keenly aware of the need to create career paths for young musicians who show promise in the field of music performance.

The Orchestra currently has two fellows, who are music students at international schools, receiving financial and artistic support from the JPO. They also perform as members of the Orchestra from time to time (when they are not abroad). These individuals have shown distinction in their field and great promise as professional musicians who are part of South Africa's future.



Pendo Masote joined the JPO as a Violin Fellow in 2017. Since 2017, he has been a pupil of Akiko Ono at the Yehudi Menuhin School, Britain's flagship specialist music school, where he recently completed his GCSE (formerly known as O levels) with distinctions in Music and Physical Science. He is currently doing his A levels in Music, English Literature and History.



Kamogelo Maraba started playing the cello at the age of 8. He has performed at festivals throughout South Africa, and has participated in the South African National Youth Orchestra courses and Pro Corda North Chamber Music Course in North Yorkshire, England. He is the former principal cellist of the Johannesburg Youth Orchestra, and was awarded a fellowship by the Johannesburg Philharmonic Orchestra in 2020. He is currently an undergraduate at The Royal Birmingham Conservatoire, studying under Ben Davies.



Introducing JPO's latest fellow; **Liam Slabbert** recently graduated from high school and received a scholarship to study at the Royal College of Music in London to specialize in bassoon. A bassoonist since the age of 9, under the guidance of Ms. Carin Bam, Liam has been fortunate enough to also receive online classes from Prof. Sarah Burnett who is a lecturer at the Royal College of Music. He has performed as member of various orchestras, such as the Cape Philharmonic Youth Orchestra (Principal Bassoonist), the Cape Philharmonic Orchestra and the National Namibian Orchestra. He joined the fellowship programme in August 2022.

HIRE OUT EVENTS

The Vine Project- The Johannesburg Philharmonic Orchestra will once again perform with The Vine Project in a performance at Sandton Convention Centre on the 28th – 30th September 2022, for an expected audience of 5000 people. This concert forms part of The Vine Project's *Great Physician* tour, and also features the Soweto Gospel Choir.



WORLD SYMPHONY SERIES - is fundamental to the work that the Johannesburg Philharmonic Orchestra does. With four seasons being presented annually, the series brings the cream of local and international talent to the South African stage and showcases the full artistic capability of its members, both individually and as a unit, with substantial works of art performed. The World Symphony Series was first inaugurated in Durban more than 20 years ago and was introduced to Johannesburg audiences by Bongani Tembe in August 2017 with the relaunch of the Johannesburg Philharmonic Orchestra.

Since then, the Orchestra has seen more than 22 conductors and 27 soloists grace the Linder Auditorium (including South African and international artists), with performances that have garnered the praise of the Johannesburg public and attracted the attention of both local and national press. This shows, once again, the power of the Orchestra to showcase the best of South African and international talent, taking Africa to the world and bringing the world to Africa.

It was with joyful hearts that the Johannesburg Philharmonic announced their return to the Symphony Season stage in 2022, heralding the start of 2022's World Symphony Series and a much-anticipated return to regular programming.



World Symphony Series SPRING SEASON

SEASON TICKETS: INFO@JPO.CO.ZA | 011 484 0446



20 October, 19h30, Linder Auditorium, Wits

Conductor: Michał Dworzyński | Soloist: Jayson Gillham, piano

Grieg: Piano Concerto, Op. 16 in a minor
Rachmaninoff: Symphony No. 2, Op. 27 in e minor



27 October, 19h30, Linder Auditorium, Wits

Conductor: Justus Frantz | Soloist: Kristine Balanas, violin

Tchaikovsky: Violin Concerto, Op. 35 in D Major
Beethoven: Symphony No. 6, Op. 68 in F Major, "Pastorale"



3 November, 19h30, Linder Auditorium, Wits

Conductor: Noam Aviel | Soloist: Maja Bogdanović, cello

Fauré: *Pelléas et Mélisande* Suite, Op. 80
Saint-Saëns: Cello Concerto No. 1, Op. 33 in a minor
Fauré: *Élégie* for Cello & Orchestra, Op. 24
Mendelssohn: Symphony No. 4, Op. 90 in A Major, "Italian"



10 November, 19h30, Linder Auditorium, Wits

Conductor: Conrad van Alphen | Soloist: François du Toit, piano

Tchaikovsky: Symphony No. 1, Op. 13 in g minor, "Winter Dreams"
Brahms: Piano Concerto No. 1, Op. 14 in d minor





During the period under review, Joburg Ballet presented a season of eight performances of Iain MacDonald's full-length production of **Cinderella** at the Joburg Theatre from 30 September to 9 October 2022.

The persistent epidemic of load shedding again made the ballet season difficult, necessitating the rescheduling of some performances. However, no performances were postponed as had happened with the previous ballet season, *La Traviata-The Dance*, which had led to a significant loss of box office revenue for the ballet company.

An encouraging factor for the company was that the season brought in the best ticket office revenue of any season for the Johannesburg Ballet since the pandemic began in March 2020. As part of the Festival of Lights in the Johannesburg Zoo, a condensed version of *Cinderella* featuring highlights from the complete performance was performed. Several concerts were canceled due to inclement weather conditions, same like in prior Festivals. During this time, Joburg Ballet dancers also participated as guest artists in ballet productions in Cape Town, Durban, Pretoria, and Copenhagen.

Along with the shows mentioned, Joburg Ballet was working on *Dialogues* during the reporting period. *Dialogues* is a program of three quick ballets that will be performed by the company during its first mainstream season at the Joburg Theatre in March 2023. From 15 December 2022 to 18 January 2023, Joburg Ballet will be on holiday break.

Joburg Ballet Schools- Dress rehearsals were held on October 1 and October 7, respectively, and stage rehearsals of the final dress were performed twice when load-shedding restrictions were in effect. Due to load shedding, the morning program's start time on October 8 was altered to 09:30am. However all the difficulties encountered did not prevent a successful show.





The Joburg Ballet Schools Demonstration show was conducted in studio 2 in November 26 as prepared by the students. This was to show parents what happens when students are in an exam room setting.

Due to the enormity of the stage, only a select group of JBS students performed the dance adaption of The Prince of Egypt on November 25 at Chase Bosch's charity event Dancers Unite for Goodwill in the Joburg Zoo's Festival of Lights and at the Lesedi Theatre at the Joburg Theatre.

At St. Ninian's in Parktown on October 14, primary children took their exams. On November 26, 2022, all students who got distinctions in their exams will receive their certificates. All students who took exams in 2022 deserve congratulations.



Also during the quarter, the year-end demonstration show took place and went very well on 26 November. Performance were at the Joburg Ballet Studios. Students received a Xmas gift (Joburg Ballet T-shirt 21st Celebrations) and certificates.

Students performed their class work accompanied with pianist Mrs. Rachel Meerts, who has also accompanied our students when they do their Cecchetti Exams. Grades from Primary, 1, 2, 3, 4, 5 and Intermediate Foundation performed the entire barre syllabus of each grade and selected centre practice work to show case.



Auditions were held for new intake of students in all areas. However, they were not well attended.

- 29 November – Alexandra
- 30 November - Soweto
- 01 December 2022 – University of Johannesburg, Kingsway Campus at the Arts Centre.



JOBURG BALLET SCHOOL INTERACTIONS-

Joburg Ballet had no school interactions during the period October – December 2022.

JCT SERVICE STANDARDS

On 23 June 2022, the Covid 19 regulations around gatherings were lifted, allowing for 100% capacity for the first time in 27 months. There was palpable excitement across JCT at the prospect of operating at full capacity for the first time since March 2020.

Service Level Standard Performance

Reporting Period -					
Performance Status	Q1	Q2	Q3	Q4	YTD Performance
Target Achieved	100%	100%			100%
Target Not Achieved	0	0			0
KPI not measured	0	0			0
Total no. of KPI's	3	3			3
Total no. of KPI's Measured	3	3			3

Performance Highlights

- JCT prides itself on placing customer service at the forefront of its service delivery to performers, patrons and other visitors to its various sites. Easy accessibility for all citizens, prompt starting times of performances, and providing a safe and healthy environment has long been the calling card of an entity that prides itself on delivering excellent service to all who enter the doors.
- JCT has also changed the means of delivery of tickets for their productions. Instead of physical tickets needing to be presented to gain access to events, tickets can now be sent to patrons mobile phones. The bar code on the virtual ticket can then be scanned for entry into the event.
- Free, online, digital programmes are offered to patrons where feasible, to further increase the contact-less experience.
- Where payment is made at the restaurants, bars and box offices, JCT encourages a cashless experience, and provides the use of tap-and-pay devices
- Several performances were sold out this month.

Performance Challenges and Mitigations

Level 5 and 6 load shedding took effect this quarter for the first time in JCT's history. Soweto theatre and Roodepoort were not adversely affected, but Joburg infrastructure struggled to cope resulting in a revisiting of performance times. Joburg Ballet's La Traviata (in July) and Cinderella (in September) had to change some performance times for both seasons, as did Third World Express and Birthing Nureyev.

The increased level of load shedding highlighted the urgent need for the theatre's gas generator to come on line. The installation of the gas generator at Joburg theatre is a first in South Africa, in conjunction with City Power. A gas generator is cost effective, produces less noise pollution and is more environmentally friendly than a diesel generator. The generator will allow for productions to take place during load shedding. In addition, extra power grid during peak periods. Staff, producers and performers are all eagerly awaiting the completion of this project, which is projected to be finalised by the end of the financial year.

Challenges and mitigations

SLS KPI not achieved	Challenges	Mitigations
NOT APPLICABLE	-	-

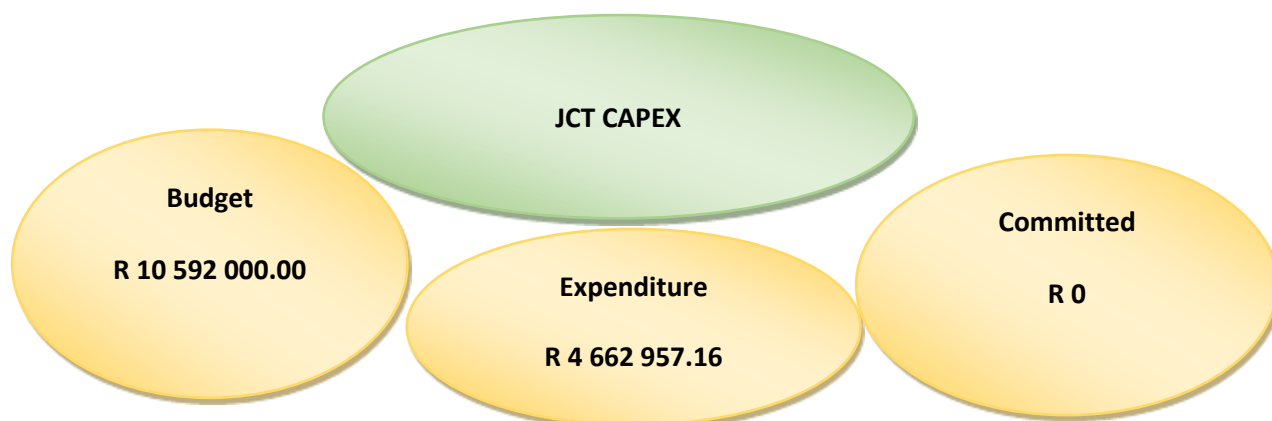
JCT SERVICE STANDARDS

Core Service	Service Level Standard Target	July	August	September	Q1	Oct	Nov	Dec	Q2	Variance explanation	Mitigations
1.	100% Theatres accessible to people with disabilities	100%	100%	100%	100%	100%	100%	100%	100%	N/A	
2.	100% of all shows start within 15 minutes as per schedule - measured only on in-house productions and co-productions over which JCT has control*	100%	100%	100%	100%	100%	100%	100%	100%	N/A	
3.	100% compliance to health and safety legislation	100%	100%	100%	100%	100%	100%	100%	100%	N/A	

Section 2: Capital Projects & Expenditure

JCT's achieved and exceeded its second quarter target by spending 44% of capital expenditure against the set target of 30%, this is in line with the city's mandate to ensure that budget allocated for capex is spent accordingly.

The diagram below depicts the status for JCT capital expenditure:






	Budget	Expenditure	Spent	Available balance	Total
BUILDING RENOVATIONS AND UPGRADES OF NEW BUILDING ALTERACTIONS (JT)	5 051 000.00	1 607 404.48	1 607 404.48	3 448 595.52	32%
UPGRADE OF STAGE MACHINERY, RENEWAL PLANT AND EQUIPMENT	-	-	-	-	0%
TECHNICAL EQUIPMENT NEW OPERATIONAL (JT)	1 021 000.00	1 076 427.72	1 076 427.72	-55 427.72	105%
INFORMATION TECHNOLOGY NEW COMPUTER SOFTWARE (JCT)	1 051 000.00	156 561.53	156 561.53	894 438.47	15%
BUILDING RENOVATIONS AND UPGRADES OF NEW BUILDING ALTERACTIONS (RT)	457 000.00	238 130.82	238 130.82	218 869.18	52%
UPGRADING OF TECHNICAL EQUIPMENT (SOUND & LIGHTING)(RT)	583 000.00	635 245.10	635 245.10	-52 245.10	109%
BUILDING RENOVATIONS AND UPGRADES (ST)	1 387 000.00	538 473.37	538 473.37	848 526.63	39%
UPGRADING OF TECHNICAL EQUIPMENT (ST)	1 042 000.00	410 714.14	410 714.14	631 285.86	39%
	10 592 000.00	4 662 957.16	4 662 957.16	5 929 047.84	44%



Spent to date	R 4 662 957.16	44%
Committed Budget	R 0	0%
Total	R 4 662 957.16	44%





Therefore, the total spend to date is R 4 662 957.16 representing 44% spend.






Section 3: Performance against Institutional SDBIP





Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2022/23 Performance Targets					Achievement	
			2020/21 Baseline as per the 2022/23 business plan	2022/23 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2022	Q2 Oct - Dec 2022	Q3 Jan - Mar 2023	Q4 Apr - Jun 2023	Target Achieved/ not achieved
MTSF Priority – 2: Economic transformation and job creation COJ Priorities – 3: A caring City 4: A business-friendly City JCT Strategic Objective – SO1: Provision of opportunities for the youth, including future arts and theatre practitioners and entrepreneurs.												
Work opportunities created at Joburg City Theatres	1	Number of Expanded Public Works programmes (EPWP) work opportunities created at JCT	190 Expanded Public Works programmes (EPWP) work opportunities created at JCT	220 Expanded Public Works programmes (EPWP) work opportunities created at JCT	Employment contracts / HR/ Payroll Information	CFO	Quarterly	Target	Target	Target	Target	Target Achieved
								50	150	180	220	
								Actual	Actual	Actual	Actual	
								53	152			
Youth developed in arts and theatre	2	Number of youths attending arts programmes (Non-Cumulative)	330 of youths attending arts programmes (Non-Cumulative)	250 (Jul-Dec) 350 J(Jan –Jun) of youths attending arts programmes (Non-Cumulative)	Attendance registers Tutor reports on programme content Programme summary	COO; Artistic Director	Quarterly	Target	Target	Target	Target	Target Achieved
								250	250	350	350	
								Actual	Actual	Actual	Actual	
								369	524			
MTSF Priority – 5: Spatial integration, human settlements and local government 6: Social cohesion and safe communities COJ Priorities – 1: Getting the basics right 5: An inclusive City JCT Strategic Objective – SO2: Quality performing arts and entertainment experiences and facilities												
Service level standards achieved	3.	Percentage achievement on service level standards (Non-Cumulative)	90% achievement service level standards	100% achievement service level standards	Service Level Standards Report	COO	Quarterly	Target	Target	Target	Target	Target Achieved
								100%	100%	100%	100%	
								Actual	Actual	Actual	Actual	
								100%	100%			
Arts and culture festivals and themed productions hosted and produced	3.	Number of Arts and Culture festivals and themed productions held / in-house production	19 Arts and Culture festivals and themed productions held / in-house production	50 Arts and Culture festivals and themed productions held / in-house production	Contracts Marketing material Show reports	COO	Quarterly	Target	Target	Target	Target	Target Achieved
								8	16	22	30	
								Actual	Actual	Actual	Actual	
								24	58			
Joburg Ballet and Philharmonic Orchestra integrated into the group offering	5.	Number of Ballet seasons	4 ballet seasons	4 ballet seasons	Quarterly report Contracts and marketing material	COO	Quarterly	Target	Target	Target	Target	Target Achieved
								1	2	3	4	
								Actual	Actual	Actual	Actual	
								1	2			

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2022/23 Performance Targets						Achievement
			2020/21 Baseline as per the 2022/23 business plan	2022/23 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2022	Q2 Oct - Dec 2022	Q3 Jan - Mar 2023	Q4 Apr - Jun 2023	Target Achieved/ not achieved
MTSF Priority – 2: Economic transformation and job creation COJ Priorities – 3: A caring City 4: A business-friendly City JCT Strategic Objective – SO1: Provision of opportunities for the youth, including future arts and theatre practitioners and entrepreneurs.												
Joburg Ballet and Philharmonic Orchestra integrated into the group offering		Number of Philharmonic Orchestra seasons	4 Philharmonic Orchestra seasons	4 Philharmonic Orchestra seasons	Quarterly report Contracts and marketing material	COO	Quarterly	Target	Target	Target	Target	Target Achieved 
								1	2	3	4	
								Actual	Actual	Actual	Actual	
								1	2			
JCT touring circuit implemented	7.	Number of JCT productions touring nationally/ internationally	1 JCT productions touring nationally/ internationally	1 JCT productions touring nationally/ internationally	Business case / SLA	COO	Annually	Target	Target	Target	Target	Indicator not measured for this quarter
								1	-	-	-	
								Actual	Actual	Actual	Actual	
								1	-			
Annual legends tribute programme implemented	8.	Number of annual legends productions implemented	New	2	Contracts with artists/ creatives Marketing material Close-out report	COO	Bi Annually	Target	Target	Target	Target	Target Achieved 
								-	1	-	2	
								Actual	Actual	Actual	Actual	
								-	1			
MTSF Priority – 5: Spatial integration, human settlements and local government 6: Social cohesion and safe communities COJ Priorities – 1: Getting the basics right 3: A caring City 5: An inclusive City JCT Strategic Objective – SO3: Affordable access to and use of theatres by communities												
Audiences developed and venues accessed	9.	Number of attendees	39, 692 attendees	120, 000 attendees	Ticket reports	COO	Quarterly	Target	Target	Target	Target	Target Achieved 
								30, 000	80, 000	100, 000	120, 000	
								Actual	Actual	Actual	Actual	
								44, 011	119, 484			

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2022/23 Performance Targets					Achievement	
			2020/21 Baseline as per the 2022/23 business plan	2022/23 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2022	Q2 Oct - Dec 2022	Q3 Jan - Mar 2023	Q4 Apr - Jun 2023	Target Achieved/ not achieved
<p>MTSF Priority – 2: Economic transformation and job creation COJ Priorities – 3: A caring City 4: A business-friendly City JCT Strategic Objective – SO1: Provision of opportunities for the youth, including future arts and theatre practitioners and entrepreneurs.</p> <p>MTSF Priority – 5: Spatial integration, human settlements and local government 6: Social cohesion and safe communities COJ Priorities – 1: Getting the basics right 3: A caring City 5: An inclusive City JCT Strategic Objective – SO3: Affordable access to and use of theatres by communities</p>												
School set work offerings provided across all 3 theatres	10.	Number of school set work programmes implemented	New	3	Contracts with artists/ creatives Marketing material Close-out report	COO	Quarterly	Target	Target	Target	Target	Indicator not measured for this quarter
								1	-	2	3	
								Actual	Actual	Actual	Actual	
							1	-				
City-wide integrated activations implemented	11.	Number of city-wide integrated activations using the Mobile Theatre Truck	New	6	Business case Annual calendar Booking forms	COO	Quarterly	Target	Target	Target	Target	Target Achieved 
								2	4	5	6	
								Actual	Actual	Actual	Actual	
							3	5				
<p>MTSF Priority – 1: Capable, ethical and developmental State COJ Priorities – 1: Getting the basics right 4: A business-friendly City 6: A well-run City JCT Strategic Objective – SO4: Good governance, financial sustainability and sound management</p>												
Financial management and sustainability	12.	Proportion of earned income against total revenue including subsidy	30% / 70% Earn revenue R43.009m Total revenue R206.463m	27% / 73% Earn revenue R65.155m Total revenue R238.619m	Financial statements Income reports	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								27% / 73% Earn revenue R15.561m Total revenue R56.345m	27% / 73% Earn revenue R31.125m Total revenue R112.693m	27% / 73% Earn revenue R46.686m Total revenue R169.037m	27% / 73% Earn revenue R65.155m Total revenue R238.619m	
								Actual	Actual	Actual	Actual	
							22% / 78% Earn revenue R13,312m Total revenue R 61,305	31% / 69% Earn revenue R43.762m Total revenue R139.747 m				

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2022/23 Performance Targets					Achievement	
			2020/21 Baseline as per the 2022/23 business plan	2022/23 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2022	Q2 Oct - Dec 2022	Q3 Jan - Mar 2023	Q4 Apr - Jun 2023	Target Achieved/ not achieved
MTSF Priority – 2: Economic transformation and job creation COJ Priorities – 3: A caring City 4: A business-friendly City JCT Strategic Objective – SO1: Provision of opportunities for the youth, including future arts and theatre practitioners and entrepreneurs.												
Financial management and sustainability	13.	Percentage spent on operating budget against approved operating budget	91%	100%	OPEX expenditure report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								15%	50%	75%	100%	
								Actual	Actual	Actual	Actual	
								17%	53%			
Financial management and sustainability	14.	Percentage spent on capital budget against approved capital budget	100%	100%	CAPEX expenditure report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								10%	30%	70%	100%	
								Actual	Actual	Actual	Actual	
								30%	44%			
Financial management and sustainability	15.	Percentage spent on repairs and maintenance against the budget	23%	8%	Expenditure report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								0%	4%	6.4%	8%	
								Actual	Actual	Actual	Actual	
								2%	10%			
Financial management and sustainability	16.	Percentage reduction in unauthorized, irregular, fruitless and wasteful (UIFW) expenditure incurred	New	50%	Expenditure report SCM report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								50%	30%	20%	10%	
								Actual	Actual	Actual	Actual	
								33%	39%			

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2022/23 Performance Targets					Achievement	
			2020/21 Baseline as per the 2022/23 business plan	2022/23 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2022	Q2 Oct - Dec 2022	Q3 Jan - Mar 2023	Q4 Apr - Jun 2023	Target Achieved/ not achieved
MTSF Priority – 2: Economic transformation and job creation COJ Priorities – 3: A caring City 4: A business-friendly City JCT Strategic Objective – SO1: Provision of opportunities for the youth, including future arts and theatre practitioners and entrepreneurs.												
Financial management and sustainability	17.	Percentage of valid invoices paid within 30 days of invoice/statement date	100%	100%	Expenditure report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								100%	100%	100%	100%	
								Actual	Actual	Actual	Actual	
Governance, internal controls, performance and risks managed	18.	Percentage of resolution of AG findings	100%	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								80%	100%	50%	100%	
								Actual	Actual	Actual	Actual	
	19.	Percentage of resolution of Internal Audit (IA) findings	100%	100% Resolution of Internal Audit findings (Cumulative)	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								10%	30%	70%	100%	
								Actual	Actual	Actual	Actual	
	20.	Percentage of the strategic risk management action plans implemented	85%	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								100%	100%	100%	100%	
								Actual	Actual	Actual	Actual	
	21.	Percentage of predetermined objectives achieved	85% of predetermined objectives achieved	85% of predetermined objectives achieved	Quarter reports / evidence files	CFO	Annually	Target	Target	Target	Target	Target Achieved 
								-	85% of predetermined objectives achieved	-	-	
								Actual	Actual	Actual	Actual	
								-	95%			

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2022/23 Performance Targets						Achievement	
			2020/21 Baseline as per the 2022/23 business plan	2022/23 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2022	Q2 Oct - Dec 2022	Q3 Jan - Mar 2023	Q4 Apr - Jun 2023	Target Achieved/ not achieved	
MTSF Priority – 2: Economic transformation and job creation COJ Priorities – 3: A caring City 4: A business-friendly City JCT Strategic Objective – SO1: Provision of opportunities for the youth, including future arts and theatre practitioners and entrepreneurs.													
Small businesses supported through B-BBEE and preferential procurement	22.	Number of SMME's Supported	new	250	Procurement Reports	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 	
								50	150	200	250		
								Actual	Actual	Actual	Actual		
	23.	Percentage of procurement spend on SMME's against total procurement expenditure	30%	30%	Procurement reports	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 	
								30%	30%	30%	30%		
								Actual	Actual	Actual	Actual		
	24.	Percentage of procurement spend on BBEE against total procurement expenditure	75%	75%	Procurement reports	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 	
								75%	75%	75%	75%		
								Actual	Actual	Actual	Actual		
	MTSF Priority – 1: Capable, ethical and developmental State 5: Spatial integration, human settlements and local government COJ Priorities – 1: Getting the basics right 6: A well-run City JCT Strategic Objective – SO5: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT												
	Stakeholders mobilized and managed	25.	Number of strategic partnerships created	13	20	Signed MoA / MoU / contract	COO	Quarterly	Target	Target	Target	Target	Target Achieved 
									5	12	15	20	
Actual									Actual	Actual	Actual		
Arts and theatre promoted through major milestones and anniversary events	26.	Major milestones and anniversary events celebrated	Soweto Theatre 10th anniversary celebration (2021/22)	Joburg Theatre 60th anniversary celebration	Launch programme plan Marketing and branding material, Close-out reports	COO	Quarterly	Target	Target	Target	Target	Indicator not measured this quarter	
								Joburg Theatre 60 th anniversary celebration					
								Actual	Actual	Actual	Actual		
								Joburg 60 th celebration	Soweto 10 th Anniversary celebration				

Summary

Total number of KPIs	26
Annual KPIs- 2nd quarter	01
Bi annual KPI- 2nd quarter and 4th quarter	01
Total number of KPIs Not Measured for the quarter	3
Total number of KPIs Measured	23
Number of Quarterly KPIs Achieved	23
Number of Quarterly KPIs Not Achieved	0
Total achieved constitutes	100%

Section 4: Supply Chain Management and Black Economic Empowerment

The company adheres to a procurement system that 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 yet will be totally excluded.

It is 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.

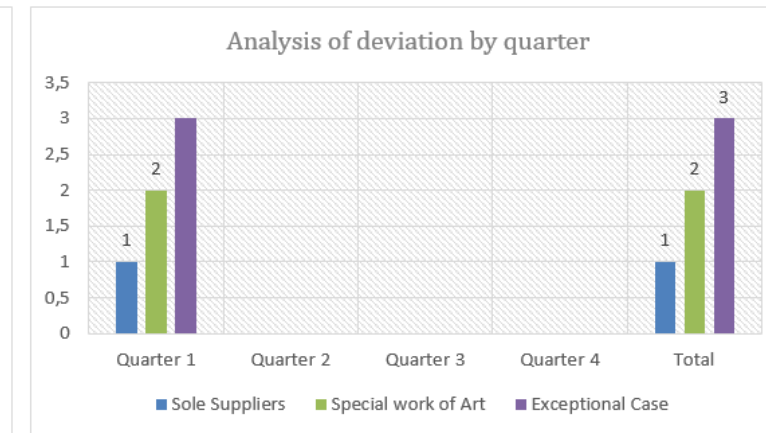
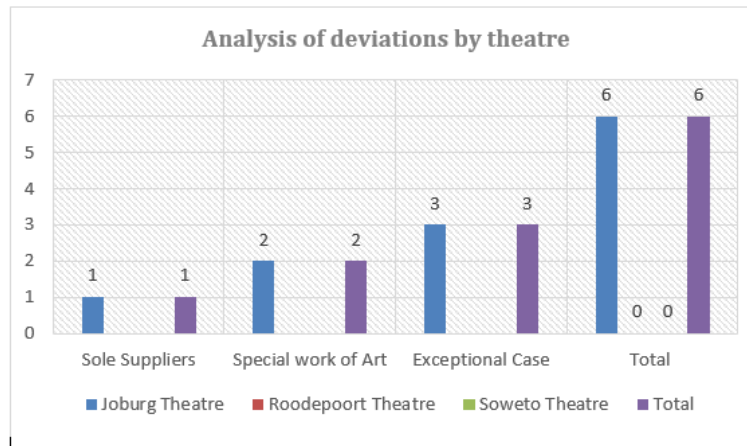
Bids were evaluated in accordance with criteria set out in the Preferential Procurement Policy Framework Act (Act No: 5 of 2000) and the Preferential Procurement Regulations 2011, published in terms of Government Gazette No 34350, JCT's approved Supply Chain Management (SCM) Policy and also in terms of the criteria set out in the Construction Industry Development Board (Act No 38 of 2000).

In terms of Regulation 6 (1) read with Regulation 6(2) of the MSCMR issued in terms of the Local Government MFMA 56 of 2003, the Board of Directors of the Municipal entity must maintain an oversight role over the implementation of its SCM Policy.

All bids approved by the CEO are in accordance with the approved budget provisions.

PROCUREMENT FROM RELATED PARTIES

During the period under review, there were no payments processed on procurement from related parties.



Category	Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total
Sole Suppliers	1				1
Special work of Art	2				2
Exceptional Case	3				3
Total	6	0	0	0	6

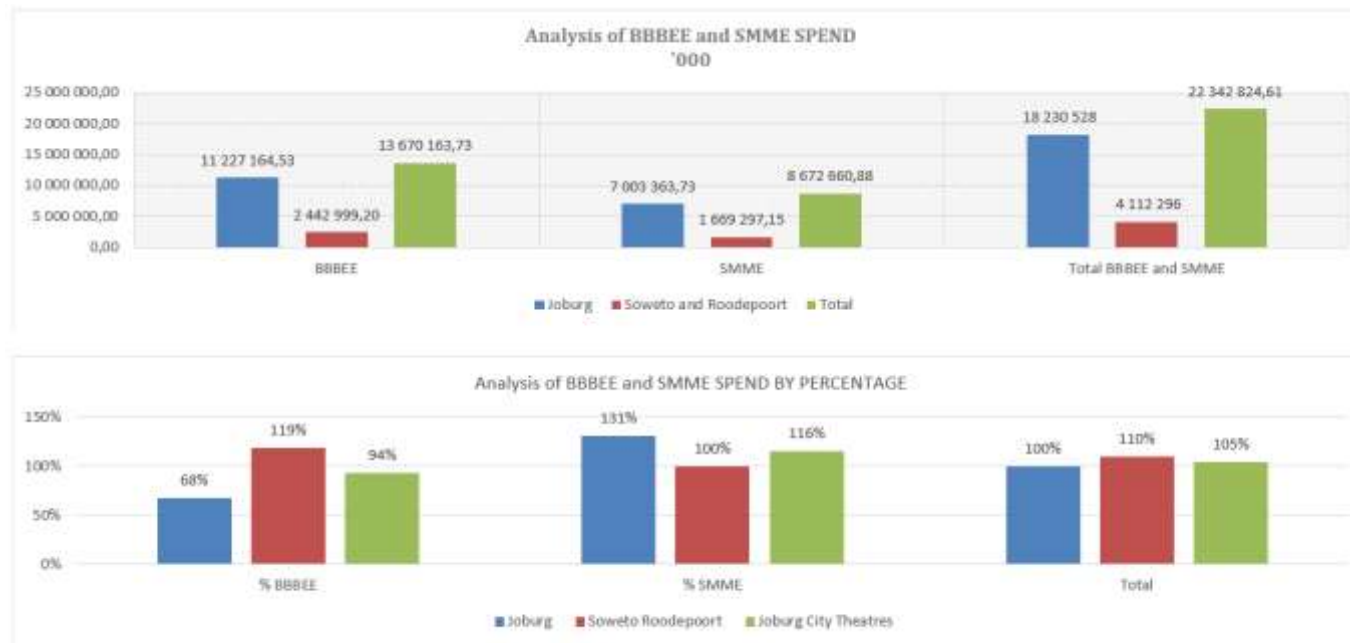
Category	Joburg Theatre	Roodepoort Theatre	Soweto Theatre	Total
Sole Suppliers	1			1
Special work of Art	2			2
Exceptional Case	3			3
Total	6	0	0	6

Joburg City Theatres approved a total of 6 deviations during the first quarter ending September 2022, that is also valid in the current quarter. All the deviations raised were classified as Special work of Art, Exceptional case and sole supplier, where it is impractical to follow a procurement process. The deviations includes goods and services relating to productions, marketing partners or barter arrangements, renewal of licenses, repairs and maintenance and sole suppliers.

Tenders, RFQs AWARDED, AND THE CONTRIBUTION TO BBBEE AND SMMEs

Joburg City Theatres awarded RFQs amounting to R 1 546 673.6 and awarded tenders amounting to approx. R 6 374 405.75 during the quarter under review. The expenditure to both BBBEE and SMME has increased exponentially. Both Joburg theatre and its other sister theatres do primarily spend on BBBEE and SMME. The average spend for Joburg City Theatres on -BBBEE is 94% which is 19% better than the scorecard target while spend on SMMEs averages at 116% and this is 86% above the scorecard target of 30%. Joburg City Theatres have supported 165 companies during the 2nd quarter of 2021/2022 financial year. This achievement has been consistent throughout the years and maintenance of phenomenon is critical for the advancement of the objectives of South African Constitution,

Preferential Procurement Framework Policy Act, MFMA, BBBEE codes. This ultimately translates into the economic transformation of citizens of the city of Johannesburg. This contributes towards job creation and the reduction of poverty as one of the imperatives and priorities of the city of Johannesburg.



Theatres	% BBBEE	% SMME	Total
Joburg	68%	131%	100%
Soweto Rodepoort	119%	100%	110%
Joburg City Theatres	94%	116%	105%

DEVIATION FROM SCM POLICY FOR THE MID-YEAR ENDING (01 OCTOBER – 31 DECEMBER 2022)

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.

During 2nd quarter ending 31 December 2022, Joburg City Theatres had a total of 6 deviations, reported to the Board of Directors. The total value of the deviation during the 2nd quarter end is **R 4 486 155.00** but does not necessarily mean that the total amount has been spent.

The deviation for Joburg City Theatres for 2nd quarter 31 December 2022 are as follows:

CATEGORY: SPECIAL WORK OF ART			
JOBURG THEATRE			
Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
Joburg City Theatres Productions 2020/21	R33 234 559.00	01 July 2022	<p>The theatres rent its spaces to promoters, entrepreneurs and producers, providing technical and logistical services, but also facilitates in-house and co-productions.</p> <p>The sponsorship facilitation fees, creative personnel fees, acquisition of sets, royalties payable to the writers, licenses/Rights, special effects, sound and lighting equipment hire, paintings, props/sets/costumes, special effects, specialised souvenir programmes, musical arrangements and costumes for theatre productions are special works of art and standardised specifications are difficult to compile and procure.</p> <p>That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 21(2)(a) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes.</p>

Marketing Partners / Special Barter Arrangements	R4 000 000.00	01 July 2022	<p>Joburg City Theatres promotes many productions in-house, co-productions, external productions (including rentals and door deals), festivals, special events and newspaper advertisements and it is therefore necessary to identify marketing and other partnerships in order to reduce costs. Advertising and such other theatre contribution, including hotel accommodation and travel, publicists' fees and expenses, souvenir programmes and other miscellaneous costs are hugely expensive. Each in-house production(s), co-productions, external productions (including rentals and door deals), festivals, special events and newspaper advertisements is different; selective partnerships offering barter arrangements ('in-kind' sponsorships) are recognized and formed.</p> <p>That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical or impossible to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 20(2)(a) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes i.r.o the acquisition of services from marketing partners / special barter arrangements.</p>
CATEGORY: SOLE SUPPLIER			
JOBURG THEATRE			
Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
Sole Suppliers	Varies as per orders placed	01 July 2022	<p>Joburg City Theatres uses various products from Sole Suppliers for operational purposes. These products are produced or available from a single provider only. Sole Supplier letters of the various products required are attached to the deviation in file. The list of sole suppliers are as follows:</p> <p>Hospitality and Catering items:</p> <ol style="list-style-type: none"> 1. Slo Jo 2. The Flavour Lab 3. Frozen Drinks 4. Ola Cool Runners

			<p>5. Bottoms Up</p> <p>Theatre items:</p> <ol style="list-style-type: none"> 1. DWR – specific stage technical equipment 2. Electrosonic - specific stage technical equipment 4. PILOT 5. LexisNexis – online legal research 6. Dede development – Fazoe Gumede – Author of investigation 7. Yamaha <p>That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Sections 20(2)(a) of the policy, approves the dispensing with the normal procurement processes in respect of various products provided by Sole Suppliers only.</p>
CATEGORY: EXCEPTIONAL CASE			
JOBURG THEATRE			
Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
Repairs and maintenance	Varies as per orders placed	01 July 2022	<p>Joburg City Theatres owns equipment that needs to be repaired and maintained in order for service delivery not to be hampered. It is not always practical to obtain three quotations for repairs and maintenance because the equipment needs to be taken apart for diagnosis which is charged at ± R500.00 per call out and which also needs to follow the procurement processes. This has disadvantages when suppliers diagnose the equipment and can ultimately damage the equipment if, hypothetically, three suppliers have to do their individual diagnosis to determine what the problem is and quote accordingly. It will also potentially lead to losing the warranty on the product, should anyone other than the original supplier work on the product.</p> <p style="text-align: center;">The equipment that requires repairs and maintenance are as follows:</p>

			<ol style="list-style-type: none"> 1. IT hardware Equipment (Screens, desktops, Laptops, UPS, Projectors, Servers, Access control system) 2. Stage Machinery (Stage wagon wheels, Switches, Controllers, Firewalls, NAS Devices) 3. All pumps (Sump pumps, cooling water pumps and water tanks, hot and cold water chill pumps) 4. Plumbing (blockages) 5. Electrical services 6. Air-conditioning (Trane chillers, Hitachi Chillers and Boilers) 7. Break down on standby generator and fire engine 8. Lifts and Escalators 9. Fleet repairs and maintenance (including Mobile Theatre Truck) 10. Operating Electronic Systems (inclusive of Building Management System) (Cameras and equipment) 11. Soweto Theatre Forecourt Canopy structure and rope 12. Roller doors 13. Gardening equipment <p>That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a)(ii) of the Municipal Supply Chain Management Regulations, and Section 20(2)(a)(i) of the Policy, approves the dispensing with the normal procurement processes in respect of the repairs and maintenance of the Theatre equipment.</p>
Specialised Training	Varies as per orders placed	01 July 2022	<p>Joburg City Theatres, as part of its skills development plan, at times need to acquire specialized training from a specific institutes and therefore cannot follow the normal procurement processes. Joburg City Theatres presents world class productions and have to ensure that its employees are equipped and skilled to produce quality productions. The arts industry is a highly competitive industry and therefore training of specialized skills are imperative.</p> <p>All other/ normal training will follow the normal procurement processes.</p> <p>The specialized training is, but not limited to:</p>

			<ol style="list-style-type: none"> 1. Training issued by National Government 2. Technical training for theatre 3. Board Members training 4. Artistic Training 5. Health and Safety <p>It is therefore imperative that a deviation for this purpose be in place for one calendar year.</p> <p>Regulation 36 (1) (a) (v) of the Supply Chain Management regulations makes provision for the accounting officer to dispense with the official procurement processes established by the policy and to procure any convenient process, which may include direct negotiations, but only -</p> <p>(v) in any other exceptional case where it is impractical or impossible to follow the official procurement processes</p>
Renewal of Licenses for Electronic Operating Systems and Miscellaneous Licenses	R607 546.00	01 July 2022	<p>Joburg City Theatres has to annually renew various licenses for utilizing it's operating electronic systems. Many systems which were installed by the manufacturers are impractical to renew through other suppliers. It is imperative that JCT renew its licenses for utilizing these very vital Operating Electronic systems and miscellaneous licenses to ensure sound management.</p> <p>Joburg City Theatres cannot procure the annual licenses on its operating electronic systems and miscellaneous licenses from any other companies other than the installers / manufacturers of these respective systems. The license that needs to be renewed on an annual basis are as follow:</p> <ol style="list-style-type: none"> 3.1.1 Caseware Licenses 3.1.2 Theatre Logo's 3.1.3 Driver PDP 3.1.4 All Sage Licenses 3.1.5 ERS Biometrics Licenses 3.1.6 Post Box Licenses – South African Post Office

			<p>3.1.7 TV Licenses - SABC 3.1.8 License for Glider Trailer 3.1.9 SAMRO 3.1.10 Pilot Software 3.1.11 LexusNexus 3.1.12 Mobile Theatre Truck License</p> <p>That for the reasons set out in the report and on the basis that the procurement in question is regarded as an emergency cases where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 21(2)(a)(ii) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes in respect of renewal of licenses for Joburg City Theatres Electronic Operating Systems and Miscellaneous licenses.</p>
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BIDS (Tender) ADVERTISED FOR THE PERIOD OCTOBER – DECEMBER 2022

Department	Contract No.	Description	Contracted Provider(S)	Service	Period	BBBEE LEVEL	Reasons	Value Of The Project (Vat Inc)
Hospitality & Catering	00245/22	Events Safety, Security & Risk Management For Joburg City Theatres On An As And When Needs Basis.	Stryker Special Security (Pty) LTD And Lynx Security Solutions CC		12 Months	Stryker- 4 Lynx- 1	Evaluated in accordance with the PPPFA and regulations	As and When Needs Basis
Building & Security	00259/22	Supply And Delivery Of High Pressure Natural Gas And Installation Of Gas Pipeline For 2mw Standby Gas Generator At Joburg Theatre	Egoli Gas (Pty) LTD		12 Months	Level 3	Evaluated in accordance with the PPPFA and regulations	R5 647,052.00
Hospitality & Catering	00260/22	Provision Of Themed Events For Joburg City Theatres	Smilemakers CC		12 Months	Level 4	Evaluated in accordance with the PPPFA and regulations	As and When Needs Basis

Governance	00262/22	Appointment Of A Panel Of Service Providers For The Facilitation Of JCTS Strategic Sessions (Re-Advert)	Awarded To Muniresq (Pty) LTD, Letsema Consulting & Advisory (Pty) LTD And Vortex Training Systems CC.	12 Months	Muniresq- Level 1 Vortex- Level 2 Letsema- Level 1	Evaluated in accordance with the PPPFA and regulations	As and When Needs Basis
Marketing	00265/22	Panel Of Service Providers For The Photography And Videography Services For Joburg City Theatres.	Triangle Post & Animation Studios (Pty) LTD Marvellous Productions (Pty) LTD JZ Van Loggenberg Multimedia (Pty) LTD	36 Months	JZ Van Loggenberg- Level 4 Marvellous- Level 1 Triangle Post- Level 1	Evaluated in accordance with the PPPFA and regulations	As and When Need Basis.
Marketing	00266/22	Social Media Consultant For Joburg City Theatres	Joren Communications (Pty) LTD	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and When Needs Basis.
Stage	00267/22	Supply & Delivery Of In Ear Monitoring System	DWR Distribution (Pty) LTD	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R268 123.71
Building & Security	00271/22	Pest Control Services for Joburg City Theatres (Re-Advert)	Bidvest Steiner (PTY) LTD	36 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	R 109 372.04 per annum
Building & Security	00272/22	Waterproofing of the Ballet Studio	Aquaproof Projects (PTY) LTD	Once off	Level 2	Evaluated in accordance with the PPPFA and regulations	R349 858.00

REQUEST FOR QUOTATIONS FOR THE PERIOD OCTOBER – DECEMBER 2022

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Stage	00861/22	Supply & Delivery of Assorted Audio Gear.	Eyethu Printing (Pty) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R126 332.00
Customer Services	00862/22	Supply & Delivery Of Mobile Android 10 Scanners	Eyethu Printing (Pty) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R63 000.00
Customer Services	00863/22	Renewal Of Adobe Creative License	Vukani Technologies (Pty) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R57 540.38
Customer Services	00864/22	Renewal Of Vmware V Sphere 6 Standard License	Vukani Technologies (Pty) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R97 535.72
Stage	00865/22	Supply & Delivery Of Cardioid Headset Microphones	Awarded To Prosound (Pty) LTD	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R129 853.35
Roodepoort Theatre	00867/22	Conversion Of Dimmer Source Electricity Supply To Hot/ Live Power Electricity Supply	Mothokwa ET Trading (Pty) LTD	Once-Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R75 392.85
Hospitality & Catering	00868//22	Supply & Delivery Of Operational Equipment's For Joburg City Theatres	Fanel Caterware Supplies (Pty) LTD	Once-Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R190 825. 29
Hospitality & Catering	00869/22	Supply & Delivery Of Ice Machines For Joburg City Theatres	Fanel Caterware Supplies (Pty) LTD	Once-Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R197 997.46
Hospitality & Catering	00870/22	Supply & Delivery Of Trophies & Medals For Joburg City Theaters	Azzar Global Supplies (Pty) LTD	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis.
Soweto Theatre	00871/22	Canopy Repairs for Soweto Theatre	Consumable Professionals (Pty) LTD	Once-Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R87 800.00
Hospitality & Catering	00872/22	Supply & Delivery Of Operational Equipment's for Joburg City Theatres	Eyethu Printing (Pty) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R104 580.00
Soweto Theatre	00873/22	Supply And Delivery Of Maintenance Material	Full Success (Pty) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R150 266.00
Soweto Theatre	00874/22	Supply, Delivery & Installation For Soweto Theatre	Eyethu Printng (Pty) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R140 700.00
Soweto Theatre	00875/22	Steam Cleaning Of Fabric Theatre Seats & Cones For Soweto Theatre	Plexin (Pty) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R124 850.55

SPENT REPORT

The percentage of BBBEE and SMME companies respectively, supported during the 2nd Quarter ending (01 October 2022 – 31 December 2022) are as follow:

JOBURG THEATRE					
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION
R 16 571 719.63	R 11 227 164.53	R 5 344 555.10	R 7 003 363.73	R 3 400 728.87	R 2 436 634.10
	68%	48%	131%	49%	72%
117 suppliers	117 suppliers	7 suppliers	83 suppliers	5 suppliers	10 suppliers
ROODEPOORT & SOWETO THEATRE & ZOO					
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION
R 2 046 375.26	R 2 442 999.20	R0.00	R 1 669 297.15	R 1 669 297.15	R 770 251.42
	119%	0%	100%	100%	46%
48 suppliers	48 suppliers	0 suppliers	49 suppliers	11 suppliers	18 suppliers
JOBURG CITY THEATRES (CONSOLIDATED)					
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION
R 18 618 094.89	R 13 670 163.73	R 4 947 931.16	R 8 672 660.88	R 5 070 026.02	R 3 206 885.52
	94%	24%	116%	74%	59%
165 suppliers	165 suppliers	9 suppliers	132 suppliers	16 suppliers	28 suppliers

Note:

A total of 165 service providers supplied goods / services for both Joburg Theatre and Roodepoort & Soweto Theatre, and were calculated as such.

Section 5: 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	R20 806 994.64	87.26% is sitting under 30 days on the debtor's age analysis, while 5.0% is on 60 days. 0.56% is sitting on 90days and 7.18% over 120 days	100% of this balance is for COJ department and COJ entities The amount relates to catering services provided to COJ, Arts and Culture collaborative program, capex and customer deposit.
Gauteng eGovernment	7 650.01	100% is sitting in over 120 days	The amount relates to catering services

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	R2 747 287.08	100% is sitting under 30 days on the creditor's age analysis.	The amount relates to insourcing, fibre connection, insurance and rental

CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT

Section 1: Human Resources Management

Joburg City Theatres (JCT) Human Resources (HR) Management function is responsible for creating, delivering and sustaining the value proposition for the organisation's strategic objectives. The department was engaged in recruitment and selection, training and development, implementing the employee wellness programmes, labour relations, and implementation of approved HR policies and procedures.

The entity's overall objective as set out in its employment policy is to ensure that the company's employment practices and remuneration policies motivate and retain talented employees and create an attractive environment for all employees. The employment policy is periodically reviewed to ensure that it remains relevant and practical for the changing needs of current and potential employees. Our vision is to be the employer of choice in our field. Our vision is to stay at the top end of compliance by including such requirements into our working practices.

Section 2: Employee Remuneration

EMPLOYEE COST BREAKDOWN	2023
Net Salary	16 343 272,13
PAYE	3 655 650,22
UIF	235 901,73
SDL	205 896,95
PENSION & MEDICAL AID	5 202 882,19
THIRD PARTIES	237 222,61
Leave Accruals & Bonus Provisions	792 049,30
OTHER	133 701,87
	26 806 577,00

Section 3: Key Vacancies

The total number of JCT approved positions is **260** positions filled. The number of filled positions is **234**. The number of vacant posts stands at **26**. Seven (**7**) permanent appointments and fifteen (**15**) permanent terminations were recorded.

A detailed staff establishment per department is provided in **Table 1** below to indicate occupancy and vacancy percentages as per the approved structure.

Table 1: Detailed analysis on occupancy and vacancy report

Department	Approved Positions	Occupied Positions	Vacant Positions	Temporary Staff	Interns / Learners	Total
Governance	8	7	1	0	1	8
Human Resources	4	3	1	0	1	4
Stage	29	27	2	0	2	29
Finance and SCM	17	16	1	3	4	23
Building & Security	62	55	7	10	1	66
Customer Services	9	8	1	37	2	47
Client Services (Programming)	10	9	1	1	3	13
Hospitality & Catering	31	24	7	162	0	186
Soweto Theatre	60	57	3	19	4	80
Roodepoort Theatre	30	28	2	16	2	46
Total	260	234	26	248	20	502
Vacancy and Occupancy %		90%	10%			

JCT is operating at 90% occupancy against the approved staff establishment with the remaining 10% recorded as vacancy rate. The vacancy rate recorded in the approved structure will be filled in a 2-year cycle.

Seven (7) permanent appointments and thirteen (13) permanent terminations were recorded in this mid-term. There are plans to fill some of the 26 vacant posts in the 3rd quarter of 2022/2023 financial year. Recruitment process has already commenced as it is indicated in Table 2 below.

The total number of temporary employees stands at 248. Thirty-five (35) appointments and fourteen (14) temporarily terminations were recorded in this term. The appointment of temporary employees is dictated by the needs of the business. The 8 adhoc were appointed to work during the Festivals of Lights Show and other business operations.

23 cast members, 13 creative teams and 5 band members were contracted to work in the annual pantomime show, Pantoland, which was an in-house production that run during the quarter under review.

The second largest group of temporary employees is in the Hospitality and Catering department. The total number stands at **162**. These groups of employees consist of waiters, scullers, bartenders, commie chefs, kitchen staff, banqueting staff and general assistants, etc. The Department currently utilizes Fixed Term Contract due to the business requirements for the following reasons –

- There is no fixed patron capacity in the theatre bars as the business in this area is determined by the shows that are on the stage at any given time, hence this area is treated as seasonal work based on the seasonal run of any given show.

- The restaurant business is managed on a day-to-day basis based as per point 1, as well as the daily take up of the restaurant by the surrounding businesses.
- Unfortunately, the department often experiences an extreme fluctuation of business volumes that occur over a period of any one year due to the area of the hospitality it works in, namely, the theatre.
- There are very few foreign nationals in the workforce and their fixed term contracts are based on their current valid work permits.

The number of temporary employees fluctuates on monthly basis due to the nature of the business.

WORKFORCE PROFILE PER THEATRE

Table 1.2: Joburg Theatre

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	1	0	0	0	0	0	1
Senior Management	1	0	0	0	1	0	0	0	0	0	2
Professionally Qualified	10	1	0	5	4	1	0	1	0	0	22
Skilled Technically and Academically	16	0	1	4	12	0	0	0	0	0	33
Semi-Skilled	24	1	0	0	14	0	0	0	0	0	39
Unskilled	16	0	0	0	12	0	0	0	0	0	28
Total	67	2	1	9	44	1	0	1	0	0	125
% of Gender Representation	54%	1.6 %	0.8%	7.2%	35.2%	0.8%	0.0%	0.8%	0.0%	0.0%	

Table 1.3: Soweto Theatre

Occupational Level	Male				Female				Foreign Nationals		Grand 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 / Middle Management	1	0	0	0	0	0	0	0	0	0	1
Skilled Technically and Academically Qualified	1	0	0	0	5	0	0	0	0	0	6
Semi-Skilled	7	0	0	0	0	3	0	0	0	0	10
Unskilled	28	0	0	0	12	0	0	0	0	0	40
Total	37	0	0	0	17	3	0	0	0	0	57

% of Gender Representation	65%	0.0%	0.0%	0.0%	30%	5%	0.0%	0.0%	0.0%	0.0%	
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1.2.3: Roodepoort Theatre

Occupational Level	Male				Female				Foreign Nationals		Grand 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 / Middle Management	0		1				0	0	0	0	1
Skilled Technically and Academically Qualified	1	0			3	1				0	5
Semi-Skilled	3				2		0	0	0	0	5
Unskilled	12	0	0	0	5	0	0	0	0	0	17
Total	16	0	1	0	10	1	0	0	0	0	28
% of Gender Representation	63%	0.0%	0.0%	0.0%	37%	0.0%	0.0%	0.0%	0.0%	0.0%	

1.2.4: Catering and Hospitality

Occupational Level	Male				Female				Foreign Nationals		Grand 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 / Middle Management	0	0	1	1	1	0	0	0	0	0	3
Skilled Technically and Academically Qualified	4	0	0	2	3	0	0	0	1	0	10
Semi-Skilled	6	0	0	0	4	0	0	0	1	0	11
Unskilled	0	0	0	0	0	0	0	0	0	0	0
Total	10	0	1	3	8	0	0	0	2	0	24
% of Gender Representation	42%	0.0%	4%	130%	33%	0.0%	0.0%	0.0%	8%	0.0%	

Workforce Movement

Recruitment Process

The table below summarises the recruitment activities and progress towards filling of vacant positions. Some positions have been filled while others are in a process of being filled. The filled positions are highlighted in green colour while the vacant posts highlighted in blue have been deferred due to operational reasons

Table 2: (a) Recruitment progress report: Permanent employees

Department	Position	Number of Positions	Mode of recruitment	Progress
Governance	General Manager: Strategic & Relations projects	1	External	Position re-advertised on the 14 th November 2022 and closed on the 01 st December 2022.
Building & Security	Building & Facilities Manager	1	External	Recruitment begins in the third quarter.
	Cleaner	1	Internal	Response handling in progress.
	Building Technician (Electrician)	1	External	Advert published on 2 December and closed 22 December 2022
	Health & Safety Officer	1		Recruitment is deferred
	Health & Safety Officer	1		Recruitment is deferred
	Driver	1	External	Interviews conducted on 20 October 2022. Verification in progress
	Maintenance Assistant	1	External	Recruitment begins in 3 rd quarter
Stage	Stage Manager	1	External	Recruitment begins in 3 rd quarter
	Senior AV Technician	1	External	Recruitment closed. New employee commenced on 03/10/2022
	Assistant Storeman / AV Technician	1	External	Recruitment begins in 3 rd quarter
Customer Services	Customer Services Assistant	1	External	Interviews was conducted on 3 November 2022 Verification by GFIS in progress

Department	Position	Number of Positions	Mode of recruitment	Progress
Client Services (Programming)	General Manager: Marketing & Communications	1	External	Position re-advertised on the 14 th November 2022 and closed on the 01 st December 2022
Finance	Payroll Administrator	1	External	Recruitment closed. New employee commenced on 03/10/2022
	Supply Chain Management Officer	1	External	Verification by GFIS in progress
Corporate and Shared Services	Corporate and Shared Services Manager	1		Recruitment is deferred
Soweto Theatre	Manager: Facilities	1	External	Advert to be published by Friday 12 th , December 2022 and closes on 4 th January 2023
	Front of House Manager	1	External	Recruitment commences in 3 rd quarter
	Marketing Assistant	1	External	Vacant effective 2 January 2023
Roodepoort Theatre	Marketing Assistant	1	External	Recruitment is deferred
	Stage Crew	1	Internal	Recruitment is deferred
Catering & Hospitality	Assistant Stages Supervisor	1	External	Verification by GFIS in progress
	Stages Supervisor	1	External	Verification in progress
	F&B Supervisor	1	External	Shortlisting to be confirmed by 19 December 2022
	Junior Sous Chef	1	External	Vacant since 1 December 2022. Recruitment begins 3 rd
	Senior retail and bar Manager	1	External	Recruitment is deferred
	Assistant Events Coordinator	1	External	Shortlisting to be confirmed by 19 December 2022
	Cash and Stock Controller	1	External	Shortlisting to be confirmed by 19 December 2022

Table 2: (b) Recruitment progress report: Interns

Department	Position	Number of Interns	Mode of recruitment	Progress
Company Secretary	Governance	1	External	Shortlisting to be confirmed by 19 December 2022
Soweto Theatre	Youth Development	1	External	Intern commenced work effective on 01/12/2022
	Youth Development	1	External	Successful candidate has criminal record. Recruitment begins 3 rd quarter

Appointments

Seven (7) permanent and thirty-five (35) temporary appointments were made as depicted in the table below:

Table 3(a) permanent appointments

Department	Position	No of appointees	Effective Date
Governance	Artistic Director	1	01/07/2022
Soweto Theatre	Cleaner	1	01/09/2022
Finance	Payroll Administrator	1	01/10/2022
	Senior AV Technician	1	01/10/2022
Catering and Hospitality	Food & Beverage Manager	3	01/08/2022
	Hospitality Manager		
	Junior Sous Chef		

Table 3(b): Temporary appointments

Department	Position	No of appointees	Effective Date
Client Services	Adhoc Digital	1	05/10/2022
Finance	Adhoc SCM	1	11/10/2022
Building & Security	Adhoc cleaners	10	11/11/2022
Customer Services	Theatre attendants / ushers	14	01/10/2022
Catering & Hospitality	Adhocs	9	01/10/2022

Staff Turnover

Fifteen (15) permanent and fourteen (15) temporary termination of services were recorded during this term as shown in the table below.

Table 4 (a) Terminations of permanent employees

Department	Position	Reason for termination	Years in service	Effective Date
Building and Security	Driver	Voluntary Resignation	3 years	01/09/2022
	Cleaner	Dismissal	3 years	16/09/2022
	Maintenance Assistant	Normal Retirement	30 years	01/12/2022
Finance	Supply Chain Management Officer	Transfer to CoJ	3 years	01/07/2022
Roodepoort Theatre	Stage Crew	Normal Retirement	40 years	29 July 2022
Hospitality and Catering	Assistant Stages Supervisor	Voluntary Resignation	7 years	31/08/2022
	Stages Supervisor	Voluntary Resignation	7 years	31/08/2022
	Food & Beverage Supervisor	Voluntary Resignation	7 years	11/09/2022
	Senior Retail & Bar Manager	Voluntary Resignation	9 years	25/10/2022
	Cash & Stock Controller	Voluntary Resignation	3 years	14/10/2022
	Assistant Events Coordinator	Voluntary Resignation	3 years	14/10/2022
Soweto Theatre	Building & Facilities Officer	Voluntary Resignation	3 months	01/07/2022
	Manager: Front of House	Voluntary Resignation	9 years	21/09/2022
	Marketing Assistant	Voluntary Resignation	12 months	01/12/2022
Stage	Assistant Storeman	Voluntary Resignation	3 years	22/01/2022

Table 4(b): 19 Terminations of temporary employees

Department	Position	Reason for termination	Effective Date
Hospitality & Catering	Adhocs x 12	Dismissal	15/08/2022
	Adhoc	Abscondment	24/06/2022
Soweto Theatre	Theatre Attendant	Deceased	27/08/2022
	Theatre Attendant	Contract ended	30/10/2022

Exit interviews were conducted with employees who resigned voluntarily.

Section 4: Employment Equity

JCT's objective is to have a workforce reflective of the demographics of South Africa and Gauteng region. Diversity and inclusion are entrenched in our talent management as well as a learning and development agenda, which allows us to improve our talent pipeline for designated groups. The Employment Equity is profiled according to gender, disability, race, salary grade and by occupational levels. The employment equity targets are aligned to the country's Economically Active Population (EAP) percentage distribution within the Gauteng region. The EAP includes people from **16 to 64 years of age** who are *either employed or unemployed and seeking employment*, and is used to assist employers in the analysis of their workforce to determine the degree of under-representation of the designated groups. It is important to note that the analysis of this section of the report focuses on the EAP as depicted in the tables below.

Table 5: Employment Equity Profile

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	1	0	0	0	0	0	1
Senior Management	1	0	0	0	1	0	0	0	0	0	2
Professionally Qualified / Middle Management	11	1	2	6	6	1	0	1	0	0	28
Skilled Technically and Academically Qualified	20	0	1	5	23	1	1	0	1	0	52
Semi-Skilled	43	1	0	0	22	0	0	0	1	0	67
Unskilled	55	0	0	0	29	0	0	0	0	0	84
Total	130	2	3	11	82	2	1	1	2	0	234
% of Gender Representation	56%	0.84%	1.2%	5%	35%	0.84%	0.42%	0.42%	0.84%	0.0%	

Table 5.1: Employment Equity Profile Joburg Theatre

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	1	0	0	0	0	0	1
Senior Management	1	0	0	0	1	0	0	0	0	0	2
Professionally Qualified	10	1	0	5	4	1	0	1	0	0	22
Skilled Technically and Academically	16	0	1	4	12	0	0	0	0	0	33
Semi-Skilled	24	1	0	0	14	0	0	0	0	0	39
Unskilled	16	0	0	0	12	0	0	0	0	0	28

Total	67	2	1	9	44	1	0	1	0	0	125
% of Gender Representation	54%	1.6 %	0.8%	7.2%	35.2%	0.8%	0.0%	0.8%	0.0%	0.0%	

Table 5.2: Employment Equity Profile Soweto Theatre

Occupational Level	Male				Female				Foreign Nationals		Grand 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 / Middle Management	1	0	0	0	0	0	0	0	0	0	1
Skilled Technically and Academically Qualified	1	0	0	0	5	0	0	0	0	0	6
Semi-Skilled	7	0	0	0	0	3	0	0	0	0	10
Unskilled	28	0	0	0	12	0	0	0	0	0	40
Total	37	0	0	0	17	3	0	0	0	0	57
% of Gender Representation	65%	0.0%	0.0%	0.0%	30%	5%	0.0%	0.0%	0.0%	0.0%	

Table 5.3: Employment Equity Profile Roodepoort Theatre

Occupational Level	Male				Female				Foreign Nationals		Grand 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 / Middle Management	0		1				0	0	0	0	1
Skilled Technically and Academically Qualified	1	0			3	1				0	5
Semi-Skilled	3				2		0	0	0	0	5
Unskilled	12	0	0	0	5	0	0	0	0	0	17
Total	16	0	1	0	10	1	0	0	0	0	28
% of Gender Representation	63%	0.0%	0.0%	0.0%	37%	0.0%	0.0%	0.0%	0.0%	0.0%	

Table 5.4: Employment Equity Profile Catering and Hospitality

Occupational Level	Male				Female				Foreign Nationals		Grand 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 / Middle Management	0	0	1.	1	1	0	0	0	0	0	3
Skilled Technically and Academically Qualified	4	0	0	2	3	0	0	0	1	0	10
Semi-Skilled	6	0	0	0	4	0	0	0	1	0	11
Unskilled	0	0	0	0	0	0	0	0	0	0	0
Total	10	0	1	3	8	0	0	0	2	0	24
% of Gender Representation	42%	0.0%	4%	130%	33%	0.0%	0.0%	0.0%	8%	0.0%	

Table 6: Disability Profile

Occupational levels	Males				Female				Total PWDs
	A	C	I	W	A	C	I	W	
Top Management	-	-	-	-	-	-	-	-	-
Senior Management	-	-	-	-	-	-	-	-	-
Professionally Qualified / Middle Management	-	-	-	-	-	1	-	-	1
Skilled Technically and Academically Qualified	-	-	-	-	1	-	-	-	1
Semi-Skilled	-	-	-	-	-	-	-	-	-
Unskilled	1	-	-	-	1	-	-	-	2
Total	1	0	0	0	2	1	-	0	4

The target for employment of Persons with disability is 2%. It should be achieved against the institution's entire staff compliment. The employment of the persons with disabilities is currently at 1.7%.

To balance the Employment Equity within the company, JCT will give preference to designated people, women and persons with disabilities when opportunities arise. These targets will be achieved by way of replacing employees who leave the organization due to natural attrition and reasons related to staff turnover.

In order to achieve the equitable representation, Joburg Theatre will ensure that the following strategies are adopted and implemented;

- Where gender and racial underrepresentation exist in the Workforce, targeted recruitment for the EE Targeted candidate shall be enforced unless the suitably qualified candidate from the Targeted Group was not found;
- Identify training which is aimed at addressing the imbalances within the organisation –train individual in order to create a pool of suitably qualified employees from the Targeted Group and give them an opportunity for growth in line with the EE Targets.

Table 7: Employment Equity and Economically Active Population (EAP) Targets

Description	Total employees	Gauteng EAP EE Target %	JCT EE Actual %	Variance
Africans	214	81.0%	91%	+10%
Coloureds	4	2.6%	1.7%	-1%
Indians	4	2.9%	1.7%	-1.3%

Whites	12	13.5%	5%	-8.5%
Persons with disability	4	2.0%	1.7%	-0.3%
Male	147	55.9%	63%	+7.1%
Female	87	44.1%	37%	-7%

During the reporting period, the overall African representation stands at 91% which is above the set target of 81.0%, Coloureds at 1.7% which is also below a target of 2.6%, Indians at 1.6% which is below the target of 2.9%, and the under representation of White employees by 5.4%, which is below the set target of 13.5%. Male's form 63% of the staff profile and are over represented while women in general are underrepresented at 37%.

Table 8: Gender representation

Gender	TOTAL		African		Coloured		Indian		White	
	Target	Actual	Target	Actual	Target	Actual	Target	Actual	Target	Actual
Male	55.9%	63%	45.3%	56%	1,3%	0.84%	1,9%	1.2%	7.4%	5%
Female	44.1%	37%	35.7%	35%	1,3%	0.84%	1,0%	0.4%	6.1%	0.4%
Total	100%	100%	81.0%	91%	2.6%	1.7%	2.9%	1.6%	13.5%	5.4%
							Target achieved			
							Requires improvement			

To balance the Employment Equity within the company, JCT will give preference to designated people, women and persons with disabilities when opportunities arise. These targets will be achieved by way of replacing employees who leave the organization due to natural attrition and reasons related to staff turnover. In order to attract PWDs, adverts will also be pinned in the City's library. We will also request the Department of Labour to send applications as per the inherent requirements of the position, whenever there are vacancies.

Table 9: Age Analysis profile per race and gender

Age			Gender		Race			
Age Groups	Number of staff	% representation	Male	Female	A	C	I	W
18-25	0	0%	0	0	0	0	0	0
26-35	65	28%	34	31	63	0	1	0
36-45	89	38%	60	29	82	3	2	2
46-55	54	23%	32	22	48	0	1	5
56-65	26	11%	21	5	21	1	0	4
Total	234	100%	147	87	214	4	4	12

The majority of JCT employees are aged between 26-45 years of age, which represents 66% of the JCT staff establishment. This group is largely represented by African employees at 91%. 23% of staff are between the age groups of 46-55 years. The least represented age group is 56-65 at 11%.

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 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.

Four (4) employees attended training and development interventions during the term as shown in the table below. The duration of the training was 2 and 3 days. The details of the training are depicted in the below table.

Table 10: Training and Development

Occupational Levels	Training intervention	Number of staff	Costs
Top Management	0	0	R00.00
Senior Management	0	0	R00.00
Professionally Qualified / Middle Management	Targeted Selection: Trainer Workshop & Ethics of the Legal Profession and Legal Opinion Writing	2	R33 962.76
Skilled Technically and Academically Qualified	Targeted Selection: Trainer Workshop Ethics of the Legal Profession and Legal Opinion Writing	2	R33 962.76
Semi-skilled	0	0	R00.00
Unskilled	0	0	R00.00
Temporary employees	0	0	R00.00
TOTAL		4	R67 925.52

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 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. Five (5) employees received financial study assistance and are studying towards different qualification

Table 11: Subsidised Education Training

DISCIPLINE	NUMBER OF LEARNERS	INSTITUTION
Postgraduate Diploma in Management	1	Regent Business School
Postgraduate Diploma in IT Management	1	MANCOSA

Postgraduate Diploma in Supply Chain Management	1	Regent Business School
Bachelor of Business Administration	1	MANCOSA
NEBOSH International Diploma In Safety Management	1	SHEilds
TOTAL BENEFICIARIES	5	

Section 6: Performance Management and Succession Plan

JCT has a standardised performance management policy and procedure for setting performance objectives, which is aligned to the Business Plan. Formal performance reviews are conducted annually. Year-end performance ratings are the determinant of a performance reward for employees. An enhanced performance development and coaching approach is being conducted on a continuous basis to ensure that employee performance is consistently and fairly reviewed.

Succession planning within the company has been implemented for all senior management. The succession and retention will be reviewed going forward, depending on funding being available. Retention strategies aimed at discouraging the employees from leaving the company will be developed and discussed.

Section 7: Leave and Productivity Management

In line with the approved Leave policy, JCT employees are entitled to 24/27 days leave per annum to be taken at a time convenient to JCT and agreed upon by line management. 80 sick leave days in a three (3) year cycle are also provided. The section below provides a detailed overall leave management and analysis per theatre.

Table 12: Overall Company Leave Analysis

Type of leave	Q1 (Jul - Sep)	Q2 (Oct - Dec)	Q3 (Jan - Mar)	Q4 (Apr - Jun)	Total Leave Taken	% Leave days taken
Annual Leave	954	286			1240	82%
Sick Leave	121	60			181	12%
Family Responsibility Leave	28	6			34	2%
Study Leave	4	57			61	4%
Unpaid Leave	1	0			1	0%
Maternity Leave	2	0			2	0%
Total	1110	409			1519	100

A total of **1519** leave days were taken by employees during the mid-year. Employees are encouraged to take time off to rest whenever operations require to enable them to rest and come back being more productive. There were no adverse effects on operations during their absence.

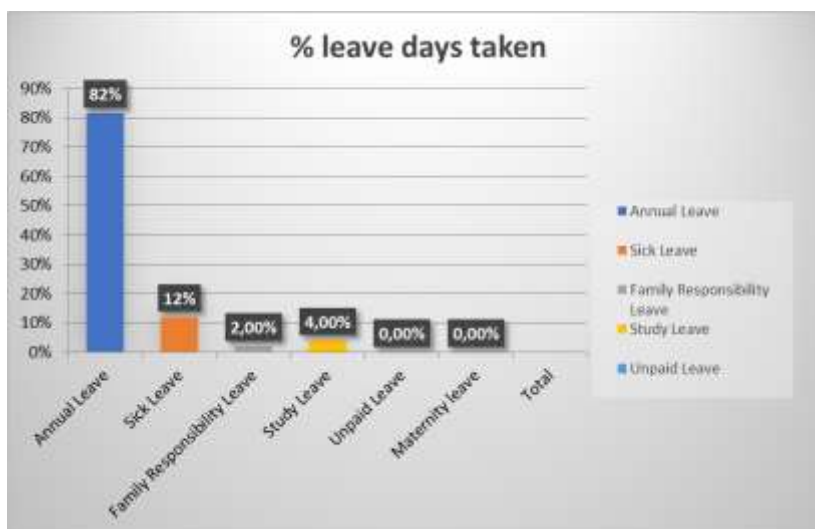


Figure 1: Leave Analysis

Annual leave was the most leave taken by employees as per figure 1 above by 80%, Sick Leave at 12%, Family Responsibility Leave at 2%, then Study leave at 4% and Maternity Leave at 2%.

A table below provides a detailed breakdown of leave days taken per theatre:

Table 13: Joburg Theatre

Number of Staff	Type of leave	Q1	Q2	Total Leave Taken
127	Annual Leave	828	252	1080
	Sick Leave	113	60	173
	Family Responsibility Leave	20	5	25
	Study Leave	2	52	54
	Unpaid Leave	0	0	0
	Maternity Leave	2	0	2
	Total		965	369

Table 14: Soweto Theatre

Number of Staff	Type of leave	Q1	Q2	Total Leave Taken
20	Annual Leave	94	20	114
	Sick Leave	6	0	6
	Family Responsibility Leave	8	1	9
	Study Leave	2	5	7
	Unpaid Leave	1	0	1
	Maternity Leave	0	0	0
	Total		111	26

Table 15: Roodepoort Theatre

Number of Staff	Type of leave	Q1	Q2	Total Leave Taken
14	Annual Leave	32	14	46
	Sick Leave	2	0	2
	Family Responsibility Leave	0	0	0
	Study Leave	0	0	0
	Unpaid Leave	0	0	0
	Maternity Leave	0	0	0
	Total		34	14

Human resources will continue to monitor the leave and employee attendance to mitigate against the abuse of sick and family responsibility leave.

Section 8: Disciplinary Matters and Outcomes

Employee representation

Human Management office deals with employee / employer related issues and thereby maintaining direct lines of communication with employees. All entity's labour disputes are referred to South African Local Government Bargaining Council (SALGBC) for conciliation and/or arbitration.

The Human Resources Manager's office deals with employee / employer related issues and thereby maintaining direct lines of communication with employees.

Union Membership

No one joined the labour union in this term. The total of employees belonging to labour unions stands at **121**. **49** employees subscribe to IMATU while **72** to SAMWU. **110** employees who are not affiliated to any Union pay Agency Shop Fees to the Council. **3** employees do not pay Agency Shop fees.

Labour Relations matters

The table below summarises the labour relations cases recorded for the 2nd quarter.

Table 16 (a) Misconduct Cases

Department	Designation	Nature of Misconduct	Progress and/or Outcome/Sanction
Roodepoort Theatre	Security Officer x 2	Allegations of dishonesty	DC was conducted on 17 & 18 November 2022. The parties entered into a plea agreement, whereby the charged employees were issued with suspension without pay for the period of 10 days and a final written warning .
	Security Officer	Making false and disparaging accusations against a fellow employee & Insolent, rude, provocative and aggressive behaviour	The DC sat on 4 th and 5 th October 2022. Parties to submitted closing statements to the chairperson on 17 th October 2022. Employee was found guilty. Parties submitted the aggravating and mitigating statements by close of business the 30 th November 2022.
Soweto Theatre	Security Officer	Being under the influence of alcohol whilst on duty	Disciplinary action to proceed in 3 rd quarter.
	Security Officer x 2	Being under the influence of alcohol whilst on duty	Final Written Warning – following a plea agreement.
Catering & Hospitality	Waitresses & Waiters x 12	Fraud	Dismissal – following a formal disciplinary hearing.
Building & Security	Cleaner	Abscondment	Dismissal – following a formal disciplinary hearing.

Two (**2**) employees were issued with **suspension without pay for the period of 10 days** and a **final written warning**, two others were given **final written warning**, while 13 employees were dismissed.

All disciplinary matters were handled in line with the approved disciplinary code policy of the organisation.

Disputes Referrals

Two (2) employees declared disputes at the CCMA for conciliation. The table below summarises the status of the disputes.

Table 16 (b): Disputes referrals

Designation	Department	Nature of Dispute	Progress and/or Outcome/Sanction
Security Officer	Roodepoort Theatre	Sexual harassment	Employee has referred the matter to CCMA for conciliation. Employer awaits invitation from the CCMA to defend the matter.
Temporary employee	Catering and Hospitality	Unfair Dismissal	Conciliation was heard on 1 November 2022. At the CCMA. Ex-employee wanted reinstatement and salary compensation until 30 September 2022. The matter remains unresolved. Commissioner issued a Ruling directing the employee to refer the matter to Bargaining Council.

Court Cases

One (1) ex-employee has lodged an appeal at the Labour Court against the CCMA Arbitration Award issued in favour of JCT. The table below summarises the status of the case.

Table 16 (c): Court referrals

Designation	Department	Nature of Dispute	Progress and/or Outcome/Sanction
Ex-Marketing Executive	Client Services	Unfair Labour Practice	The ex-employee lodged appeal against the CCMA Arbitration Ward at the Labour Court. African Dawn Risk Solutions (CoJ Insurer) instructed Douglas Bennett Attorneys to act on behalf of JCT.

Despite the challenges, it is clear that majority of JCT staff uphold the policies, procedures and values of the organisation. This conclusion is drawn from the total number of misconduct cases that were conducted within the quarter, which resulted in the dismissals of 2 staff members. All matters were handled in line with the approved disciplinary code policy of the organisation.

Cases	No. of cases	Comments
Death and memorial service.	2	1 temporary employee passed away.
Bereavement support intervention	0	There was no bereavement support intervention
Study	8	6 employees studying in various institution of learning during the term under review.
Miscellaneous cases	0	There was none
Total	10	

Section 9: Employee Wellness

Joburg City Theatres (JCT) did not hold Wellness Day. JCT has awarded a tender to ICAS, the service provider, to continue to provide Employee wellness /Assistance Programme (EAP) across the three theatres. ICAS provides 24 hours online (internet, website, WhatsApp, call-back, etc.), inbound and outbound telephonic, and face-to-face health and wellness information and counselling to staff members.

As part of the organizations strategy for employee wellness and internal communications:

- Employees are continuously participating in the internal gym.
- The company hosts aerobics sessions three times a week for an hour.
- These classes are good for exercising and promoting staff engagement
- The aerobics class also partake in the external walks/runs and wellness activities.

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.

Retirement Funds

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

- Johannesburg Municipal Pension Fund (NMG) has 11 employees.
- E-Joburg Pension Fund has 217 employees.
- Mutual Gratuity Pension Fund (MGF) has 6 employees.

The total number of employees on pension funds has increased to 234.

Medical Aid Funds

The company also administers three accredited medical aid schemes and pays a minimum of 60% and 75% monthly premium contribution on behalf of its members. No employee joined medical aid this quarter. Currently 75 employees are members of the schemes as follows:

- Discovery has 62 members, of which 40 receive 60% employer contributions, 18 receives 75%, while 2 employees on total cost to company contribute 100%.
- LA Health has 1 member who receives 60% company contributions
- Key Health has only 1 member who receives 60% company contributions

Company Allowances

Fifty-six (**56**) employees receive homeowners' allowance. Sixty-five (**65**) employees receive cell phones with data and voices services towards the use for business purposes.

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). The Occupational Health and Safety Act (85 of 1993) regulate occupational Health and Safety in the workplace.

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 for the Municipal Entities. The Act makes provision for the CEO's / MD has 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 Health and Safety Manager as the Liaison with the COJ Group SHE Directories 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 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 has been established and holds regular monthly and quarterly meetings.

COVID-19

JCT does not have record of employees who tested for COVID-19 in this quarter. JCT always reminds employees to practice all prescribed health and safety precautionary measures to curb the transmission of COVID-19.

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.

JCT 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, JCT 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 parameter.

CHAPTER FIVE: FINANCIAL PERFORMANCE AND EXPOSURE

Section 1: Statement of Financial Position

Joburg Theatre (SOC) Limited

Annual Financial Statements for the 6 Months ended 31 December 2022

Statement of Financial Position as at 31 December 2022

Figures in Rand	Note(s)	31 December 2022	30 June 2022
Assets			
Current Assets			
Inventories	2	18 305 817	5 014 302
Receivables from exchange transactions	3	19 564 655	16 444 526
VAT receivable	4	4 483 080	3 358 420
Cash and cash equivalents	5	93 487 848	17 478 917
		135 841 400	42 296 165
Non-Current Assets			
Property, plant and equipment	6	13 342 737	13 275 323
Intangible assets	7	345 095	333 950
Heritage assets	8	1 602 700	1 602 700
		15 290 532	15 211 973
Total Assets		151 131 932	57 508 138
Liabilities			
Current Liabilities			
Payables from exchange transactions	9	101 940 658	25 272 858
Provisions	10	10 628 098	3 717 707
		112 568 756	28 990 565
Non-Current Liabilities			
Deferred tax	12	5 071 369	5 071 369
Total Liabilities		117 640 125	34 061 934
Net Assets		33 491 807	23 446 204
Share capital / contributed capital	34	10	10
Reserves			
Investment from Shareholder		1 784 049	1 784 049
Accumulated surplus		31 707 748	21 662 145
Total Net Assets		33 491 807	23 446 204

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Section 2: Statement of Financial Performance

Joburg Theatre (SOC) Limited

Annual Financial Statements for the 6 Months ended 31 December 2022

Statement of Financial Performance

Figures in Rand	Note(s)	31 December 2022	30 June 2022
Revenue			
Revenue from exchange transactions			
Ticketing Services	13	609 413	499 583
Hospitality and Catering Services	13	26 987 281	54 040 931
Rental of facilities and equipment	13	3 011 324	4 644 966
Arts Alive	13	4 108 594	8 611 747
Sponsorship	13	-	478 261
In-house ticket sales	13	4 703 069	5 380 057
Other income	15	1 002 021	8 243 624
Interest received - investment	16	3 364 263	4 015 408
Total revenue from exchange transactions		43 785 965	85 914 577
Revenue from non-exchange transactions			
Transfer revenue			
Subsidy	17	95 984 615	166 152 000
Total revenue	13	139 770 580	252 066 577
Expenditure			
Employee related costs	18	(58 477 550)	(104 879 510)
Depreciation and amortisation	19	(835 325)	(1 503 585)
Transfers and Subsidies	21	(17 256 296)	(22 884 193)
General Expenses	22	(53 155 806)	(107 917 084)
Total expenditure		(129 724 977)	(237 184 372)
Surplus before taxation		10 045 603	14 882 205
Taxation	23	-	(3 747 300)
Surplus for the 6 Months		10 045 603	11 134 905

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Section 3: Cash Flow Statement

Joburg Theatre (SOC) Limited

Annual Financial Statements for the 6 Months ended 31 December 2022

Cash Flow Statement

Figures in Rand	Note(s)	31 December 2022	30 June 2022
Cash flows from operating activities			
Receipts			
Sale of goods and services		55 069 275	100 791 531
Grants		95 984 615	166 152 000
Interest income		3 364 263	4 015 408
		<u>154 418 153</u>	<u>270 958 939</u>
Payments			
Employee costs		(51 151 976)	(104 189 164)
Suppliers		(27 257 246)	(157 684 536)
		<u>(78 409 222)</u>	<u>(261 873 700)</u>
Net cash flows from operating activities	24	<u>76 008 931</u>	<u>9 085 239</u>
Cash flows from investing activities			
Purchase of property, plant and equipment	6	-	(1 457 532)
Purchase of other intangible assets	7	-	(187 594)
Net cash flows from investing activities		<u>-</u>	<u>(1 645 126)</u>
Net increase/(decrease) in cash and cash equivalents		76 008 931	7 440 113
Cash and cash equivalents at the beginning of the year		17 478 917	10 038 804
Cash and cash equivalents at the end of the year	5	<u>93 487 848</u>	<u>17 478 917</u>

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Section 4: Ratio Analysis

Financial Ratios	31-Dec-22	31-Dec-21	Movement %	Target	Norm	Interpretation
Current Ratio	1,21	1,05	15%	> 1.00	1.5 to 2.1	The current ratio has improved compared to prior year and is above the set target but it is below the norm of between 1.5 to 2.1, it does not pose any challenge as some of the payables relates to future shows of which will all mature next quarter thus improving the ratio significantly upon recognition of deferred revenue.
Solvency Ratio	1,28	1,15	12%	> 2.00	02:01	The Solvency Ratio has improved by 12% compared to the prior Financial year but it is still below the norm and target of 2:1. The ratio's status quo is due to significant amount of trade payables and deferred tax under total liabilities but this should not be pose that of a challenge as some payables relates to future shows which all mature next quarter as mentioned above and deferred tax liability will decrease not in the distance future as JCT is still to claim Capital allowance(Tax deduction) in term of Income tax on its Capital assets and some of the Provisions when they "Incurred or accrued" in term of Income tax act as a result allowing for tax deduction in return. Theferore the movements in Trade payables and deffered tax will significantly improve the ratio going forward.
Debt: Revenue	4%	1%	195%	< 45%	45%	The ratio is above the target as the entity does not raise the its funds from borrowings
Remuneration	42%	42%	0%	At least 30%	25% - 40%	The ratio achieved is above the target of at least 30% but it is slightly above the norm of 25% - 40% this is due to high level of activities at Hospitality and Catering department which required additional staff to be hired during the 1st and 2nd quarter and a huge In-House production show "adventures of Pantoland" which also took place in 2 quarter required additional staff member to facilitie the show and Actors and producers were hired for the show hence the ratio didnt conform to the norm.
Repairs & Maintenance	7%	8%	-1%	8%	8%	The ratio is slightly below the target and norm by 1% this is not to be issue as most of the old assets which required frequent repairs were strategically replaced last Financial year to save on repairs and maintenance costs.
Interest: Expenditure	0%	0%	0%	< 7%	<7%	The entity is really not financed by interest bearing borrowings hence a lower ratio on interest hence target was achieved.
Net Operating surplus	7%	6%	1%	At least 15%	= or > 0%	The net operating surplus improved by 1% compare to the prior Financial year this was mainly due to increased Revenue and Net profit.
Cost Coverage Ratio	11	14	-18%	> 45 Days	1 – 3 Months	The entity is above the norm of 1 - 3 months which means the entity will be able to meet its obligations to provide basic services

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

Irregular Expenditure

At the beginning of the current financial year JCT opened with R5 593 849 of irregular expenditure. In the current financial year, an expenditure of R52 329 was incurred that relates to Avis Fleet Services contract, the contract has been declared irregular at Group level due to non-compliance with section 116 of MFMA Act. As at the end of the second quarter JCT's irregular expenditure amounts to a total of R5 646 178.

Fruitless and wasteful expenditure

No incidents incurred for the quarter under review.

Section 6: Pending Litigations and Possible Liabilities

There were no new litigation claims that arose during the quarter under review.

Regarding the Bosch family matter, monthly meetings with the attorneys, were introduced in the last quarter, to ensure a speedy and conclusive resolution of the matter. The progress to date is that the Plaintiff's response to the Rule 35(3) & (6) notice was expected in mid-August 2022, a progress report was sought by JCT and an update on the response is awaited from the insurance instructed attorneys.

Section 7: Insurance Claims against/to MOE/Department

There were no incidence of insurance claims reported during the quarter under review.

CHAPTER SIX: INTERNAL & EXTERNAL AUDIT FINDINGS

Section 1: Results of Internal Audits

The purpose of this report is to provide status on the internal and external audit findings raised by Group Risk Assurance Services (Internal Auditors).

Section 2: Progress on Resolution of Internal Audit Findings.

The internal audit for 2022/23 financial year has 29 audit findings in total of which all are from the previous financial years. No new audit findings were issued this financial year. The external audit for 2021/22 financial year has 15 audit findings.

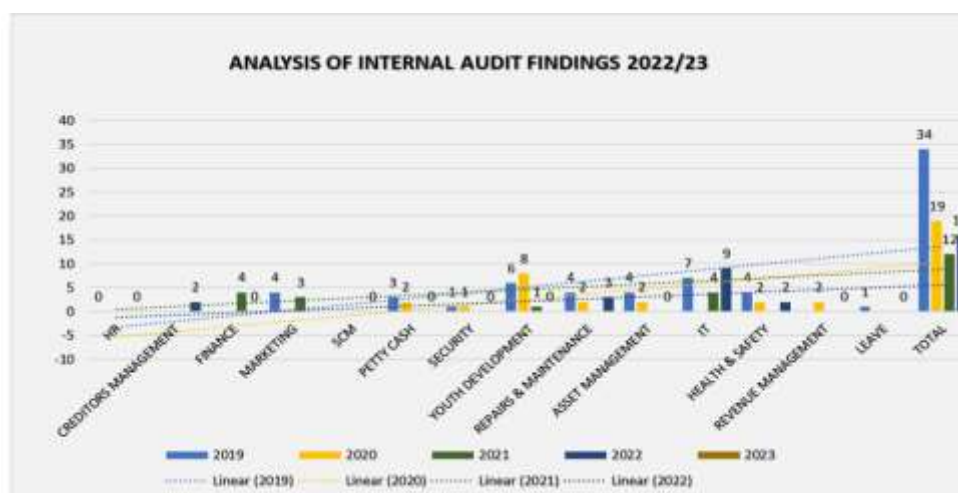
Out of the 29 audit findings that was issued for the financial years 2020/21 & 2021/22, management has resolved 100% while internal audit has resolved 13 findings relating to 2020/21 financial year. The internal audit aim to close the previous financial year's findings in the 2022/23 coverage plan.

Description	Total Open Findings 01 July 2020	Findings raised during 2020/21	New Findings raised during 2021/22	Total Findings	Total Resolved as per IA verifications	Total resolved as per management	Total unresolved as per Management	% resolved as per IA verifications	% resolved as per Management
Internal Audit Findings	1	12	16	29	13	29	0	45%	100%

Summary and analysis of Internal Audit finding

CLASSIFICATION	TOTAL NUMBER OF FINDINGS RAISED	NUMBER OF FINDINGS RESOLVED BY MANAGEMENT	NUMBER OF FINDINGS UNRESOLVED BY MANAGEMENT
FINDINGS RAISED	29	29	0
TOTAL	29	29	0
%	100%	100%	0%

Internal auditors raised 16 findings in the 2021/22 financial year while balance of the findings is coming from previous year. The graph below depicting findings by department:



No	Department	Finding	Due Date	Action Implemented	Status
1	Maintenance	Ten light bulbs not replaced at the backstage of the Nelson Mandela stage - Medium	01 November 2021	Most light bulbs replaced and the few outstanding will be replaced as soon as the pantomime move-in is completed.	Resolved
2	Maintenance	Non adherence to the maintenance plan – Roodepoort theatre	18 November 2021	The management have ensured that all work is done in accordance with the plan as soon as possible.	Resolved
3	Maintenance	Non adherence to the maintenance plan – Soweto theatre	19 November 2021	The management have ensured that all work is done in accordance with the plan as soon as possible.	Resolved
4	Health and Safety	Health and Safety policy not reviewed periodically.	28 February 2022	The Management have ensured that policies are subjected to periodic review and approval from EXCO.	Resolved
5	Health and Safety	Poor filing system at Soweto theatre health and safety department	24 November 2021	The Management have ensured that Health and Safety documents are properly filed by the Acting Health and Safety Officer.	Resolved
6.	Creditors Management	Credit balances appearing on the age analysis	Immediately	Cut-off date for allocation of payments to creditors' invoices revised	Resolved
7.	Creditors Management	No proper filling of documentation	Immediately	Previous year's accrual listing/Schedule (2020/21FY) to reflect changes that were made post Auditor General regularity audit has been updated	Resolved
8.	Information Technology(IT)	Inadequate stakeholder involvement by JCT IT Steering Committee Member.	Immediately	The IT Manager has informed the secretariat and the Company Secretary has given a written instruction to the Committee Officer who serves as the ICT Steering Committee's secretariat to invite the Strategic Support Manager from the next meeting and thereafter.	Resolved

9.	Information Technology(IT)	JCT IT Policy not formally approved.	11-13 July 2022	The revised IT policy was presented to EXCO in June 2022 and was recommended to the ARC and board for approval at their next quarterly meetings in July 2022.	Resolved
10.	Information Technology(IT)	No Standard Operating Procedures and System manual for Sage 300.	30 July 2022	JCT will be migrate from sage 300 to SAP system not in the distance future as per the parent company directives(City of Johannesburg) therefore any expenditure incurred on modification of sage will be deemed as fruitless and wasteful expenditure. Management will therefore not go forward with the purchase of manual for Sage.	Resolved
11.	Information Technology(IT)	User Access management procedure for Sage 300 not in place.	30 June 2022	A documented user access management procedure that defines the procedures in place for granting, modifying, removing, and reviewing user access privileges to the sage 300 system/application will be developed as a matter of urgency.	Resolved
12.	Information Technology(IT)	Inadequate configuration password settings for Sage 300.	30 June 2022	JCT will be migrate from sage 300 to SAP system not in the distance future as per the parent company directives(City of Johannesburg) therefore any expenditure incurred on modification of sage will be deemed as fruitless and wasteful expenditure. Management will therefore not go forward with the configurations.	Resolved
13.	Information Technology(IT)	Inadequacies Surrounding User rights/permissions.	30 June 2022	JCT will be migrate from sage 300 to SAP system not in the distance future as per the parent company directives(City of Johannesburg) therefore any expenditure incurred on	Resolved

				modification of sage will be deemed as fruitless and wasteful expenditure. Management will therefore not go forward with the configurations.	
14.	Information Technology(IT)	Inadequate System validation Controls on the Sage 300.	Immediately	This issue is not a JCT unique, but a Sage 300 development issue that was raised by Auditors in past audit. With the City currently in transition requiring all its entities to move over to SAP, management views it as fruitless and wasteful expenditure to incur development improvements on Sage 300, especially if the risks are assessed as low.	Resolved
15.	Information Technology(IT)	Lack of Segregation of duties.	N/A	The theatre has several departments, payroll manager and administrator each have their individual departments that they are responsible for, unfortunately payroll procedures are the same, and therefore the Job Descriptions will have lots of similarities, an ideal situation for the company is to have 2 administrators both reporting to the manager, but budget constraints do not allow for that.	Resolved

16.	Information Technology(IT)	Lack of Transactional review function on the Sage 300 System	immediately	The auditors acknowledge that the review is, the auditor's issue is that they are done outside the system. The important thing is that the internal control is in place and is effective. Management acknowledges that as part of 41R processes should be as seamless as possible, but unfortunately, with the transition to SAP currently in progress, any system improvements will be fruitless and wasteful expenditure.	Resolved
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Section 3: Progress on Resolution of Auditor General Audit Findings.

Auditor General (SA) raised fifteen audit findings in the 2021/22 financial year. The entity has resolved 15 raised findings below:

Classification	Total number of findings raised	Number of Findings Resolved	Number of findings not resolved
Audit Findings	15	15	0
Total	15	15	0
%	100%	100%	100%

Progress on Resolution of Auditor General Audit Findings:

Description	Total Open Findings 01 July 2021	Total Open raised during 2021/2022	Total Findings	Total resolved as per IA verification	Total resolved as per management	Total unresolved as per management	% unresolved as per management	% unresolved as per management
Auditor General Findings	0	15	15	0	15	0	100%	100%

AGSA Finding Ref	Finding heading	Audit Review Area	Cluster	Dept.	Person Responsible	Finding Rating	Management Action Plan	Status	Implementation Date	Repeat Finding (Number of Years)
1.	Differences on the COJ Related Parties Disclosure Note and MOEs Financials	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in Financial statements – Other important matters	The management has made the adjustment	Resolved	30 November 2022	New
2.	Material misstatements on the audit of predetermined objectives	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in annual performance report – other important matters	Adjustment has been done .Management prepares an integrated report that is accurate, complete and is reporting actual achievements consistent with the objectives, key performance indicators, targets and baseline in the business plan	Resolved	30 November 2022	New
3.	Noncompliance with local content requirement	Finance	HSD	JCT	Acting CFO Vukani Magubane	Non-compliance with legislation - Matters affecting the auditor's report	Management have fully implemented local content requirement in accordance with Regulation PPPFA. Management have trained all staff on this matter and have created checklist to identify all goods that qualify for local content and that the specifications include a requirement for local content and the advert contains such	Resolved	30 November 2022	2
4.	Differences noted between underlying records and reported performance achievements	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in the annual performance report – other important matters	The management has made the adjustment on the Financial reports	Resolved	30 November 2022	new

5.	Depreciation and carrying values as per asset register are not accurate	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in the financial statements – other important matters	The Management has made the adjustment on the asset register	Resolved	30 November 2022	new
6.	failure to prevent the incurrance of irregular expenditure	Finance	HSD	JCT	Acting CFO Vukani Magubane	Non-compliance with legislation - Matters affecting the auditors opinion	Management has put controls in place to ensure that these instances are prevented from reoccurring. The controls include the centralization of the SCM function and to train the SCM and related staff to prevent to reoccurring of such non-compliance. Management has applied section 32 and section 102 of the MFMA regarding the identification, reporting and disclosure of irregular expenditure	Resolved	30 November 2022	new
7.	Internal Control Deficiency - Management did not ensure that there are updated IT and Artistic Programming Policies and Procedures in place which indicates a risk of the entity's internal controls might not be effective as required by section 38(1)(a)(i) of the PFMA	Finance	HSD	JCT	Acting CFO Vukani Magubane	Internal control deficiency – Other important matters	Management is in agreement with the finding. The policy will be updated to consider all key aspects highlighted.	resolved	30 November 2022	New
8.	Awards made to persons in service of the state	Finance	HSD	JCT	Acting CFO Vukani Magubane	Internal control deficiency - Other Important matters	Management relies on the declarations made by service providers on MBD4 form. There is currently no other system that can identify whether any of the service provider's	Resolved	30 November 2022	5

							directors are actually in the service of the state. It is only after the CAATs audit test from the AG has identified such and as management, we then conduct investigations and take appropriate actions on case-by-case basis			
9.	Audit of predetermined objectives : Number of ballets seasons at JCT incorrectly reported	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in the annual performance report – Other important matters	The management has made the adjustment on the report by recording the correct number of ballets seasons	Resolved	30 November 2022	new
10.	Audit of predetermined objectives :Number of live streaming/online productions incompletely reported	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in the annual performance report – Other important matters	The management has made the adjustment on the report by recording the correct number of live streaming/online productions	Resolved	30 November 2022	new
11.	Declaration of interest not disclosed in the AFS	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in the annual Financial Statements – Other important matters	Management does not agree with the audit finding, Mr. Bernard Jay resigned from the council of the Playhouse Theatre on September 29 th , 2018 and from the council of the State Theatre on November 18 th 2018. Resignation letters are attached	Resolved	30 November 2022	New
12.	Heritage assets - it was noted that differences were identified between the disclosed amounts computed by the auditors in comparison to the amounts	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in the annual Financial statements – Other important matters	Management has made the adjustment on the Financial statements by correcting the error on the Heritage assets notes	Resolved	30 November 2022	New

	computed by the client on the heritage assets reconciliation									
13.	Deferred tax - differences were identified between the amounts computed by the auditors in comparison to the amounts computed by the client as disclosed in the deferred tax note. See below for details	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in the annual Financial statements – Other important matters	Management has made the adjustment on the Financial statements by recording the correct deferred tax amount	resolved	30 November 2022	new
14.	Receivables from exchange transactions differences	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in the annual Financial statements – Other important matters	Management has made the adjustment on the Financial statements by recording the correct Receivables from exchange amount	Resolved	30 November 2022	New
15.	Non-adjustment of the irregular expenditure note with the write off	Finance	HSD	JCT	Acting CFO Vukani Magubane	Misstatement in the annual Financial statement – Other important matters	Management has made the adjustment on the Financial statements by correcting the the irregular expenditure note	Resolved	30 November 2022	New

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 IV 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 that was approved by the Audit and Risk Committee in July 2021. 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.

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 quarter under review.

The following table depict the current internal control dashboard:

Section 5: Dashboard Report – Drivers of Internal Control to Achieve Clean Administration

AUDITEE NAME:	Joburg City Theatres SOC LTD				ASSESSMENT PERFORMED ON:	31 December 2022			
ASSESSMENT PERIOD COVERED: (Tick as appropriate)	PFMA								
	MFMA	OCT- DEC 22							

No.	DRIVERS	<p>Required controls that are able to prevent, or detect and correct misstatements / control deviations / instances of non-compliance in a timely manner, are currently in place; care is required to maintain the situation for changes in conditions</p> <p>Progress in the implementation of controls that are able to prevent, or detect and correct, misstatements / control deviations / instances of non-compliance in a timely manner is noted, but improvement is still required</p> <p>Required controls that are able to prevent, or detect and correct, misstatements / control deviations / instances of non-compliance in a timely manner, are not in place; intervention is required to design and implement appropriate controls</p>	<p>Good </p> <p>In progress </p> <p>Intervention required </p>	ASSESSMENT		
				Financial	Performance	Compliance
	<p> Improved</p> <p> Unchanged</p> <p> Regressed</p>					

LEADERSHIP

Movement from previous assessment:				
1.a	Provide effective leadership based on a culture of honesty, ethical business practices and good governance, protecting and enhancing the best interests of the entity			
1.b	Exercise oversight responsibility regarding financial and performance reporting and compliance and related internal controls			
1.c	Implement effective HR management to ensure that adequate and sufficiently skilled resources are in place and that performance is monitored			
1.d	Establish and communicate policies and procedures to enable and support understanding and execution of internal control objectives, processes and responsibilities			
1.e	Develop and monitor the implementation of action plans to address internal control deficiencies			
1.f	Establish an IT governance framework that supports and enables the business, delivers value and improves performance			

FINANCIAL AND PERFORMANCE MANAGEMENT

Movement from previous assessment:				
2.a	Implement proper record keeping in a timely manner to ensure that complete, relevant and accurate information is accessible and available to support financial and performance reporting			
2.b	Implement controls over daily and monthly processing and reconciling of transactions			
2.c	Prepare regular, accurate and complete financial and performance reports that are supported and evidenced by reliable information			
2.d	Review and monitor compliance with applicable legislation			
2.e	Design and implement formal controls over IT systems to ensure the reliability of the systems and the availability, accuracy and protection of information			

GOVERNANCE

Movement from previous assessment:				
3.a	Implement appropriate risk management activities to ensure that regular risk assessments, including consideration of IT risks and fraud prevention, are conducted and that a risk strategy to address the risks is developed and monitored			
3.b	Ensure that there is an adequately resourced and functioning internal audit unit that identifies internal control deficiencies and recommends corrective action effectively			
3.c	Ensure that the audit committee promotes accountability and service delivery through evaluating and monitoring responses to risks and providing oversight over the effectiveness of the internal control environment including financial and performance reporting and compliance with legislation.			

No.	DRIVERS	COMMITMENTS
	LEADERSHIP	
1.a	Provide effective leadership based on a culture of honesty, ethical business practices and good governance, protecting and enhancing the best interests of the entity	Maintain the performance throughout.
1.b	Exercise oversight responsibility regarding financial and performance reporting and compliance and related internal controls	JCT has incurred total irregular expenditure amounting to R5 593 849 this current financial year. R44 571 relates to Avis Fleet Services contract, The contract has been declared irregular at Group level due to non-compliance with section 116 of MFMA Act, R3 980 440 relates to the expenditure incurred by JCT from DWR Distribution a supplier who was appointed as a result of an incorrect awarding on points calculations and R1, 568,838 relate to training offered by Assessment Zone for failure to comply with supply chain management's competitive bidding process.
1.c	Implement effective HR management to ensure that adequate and sufficiently skilled resources are in place and that performance is monitored	Maintain the performance through-out
1.d	Establish and communicate policies and procedures to enable and support understanding and execution of internal control objectives, processes and responsibilities	Maintain the performance through-out
1.e	Develop and monitor the implementation of action plans to address internal control deficiencies	Maintain the performance-through-out
1.f	Establish an IT governance framework that supports and enables the business, delivers value and improves performance	Maintain the performance-through-out
	FINANCIAL AND PERFORMANCE MANAGEMENT	
2.a	Implement proper record keeping in a timely manner to ensure that complete, relevant and accurate information is accessible and available to support financial and performance reporting	Maintain the performance-through-out
2.b	Implement controls over daily and monthly processing and reconciling of transactions	Maintain the performance-through-out
2.c	Prepare regular, accurate and complete financial and performance reports that are supported and evidenced by reliable information	Maintain the performance-through-out
2.d	Review and monitor compliance with applicable legislation	JCT has incurred total irregular expenditure amounting to R5 593 849 this current financial year. R44 571 relates to Avis Fleet Services contract, The contract has been declared irregular at Group level due to non-compliance with section 116 of MFMA Act, R3 980 440 relates to the expenditure incurred by JCT from DWR Distribution a supplier who was appointed as a result of an incorrect awarding on points calculations and R1, 568,838 relate to training offered by Assessment Zone for failure to comply with supply chain management's competitive bidding process.
2.e	Design and implement formal controls over IT systems to ensure the reliability of the systems and the availability, accuracy and protection of information	Maintain the performance-through-out
	GOVERNANCE	
3.a	Implement appropriate risk management activities to ensure that regular risk assessments, including consideration of IT risks and fraud prevention, are conducted and that a risk strategy to address the risks is developed and monitored	Maintain the performance through-out
3.b	Ensure that there is an adequately resourced and functioning internal audit unit that identifies internal control deficiencies and recommends corrective action effectively	Maintain the performance through-out

No.	DRIVERS	COMMITMENTS
3.c	Ensure that the audit committee promotes accountability and service delivery through evaluating and monitoring responses to risks and providing oversight over the effectiveness of the internal control environment including financial and performance reporting and compliance with legislation.	Maintain the performance through-out

ANNEXURE A: Management Accounts

Joburg Theatre (SOC) Ltd
 REPORTING PERIOD: DECEMBER 2022
 BranchName: JHB, MET, RCT, SWT, Zoo



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Main Account Sub AccountName	Current Mth				YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
	Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
Joburg Ballet & Orchestra	8 628 148	8 880 074	251 926	2,84%	17 256 296	17 760 148	503 852	3%	23 559 000	-6 302 704	73,25%	34 512 592	34 512 592	146,49%
Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Arts Alive	857 358	0	-857 358	0	2 932 642	11 193 000	8 260 358	1	11 193 000	-8 260 358	0	5 865 284	5 865 284	52,40%
General Expenses	14 637 485	17 597 046	2 959 562	16,82%	48 116 767	49 360 482	1 243 715	3%	93 247 810	-45 131 043	51,60%	96 233 534	96 233 534	103,20%
Consumables	84 046	334 016	249 970	74,84%	2 071 249	2 085 502	14 252	1%	4 284 895	-2 213 645	48,34%	4 142 499	4 142 499	96,68%
Utilities	1 896 862	1 393 323	-502 939	-36,08%	9 048 738	8 246 632	-802 046	-10%	17 113 255	-8 064 518	52,86%	18 097 475	18 097 475	105,75%
Audit Fees	0	327 401	327 401	100,00%	549 118	1 095 773	546 655	50%	1 095 773	-546 655	50,11%	1 098 236	1 098 236	100,22%
Security	0	89 006	89 006	100,00%	0	534 035	534 035	100%	1 068 071	-1 068 071	-	0	0	-
Telecommunication	46 950	85 808	38 858	45,28%	360 156	531 582	171 346	32%	1 065 779	-705 623	33,79%	720 312	720 312	67,59%
Business Travel	4 040	45 566	41 526	91,13%	258 818	291 427	32 609	11%	595 544	-336 726	43,46%	517 636	517 636	86,92%
Entertainment	4 175	54 679	50 504	92,36%	87 467	328 075	240 608	73%	656 150	-568 693	13,33%	174 935	174 935	26,66%
Transportation	870 620	200 866	-669 754	-333,43%	2 146 366	1 205 197	-941 168	-78%	2 410 394	-264 029	89,05%	4 292 731	4 292 731	178,09%
Youth Development	31 500	248 153	216 653	87,31%	446 835	1 488 316	1 042 082	70%	2 977 833	-2 530 998	15,01%	893 669	893 669	30,01%
Special and Social Awareness	174	54 663	54 489	99,68%	1 009	327 977	326 968	100%	655 953	-654 945	0,15%	2 017	2 017	0,31%
Advertising , Publicity and Ma	586 416	373 852	-212 565	-56,86%	3 178 046	2 246 510	-931 536	-41%	4 496 434	-1 318 398	70,68%	6 356 092	6 356 092	141,36%
In-House Stage Productions	8 248 619	6 527 914	-1 720 705	-26,36%	12 420 270	12 707 546	287 277	2%	23 681 856	-11 261 586	52,45%	24 840 539	24 840 539	104,89%
In-House Music Programs	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Contributions to Tenant Produ	0	90 146	90 146	100,00%	0	540 875	540 875	100%	1 081 750	-1 081 750	-	0	0	-
New Revitalization	0	5 000 000	5 000 000	100,00%	0	5 000 000	5 000 000	100%	5 000 000	-5 000 000	-	0	0	-
Ticketing	0	98 276	98 276	100,00%	0	589 654	589 654	100%	1 179 307	-1 179 307	-	0	0	-
Miscellaneous	314 846	646 884	332 039	51,33%	2 087 557	4 014 821	1 927 265	48%	8 188 463	-6 100 906	25,49%	4 175 113	4 175 113	50,99%
Catering and Hospitality	2 383 394	1 217 050	-1 166 344	-95,83%	14 474 083	6 012 345	-8 461 738	-141%	13 469 082	1 005 001	107,46%	28 948 166	28 948 166	214,92%
Mobile Theatre Truck	57	46 022	45 965	99,88%	195	276 131	275 935	100%	552 261	-552 066	0,04%	391	391	0,07%
COVIDA	52 787	52 787	0	0,00%	316 721	316 721	0	0%	633 443	-316 721	50,00%	633 443	633 443	100,00%
EPWP	113 000	162 149	49 149	30,31%	631 796	972 897	341 101	35%	1 945 794	-1 313 998	32,47%	1 263 592	1 263 592	64,94%
New Years Eve	0	547 887	547 887	100,00%	0	547 887	547 887	100%	1 095 773	-1 095 773	-	0	0	-
Finance Costs	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Other	0	0	0	-	3 661	0	-3 661	0%	0	3 661	0,00%	7 322	7 322	0,00%
TRADING SURPLUS (SHORTFALL)	-2 759 178	-8 329 608	5 570 429	-66,88%	10 045 683	2 308 630	7 736 973	335%	0	10 045 683	6668741891%	20 091 205	10 045 603	13337483782%

Joburg Theatre (SOC) Ltd
 REPORTING PERIOD: DECEMBER 2022

BranchName: SWT

INCOME STATEMENT

Main Account	Sub AccountName	YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
		Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
	Entertainment	6 701	6 888	187	3%	13 776	-7 075	48,64%	13 402	13 402	97,29%
	Transportation	123 505	241 039	117 535	49%	482 079	-358 574	25,62%	247 010	247 010	51,24%
	Youth Development	260 375	583 247	322 873	55%	1 166 494	-906 120	22,32%	520 749	520 749	44,64%
	Special and Social Awareness Projects	0	61 496	61 496	100%	122 991	-122 991	-	0	0	-
	Advertising, Publicity and Marketing	451 262	231 343	-219 918	-95%	462 687	-11 425	97,53%	902 524	902 524	195,06%
	In-House Stage Productions	315 944	1 649 982	1 334 038	81%	3 352 383	-3 036 439	9,42%	631 888	631 888	18,85%
	In-House Music Programs	0	0	0	-	0	0	-	0	0	-
	Contributions to Tenant Productions	0	124 324	124 324	100%	248 649	-248 649	-	0	0	-
	New Revitalization	0	0	0	-	0	0	-	0	0	-
	Ticketing	0	65 161	65 161	100%	130 322	-130 322	-	0	0	-
	Miscellaneous	122 229	1 391 908	1 269 679	91%	2 783 816	-2 661 587	4,39%	244 457	244 457	8,78%
	Catering and Hospitality	293 283	41 037	-252 247	-615%	181 692	111 592	161,42%	586 567	586 567	322,84%
	Mobile Theatre Truck	0	0	0	-	0	0	-	0	0	-
	COIDA	76 087	76 087	0	0%	152 174	-76 087	50,00%	152 174	152 174	100,00%
	EPWP	100 768	54 235	-46 532	-86%	108 471	-7 703	92,90%	201 535	201 535	185,80%
	New Years Eve	0	547 887	547 887	100%	1 095 773	-1 095 773	-	0	0	-
	Finance Costs	0	0	0	-	0	0	-	0	0	-
	Other	0	0	0	-	0	0	-	0	0	-
TRADING SURPLUS /(SHORTFALL)		5 022 232	268 798	4 753 435	1768%	633 959	4 388 273	792%	10 044 464	5 022 232	1584%

Joburg Theatre (SOC) Ltd
 REPORTING PERIOD: DECEMBER 2022
 BranchName: JHE'

Main Account Sub AccountName	YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
	Actual	YTD Budget	YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining
Directors and Committee Members	756 000	545 482	-210 518	-39%	2 203 539	-1 447 539	34,31%	1 512 000	1 512 000	68,62%
Depreciation & Asset Imparment	504 031	755 430	251 399	33%	1 510 860	-1 006 829	33,36%	1 008 062	1 008 062	66,72%
Repairs And Maintenance	564 893	745 946	181 053	24%	1 515 505	-950 611	37,27%	1 129 787	1 129 787	74,55%
Contracted Services	497 622	601 262	103 639	17%	1 233 766	-736 143	40,33%	995 245	995 245	80,67%
Insurance	103 883	103 883	-0	0%	207 766	-103 883	50,00%	207 766	207 766	100,00%
Joburg Ballet & Orchestra	17 256 296	17 760 148	503 852	3%	23 559 000	-6 302 704	73,25%	34 512 592	34 512 592	146,49%
Joburg Film Office	0	0	0	-	0	0	-	0	0	-
Arts Alive	2 932 642	11 193 000	8 260 358	1	11 193 000	-8 260 358	0	5 865 284	5 865 284	52,40%
General Expenses	37 802 954	37 475 306	-327 648	-1%	67 270 729	-29 467 775	56,20%	75 605 908	75 605 908	112,39%
Consumables	1 449 264	1 457 506	8 242	1%	2 979 818	-1 530 554	48,64%	2 898 528	2 898 528	97,27%
Utilities	8 796 045	7 326 944	-1 469 100	-20%	15 262 174	-6 466 129	57,63%	17 592 089	17 592 089	115,27%
Audit Fees	549 118	1 095 773	546 655	50%	1 095 773	-546 655	50,11%	1 098 236	1 098 236	100,22%
Security	0	127 299	127 299	100%	254 598	-254 598	-	0	0	-
Telecommunication	180 815	308 674	127 859	41%	617 349	-436 534	29,29%	361 631	361 631	58,58%
Business Travel	256 868	206 171	-50 696	-25%	425 033	-168 165	60,43%	513 736	513 736	120,87%
Entertainment	77 584	291 115	213 531	73%	582 230	-504 646	13,33%	155 168	155 168	26,65%
Transportation	1 908 592	723 118	-1 185 473	-164%	1 446 237	462 355	131,97%	3 817 183	3 817 183	263,94%
Youth Development	186 460	729 546	543 086	74%	1 459 092	-1 272 632	12,78%	372 920	372 920	25,56%
Special and Social Awareness	1 009	204 985	203 977	100%	409 971	-408 962	0,25%	2 017	2 017	0,49%
Advertising , Publicity and Ma	2 091 446	1 811 308	-280 138	-15%	3 627 803	-1 536 357	57,65%	4 182 892	4 182 892	115,30%
In-House Stage Productions	11 707 722	11 057 564	-650 158	-6%	19 708 618	-8 000 896	59,40%	23 415 444	23 415 444	118,81%
In-House Music Programs	0	0	0	-	0	0	-	0	0	-
Contributions to Tenant Produ	0	371 923	371 923	100%	743 845	-743 845	-	0	0	-
New Revitalization	0	5 000 000	5 000 000	100%	5 000 000	-5 000 000	-	0	0	-
Ticketing	0	418 469	418 469	100%	836 939	-836 939	-	0	0	-
Miscellaneous	1 882 945	2 066 917	183 972	9%	4 293 941	-2 410 996	43,85%	3 765 889	3 765 889	87,70%
Catering and Hospitality	8 070 777	2 983 475	-5 087 301	-171%	5 938 277	2 132 500	135,91%	16 141 553	16 141 553	271,82%
Mobile Theatre Truck	195	276 131	275 935	100%	552 261	-552 066	0,04%	391	391	0,07%
COIDA	165 102	165 102	0	0%	330 203	-165 102	50,00%	330 203	330 203	100,00%
EPWP	475 353	853 285	377 932	44%	1 706 569	-1 231 217	27,85%	950 705	950 705	55,71%
New Years Eve	0	0	0	-	0	0	-	0	0	-
Finance Costs	0	0	0	-	0	0	-	0	0	-
Other	3 661	0	-3 661	0%	0	3 661	0,00%	7 322	7 322	0,00%
TRADING SURPLUS !(SHORTFALL)	2 540 443	1 047 859	1 492 583	142%	-494 254	3 034 697	-514%	5 080 886	2 540 443	-1028%

Joburg Theatre (SOC) Ltd
 REPORTING PERIOD: DECEMBER 2022
 BranchName: MET

INCOME STATEMENT

Main Account / Sub AccountName	YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
Entertainment	0	0	0	-	0	0	-	0	0	-
Transportation	0	0	0	-	0	0	-	0	0	-
Youth Development	0	0	0	-	0	0	-	0	0	-
Special and Social Awareness Projects	0	0	0	-	0	0	-	0	0	-
Advertising, Publicity and Marketing	0	0	0	-	0	0	-	0	0	-
In-House Stage Productions	0	0	0	-	0	0	-	0	0	-
In-House Music Programs	0	0	0	-	0	0	-	0	0	-
Contributions to Tenant Productions	0	0	0	-	0	0	-	0	0	-
New Revitalization	0	0	0	-	0	0	-	0	0	-
Ticketing	0	0	0	-	0	0	-	0	0	-
Miscellaneous	9 711	9 374	-337	-4%	17 461	-7 750	55,62%	19 423	19 423	111,23%
Catering and Hospitality	3 669 815	2 219 769	-1 450 046	-65%	5 426 401	-1 756 505	67,63%	7 339 630	7 339 630	135,26%
Mobile Theatre Truck	0	0	0	-	0	0	-	0	0	-
COIDA	0	0	0	-	0	0	-	0	0	-
EPWP	0	0	0	-	0	0	-	0	0	-
New Years Eve	0	0	0	-	0	0	-	0	0	-
Finance Costs	0	0	0	-	0	0	-	0	0	-
Other	0	0	0	-	0	0	-	0	0	-
TRADING SURPLUS /(SHORTFALL)	837 739	1 482 096	-644 358	-43%	1 502 824	-665 086	56%	1 675 477	837 739	111%

INCOME STATEMENT		YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
Main Account	Sub AccountName	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
	Entertainment	3 182	30 072	26 890	89%	60 144	-56 962	5,29%	6 364	6 364	10,58%
	Transportation	114 269	241 039	126 770	53%	482 079	-367 810	23,70%	228 539	228 539	47,41%
	Youth Development	0	176 123	176 123	100%	352 246	-352 246	-	0	0	-
	Special and Social Awareness Projects	0	61 496	61 496	100%	122 991	-122 991	-	0	0	-
	Advertising , Publicity and Marketing	614 903	201 755	-413 148	-205%	403 841	211 062	152,26%	1 229 807	1 229 807	304,53%
	In-House Stage Productions	396 604	0	-396 604	0%	620 855	-224 252	63,88%	793 207	793 207	127,76%
	In-House Music Programs	0	0	0	-	0	0	-	0	0	-
	Contributions to Tenant Productions	0	44 628	44 628	100%	89 256	-89 256	-	0	0	-
	New Revitalization	0	0	0	-	0	0	-	0	0	-
	Ticketing	0	106 023	106 023	100%	212 047	-212 047	-	0	0	-
	Miscellaneous	67 135	546 623	479 488	88%	1 093 246	-1 026 111	6,14%	134 270	134 270	12,28%
	Catering and Hospitality	577 577	237 105	-340 472	-144%	423 394	154 183	136,42%	1 155 155	1 155 155	272,83%
	Mobile Theatre Truck	0	0	0	-	0	0	-	0	0	-
	COIDA	75 533	75 533	0	0%	151 066	-75 533	50,00%	151 066	151 066	100,00%
	EPWP	55 676	65 377	9 701	15%	130 754	-75 078	42,58%	111 352	111 352	85,16%
	New Years Eve	0	0	0	-	0	0	-	0	0	-
	Finance Costs	0	0	0	-	0	0	-	0	0	-
	Other	0	0	0	-	0	0	-	0	0	-
TRADING SURPLUS /(SHORTFALL)		1 746 485	523 365	1 223 121	234%	38 142	1 708 344	4579%	3 492 971	1 746 485	9158%

Joburg Theatre (SOC) Ltd
 REPORTING PERIOD: DECEMBER 2022
 BranchName: Zoo'

INCOME STATEMENT		YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
Main Account	Sub AccountName	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
	Entertainment	0	0	0	-	0	0	-	0	0	-
	Transportation	0	0	0	-	0	0	-	0	0	-
	Youth Development	0	0	0	-	0	0	-	0	0	-
	Special and Social Awareness Projects	0	0	0	-	0	0	-	0	0	-
	Advertising , Publicity and Marketing	20 435	2 103	-18 332	-872%	2 103	18 332	971,62%	40 870	40 870	1943,24%
	In-House Stage Productions	0	0	0	-	0	0	-	0	0	-
	In-House Music Programs	0	0	0	-	0	0	-	0	0	-
	Contributions to Tenant Productions	0	0	0	-	0	0	-	0	0	-
	New Revitalization	0	0	0	-	0	0	-	0	0	-
	Ticketing	0	0	0	-	0	0	-	0	0	-
	Miscellaneous	5 537	0	-5 537	0%	0	5 537	0,00%	11 075	11 075	0,00%
	Catering and Hospitality	1 862 631	530 959	-1 331 672	-251%	1 499 319	363 312	124,23%	3 725 261	3 725 261	248,46%
	Mobile Theatre Truck	0	0	0	-	0	0	-	0	0	-
	COIDA	0	0	0	-	0	0	-	0	0	-
	EPWP	0	0	0	-	0	0	-	0	0	-
	New Years Eve	0	0	0	-	0	0	-	0	0	-
	Finance Costs	0	0	0	-	0	0	-	0	0	-
	Other	0	0	0	-	0	0	-	0	0	-
TRADING SURPLUS /(SHORTFALL)		-101 296	-1 013 488	912 192	-90%	-1 680 671	1 579 375	6%	-202 593	-101 296	12%

Joburg Theatre (SOC) Ltd
 REPORTING PERIOD: DECEMBER 2022
 BranchName: JHB, 'MET', 'RCT', 'SWT', 'Zoo'

INCOME STATEMENT		YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
		Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
Main Account	Sub AccountName										
	Entertainment	0	0	0	-	0	0	-	0	0	-
	Transportation	0	0	0	-	0	0	-	0	0	-
	Youth Development	0	0	0	-	0	0	-	0	0	-
	Special and Social Awareness Projects	313	0	-313	0%	0	313	0,00%	626	626	0,00%
	Advertising, Publicity and Marketing	20 435	3 401	-17 034	-501%	10 215	10 220	200,04%	40 870	40 870	400,09%
	In-House Stage Productions	0	0	0	-	0	0	-	0	0	-
	In-House Music Programs	0	0	0	-	0	0	-	0	0	-
	Contributions to Tenant Productions	0	0	0	-	0	0	-	0	0	-
	New Revitalization	0	0	0	-	0	0	-	0	0	-
	Ticketing	0	0	0	-	0	0	-	0	0	-
	Miscellaneous	294 271	102 020	-192 251	-53%	448 856	-154 585	65,56%	588 541	588 541	131,12%
	Catering and Hospitality	13 747 255	6 012 345	-7 734 911	-129%	13 469 082	278 174	102,07%	27 494 511	27 494 511	204,13%
	Mobile Theatre Truck	0	0	0	-	0	0	-	0	0	-
	COIDA	0	0	0	-	0	0	-	0	0	-
	EPWP	0	0	0	-	0	0	-	0	0	-
	New Years Eve	0	0	0	-	0	0	-	0	0	-
	Finance Costs	0	0	0	-	0	0	-	0	0	-
	Other	0	0	0	-	0	0	-	0	0	-
TRADING SURPLUS /(SHORTFALL)		1 381 682	2 057 650	-675 968	-33%	-0	1 381 682	-32146798512%	2 763 364	1 381 682	-64293597024%