



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

trading as
Joburg City Theatres

the **JOBURG THEATRE**



FIRST QUARTER PERFORMANCE REPORT 2019/20

**FINAL DRAFT
SUBMITTED ON 09 OCTOBER 2019**

**JOBURG THEATRE
SOC LIMITED**

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ABBREVIATIONS

Abbreviation/ Acronym	Explanation/ Description
AA	Affirmative Action
AFS	Annual Financial Statements
AG	Auditor General of 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
EAP	Employees Assistant Programme
EE	Employment Equity
EPWP	Expanded Public Works Programme
EXCO	Executive Management Committee
FY	Financial Year
GAC	Group Audit Committee
GDS	Growth and Development Strategy
GRAP	Generally Recognised Accounting Practice
HR	Human Resources
IAC	Independent Audit Committee
ICT	Information and Communication Technology
IDP	Integrated Development Plan
IT	Information Technology
JCT	Joburg City Theatres
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. It was operated by the Johannesburg Civic Theatre Association¹.

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. It was then rebranded in 2009 as Joburg Theatre.

Roodepoort City Theatre NPC t/a Joburg Promusica was founded in 1980. The name of the theatre was later changed to the Promusica Theatre, 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.

The strategic rationale for this decision was as follows:

- 1) The governance structures of the entities were regarded as costly and perhaps not the ideal for small entity/ies that, by the nature of the service it offers to communities, will always rely on some funding from the City to be sustainable;
- 2) At the time, the relative independence of the entities had not facilitated an integrated strategic approach and plan for the (sic three) theatres, or indeed for integrated arts and culture advancement and resultant socio-economic benefit within the City.

Therefore, 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.).

The merger of the Joburg Theatre (SOC) Ltd and Roodepoort City Theatre NPC t/a Joburg Promusica was approved by Council on 25 August 2011, 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

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

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.

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

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.

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, so as 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 has developed this 5-year corporate strategic plan for the organisation, which covers the period between 2019/20 and 2023/24. Once this plan is approved, focus will then shift to the development of a series of aligned annual performance/business plans for the organisation, which will reflect the medium-term and annual targets and responsibilities of the rolling milestones defined by the strategic plan.

In terms of its planning approach, historically, the 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”.

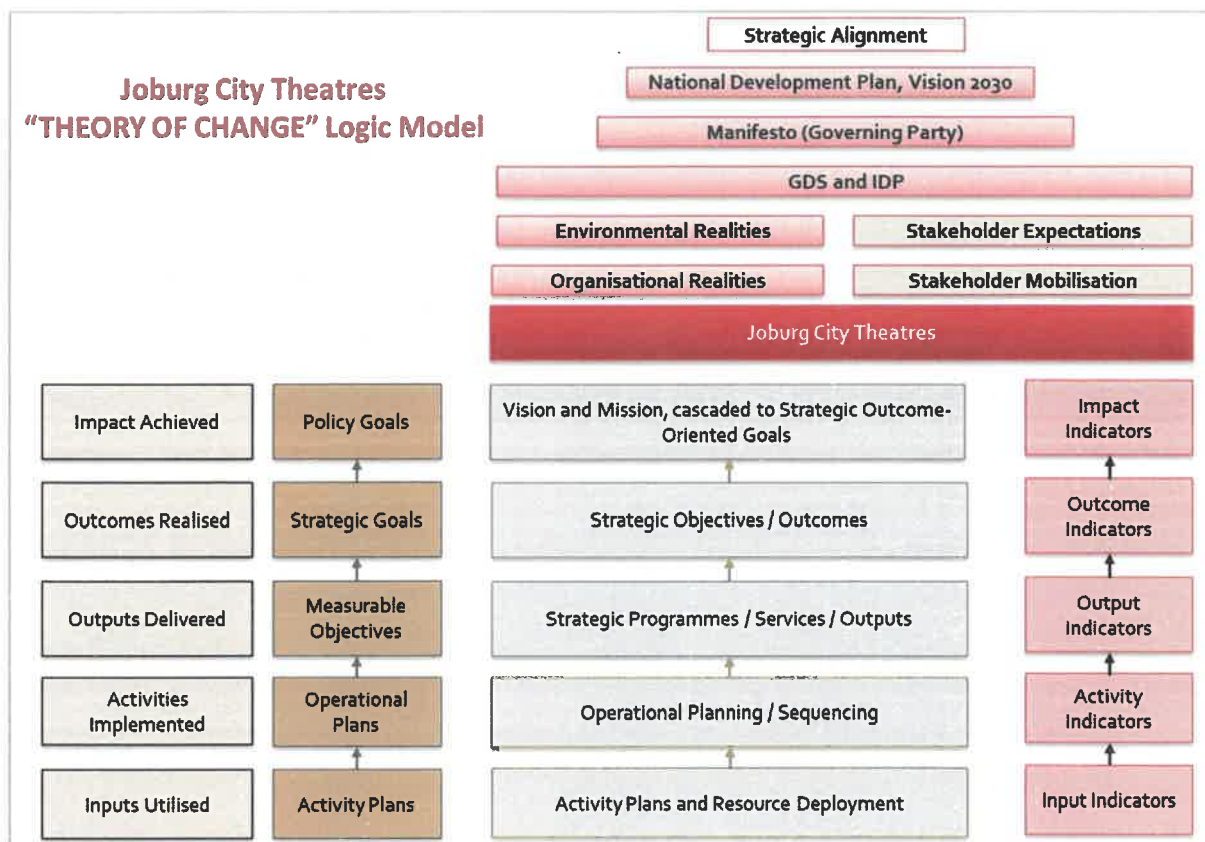
During November to December 2018, Joburg City Theatres thus embarked on an iterative process to critically examine its strategic posture and direction in line with its mandate, and in light of shifts in the environment which have an impact on its planning and programme delivery. There was a need to examine 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; also 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 and 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 2019/20. Management will then actively pursue implementation of the approved Business Plan as the 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, that 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 a high quality live entertainment and artistic platform through the integrated management of the theatre venues and an innovative and inclusive programme, which serves the diverse communities of the City of Joburg and supports social cohesion and an urban culture based on inclusivity and tolerance.

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

- *To provide high quality, well-managed and accessible theatre and live entertainment venues, and proactively work to develop new audiences and markets;*
- *To identify, commission and produce locally 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 professional productions and experiences that are relevant to diverse audiences.*

Vision

Joburg City Theatres sets for itself the following vision:

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

In support of the City of Joburg's Vision:

"A Joburg that works is a South Africa that works"

Mission

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

To produce and present innovative and relevant indigenous and international entertainment programmes that promote multiculturalism, diversity and social cohesion.

In so doing, Joburg City Theatres' commits to:

- *Conceptualise, manage, host and promote high 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 practitioners and entrepreneurs;*
- *Grow shareholder value by ensuring sound financial management and governance and growth in revenue; and*
- *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 improvement priorities of the CoJ, as follows:

Value	What it means in practice
Service with Pride and Dignity	<ul style="list-style-type: none"> ▪ We will display a results orientation and a commitment to perform and deliver on the priorities of the organisation; ▪ We will place customer service excellence at the centre of everything we do; ▪ We will do so in a competent, timely, cost effective and efficient manner; ▪ We will take ownership of our work at all times and take responsibility for our actions; ▪ We will seek to ensure that the hospitality, arts and creative industries contribute substantially to small business development, job creation, urban development and renewal in the City of Joburg.
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.
Professionalism	<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, and to shifts in the COJ 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.”

In support of the NDP, the CoJ **Growth and Development Strategy 2030 (GDS)** presents five systemic outcomes that serve to guide and orientate all planning in the City and shape the priorities of the City to 2030, namely:

- Outcome 1:** A growing, diverse and competitive economy that creates jobs.
- Outcome 2:** Enhanced, quality services and sustainable environmental practices.
- Outcome 3:** An inclusive society with enhanced quality of life that provides meaningful redress through pro-poor development.
- Outcome 4:** Caring, safe and secure communities.
- Outcome 5:** An honest, transparent and responsive local government that prides itself on service excellence.

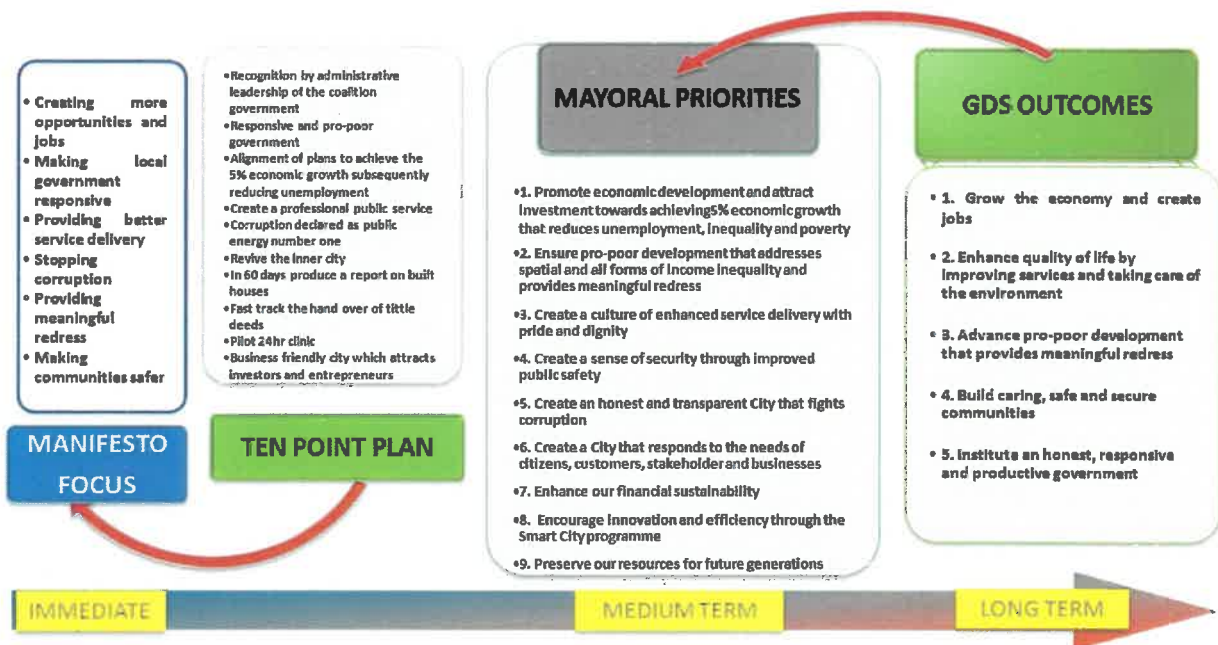
The above strategy and policy imperatives inform this business plan of Joburg City Theatres for the financial year 2019/20. In this regard, Joburg City Theatres is a progressive, complementary and supportive intergovernmental partner of the Department of Arts Culture.

As part of the Social and Human Development Cluster and located under the Department of Community Development with the MMC as Executive Authority, Joburg City Theatres is primarily tasked to support **GDS Outcome 3**, aimed at a future that presents significantly improved human and social development realities in the City; and to ensure an integrated approach to providing a comprehensive and effective service to all citizens of the City.

It is noted that JCT also contributes significantly to **GDS Outcome 1**, in terms of ensuring the role of the arts and creative industries in supporting a growing, diverse and competitive economy that creates jobs.

In turn, the following diagrams reflect the alignment of the GDS to the 2016 electoral mandate, the new strategic agenda and the 2016–2021 IDP priorities.

Alignment to the New Strategic Agenda:



The Aligned CoJ Priorities:



The above priorities are further unpacked specific to the Theatres, as follows:

Specific priorities focus areas for JCT to 2021:

The following table presents the Joburg City Theatres alignment to the above priorities, and outlines the specific focus areas to 2021 for each:

COJ PRIORITIES AND IDP PROGRAMMES	JOBURG CITY THEATRES STRATEGIC FOCUS AREAS (Informing JCT Strategic Objectives and Key Result Areas)
<p>COJ Priority 6: Create a City that responds to the needs of citizens, customers, stakeholders and businesses</p> <p>COJ Priority 2: Ensure pro-poor development that addresses spatial and all forms of income inequality and provides meaningful redress</p>	<ul style="list-style-type: none"> ▪ THEMATIC FOCUS OF PRODUCTIONS: (Edu-tainment and productions that address issues). ▪ Relevant programming; ▪ Host, develop and stage productions that tell the story – and promote civic pride / cohesion; ▪ Culture, heritage and arts appreciation and education. ▪ Audience and content development; ▪ Arts education and arts talent development. ▪ Promote accessibility to JCT venues and improve the utilisation of facilities; ▪ Promote the visibility of facilities and JCT brand; ▪ Take arts to communities.

COJ PRIORITIES AND IDP PROGRAMMES	JOBURG CITY THEATRES STRATEGIC FOCUS AREAS (Informing JCT Strategic Objectives and Key Result Areas)
<p>COJ Priority 3: Create a culture of enhanced service delivery with pride and dignity</p> <p>➤ IDP Programme 5: Institute an honest, responsive and productive government</p> <p>COJ Priority 7: Enhance our financial sustainability</p> <p>➤ IDP Programme 1: Grow the economy and create jobs</p>	<ul style="list-style-type: none"> ▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue; ▪ Cost efficiency across value-chain; ▪ Customer care improvement; ▪ Integrate the programming of the theatres and integrate the value chain of the theatres; ▪ Ensure efficient and effective internal business processes and systems.
<p>COJ Priority 5: Create an honest and transparent City that fights corruption</p> <p>➤ IDP Programme 5: Institute an honest, responsive and productive government</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>COJ Priority 9: Preserve our resources for future generations</p>	<ul style="list-style-type: none"> ▪ Promote accessibility to JCT venues in support of quality liveable spaces / urban revitalisation around the precincts; ▪ Increase asset utilisation and leveraging investment; ▪ Well planned and implemented CAPEX and maintenance programme.
<p>COJ Priority 1: Promote economic development and attract investment towards achieving 5% economic growth that reduces unemployment, inequality and poverty</p> <p>➤ IDP Programme 1: Grow the economy and create jobs</p>	<ul style="list-style-type: none"> ▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue; ▪ 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; ▪ Encourage urban regeneration in Braamfontein / Newtown and Jabulani Cultural Precinct nodes, in order to stimulate economic growth in contribution to the 5% target.

Section 2: Strategic Objectives

As the organisation pursues its Vision and Mission, the Strategic Objectives of Joburg City Theatres are derived from the above strategic intent and are aligned to both the GDS and COJ strategic priorities and outcomes.

JCT forms part of the City’s Human and Social Development Cluster, integrating the work of the City departments and entities that take the strategic and practical lead on the City’s constitutional mandate to promote the social development and upliftment of its residents. Though the cluster contributes to all four strategic outcomes as set out by the 2040 GDS, it is primarily organised around **outcome 3: Advance pro-poor development that provides meaningful redress and outcome 5: Build caring, safe and secure communities**

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

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

A Joburg that works is a South Africa that works

For the period 2019/20 and beyond, five (5) Strategic Objectives have been developed in order to enable Joburg City Theatres to effectively focus and prioritise its options in delivering on its mandate and respond to the above strategic focus areas. The Strategic Objectives are framed as statements that describe the outcome expected as a result of Joburg City Theatres’ intervention, and are elaborated upon in the table below:

Five Strategic Objectives have been developed in order to enable Joburg City Theatres to effectively focus and prioritise its options in delivering on its mandate and to respond to the above strategic focus areas.

The Strategic Objectives are framed as statements that describe the outcome expected as a result of Joburg City Theatres’ intervention and are elaborated upon in the table below:

Table 3: Joburg City Theatres Strategic Objectives

Joburg City Theatres Strategic Objective (Towards achieving the mandate, mission and Strategic Priorities)	Objective Description and Focus Areas	CoJ Priority Alignment
1) Provision of opportunities for the youth, including future arts practitioners and entrepreneurs.	<ul style="list-style-type: none"> ▪ Support local content development and support for development in the Arts. ▪ Facilitate relationships and co-productions that widen the participation of local producing partners engaged with JCT. ▪ Facilitate production partnerships with theatres in South Africa and the African Diaspora for the development of productions from African stories. 	<ul style="list-style-type: none"> ▪ Promote economic development and investment activity.

Joburg City Theatres Strategic Objective (Towards achieving the mandate, mission and Strategic Priorities)	Objective Description and Focus Areas	CoJ Priority Alignment
	<ul style="list-style-type: none"> ▪ Implement structured opportunities for the development of the talents and skills of young people in the arts. ▪ Sound and consistent supply chain management processes that support preferential procurement, and enhance the contribution of JCT to enterprise development. 	
2) High quality performing arts and entertainment experiences and facilities.	<ul style="list-style-type: none"> ▪ Excellence in delivery of the JCT core business, in support of the mission and mandate. ▪ Strengthening the acquiring and hosting of work. ▪ Supporting the development and creation of work. ▪ Ensuring facilities and infrastructure that is excellent. ▪ Encourage urban regeneration in Braamfontein / Newtown and Jabulani Cultural Precinct nodes, in order to stimulate economic growth in contribution to the 5%. ▪ Monitor and enhance customer satisfaction and the achievement of service standards. 	<ul style="list-style-type: none"> ▪ Improve service delivery performance and service delivery culture (SD defined as core business). ▪ Enhance security in all open public spaces – parks, cemeteries, cities facilities, museums, etc. ▪ Encourage urban regeneration in key urban nodes.
3) Affordable access to and use of theatres by communities.	<ul style="list-style-type: none"> ▪ THEMATIC FOCUS OF PRODUCTIONS: Edu-tainment and productions that address issues. ▪ Engagement with arts practitioners, private sector and communities in bringing new audiences into contact with JCT programmes. ▪ Develop future audiences by providing discounted tickets to learners. ▪ Provide opportunities for development of local content and maximise accessibility. 	<ul style="list-style-type: none"> ▪ Create opportunities for affordable access and use of theatres by all communities. ▪ Implement social awareness programmes in these recreational sites. ▪ Encourage urban regeneration in key urban nodes.

Joburg City Theatres Strategic Objective (Towards achieving the mandate, mission and Strategic Priorities)	Objective Description and Focus Areas	CoJ Priority Alignment
	<ul style="list-style-type: none"> ▪ Mechanisms and approaches that assist to make theatre going practical for disadvantaged communities. ▪ Optimal use of allotments and related opportunities in the theatre precincts. 	
4) 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 value-chain. ▪ Customer care improvement. ▪ Integrate the programming of the theatres and integrate the value chain of the theatres. ▪ Ensure efficient and effective internal business processes and systems. 	<ul style="list-style-type: none"> ▪ Making local government responsive. ▪ Fiscal responsibility and resolve billing system problems. ▪ Improve service delivery performance and service delivery culture (Governance).
5) 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 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. ▪ Sponsorships and donations. 	<ul style="list-style-type: none"> ▪ Making local government responsive. ▪ Fiscal responsibility and resolve billing system problems. ▪ Improve service delivery performance and service delivery culture (Governance).

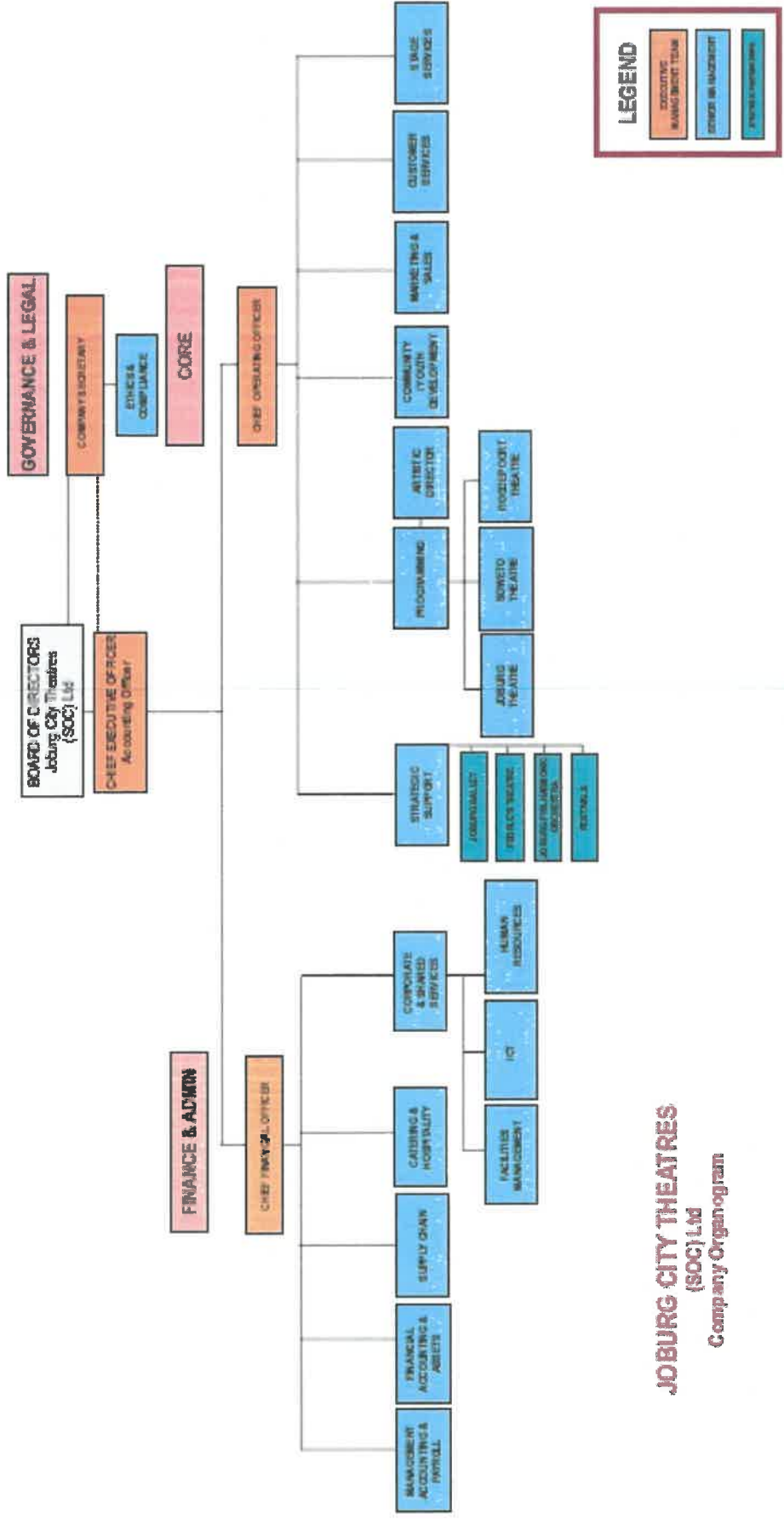
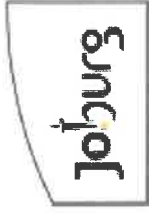
Section 3: Salient Features

JCT continues to showcase a blend of in-house productions, partnership productions and rentals.

95% scorecard achievement.

33% CAPEX Spend

Section 4: High-Level Organisational Structure



JOBURG CITY THEATRES
(SOC) Ltd
Company Organogram

Section 5: Chairperson's Foreword



The first quarter of 2019/20 saw significant growth in the delivery of Joburg City Theatres' operations. Of major concern is the lack of the leisure rand which has a direct impact on theatergoing. It is no comfort to the board and management that other theatres in the country are suffering similar downturns.

The company delivered a very pleasing corporate performance during the quarter under review. This performance resulted from commitment and hard work of management as well as staff. This report reviews the Joburg City Theatres' performance, assessing this against what we set out to achieve during the quarter.

The strategic priorities of the City of Johannesburg, as the sole shareholder of Joburg City Theatres, drive strategic plans of the company and significant attention is given to ensure that these priorities are implemented in the form of measurable targets and deliverables. The strategic priorities of the City of Johannesburg are contained in the Growth and Development Strategy (GDS) and in the Integrated Development Plan (IDP) of the City of Johannesburg.

As we consider the results for the first quarter of the year 2019/20, **JCT has proudly achieved 95% on the company's Performance Indicators and 30% on capital expenditure against a target of 10%.**

I would like to thank members of the Executive Committee and staff at large for their continuous commitment on responding to the company's its core mandate and delivering sterling outputs to reach the ultimate outcome as stipulated in the company's business plan. The team also appreciates oversight and strategic guidance as charged out by both board and independent audit committee members in order to manage the sustainability and governance of the company.

We are appreciative of the ongoing support we receive from the Member of the Mayoral Committee for Community Development, Councillor Nonhlanhla Sifumba and thank her for her strategic leadership representing the shareholder.

A handwritten signature in black ink, appearing to read 'Nkopane Maphiri', written over a light blue horizontal line.

Nkopane Maphiri
Chairperson of the Board
Joburg Theatre (SOC) Ltd

Section 6: Chief Executive Officer's Report



The South African Theatre landscape and arts in general have had a challenging time in the past few years as the decline in our economy has resulted in organisations and patrons spending less on the arts and entertainment in general. As JCT we have somehow managed to provide opportunities for producers to continue to produce work as theatre provides society with a place of refuge. Working in silos is no longer acceptable we must work in an integrated way, source more media partners, and work with other arts institutions and come together to find ways to ensure art continues.

I am particularly pleased that, during the quarter under review, we made real progress towards achieving the JCT vision for the 2019/20 financial year, while continuing to expand our range of innovative products and services.

This report reviews the Joburg City Theatres' performance, assessing this against what we set out to achieve during the quarter. JCT has a total of 22 Key Performance Indicators as per the approved Business plan for the current financial year (2019/20). Only 20 targets were due for reporting at the end of September 2019 and the performance was recorded as follows:

- **Of the 20 targets due for reporting in the period under review, a total of 19 targets were achieved, translating to 95% target achievement whilst 2 KPIs are annual targets to be measured in the second quarter.**
- **One KPI (*on financial sustainability*) was not achieved due to the economic climate which has resulted in a reduction in consumers' disposable income patrons forcing them to stretch their budgets further and spending less on entertainment.**

Joburg Ballet brought us a spark and crackle to mid-winter with four sleekly neo-classical ballets. In a glittering collection of works collectively entitled Unbound, the company showcased four riveting ballets, including two world premieres, were definitely set to ignite the stage with the sweep and surge of 21st century ballet at its best.



During schools winter break and it was all systems go to keep the kids entertained at **Soweto Theatres' Holiday Fun Fest**. Every day was jam packed with excitement and new discoveries in a safe and secure environment, where parents dropped off their '*bundles of joy*' then go on with their business for the day.



Zindala Zombili, an indigenous traditional music and dance festival finals were held at Soweto Theatre where Izimbali Zase Goli was the overall winner. It is an annual celebration of the best traditional music and dance groups selected from provincial competitions that take place all over Southern Africa.



On the 10th of July 2019 at a press conference in the Sophiatown at Joburg Theatre, Joburg City Theatres embarked on a unique and historic journey, the creation and staging of Prof Joseph Shabalala the Musical. The Musical was set to tell the life story of the group's founding member, Professor Joseph Shabalala, fondly known as Mshengu, and the journey of rising to international stardom with the five-time Grammy award-winning Ladysmith Black Mambazo.

During the development phase of the script writing the creative team which included, the family of of Joseph Shabalala, Lady Smith Black Mambazo, the co-writers Sandile Ngidi, Makhaola Ndebele, the director Desmond Dube and Joburg City Theatres, we realised that there is a need for more time to engage and ensure that we deliver a quality production that is representative of the high standards and brand that Dr Shabalala and Ladysmith Black Mambazo stands for. *"When you hear the words Ladysmith Black Mambazo, it's often difficult to not associate this with greatness"*, IOL.

What became apparent during the process of consultation, was that the project was much larger than expected, and needed more time in development, than first anticipated. Timelines and deliverables were readjusted to provide for a longer development period in which to prepare the production for the strongest possible chance of success when finally presented to the public. The result was to hold a two week, script development workshop to iron out the scripting concerns. The production was planned make its first stop at Soweto Theatre in September for a short run, and then head off to Joburg Theatre in 2020 to celebrate the group's 60th anniversary.

The communicated dates for the premier at Soweto Theatre in September were postponed. However these dates were utilised as an opportunity to allow for industry professionals and interested communities to come and preview the product and make their input. Feedback sessions were received from those who watched the production, including some members of the Ladysmith Black Mambazo group and these will be used as we continue to refine and deliver a product that we will all be proud of. Dates for the premiere will be announced in due course.



The creative team, cast, crew and some members of the Ladysmith Black Mambazo

The Launch of the Arts Alive International Festival took place on the 29th of August at the Joburg Theatre. The Joburg Theatre together with Comdev personnel organised a full programme of entertainment and talks. The Launch was opened up by Mayor Mashaba and MMC for Community Development: Nonhlanhla Sifumba.



Art Alive 2019 Launch

The Launch was also attended by both emerging and leading artists who were participating in the Arts Alive 2019 Festival. Multi award winning artists including queen of House Music Bucie and afro pop platinum winning performer Vusi Nova attended the launch and participated on the panel. The Programmer director and speaker was the Director for Arts and Culture, Vuyisile Mshudulu.

Vuyani Dance Theatre celebrated 20 years anniversary and presented **Cion: Requiem of Ravel's Bolero** for a 10-day season at The Mandela at Joburg Theatre. Vuyani Dance Theatre was established in 1999 as a catalyst for a cultural awakening in our country and to give black artists in particular, given our painful history, a space to unleash their creative potential.

Cion: Requiem of Ravel's Bolero showcased an experience of a beautifully choreographed, uplifting, exhilarating, multi-faceted, performance accompanied by evocative, richly atmospheric music created with Soweto Gospel Choir with a composition of the melodic tunes and under the musical direction of Xolisile Bongwana and Nhlanhla Mahlangu.



We are all looking forward to an exciting and productive 2019/20 as we continuously deliver on our mandate to provide a high quality live entertainment and artistic platform through the integrated management of the theatre venues and an innovative and inclusive programme, which serves the diverse communities of the City of Joburg and supports social cohesion and an urban culture based on inclusivity and tolerance.

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

Section 7: Chief Financial Officer’s Report

Joburg City Theatres Fourth Quarter Results



Revenue

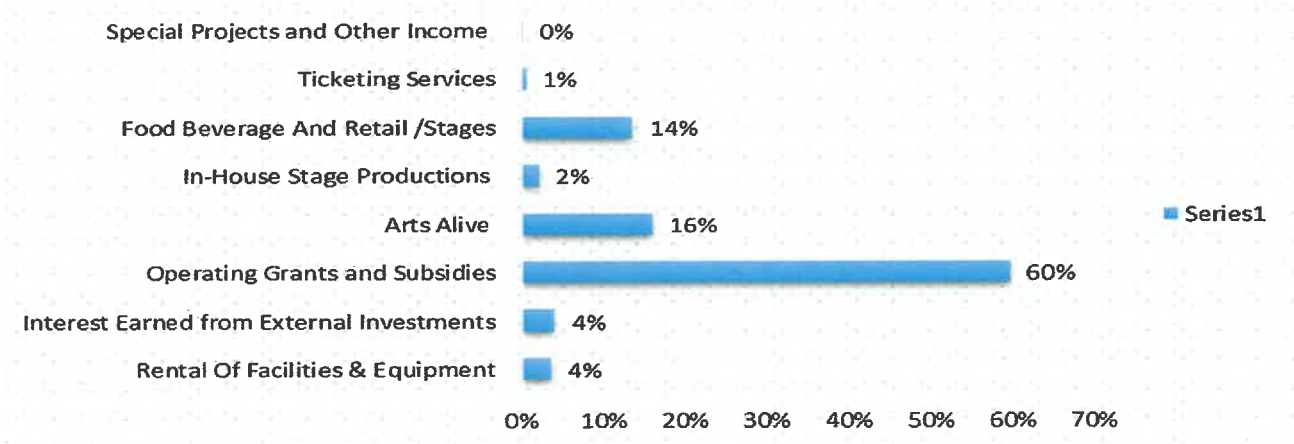
It gives me great pleasure and it is my singular honour to give JCT’s 1st quarter financial highlights. The theatre business continues to be challenged by stiff competition from the other theatres around and other forms of entertainment particularly with advancing technology in the digital age, while financially the consumers of our products and services remain squeezed by the lower disposable income. These challenges require innovative ways to remain in business and run sustainable operations. JCT’s performance is therefore not immune from the effects of these macro-economic factors, more so that the operations of the entity are in entertainment which is viewed as a luxury in the context of a struggling economy. Notwithstanding the aforementioned economic challenges the entity has shown resilience and relatively maintained satisfactory revenue performance.

Total Revenue 1st Quarter 2019/20	R54 million up 2%	↑
•The total revenue for 2018/19 1st quarter was R53million and in the 2019/20 is R54 million representing an increase of 2%.		
Earned Revenue 1st Quarter 2019/20	R22 million down 0%	↔
•The earned revenue for 2018/19 1st quarter was R22 million and in the 2019/20 is R22 million representing a reduction of 0%.		
Hospitality and Catering 1st Quarter 2019/20	R7.4 million up by 3%	↑
•Hospitality and catering revenue for 2018/19 1st quarter was R7.2 million and in the 2019/20 is R7.4 million representing an increase of 3%.		

Reduction on earned revenue primarily results from a shortfall in in-house productions and hospitality and catering department. The cost containment regulation for the municipal clients had a negative impact on the hospitality and catering revenue.

Graph below is a summary of main revenue items:

Revenue contribution by line item



Item Description	Actual_Qtr 1 2019/20	Budget_Qtr 1 2019/20	Actual_Qtr1 2018/19	Actual to Budget %	Current to Prior %
Revenue	54 249 980	55 646 599	52 766 026	-3%	3%
Rental Of Facilities & Equipment	1 922 333	1 809 047	1 494 666	6%	29%
Interest Earned from External Investments	2 162 180	2 257 467	2 034 899	-4%	6%
Operating Grants and Subsidies	32 463 016	32 463 016	30 508 500	0%	6%
Arts Alive	8 695 650	0	8 700 000	0	0%
In-House Stage Productions	1 174 665	4 101 226	2 216 627	-71%	-47%
Food Beverage And Retail /Stages	7 409 414	12 025 158	7 164 065	-38%	3%
Ticketing Services	299 018	659 878	248 082	-55%	21%
Management Fees	0	2 000 000	0	-100%	0%
Special Projects and Other Income	123 704	330 807	399 187	-63%	-69%

	In-house productions shortfall - unrealistic budget	<ul style="list-style-type: none"> • R2.8 million • 71%
	Hospitality and catering shortfall	<ul style="list-style-type: none"> • R4.6 million • 38%
	Management fees and special projects -Unrealistic budget	<ul style="list-style-type: none"> • R2 million • 100%

Explanation of Variances

- ✓ **Rental of facilities and equipment** – The rentals for the 1st quarter are 6% above the target and the projection is to achieve the target by year end. The current achievement is 29% better than last year. The major contributor to this good performance is the Sarafina, Joburg Ballet – Unbound and Roodepoort Dance Festival and Basadi Ka Dituku.
- ✓ **Interest on investments** - The achievement is just below the target by 4% however its 6% better year on year.
- ✓ **In-house productions**- Shows (Sarafina) that were planned for the period performed very well against the target of R1.3m. The entity will submit the adjustment budget to the Budget Steering Committee at COJ to reduce the unrealistic budgeted income of R4.1m to R1.3m.
- ✓ **Hospitality and Catering**- The revenue from this business is lower than budget by 38%. This shortfall is attributable to the new government regulations on the cost containment which has reduced government spending on hospitality and catering services. The achievement is however better year on year by 3%. The actual revenues on Metro centre was also lower than expected by 25%.
- ✓ **Ticketing Services**- fees charged on rented production are 55% below the target however the achievement is 21% better than prior year.
- ✓ **Special projects and other income**- This line item is below budget by 63%. There were not a lot of special projects that took place during the quarter under review.
- ✓ **Revenue by region:** 78% of total revenue generated is from Joburg Theatre. Other theatres mainly contribute on rentals and hospitality and catering. The Zoo contributes about 18% of the total hospitality and catering revenue while Metro centre contributes about 26%. See table below:

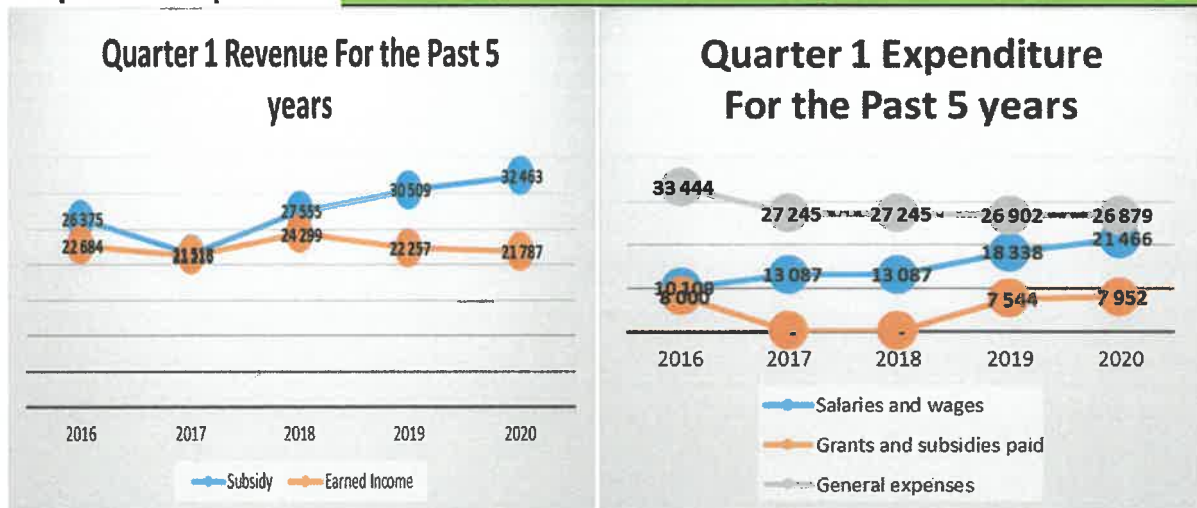
Sub Account Name	Joburg Theatre R'000	Roodepoort Theatre R'000	Soweto Theatre R'000	Joburg Zoo R'000	Metro Centre R'000	Total Qtr. 1 R'000
Rental Of Facilities & Equipment	1 065	455	403	-	-	1 922
Interest Earned from External Investments	2 162	-	-	-	-	2 162
Operating Grants and Subsidies	25 992	2 227	4 244	-	-	32 463
In-House Stage Productions	1 175	-	-	-	-	1 175
Hospitality and Catering Services	3 018	683	445	1 327	1 936	7 409
Ticketing Services	188	36	75	-	-	299
Arts Alive	8 696	-	-	-	-	8 696
Special Projects and Other Income	124	-	-	-	-	124
Total	42 419	3 401	5 167	1 327	1 936	54 250

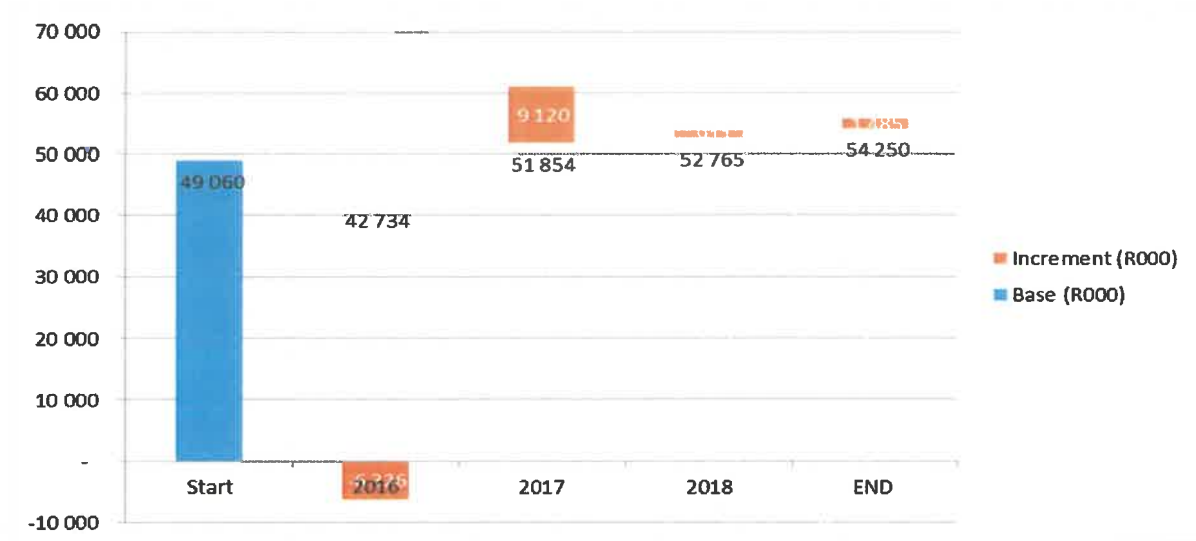
- ✓ **Revenue for the past 5 years**– the revenue for the entity has been increasing for the past 5 years from R49m to R54m which translate to an average increase of 2% per annum

Consolidated Revenue JCT					
Quarter 1 Actuals R'000					
Revenue category	2020	2019	2018	2017	2016
Subsidy	32 463	30 509	27 555	21 518	26 375
Earned Income	21 787	22 257	24 299	21 216	22 684
	54 250	52 765	51 854	42 734	49 060

Consolidated Expenditure JCT					
Quarter 1 Actuals R'000					
Expenditure category	2020	2019	2018	2017	2016
Salaries and wages	21 466	18 338	13 087	13 087	10 109
Grants and subsidies paid	7 952	7 544	-	-	8 000
General expenses	26 879	26 902	27 245	27 245	33 444
	56 297	52 784	40 333	40 333	51 553

Surplus for the period	-2 046	-18	11 522	2 401	-2 493
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Expenditure

JCT continues to employ its utmost financial discipline when it comes to expenditure management. Total Expenditure for the 2019/20 is 10% above budget primarily because of the arts alive festival which was not budgeted for in the period under review.

The table below depicts expenditure performance against target for the 1st quarter:

Line items	1 st Quarter Actual 2019/20 R'000	1 st Quarter Budget 2019/20 R'000	1 st Quarter Actual 2018/19 R'000	Variance Actual to Budget %	Variance Current to Prior %	Performance Against Budget
Employee Related Costs	21 252	20 563	17 763	-3%	-20%	Red
Directors and Committee fees	190	868	495	78%	62%	Green
Depreciation & Asset Impairment	362	856	421	58%	14%	Green
Repairs And Maintenance	665	437	358	-52%	-86%	Red
Contracted Services	735	399	678	-84%	-8%	Red
Insurance	100	100	97	-	-3%	Green
Joburg Ballet & Orchestra	7 952	7 951	7 544	-	-5%	Green
Arts Alive	9 180	-	7 295	-100%	-26%	Red
General Expenses	15 861	20 009	18 132	20%	13%	Green
Total Expenditure	56 296	55 647	52 784	10%	-7%	Red

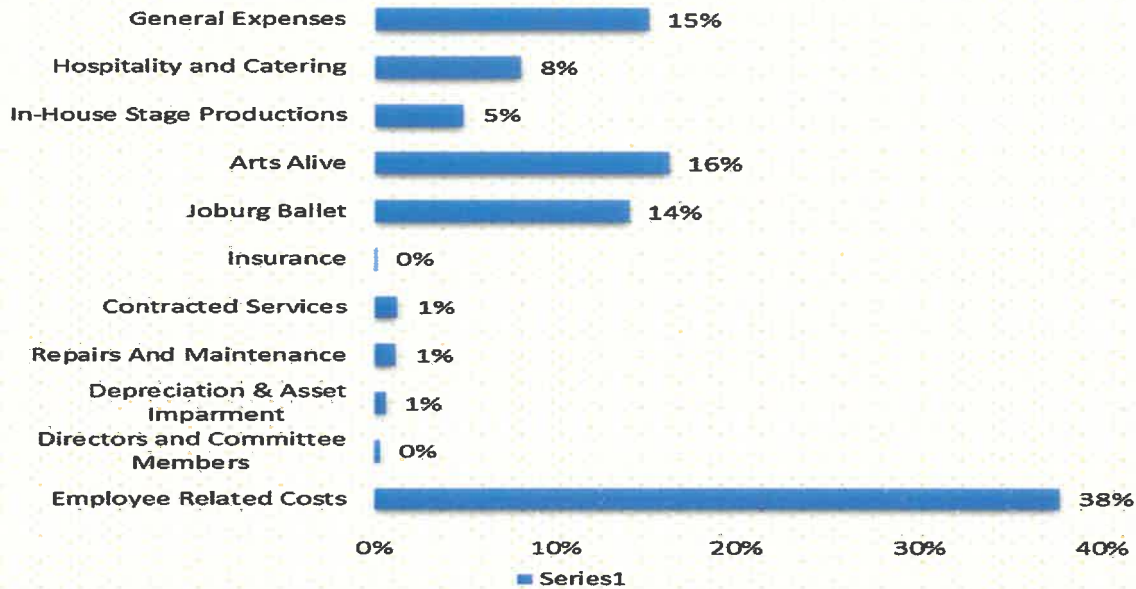
Explanation of major adverse Variances

- ✓ **Repairs and maintenance** - The unfavourable variance on this line item is attributable to the maintenance of air conditioner, palisade fencing, generators and speakers.
- ✓ **Contracted services** - The adverse variance on contracted services is 84% in the quarter under review and major contributor to this is the cleaning services. These were not budgeted for as the entity anticipated the implementation of the insourcing project in the current year. The insourcing only started in October 2019.
- ✓ **Arts Alive Festival** – festival ran on behalf of Comdev a department of COJ. The festival was not budgeted for during the MTREF however the regularisation will be submitted to the budget steering committee during the adjustment budget process in November 2019

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

The bar chart below depicts the expenditure contribution for 1st quarter:

Expenditure by category



Trading Surplus/Deficit

JCT recorded a trading deficit of R2 046 322 for the year against the budgeted surplus of R 4 463 425.

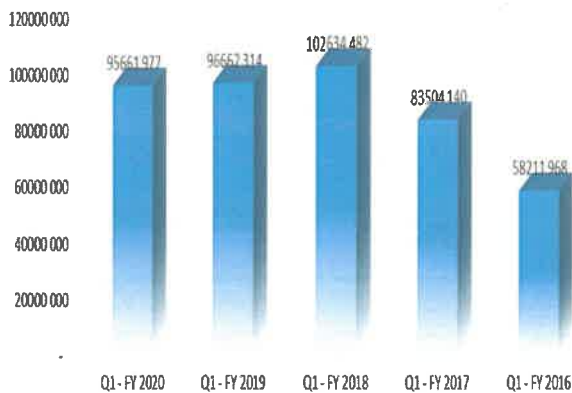
Statement of Financial Position 1st quarter 2019/20

Cash and cash equivalents down by 1% year on year. Current ratio for the entity is down by 10% year on year from 1.14:1 to 1.02:1 still above the City's norm of 1:1, The solvency ratio is also down by 6% at 1.15:1 from the 1.22:1 same period last year which is lower than a 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 90% of the payables is deferred income from the subsidy that the entity expected to spend in the current year. Current assets has improved by 3% year on year and current liabilities increased by 14%. Total assets increased by 5% year on year while total liabilities also gone up by 11% year on year.

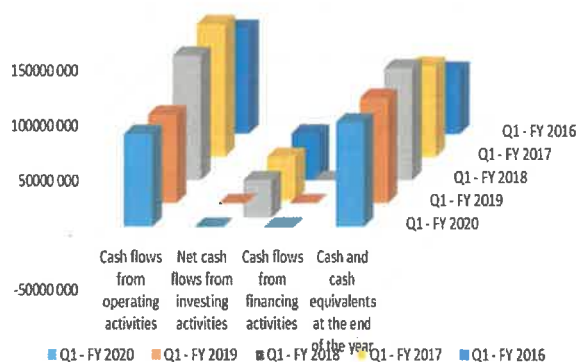
Cash flow results for 1st quarter Financial Year

	Q1 - FY 2020	Q1 - FY 2019	Q1 - FY 2018	Q1 - FY 2017	Q1 - FY 2016
Cash flows from operating activities	84 947 788	81 191 601	114 178 303	121 410 814	96 079 171
Net cash flows from investing activities	- 338 505	- 258 673	- 34 471 711	- 39 825 324	-42 616 210
Cash flows from financing activities	-	-	- 356 013	- 147 448	-
Cash and cash equivalents at the end of the year	95 661 977	96 662 314	102 634 482	83 504 140	58 211 968

CASH BALANCES



Cashflow analysis



Statement on Compliance

There were no unauthorised and irregular expenditure for 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.




Joburg Ballet

Joburg Ballet submitted its quarter 3 management accounts in line with the Service Level Agreement. The management accounts reflected a deficit of R441 974 against a deficit budget of R723 780. The entity has R361 978 in the bank account and the tranche for quarter has been released.

Statement of Financial Position as at end of August 2019

	31 August 2019	31 May 2018
Assets		
Current assets	372 977	839 574
Non current assets	548 355	420 305
Total assets	921 332	1 259 879
Liabilities		
Current Liabilities	524 616	110 369
Non current Liabilities	394 979	644 980
Total liabilities	919 595	755 349
Net Assets	1 737	504 530
Bank Balances	361 978	2 074 523

Statement of Financial Performance for the period 31 August 2019

	Actual	Budget	Variance %
Revenue	2 234 922	2 430 641	-8%
Grants	2 445 259	2 377 816	3%
Salaries	-2 296 591	-2 384 287	-4%
Other Expenditure	-2 825 564	-3 147 950	-10%
Profit / (Loss)	-441 974	-723 780	
Liquidity	1	8	
Solvency	1	2	
Remuneration as % of total Expenditure	45%	43%	

AUDIT OPINION TRENDS

The entity has achieved an unqualified audit opinion with no findings for the last 5 years.

Audit opinion past 5 years

FY	2018	2017	2016	2015	2014
Type of opinion	Clean	Clean	Clean	Clean	Clean

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, the whole management team and staff at Joburg City Theatres for their sterling contribution in the first quarter of the year.


Solomon Mphakathi
 Chief Financial Officer
 Joburg Theatre (SOC) Ltd

CHAPTER TWO: DIRECTOR'S REPORT AND GOVERNANCE

Section 1: Board of directors

JCT has a unitary board and the positions of Chairperson and CEO are distinct and separate. The board consists of two executive directors, i.e. the Chief Executive Officer (CEO) and the Chief Financial Officer (CFO) and nine (9) non-executive directors.

Mr. Nkopane Maphiri, who is an independent Non-Executive Director in that he is not an employee of JCT chairs the board. The Chairperson does not perform any executive functions within JCT and accordingly, the day to day management of JCT is the responsibility of the CEO.

The Accounting Authority of JCT is the board. The board retains full control of the entity and is the focal point of corporate governance in the entity.

As the Accounting Authority, the board is responsible and accountable to the City of Johannesburg Metropolitan Municipality ("the City of Joburg"), the sole shareholder of JCT, the City's stakeholders and the citizenry of Johannesburg.

The relationship between the board and the City of Joburg as the Shareholder is regulated by a Service Delivery Agreement (SDA) concluded in accordance with the provisions of the Local Government: Municipal Systems Act ("the MSA") and a Shareholder Compact, concluded between the Shareholder and the board on the 6th of June 2019.

In terms of the Shareholder Compact, the board is ultimately responsible for the performance of JCT and all its employees, including ensuring compliance with all applicable legislation and policies.

The Board meets at least quarterly and provides Quarterly, Bi-Annual and Annual Reports on the entity's performance and service delivery to the parent municipality as prescribed in the SDA, the MFMA and the MSA.

Board members have unlimited access to the company's Executive Management through the CEO.

In discharging its fiduciary duties, the board is advised by the Company Secretary who is the central source of guidance and advice to the board and the company. In discharging this responsibility, the Company Secretary is guided by section 88(1) to (2) of the Companies Act 71 of 2008 which endorses the Company Secretary's duties.

The board is empowered to obtain the advice of independent professionals where the need arises and in compliance with the MFMA.

Board evaluation is undertaken by the City's Group Governance department as mandated by the Shareholder. The purpose of the board evaluation process is to assess the board's performance, identify strengths and opportunities for improvement.

The entity's board is constituted as follows:

- Mr. Nkopane Maphiri (Non-executive Director (NED)/ board Chairperson);
- Mr Masixole Mrwebi –NED
- Ms. Amanda Forsythe- NED
- Ms Ashley Hayden – NED
- Ms. Mpho Lecoge - NED
- Ms. Stella Baloyi – NED
- Mr. Junior Ramovha – NED
- Ms. Hazel Thembelihle Nyewula- NED; and
- Ms. Kwathelani Tshikovhi.

During the period under review, the Board of Directors of JCT convened a meeting on the 12th of July 2019. At the meeting, the board considered inter alia, the following:

- JCT's 2019/20 4th quarter performance assessment report;
- A review of the effectiveness of the company's system of internal controls; and
- The Fixed Term Contract of the CFO.

Section 2: Board Committees

JCT has two (2) board sub-committees, being:

- Audit and Risk Committee (ARC); and
- Remuneration, Social and Ethics Committee (REMSEC).

Audit and Risk Committee

The role of the audit and risk committee (ARC) is to assist the board by performing an objective and independent review of the functioning of the organisation's finance and accounting control mechanisms.

For the period under review, the committee met twice on the 12th of July and 26th of August 2019, respectively. At the two (2) meetings, amongst others, the following matters were considered:

- The 2018/19 4th quarter performance assessment report;
- The resolution of internal and external audit findings;
- The 2018/19 draft Annual Financial Statements; and
- The 2018/19 Audit Strategy and Audit Fees.

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

In addition, the ARC is responsible for monitoring compliance with applicable legislation and the requirements of regulatory authorities; overseeing matters relating to financial accounting, accounting policies, reporting, risk management and disclosure as well as reviewing and approving external audit plans, findings, problems, reports and fees; on behalf of the board.

The ARC consists of the following members:

Mr Masixole Mrwebi – Non-executive Director (NED)/ Chairperson

- Mr. Grandeur Hove- Independent Member; and
- Ms Chrystal Cape – Independent Member.

Remuneration, Social and Ethics Committee

REMSEC is a statutory committee constituted to perform oversight on the company's human resources management, labour matters and its performance in environment, health and public safety as well as perform oversight on the entity's social and economic development and good corporate citizenship responsibilities.

RemSEC consists of the following non-executive directors:

Ms. Mpho Lecoge - Chairperson

Ms. Stella Baloyi – Non-executive Director; and

Mr. Junior Ramovha – Non-executive Director.

For the period under review, REMSEC met twice on the 10th of July 2019 and the 19th of September 2019 and considered *inter alia*, the following matters:

- The 2018/19 human resources 4th quarter report;
- The 2018/19 4th quarter report on social and ethics;
- The 2019/20 human resources 1st quarter report; and
- The 2019/20 1st quarter report on social and ethics.

The table below outlines the remuneration and attendances at Board meetings and board subcommittees for the 1st quarter:

Section 3: Director's & Prescribed Officers Remuneration

The table below outlines the remuneration and attendances at Board meetings and board subcommittees for during the 1st quarter:

Name of Board Member	Remuneration, Social and Ethics Committee (REMSEC) Meeting 10 July 2019	Audit and Risk Committee (ARC) Meeting 12 July 2019	Board Meetings 12 July 2019	Group Audit Committee (GAC) Meeting 15 July 2019	Special Audit and Risk Committee (ARC) Meeting 26 August 2019	Group Audit Committee (GAC) Meeting 26 August 2019	Group Performance Audit Committee (GPAC) 10 September 2019	Total
Mr. Nkopane Maphiri	-	-	R16 000.00	-	-	-	-	R16 000.00
Ms. Mpho Lecoge	R 8000.00	-	R12 000.00	-	-	-	-	R20 000.00
Ms. Ashley Hayden	-	-	R12 000.00	-	-	-	-	R12 000.00
Ms. Amanda Forsythe	-	-	R12 000.00	-	-	-	-	R12 000.00
Ms. Stella Baloyi	R6000.00	-	R12 000.00	-	-	-	-	R18 000.00
Mr. Junior Ramovha	R6000.00	-	R12 000.00	-	-	-	-	R18 000.00
Mr. Masixole Mrwebi	-	R 8000.00	R12 000.00	R 6000.00	R 8000.00	R 6000.00	R 6000.00	R46 000.00
Ms. Hazel Thembelihle Nyewula	-	-	R12 000.00	-	-	-	-	R12 000.00
Ms. Kwathelani Tshikovhi	-	-	R12 000.00	-	-	-	-	R12 000.00
Ms. Chrystal Cape Independent Audit Committee (IAC) Member	-	R6000.00	-	-	R6000.00	-	-	R12 000.00
Mr. Grandeur Tofara Hove (IAC)	-	R6000.00	-	-	R6000.00	-	-	R12 000.00
Total	R20 000.00	R20 000.00	R112 000.00	R6000.00	R20 000.00	R6000.00	R6000.00	R190 000.00

ATTENDANCE AT BOARD AND SUB-COMMITTEE MEETINGS

NAME	REMUNERATION, SOCIAL AND ETHICS COMMITTEE	AUDIT AND RISK COMMITTEE	BOARD MEETING	TOTAL MEETINGS
NUMBER OF MEETINGS	2	2	1	5
Nkopane Maphiri	-	-	1	1/1
Ashley Hayden	-	-	1	1/1
Mpho Lecoge	1	-	1	2/2
Stella Baloyi	1	-	1	2/2
Amanda Forsythe	-	-	1	1/1
Junior Ramovha	1	-	1	2/2
Masixole Mrwebi	-	2	1	3/3
Hazel Thembelihle Nyewula	-	-	1	1/1
Kwathelani Tshikovhi	-	-	1	1/1
Chrystal Cape (IAC)	-	2	-	2/2
Grandeur T. Hove (IAC)	-	2	-	2/2

NOTE: The total number attended by each board members varies because the total meetings include sub-committees and some members do not sit in sub-committees. The board Chairperson is not a member of any sub-committee but has a standing invitation to all sub-committees.

The table below discloses the 2019/20 remuneration of executive management:

SENIOR MANAGEMENT REMUNERATION: (JUL TO SEP 2019)						
No.	Name	DETAILS				TOTAL
		Basic Salary	Allowances & Contributions	Other	Bonus / Fees	
1	X. Nduneni-Ngema (Chief Executive Officer)	555 450	37 030	-	-	592 480
2	B. Mashika (Chief Operations Officer)	359 666	101 136	43 981	-	504 783
3	S. Mphakathi (Chief Financial Officer)	380 689	109 302	49 846	-	539 837
4	P. Maduka (Company Secretary)	285 975	2 821	3 000	-	291 796
5	Executive Producer - Vacant	-	-	-	-	0
	TOTAL	1 581 780	250 289	96 827	0	1 928 896

Section 4: Company Secretarial Function

The Company Secretary (CS) is charged with the responsibility to uphold the governance affairs of the entity. The CS's governance responsibilities are codified under section 88(1) and (2) of the Companies Act.

Over and above the CS's statutory responsibilities, at JCT, the CS is also responsible for performing the duties of an in-house legal Counsel.

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

The adequacy of JCT's compliance monitoring is assessed through a Combined Assurance model basis. Compliance with applicable legislation such as the MFMA, Companies Act and Occupational Health and Safety is assessed on a monthly and quarterly basis by the City's group compliance department which falls under GRAS.

Compliance with 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) for the month of July was reported on by the entity and the requisite report submitted to GRAS for assessment. Following the assessment by GRAS, as the entity's Internal Auditors, GRAS will report accordingly to CoJ structures.

JCT as a municipal entity is regulated and managed in terms of the MSA and the MFMA. In accordance with the MFMA, performance reporting on the Service Delivery and Budget Implementation Plan (SDBIP) is done to Mayoral Committee and Council on a quarterly basis.

Accordingly, for the 1st quarter, regular reporting requirements to Council in accordance with the MSA, were fulfilled.

The board Charter and sub-committee Terms of References were reviewed and approved by the board at its ordinary meeting in July 2019.

Section 5: Risk Management and internal controls

Risk management and internal controls are a standing agenda item on the Executive Committee (EXCO)'s weekly meetings, Management Committee (MANCO)'s monthly meetings and the board's quarterly meetings. During this 4th quarter, GRAS recommended the development of a Business Continuity Plan (BCP) by JCT, which recommendation was upheld by the board. Accordingly, the development of a BCP is underway and will be approved in the second quarter of 2019/20.

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

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

During the period under review JCT has reviewed, monitored and reported on risks focusing on three main categories. Those categories are the strategic risks and operational risks, the emerging risks and, the ICT risks. The entity still faces significant risks both the strategic risk register and the emerging risks identified. Further actions to mitigate these risks have been put in place and are implemented and monitored continuously.

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

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

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

The performance reporting on the Service Delivery and Budget Implementation Plan (SDBIP) is done to the Mayoral Committee and Council on a quarterly basis. For this 1st quarter, regular reporting requirements to Council in accordance with the MSA, were fulfilled.

Risk Register

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

The tables on the following pages spells out the areas of both the strategic and operational risks identified by the company for the 2019/20 financial year, including risk control measures:

No	ME Objectives	Risk Description	Root Causes/ Background to the risk	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owners/ifs	Action Deadline
1	High quality performing arts and entertainment experience and facilities	Countrywide implementation of load shedding by the state power utility (Eskom)	<ol style="list-style-type: none"> 1. Eskom is experiencing a shortage of capacity due to a number of generating units still out of service due to breakdowns. The situation remains light and volatile Eskom might implement further load shedding in the year should the situation deteriorate. 2. Consistent load shedding could lead to cancellation of shows resulting in financial loss and reputational damage. 3. Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings 	Catastrophic	Almost Certain	High	<ol style="list-style-type: none"> 1. JT continuously engages and negotiates with City Power to conveniently schedule load shedding. 2. ST has an emergency generator for lighting 3. RT has a generator however does not provide sufficient power to run all the operations 	Poor	High	CEO	Motivate for purchasing and upgrading of generators and other alternative sources of power for all three theatres in the 2020/21 capex budget	1. Executive Producer / COO 2. CEO 3. EP	November 30, 2019
2	Affordable access to and use of theatres by communities	Inconsistent attendance at the 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 	Major	Almost Certain	High	<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. 	Fair	Moderate	CEO	<ol style="list-style-type: none"> 1. Development of a guideline on issuing of discounted and/or free tickets 2. Develop funding strategy to target sponsorship 3. Conduct comprehensive survey to establish audience needs 	1.30 September 2019 2.30 September 2019 3.31 December 2019	
3	Good governance, financial sustainability and sound management	Key positions vacant	Executive Producer (EP) & Community Development Manager (CDM) positions vacant	Major	Almost Certain	High	<ol style="list-style-type: none"> 1. Company structure has been revised and, COO has taken over the responsibilities of EP on full time basis and CFO has taken over some of the responsibilities of the COO 2. CDM has been appointed 	Good	Low	CEO	1. CDM appointed and COO taken over as EP	CEO and EXCO	August 31, 2019
4	High quality performing arts and entertainment experience and facilities	Aged, obsolete and outdated stage machinery and equipment	<ol style="list-style-type: none"> 1. Old stage machinery becomes no longer usable. Stage machinery has reached its end of life and needs urgent replacement. 2. The current machinery can affect staging of productions and attracting new ones. 	Major	Almost Certain	High	<ol style="list-style-type: none"> 1. Upgrades of the stage machinery are underway 2. Theatre calendars are aligned with the project plan 3. Project manager and steering committee is in place to oversee the implementation of the project 4. Phase 1: Automation and software upgrades is completed 	Fair	Moderate	CEO	<ol style="list-style-type: none"> 1. Monitor the implementation of the project plan. 2. Phase 2 upgrade on the stage lifts to be completed 3. Phase 3 for finalising and testing to be done 	CFO	1. Quarterly 2. 30 June 2020 3.30 June 2021
5	Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT	Lack of brand architecture (continuous and consistent message management)	<ol style="list-style-type: none"> 1. Reputation of the JT and ST precincts 2. Inadequate marketing budget 3. Ineffective implementation of the marketing strategy 	Major	Likely	High	<ol style="list-style-type: none"> 1. Media partnerships 2. Media database management 3.1. Continuous productions awareness campaigns. 3.2. Marketing strategy in place 	Fair	Moderate	CEO	<ol style="list-style-type: none"> 1. Filling of the EP Position 2. Approval and implementation of the reviewed marketing and communication strategy 	1. CEO 2. Marketing Executive	1.31 August 2019 2. 31 December 2019

No	ME Objectives	Risk Description	Root Causes/ Background to the risk	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owner/s	Action Deadline	
6	Good governance, financial sustainability and sound management	Theft, fraud and corruption	<ul style="list-style-type: none"> 1. Conflict of interest or no supervision 2. Inadequate segregation of duties / Inadequate handling / administrative procedures 3. Weak internal control environment - cash 4. Lack of accountability 5. Poor work ethics 6. Greed, collusion, bribery 7. Inadequate IT access controls 8. Inadequate physical security controls 	Major	4 Likely	4 High	<ul style="list-style-type: none"> 1. Anti fraud and anti corruption policy in place. 2. Fraud prevention plan 3. Code of conduct 4. Segregation of duties 5. Declaration of interests 6. Gift register in place 7. Remuneration, Social and Ethics Committee 8. fraud risk assessment conducted annually 9. Anti-fraud and corruption awareness workshops conducted 	Fair	Moderate	CEO	<ul style="list-style-type: none"> 1.1. Continue to conduct anti-fraud and corruption awareness workshop, Fraud risk assessment 1.2. Continue to conduct Fraud risk assessment 	<ul style="list-style-type: none"> 1.1. Bi-annually 1.2. Annually 	Company Secretary	
7	Good governance, financial sustainability and sound management	Non-compliance with applicable legislation	<ul style="list-style-type: none"> 1. Various and changing legislative requirements to be complied with. Non-compliance could be detrimental to the company. 2. There is a requirement to comply with MSCOA 	Major	4 Possible	4 High	<ul style="list-style-type: none"> 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 	Fair	Moderate	CEO	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 1. Company Secretary 2. CFO 	<ul style="list-style-type: none"> 1.1. 31 August 2019 1.2. Monthly & Quarterly 2. 31 December 2019 	1. Company Secretary 2. CFO
8	The provision of opportunities for the youth, including future arts practitioners and entrepreneurs	Limited programmes available for newly trained Arts Practitioners	<ul style="list-style-type: none"> 1. Limited in-house production to absorb newly trained practitioners 	Moderate	3 Possible	3 Moderate	<ul 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 	Good	Low	CEO	1. Establish partnership with other role players in the industry	Executive Producer / COO	30 June 2020	

No.	Department Objectives	Risk Category	Risk Description	Causes/ Background to the risk	Consequences	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Risk Owner	Actions to improve management of the risk	Action Owner	Time scale
OPENING THEATRE														
1	To ensure that fixed assets are properly safeguarded and recorded on the assets register	Assets	User department not adhering to asset management policy	Lack of communication when moving assets	Adverse audit opinion	Major	3 Possible	High	1. Fixed Asset reconciliations to general ledger 2. Moveable asset movement form in place. 3. Asset management policy in place 4. Physical verification of assets	Fair	CFO	To workshop employees on asset management policy	Finance Manager	Annually
2	To ensure that profit margins are maintained, agreed costs are not exceeded through effective control systems	External Environment	Increased competition	Many pubs and restaurants are opening all over and this might affect the restaurant i.e. food lovers market	Going concern could be affected	Major	4 Likely	High	1. Metro Centre canteen has been officially opened in June 2019 2. Menus priced in accordance with cost of sale 3. City departments using this business for catering in meetings.	Good	COO	To monitor the financial performance	GM, Hospitality and Catering	Quarterly
3	All objectives	Integrity	Fraud and corruption	There could be a possibility of nepotism, collusion, overtime payment, false travel claims, etc.	Reputational damage Financial loss	Major	3 Possible	High	Recruitment and Selection Policy and Code of Conduct and Ethics Policy in place. Fraud prevention plan. Fraud hotline visible on notice boards. 5a Workshops.	Good	Human Resources Manager	Continue doing workshops. Monitoring of compliance.	Human Resources Manager	Ongoing
Soweto Theatre														
4	High quality performing arts and entertainment experiences and facilities.	External Environment	Poor attraction of patrons to the theatre	Due to perceptions with regards to the location of the theatre	1. Reduce profit margins / reduce ticket sales	Major	3 Possible	High	Good relationships with police in precincts surrounding each of the theatres.	Fair	GM	Increased security during the shows	Marketing Manager and Audience Development Manager	As and when required
5	High quality performing arts and entertainment experiences and facilities.	Assets	Inefficient storage space for equipment	The available storage is not enough to store our current equipments/assets. This could lead to safety hazards	1. Damage to assets, loss of assets 2. Safety hazards 3. Potential for fire hazard	Moderate	3 Possible	Moderate	1. Disposal of obsolete assets in order to create storage space	Fair	GM	To continue using the temporary storage at the basement	Building Technician	Immediately
6	High quality performing arts and entertainment experiences and facilities	Technology	Business interruption	Utility failure	1. Down time which could result in reputational damage 2. Cancellation of shows resulting in financial loss for the company	Major	3 Likely	High	1. Uninterrupted power supply 2. IT continuity plan in place	Fair	GM	Regular testing of the IT continuity plan	Building Technician	Regularly
Floodpost theatre														
4	High quality performing arts and entertainment experiences and facilities.	Regulatory	Civil Liabilities	Hazards inside the theatre and complexities of theatrical productions	1. Financial loss 2. Bad reputation 3. Loss of lives	Major	3 Possible	High	1. Disclaimer boards are visible in the public areas- limiting exposure to damage after the injury or damage has been suffered 2. House rules included in rental contract 3. Evacuation plans in place in case of a fire	Good	GM	1. Ongoing health hazard evacuation	Producer	Ongoing
5	High quality performing arts and entertainment experiences and facilities.	Security	Crime Exposure	1. The entity run cash businesses and is prone to robberies. 2. Lack of offence around the theatre creates easy access to criminals	Loss of assets (cash) Loss of lives	Major	4 Likely	High	1. CCTV cameras installed 2. Physical security in place 3. Armed cash collection three times a week, 4. Cash-vault machines in use 5. Panic buttons linked to armed response 6. Crocking points around the building installed 7. Man doors installed 8. Theatre has been fully-fenced Fire blankets. CO2 and chemical powder Fire extinguishers. Training for chefs and restaurant staff on fire fighting Business continuity plan for ICT in place. Evacuation team went for training already in the current year	Fair	GM	1. Put a fence around the theatre	GM	30-Sep-19
11	Financial sustainability	Health & Safety	Fire at the restaurant	The restaurant kitchen may catch fire through gas and open flames	Loss of lives Financial loss Litigations Reputational damage	Moderate	3 Possible	Moderate	Training for chefs and restaurant staff on fire fighting Business continuity plan for ICT in place. Evacuation team went for training already in the current year	Fair	GM	Controls deemed adequate	Restaurant Manager	N/A

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

The board works closely with management and the City in the entity's planning and performance management matters.

Through the entity's delegations of authority policy, the board has entrusted the CEO with the responsibility to ensure sound financial planning and management, essential to improve service delivery and sustain the business into the future, as per the MFMA.

On a monthly basis, the entity reports to the City (through GRAS) on compliance with the provisions of Circular 68 and Circular 65 of the MFMA. These reports are presented to the board at its quarterly meetings for oversight.

The performance reporting on the Service Delivery and Budget Implementation Plan (SDBIP) is done to the Mayoral Committee and Council on a quarterly basis.

During the period under review, regular reporting requirements to Council in accordance with the MSA, were fulfilled.

Section 6: Sustainability Report

One of JCT's strategic objectives and key focus area up to 2021 is to ensure the entity remains sustainable by balancing the imperative for revenue generation with socio-economic development.

Stakeholders Report

JCT's stakeholders include individuals, groups of individuals and organisations. The entity values continuous engagement with its stakeholders. By the same token, the entity supports continuous accessibility, education and facilitates partnerships as well as co-production opportunities.

In advancing the entity's mandate, JCT recognises the following capabilities as enablers to its mission as enunciated in the entity's Business Plan:

Government Departments, Local Government and COJ

JCT management and staff are committed to delivering its services with care, empathy and concern for the well-being of the entity's customers and stakeholders, in line with the entity's values of Service with pride and dignity, Ubuntu, Professionalism and Agility.

Artists, practitioners and Organised Performing Arts bodies

JCT continuously provides artists with opportunities to create work, perform, increase accessibility, facilitate partnerships and co-production opportunities, incubating youth projects and addressing youth unemployment.

The theatre is an active member of PANSA, the Performing Arts Network of South Africa.

Funding Partners / Business

Identification of strategic partners to support delivery of the JCT mandate is key. During the period under review JCT partnered with the Department of Arts and Culture in delivering the Arts Alive Festival.

Professional service providers, contractors and suppliers

A lot of effort has been put on strengthening enterprise development and support, improving contract negotiation, management and reporting, compliance to fair supply chain management processes and timeous payment for work done.

Media

JCT's marketing strategy for the company is constantly reviewed to provide guidance on enhancing communication of programmes and opportunities, proactively packaging and communicating project initiative and telling a good story of the programmes and creating brand awareness.

Patrons / General Public

During the period under review, JCT continued with staging programs that appeal to the diverse residents within the City of Joburg.

Board

During the quarter under review, JCT ensured sound performance reporting, sound corporate governance and continued to support integration and collaboration across all business units and COJ.

Employees

JCT's Human Resources policies and practices are in place primarily to acknowledge and reinforce the value of its employees. Skills development and training interventions are offered to staff within the organisation and details of the training that took place during the quarter are reported under the Human Resources Management section of this report.

In order for all employees of the organisation to work in harmony within a pleasant and protected environment, policies and procedure that provide clear guidelines on rights and obligations and manage expectations between the employer and the employees have been formulated.

Section 7: Anticorruption and Fraud

No incidents of corruption and fraud were identified or reported during the period under review.

JCT has an anti-fraud and anti-corruption policy in place which contains the following objectives:

- a) To prevent fraud, enhance the entity's governance and internal controls, maintain integrity in the entity's operations, establish procedures and protections that allow JCT employees and members of the public to act on suspected fraud and/or corruption with potentially adverse ramifications to the entity and to achieve the legitimate business objectives of the entity for the benefit of the Shareholder and JCT's stakeholders.
- b) To develop and foster a climate within JCT where all employees strive for the ultimate eradication of fraud, corruption, theft and maladministration by means of the application of a full spectrum of both pro-active and re-active measures at their disposal.
- c) To set down the stance of JCT to fraud as well as to re-enforce existing systems, policies, rules and regulations of JCT aimed at deterring, preventing, detecting, reacting to, and reducing the likelihood of fraud, corruption, theft and maladministration.
- d) To confirm JCT's commitment to a culture of zero tolerance to fraud and corruption in all its activities.

As part of the entity's fraud prevention strategy, the entity conducts regular ethics awareness workshops, which workshops are facilitated by the City's Group Governance department.

JCT's commitment to a culture of zero tolerance to fraud and corruption in all its activities is reflected in the entity's Anti-Fraud and Anti-Corruption policy. The key principles of the policy are modelled on the need to deter, prevent, detect, react to, and reduce the likelihood of fraud, corruption, theft and maladministration.

The policy is due for review and will be reviewed during the 3rd quarter.

Section 8: ICT Governance

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 ICT is carefully directed and controlled in order for ICT to be aligned to the business goals of the entity.

ICT 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 ICT for the benefit of stakeholders. ICT governance spans the culture, organisation, policy and practises that provide for the management and control of ICT. Creating an environment where ICT 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 – 2020)

This quarter the focus has been on best practise to save and store data generated through the project, as well as looking at options for business continuity.

The entire project is ongoing and on target for quarter 1 objective.

2. COJ A647 SAP Business Transformation Programme

This quarter JCT has been confirming technical specifications with the COJ project team, in preparation for the SAP go live.

JCT representatives also sit on the Change Agent Network (CAN), along with representatives from other COJ departments, in order to ensure that consistent messages and timelines are relayed to all MOEs

The JCT IT department, alongside the Finance Department, continue to work closely together to ensure that the targets are met in preparation for the SAP go live.

3. 2019 / 2020 Capex

The following Capex projects had been identified for the new financial year:

- Upgrade of box office & ticketing office hardware, including digital handsets and new desktops – the project has been completed.
- new hardware for the sound and lighting departments at Joburg and Soweto Theatres – this project has also been completed
- The third project – for new NAS devices for Soweto, Roodepoort and Joburg Theatre – is the largest IT project for the current financial year. The tender document is in draft stages, as the technical specifications are complex. The project will be ready to go to tender January 2020.

Readiness for compliance legislation:

Report on Corporate Governance for South Africa 2016 (King IV) on 1 November 2016. King IV is effective in respect of financial years commencing on or after 1 April 2017.

King IV recognises that information and technology overlap but are also distinct sources of value creation, each of which has its own risks and opportunities. To reinforce this distinction, this section in the King IV Code now refers to information and technology instead of information technology.

Among the biggest stipulations of King IV is that the board should be responsible for IT governance and IT should be aligned with the performance and sustainability objectives of the company. It also notes that the board should delegate to management the responsibility for the implementation of an IT governance framework, and should monitor and evaluate significant IT investments and expenditure. IT should form an integral part of the company's risk management. The board should ensure that information assets are managed effectively, and a risk committee and audit committee should assist the board in carrying out its IT responsibilities.

Business and technology strategies

This quarter the focus has been on the new server hardware at Roodepoort Theatre for the Active Directory setup and installation

The project included the following steps:

Virtual machine migration onto new server hardware for the following virtual machines:

- JCTAD01 – Active Directory replication host with DHCP server
- JCTEX01 – Exchange Server
- JCTFS01 – File Server
- Pastel Evolution Server
- Linux server
- Sonicwall Analyser
- Sophos Virtual Email Appliance – Master and Cluster
- Helpdesk

Following on from the successful virtual migration onto the new server hardware, the focus turned to enabling DHCP on the new Active Directory server at Roodepoort Theatre and decommissioning the old Roodepoort Server. This included the following projects:

- The Creation of Roodepoort and Soweto Theatre user accounts on JCT Active Directory domain
- The Creation of Roodepoort and Soweto Theatre user mailboxes on the JCT domain
- The Creating of Roodepoort and Soweto Theatre user mail forwards to remote exchange servers
- The Creation of distribution groups for mail delivery to remote servers for Joburg, Soweto and Roodepoort Theatres.
- Replication of user accounts to remote Active directory servers at Roodepoort and Soweto Theatre.
- Roodepoort - Disabling remote users roaming profiles on old servers and allowing files sync to local
- Roodepoort -User Profile Migration and login of users from remote sites onto the JCT domain
- Decommissioning the Roodepoort old SBS 2008 Server / Setup DHCP on 192.168.2.7

All Roodepoort Theatre PCs adopted IPs from the new DHCP server without any problems. The systems are being monitored for any anomalies as a precautionary measure.

In the second quarter the focus will be on enabling DHCP on the new Active Directory server at Soweto Theatre and decommissioning the old Soweto Server.

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 also subject to the Code. It is the opinion of the Board of directors that the company complies with the highest ethical standards in all matters of business.

In terms of the Code of Conduct and Ethics implementation plan mechanisms are being developed to verify observance of code and make it known within JCT. After adoption, the code was sent to all employees in electronic and hard copy formats and Mr Makhaola Ndebele was appointed as ethics officer for the company and is responsible for ensuring compliance and creating innovative ethics training formats, and setting up ethics help line amongst other responsibilities. Ethics remain a standing agenda item in the Remuneration, Social and Ethics committee meetings to monitor adherence to the Code.

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.

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

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

Oversight over the governance and management of risk in Joburg City Theatres is carried out by the Audit and Risk Committee which is a sub-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 approved terms of reference.

- JCT's **Risk Management Framework and Policy** which is aligned to the CoJ Group Framework was approved by the Audit and Risk Committee and the Board of directors.
- Similarly, the JCT's **Compliance Framework** that is aligned to the CoJ Group Compliance Advisory and Assurance Framework, and was approved by the Audit and Risk Committee and the Board of directors.
- The Risk Management Framework and the Compliance Monitoring Framework are reviewed annually and are therefore due for review and approval by end of 4th quarter of the 2019/20 financial year.

Integrated and Combined Assurance Reporting

The integrated assurance report is aimed at providing a holistic view of the assurance outcomes from different perspectives, as applicable, namely: regulatory compliance monitoring, internal audits, and External Audits. The combined and integrated assurance outcomes of the above assurance functions are consolidated to provide a single view on:

- Joburg City Theatres top Strategic risk areas
- Joburg City Theatres top Operational risk areas

Annual Risk Management Plan

The Annual Risk Management and combined assurance Plan for the current financial year 2019/20 was reviewed and approved by the Audit and Risk Committee and submitted to COJ, at the meeting held on July 2019. The Committee oversees progress on the implementation of the annual plan at each quarterly meeting and has confirmed the entity's plan is aligned to the City's Group Risk.

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

As at end of the 3rd 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

Compliance Monitoring and Reporting

Compliance reporting is assessed on a monthly and quarterly basis by the City's Group Risk and Assurance Services' (GRAS) compliance division.

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




Compliance with the MFMA circulars 68 and 69 forms part of the priority regulatory register. The Annual Risk Management and combined assurance Plan for the current financial year was reviewed and approved by the Audit and Risk Committee and submitted to COJ, at the meeting held on July 2018. The Committee oversees progress on the implementation of the annual plan at each quarterly meeting and has confirmed the entity's plan is aligned to the City's Group Risk.




Table 1: Quarterly Risk Management Status Update –First Quarter 2019/20



	LOW
	MODERATE
	HIGH

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		
Aged, obsolete and outdated stage machinery and equipment, resulting in cancelled productions/ inability to attract new productions	<p>Old stage machinery becomes no longer useable.</p> <p>Insufficient financing to upgrade machinery and equipment.</p> <p>Inability to attract state of the art shows.</p>	Moderate				Yes	
Countrywide implementation of load shedding by the state power utility (Eskom):	Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings	High					

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Inadequate funding to support youth development programmes	The theatre is unable to pay the market rate for facilitators. This result in less youth trained.	Low				Yes	
Limited programmes available for newly trained Arts Practitioners	Lack of internship placement for new entrants in the industry (Theatre) and lack of skills transfer from seasoned practitioners	Low				Yes	
Inability to secure attractive productions	Some productions might not appeal to certain audiences; hence tickets will not sell. Competition from casino based theatres that are able to pay for production	Low				Yes	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Key positions vacant	Executive Producer (EP) & Community Development Manager (CDM) positions vacant	Low				Yes	
Inconsistent attendance at theatre shows	High cost of productions and the need to recover costs, effect of the country's downgraded economic status, lack of exposure of potential audiences to the theatre experience, image perceptions of poor security within the theatre environs, and trying to cater for diverse audience needs.	Moderate				Yes	
Non-compliance with applicable legislation	Various and dynamic legislative requirements to be complied with. Non-compliance could be detrimental to the company. Shelving of RCT has been hanging for some time. This poses a challenge of wasteful expenditure. There is a new requirement to comply with MSCOA.	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 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, Poor work ethics, Greed, collusion, bribery, Inadequate IT access controls and Inadequate physical security controls	Low				Yes	
Lack of brand architecture (continuous and consistent message management)	Reputation of the Theatre precinct, poor/bad marketing strategy, inadequate marketing budget as well as lack of specialised personnel.	Moderate				Yes	

Information on emerging / new risks

During the Quarter under review the following emerging risks were identified.

Risk name	Causes/background to the risk	Impact on the entity	Treatment plan	Q1	Q2	Q3	Q4
Business interruptions	Utility Failure-Power surges, cable theft and construction or new development outside the building	Down time which could result in reputational damage. Cancellation of shows resulting in financial loss for the company.	Regular testing of the IT continuity plan	High			

Conclusion on the emerging risks:

These incidents are reported to the Internal Audit department and IT department to investigate.

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	Utility Failure-Power surges, cable theft and construction or new development outside the building	Down time which could result in reputational damage. Cancellation of shows resulting in financial loss for the company.	Regular testing of the IT continuity plan	↕ Moderate			

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 nepotism, collusion, overtime payment, false travel claims, etc.	Reputational damage and financial loss	Continue doing workshops. Monitoring of compliance				

Risk transfer – exposures

There were no incident reported this quarter under review:

Legal and regulatory compliance

Compliance reporting is assessed on a monthly and quarterly basis by the City's Group Risk and Assurance Services' (GRAS) compliance division.

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 per the register is measured on a quarterly basis and where compliance is claimed, the claim is supported by the relevant evidence for assurance purposes by GRAS.

The results of the compliance register are reported to the ARC and the board on a quarterly basis. By the same token, on a monthly basis, the entity rates its compliance with Circulars 68 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.

Priority Legislation

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

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

The following key matters (non-compliance) should be noted regarding legal and regulatory compliance matters within the Entity:

- No evidence was produced that these occurred as required by legislation.

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 (56 of 2003)

- The accounting officer of the municipality must submit that 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 of 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.

The Compliance Universe was updated with the following legislative changes:

- None

Circular 68

(i) Fruitless and Wasteful Expenditure

No incidents of fruitless and wasteful expenditure were identified during the quarter under review.

(ii) Unauthorised Expenditure

No incidents of unauthorised expenditure were identified during the quarter under review.

(iii) Irregular Expenditure

No incidents of irregular expenditure were identified during the quarter under review.

(iv) Payments exceeding 30 days of receipt of invoice

No incidents of payments exceeding 30 days were identified during the quarter under review.

Combined Assurance Model and Integrated Assurance Reporting

The entity has completed both Combined Assurance Framework and Policy for JCT and these were presented at Audit and Risk Committee and Board for approval.

JCT has also submits quarterly Combined Assurance Report to be presented at the Audit and Risk Committee, the Board and Group Audit Committee.

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 2019/20 have been re-evaluated and monitored continuously during the 1st 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 the quarter under review and are summarised herein. The report therefore covers the following:

- strategic risks and residual risk profile;
- 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 City-wide top strategic risks as applicable. During the quarter under review, Joburg City Theatres experienced the following significant highlights from a risk management perspective:

i) Countrywide implementation of load shedding by the state power utility (Eskom):

The residual risk rating remains high due to lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings.

Progress on implementation per action plan– Management is continuously engaging and negotiating with City Power to conveniently schedule load shedding. Management is also lobbying shareholder to allocate additional CAPEX for the generators and/or alternative power source for JT and ST urgently.

ii) Obsolete and/or outdated stage machinery and equipment:

The residual risk rating remains moderate until the project has been fully completed. The residual risk rating remains high due to inadequate capex budget. Old stage machinery becomes no longer usable. Stage machinery has reached its end of life and needs urgent replacement.

Progress on implementation per action plan– The project is a multiyear project which will be completed on August 2020. About R21m has been spent on this project in the two financial years (2017/18 & 2018/19).

iii) Inadequate funding to support youth development programmes:

The theatre is unable to pay the market rate for facilitators. This result in less youth trained.

Progress on implementation per action plan–The entity has negotiated lower rates with facilitators and the use of volunteers in the industry is another way the entity has used in the interim. JCT is also in partnership with WITS for the enrolment of Applied Performing Arts and Arts Management (APAAM) and Market Theatre.

iv) Limited programmes available for newly trained Arts Practitioners

Limited in-house production to absorb newly trained practitioners.

Progress on implementation per action plan -JCT is in partnership with WITS for the enrolment of Applied Performing Arts and Arts Management (APAAM), there are also weekly drama workshops and interns are placed in key positions on in-house stage productions.

v) Key positions vacant:

Executive Producer (EP) & Community Development Manager (CDM) positions vacant

Progress on implementation per action plan – The vacant position recruitment process has commenced and will be finalised in the 1st quarter.

vi) Inconsistent attendance at theatre shows:

High cost of productions and the need to recover costs, effect of the country's downgraded economic status, lack of exposure of potential audiences to the theatre experience, image perceptions of poor security within the theatre environs, and trying to cater for diverse audience needs.

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 communities, mobile theatre truck used to access targeted communities as well as diverse and inclusive theatre programme.

vii) Non-compliance with applicable legislation:

Various and dynamic legislative requirements to be complied with. Non-compliance could be detrimental to the company. Shelving of RCT has been hanging for some time. This poses a challenge of wasteful expenditure. There is a new requirement to comply with MSCOA.

Progress on implementation per action plan - Regulatory compliance register/ assessment tool monitored by the Company Secretary. Compliance policy and framework developed and implemented. All pre-deregistration processes concluded by management. Quarterly reporting to oversight committees on compliance. The company is already transacting on the MSCOA chart.

viii) 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, Poor work ethics, Greed, collusion, bribery, Inadequate IT access controls and Inadequate physical security controls.

Progress on implementation per action plan - The Anti-Fraud and Anti-Corruption policy in place, Fraud prevention plan, Code of conduct, Segregation of duties, Declaration of interests, Gift register in place and Remuneration, Social and Ethics Committee, conduct fraud risk assessment and anti-fraud and corruption awareness campaigns.

ix) Lack of brand architecture (continuous and consistent message management):

Reputation of the Theatre precinct, poor/ bad marketing strategy, inadequate marketing budget as well as lack of specialised personnel.

Progress on implementation per action plan - Media partnerships, media community management, continuous brand and productions awareness campaigns, marketing strategy in place and barter exchange deals.

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 5 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.

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
1	Aged, obsolete and outdated stage machinery and equipment	1. Fair maintenance of stage machinery. 2. The Council has allocated R16m & R30m in budget year 2018/19 and 2019/20 respectively. 3. The service provider has been appointed to do the upgrade. R21m has been spent in 2018/19 on this project. 5. Theatre calendars are aligned with the project plan 6. Project manager appointed to oversee the project	R21m has already been spent in 2018/19 on this project
2	Lack of brand architecture (continuous and consistent message management)	1. Media partnerships 2. Media community management 3. Continuous brand and productions awareness campaigns. 4. Marketing strategy in place 5. Barter exchange deals	Review of the marketing and communication strategy.

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
3	Inconsistent attendance at theatre shows	<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 communities. 3. Mobile theatre truck used to access targeted communities. 4. Diverse and inclusive theatre programmes 	<ol style="list-style-type: none"> 1. To target companies with CSI programmes to bring a child to the theatre 2. Develop funding policy to target sponsorship 3. Conduct comprehensive survey to establish audience needs
4	Inadequate funding to support youth development programmes	<ol style="list-style-type: none"> 1. Negotiating lower rate with facilitators. 2. The use of volunteers in the industry. 3. JCT is in partnership with WITS for the enrolment of Applied Performing Arts and Arts Management (APAAM) and Market Theatre 	<ol style="list-style-type: none"> 1. Continue to source external funding (i.e. SAMRO). 2. Partner with other institutions that are already offering similar training in the industry i.e. JPO.
5	Inability to secure attractive productions	<ol style="list-style-type: none"> 1. Good relationships with producers i.e. co-productions agreements. 2. Relationships with Joburg Ballet Company and there is an SLA in place. 	<ol style="list-style-type: none"> 1. Establish more relationships with wide variety of producers, locally and internationally. 2. Source more funding to enable in-house production. 3. Programme of events in collaboration with JPO 4. Seek external funding from DAC

- **Internal Audit**

Internal audit commenced with audit during the quarter under review as per the coverage plan, only two components (Youth Development and Security) were completed and reported on during the period under review. Majority of the components were still at execution stage.

Assurance outcomes from internal audit can only be provided on strategic risks linked to the completed components, namely, Outdated Stage Machinery and Inadequate Funding to Support Youth Development Programmes.


The balance of assurance outcomes by internal audit are based on the work done in the period under review.



- **Group Internal Audit**

Group Internal audit commenced with the audit during the second quarter of the current financial year, the internal audit coverage plan is linked to the top 5 strategic risks of Joburg City theatres, even though the audit is still in progress at the end of the quarter, certain components were complete, and therefore assurance could be provided on completed components, by the end of the period under review assurance from internal audit could only be provided on completed components.



TABLE 1: SUMMARY ASSURANCE OUTCOMES


		
LOW	MODERATE	HIGH

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes		Level 2 – External Assurance			Level 1 and 2 Combined Assurance	
			Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Aged, Obsolete and/or outdated stage machinery and equipment	Old stage machinery becomes no longer useable. Insufficient financing to upgrade machinery and equipment. Inability to attract state of the art shows.	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate
							No rating		

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Inadequate funding to support youth development programmes	The theatre is unable to pay the market rate for facilitators. This result in less youth trained.	Low		Low	Low	Low	No rating	Low
	Limited programmes available for newly trained Arts Practitioners	Lack of internship placement for new entrants in the industry (Theatre) and lack of skills transfer from seasoned practitioners	Low		Low	Low	Low	No rating	Low

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes		Level 2 – External Assurance		Level 1 and 2 Combined Assurance			
			Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance	
	Key positions vacant	Executive Producer (EP) & Community Development Manager (CDM) positions vacant	Moderate		Low	Low	Low	No rating	Low	Moderate
	Inconsistent attendance at theatre shows	High cost of productions and the need to recover costs, effect of the country's downgraded economic status, lack of exposure of potential audiences to the theatre experience, image perceptions of poor security within the theatre environs, and trying to cater for diverse audience needs.	Moderate		Moderate	Moderate	Moderate	No rating	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Non-compliance with applicable legislation	Various and dynamic legislative requirements to be complied with. Non-compliance could be detrimental to the company. Shelving of RCT has been hanging for some time. This poses a challenge of wasteful expenditure. There is a new requirement to comply with MSCOA.	Moderate		Moderate	Moderate	Moderate	No rating	Moderate
	Lack of brand architecture (continuous and consistent message management	Reputation of the Theatre precinct, poor/bad marketing strategy, inadequate marketing budget as well as lack of specialised personnel.	Moderate		Moderate	Moderate	Moderate	No rating	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	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, Poor work ethics, Greed, collusion, bribery, Inadequate IT access controls and Inadequate physical security controls.	Low		Low	Low	Low	No rating	Low

CHAPTER THREE: SERVICE DELIVERY PERFORMANCE

Section 1: Highlights and Achievements

In the first quarter of 2019/2020, in line with JCT's commitment, through its **Legacy Programme**, to develop new South African theatre works, JCT produced a new musical *Joseph Shabalala: The Musical*. It is a musical about the life and times of world renowned South African music composer Joseph Shabalala, and his internationally acclaimed iscathamiya group Ladysmith Black Mambazo.

In the financial year 2018/2019, the foundation was laid for the new production; the rights to produce the production were obtained from the Joseph Shabalala family, and a team was put together to develop the production. James Ngcobo was to direct the work, Sandile Ngidi as researcher and scriptwriter, and JCT to produce. Due to other commitments James Ngcobo had to withdraw from the production, and Desmond Dube came on board as Director.

With a timeline and deliverables set, and the key creatives on board, the production went into pre-production in July 2019. This included auditions, putting together the rest of the creative team, and a media launch to announce the production to the public. The production was scheduled to premiere at the Soweto Theatre on the 13th of September 2019.

When JCT received the script for the production, there were concerns with regard the scope of the story, the dramatic efficacy, as well as the dramatic structure, of the play. Consultations were held with the relevant team members, to ascertain the most effective way forward. What became apparent during the process of consultation, was that the project was much larger than expected, and needed more time in development, than first anticipated. Timelines and deliverables were readjusted to provide for a longer development period in which to prepare the production for the strongest possible chance of success when finally presented to the public. The result was to hold a two week, script development workshop to iron out the scripting concerns. This was followed by a three week rehearsal period where all the performance elements (songs, choreography, acting and dialogue, lighting design, sound design, set and costume design) were put together. This was then followed by a limited - 4 performance - run (26th – 29th of September) for a select public audience. Feedback questionnaires were handed to audience members at after each performance. Members of Ladysmith Black Mambazo were also in attendance and gave much appreciated input, and feedback. All the feedback has been submitted to the project team, and is being collated.

In the second quarter, JCT will facilitate a workshop with all the key role-players on the project to chart the most effective way forward towards the new premier date of May 2020, which coincidentally, will be Joseph Shabalala's, 80th Birthday year, Ladysmith Black Mambazo's 60th anniversary, as well as Soweto Theatre's 7th birthday. Areas that need specific attention include, project management, story and script tightening and editing; touring; revaluation of creative team, cast and crew; additional fundraising, budgeting readjustments, and revenue targeting.

The unexpected timeline readjustments, of the project, affected first quarter audience and income targets of JCT, particularly at Soweto theatre. But, with a firm commitment from all stakeholders, these losses will hopefully be offset when the production finally premieres in the fourth quarter of 2019/2020 and tours in the following year. Judging from the audience response of the production thus far, the story of Joseph Shabalala and Ladysmith Black Mambazo is an inspiring and important one, that audience crave and need; it is a story of how vision, persistence, and perseverance triumph over adversity, in a time of much strife and challenge in South Africa and the world.

The patrons were taken on a journey of the past, a history that is known by all but understood by few. **Sarafina**, Creates an odd connection between a harsh look at a brutal chapter in South Africa's history and musical numbers with modern-style choreography. At times awkward, rough and unsophisticated in its combining of

musical numbers with raw scenes of violence and brutality, it is, on occasion, undeniably moving as well as beautifully crafted to evoke all emotions possible.

Gomeri – from the heart, mind, creative spirit and storytelling passion comes a story that is as vivid and didactic as when it was first told in the Bible. One is forced to question, to observe, to admit. Nothing has changed Says Renos Nicos Spanoudes of The New Pan Hellenic Voice – Greek Community. How does the Lion fall in love with the lamb? Has the husband lost his mind to relentlessly forgive his cheating wife.

Basadi Ka Dituku (women in head wraps) in collaboration with Soweto Theatre hosted the event Basadi Ka Dituku an event that focuses on women from all walks of life, a fun and very educational experience. Basadi Ka Dituku is a project that brings women together to celebrate their achievements, share ideas, eat, laugh and dance together. It allows social cohesion and is a great platform for women empowerment.

This year is the second year where this event takes place at Soweto Theatre; there were different stalls available selling all kinds of food and art work including clothes.

Womb outside My Body –The show was about the Journey of a mother and son, their love, their challenges and their special bond. They have a Love – Hate Relationship which is caused by the Mother who loves too much, even beyond death. There are turning points in their lives and a tragedy changes their lives irrevocably. He died a few months before but because she couldn't attend his funeral as she was in hospital due to a light heart attack.

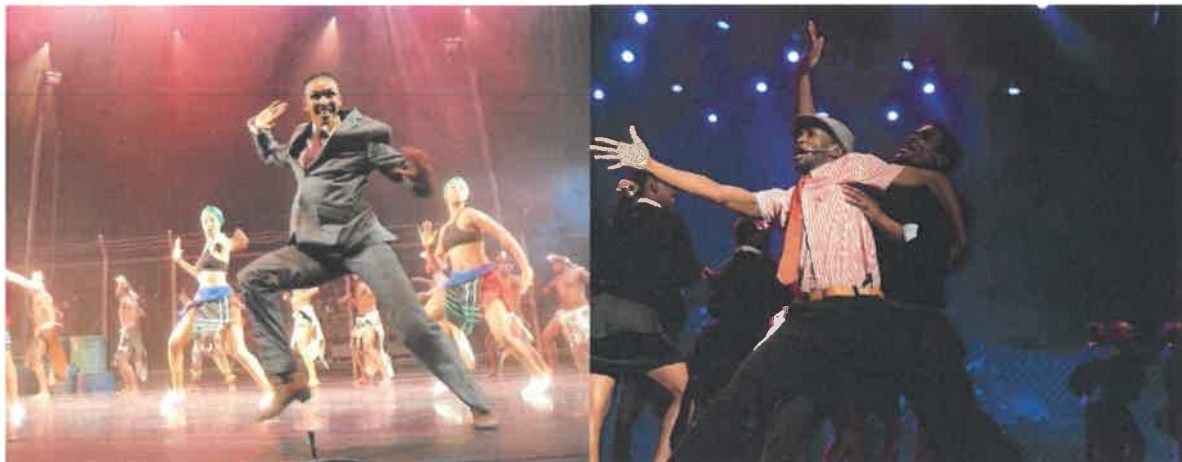
Journey Beyond- A Symphonic Circus took place on the Mandela, an extraordinary artistic collaboration between Zip Zap Circus and the Johannesburg Youth Orchestra. After two immensely successful runs in Cape Town in 2017 and 2018, Journey Beyond – A Symphonic Circus performed for the first time ever at the Joburg Theatre as part of Heritage month. Journey Beyond – A Symphonic Circus artfully blended mesmerising choreographed circus acts with orchestral masterpieces, amplified by soloist Zolani Mahola from Freshly Ground, the ever so charming Timothy Moloi and the soulful Zita Pretorius. This Symphonic Circus captivated, thrilled and transcended audiences beyond their imaginations.

JOBURG THEATRE

The first quarter of the new financial year started on a high with exciting programming for all ages. The entertaining JT programming saw an array of audiences gracing our theatres with their presence. **Madagascar – A Musical Adventure JR**, which premiered in June, continued into July with its sassy entertainment for all ages during the winter days. Alongside the African adventure that is Madagascar, Joburg Ballet's sleek, glittering **Unbound** was on the Mandela stage showcasing different but excitingly new ballets from four acclaimed choreographers. Joburg Ballet brought sparkle and crackle to mid-winter with four sleekly neo-classical ballets in a glittering collection of works collectively entitled *Unbound*, the company showcased riveting ballets, including two world premieres, which ignited the stage with the sweep and surge of 21st century ballet at its best.



To keep up with the sizzling programming the biggest African Musical of all times, **Sarafina**. Opened on the Mandela stage after the successful ballet season setting the stage on fire with its charismatic choreography and melodic voices. This much anticipated season of the Broadway Musical was watched by over 15 000 patrons, most of them being first time theatre goers including school children. In celebration and commemoration of Mandela Month and Women's Month, Joburg Theatre re-staged the Broadway renowned Award Winning Production of SARAFINA Directed by Nhlanhla Ngema, the show was staged to inspire and encourage young people while celebrating South Africa's she-roes in celebration of the women of the struggle during Women's month as well as honouring the struggle icon loved by all, Nelson Mandela.



The Lesedi Theatre was not to be left behind as we hosted the diverse programming entailing a varying line-up starting with **Marga the Path – Bharatanatyam!** An Ancient Classical Indian Dance presented so magnificently by Shivohum Fine Arts. It was then time for the magic of Mickey and a whole lot more in **The Man and the Mouse** – a back by popular demand piece by one of the most talented young producer, Brett De Groot. Introducing the patrons to a world of different music genres from Afro-soul, contemporary, jazz, ethnic and traditional styles was **World Sound Concert**. Beautiful musical performances that awakened wistful memories, experiencing the best of quality music and entertainment at the Lesedi, the stage was on fire as the performers brought the heat. In continuing with the musical journey, **Anchored Sound** in collaboration with fellow healers, seekers, and alchemists Linda Sikhakhane, Ndabo Zulu, Nduduzo Makhathini, Mbuso Khoza, and The Theatreduo; went into the quest to give distinctly South African stories a voice through theatre and orchestral music.



Dinganga Theatre Creations Juniors outstandingly portrayed a gospel epic story, and enthralled the audience with their style deliverance of this musical, *Sizwe Esikhethilweyo*. A different kind of pageant brought to us by Mpho Botha Events was not your typical pageant as it gave platform to contestants of all shapes and sizes and from all walks of life. The crowning of **Mr & Miss United Nations South Africa 2019 Gala** was awesomely presented with the winners who possessed both beauty and brains chosen to represent the country at the United Nations Pageant in China. **Moshito Music Conference and Exhibition** then took to the stage to launch this year's annual event. The event is a partnership between, primarily, the Department of Arts and Culture, and Moshito Music Conference and Exhibition and is aimed at giving South African music industry stakeholders

credible business intelligence, enabling them to make informed decisions that will enable them to build a defensible competitive advantage in the marketplace for their companies



The brilliant **Zoë Modiga** was inspired and moved to tell the story of modern Africa and the things that make us who we are. Our stories, our music, our beauty! Zoe's performance was a moving one with a great selection of soulful songs that embodied who she is and her journey in music. In his 7th edition of the **Live Experience Journey through music**, Sifiso Khanyile described this rendition as fresh, unique and distinct. Some has gone on to call his music 'South African World Music' since it draws influences from South African music to sounds all over the world. **The 9th annual Shakespeare School's festival** with presentations by the schools in and around Gauteng displayed an array of talent amongst different individuals with the new participants including Adelaide Tambo School for the Physically Challenged. Participants were left feeling very excited to be part of this amazing festival which aims to grow the performing arts while retaining the origin of Shakespeare plays all around South Africa.





The highlight for this quarter is undoubtedly **Cion: Requiem of Ravel's Bolero** which was an experience of a beautifully choreographed, uplifting, exhilarating, multi-faceted, performance accompanied by evocative, richly atmospheric music created with Soweto Gospel Choir with a composition of the melodic tunes and under the musical direction of Xolisile Bongwana and Nhlanhla Mahlangu. The movements were competently executed by the flexible, vibrant Vuyani Dance Theatre Company. The amazingly talented bunch of winners exhilarated the patrons who raved about the ritualistic group choreography building into powerful crescendos and the beautiful solos! Anyone that was lucky to catch the performance of CION which has taken the world by storm was really blown away. South Africa has got so much talent and CION depicted that talent in the most spiritual yet simplistic and adrenaline-charged way ever.

Vuyani Dance Theatre celebrated their 20th years of operating this year and this they did by releasing a 20th Anniversary Book that details the journey they have travelled from 1999 to 2019. The proceeds from sales of the Anniversary book will be put into building a proper working studio for Vuyani Dance Theatre (VDT) which is a contemporary African dance company founded by Creative Director Gregory Maqoma.

VDT is one of very few dance companies that still survives as many have had to close down either because of funding or lack of infrastructure. After years of gracing international and local stages, VDT is positioned as one of the most cutting-edge, thought provoking and successful dance and theatrical organisations to have emerged in Africa. VDT is spot-on regarding its artistic objective of producing work that questions and challenges social

values while, simultaneously, exploiting history as a launch pad for (material) research and development. It was of paramount importance that Joburg Theatre partners this great and so necessary initiative and assisting to fundraise for a much needed “dance space” for this dance company that have survived for twenty years against all odds!



Journey beyond - a Symphonic Circus which took place on the Mandela is an extraordinary artistic collaboration between Zip Zap Circus and the Johannesburg Youth Orchestra. After two immensely successful runs in Cape Town in 2017 and 2018, Journey Beyond – A Symphonic Circus performed for the first time ever at the Joburg Theatre as part of Heritage month. Journey Beyond – A Symphonic Circus artfully blended mesmerising choreographed circus acts with orchestral masterpieces, amplified by soloist Zolani Mahola from Freshly Ground, the ever so charming Timothy Moloï and the soulful Zita Pretorius. This Symphonic Circus captivated, thrilled and transcended audiences beyond their imaginations.

A magnificent collaboration between Zip Zap Circus School and The Johannesburg Youth Orchestra is a full symphonic orchestra comprising of entirely children playing stringed, wind and percussion instruments. Both non-profit organisations, this was a pioneering collaboration that merged world-class circus acts with classical orchestral renditions on one stage to create magic. These are ordinary children who through sheer determination and hours of hard work have augmented enormous talent. This show was a celebration of the heritage of all South Africans. What makes this partnership even more remarkable is that the different elements of the production rehearsed independently at their home bases. The directors then had just two days in Johannesburg to bring the unique elements of the show together and created a spectacular event and an absolutely magnificent event it was.



While in the Lesedi, we are preparing to witness a return performance of **My Favourite Things** by Brett De Groot. Due to overwhelming public demand, *My Favourite Things* returns after a sold out season last year. Focusing on the events surrounding the writing of the world's most beloved musical, *The Sound of Music*, this biographical show details the fascinating and deeply moving story of Rodgers and Hammerstein- the song writing duo who quite literally changed Broadway forever with their ground-breaking musicals.

THE PEOPLES THEATRE

Hansel & Gretel - Story Book Theatre

Story telling has a magic about it that entrances and enthrals. It has the ability to grab the attention of any audience, young and old.

One of the most beloved children's theatres, Peoples Theatre, proudly presented another series of timeless tales, *Rumpelstiltskin*, *The Emperor's New Clothes* and so many more, in this year's magical production of *Story Book*.

Children fell in love with their favourite bookshelf classics all over again when they experience the enchanted world of books, which dynamic duo Jill Girard and Keith Smith creatively bring to stage.

"Our aim has always been to share the wonder of books and reading with children. To bring life back to all the most dearly loved stories and give children something memorable to carry with them after the curtain falls," says Girard.



The Story Book Theatre series has always been extremely popular and in past years has seen sold out performances.

With great fairy tales the likes of Honest Woodcutter, Little Red Riding Hood, Brave Roaster, Tinder Box, The Princess and the Pea and Hansel and Gretel. all taking centre stage, the only thing left is a superb cast to perform them - together with the audience who become an integral and interactive part of the show.



soweto
theatre



The past financial year saw the Soweto Theatre almost double its attendance numbers since 2016 and this achievement has emboldened the team at Soweto Theatre to strive to attract 100 000 patrons to the theatre by the year 2021. Attendance will be greatly influenced by the Theatres programs which now include exhibitions

in the theatre, ensuring that even in the absence of a show, tourists always have a reason to visit the Soweto Theatre.

The first quarter at Soweto Theatre has been an exciting one. Colourful with events that celebrate the heritage of South Africa as well as the vivacity of women, locals of Soweto and residents of the City of Joburg have been spoilt for choice. In this quarter, the theatre housed numerous shows however, this document will highlight only a few of the moments that marked the beginning of what will be a truly meaningful and successful financial year.

The quarter kicked off with the Zindala Zombini Traditional Music and Dance finals which took place at the Soweto Theatre in the prestigious Red Theatre. Zindala Zombini in partnership with Soweto Theatre toured hostels in and around the City of Joburg selecting the best traditional music and dance groups the City has to offer from different cultural backgrounds. In total, 10 rounds were held in different hostels with a total of 34 groups, totalling 556 participants competing in the final. Groups in the final were multi-generational and with these years theme which sought to combat teen pregnancy and drug abuse, it was important to see participants from all age groups involved.

The traditional music and dance competition is Soweto Theatre's contribution to professionalising traditional music and dance groups such that they can derive a living from their artistic talents. The general manager of the theatre shared a few words to encourage participants to value their work and noted how important retaining culture is for a functioning and healthy society.



Women's month at Soweto Theatre saw the theatre making its mark with women through a partnership event called Basadi Kadi Tuku. Over 3000 women adorned their doeks and stood together in an event like no other. A visual spectacle, a real feast for the eyes with the many colourful doeks worn by all the women from all walks of Soweto life. The event was truly spectacular with motivational speakers, women shared their stories and then they were fittingly entertained by a line-up of incredible artists.

Partnerships of this nature, where Soweto Theatre contributes venue and ticketing services are key in empowering and growing local promoters with big visions and loyal audiences. In its inaugural year at Soweto Theatre, Basadi Kadi Tuku was a rental client whom the theatre identified as a possible high performance partner. Basadi Kadi Tuku sold out over a week before the show and it is expected that in 2020, it will attract much larger numbers, and will also improve the tourism profile of Soweto as such an event is sure to attract the inquisitive international traveller who wishes to understand more about the doek in South African society.



Nontobeko Sibisi OF Show Me Love on Moja Love channel 157 at Basadi Kadi Tuku – Photo Credit Kaya FM read full article here <http://www.kayafm.co.za/wrapped-with-pride-and-dignity/>

The month of August also saw a meaningful stakeholder partnership with Duma Ka Ndlovu (Word of Mouth) in collaboration with Harlem Children’s Zone which delivered a spectacular show where children from Harlem (USA) showcased their dance moves in the appellation of “Our children dancing in the land of their ancestors”. Most audience members were well known TV actors and actress working under Word of mouth Company.

Makhosazana Hlatshwayo, the theatres Community, Youth and Audience Development manager welcomed all the guests present and will continue to build on this important partnership between the theatre, Word of Mouth and the Harlem Children’s Zone as such partnerships provide opportunities for young Soweto based dancers to travel and collaborate with American performers abroad.

Patrons in attendance had the following to say:

“It was amazing; the stories were very similar in the dances but it’s amazing how spaces/ places influence how we move.”

“The show was amazing, I enjoyed the variety of dance genres fused to form what I call “lit contemporary jams”. There were splendiferous formations, sparks of energy and really amazing choreography.”



For the Soweto Theatre, the month of August was a month of partnership and collaboration, an important message to all South Africans and Africans that together we can achieve so much more!

September at Soweto Theatre was a busy month, from Comedy showcases with Skhumba, to Little Mr and Miss Soweto a children’s pageant to the staging of Joseph Shabalala the Musical for the purposes of peer review. SEA Africa, a conference for Showbiz Entertainment on the African continent also took place at the Soweto Theatre for the first time, after having taken place at the Joburg Theatre the year before. This conference attracted industry leaders and arts practitioners to discuss showbiz entertainment in Africa. Of note was the discussion of

the Copyright Amendment Bill which was facilitated by the theatres General Manager. The Copyright Amendment Bill speaks directly to the livelihoods of showbiz practitioners in South Africa and much interest has been sparked with artists lobbying the President not to sign it into law.

The SEA conference is annual conference and through this partnership the Soweto Theatre hopes to see the growth in participation of all artists in matters affecting the entertainment industry, especially artists based in Soweto and surrounding areas.



Soweto Theatre Annual Programming plan.

In this quarter, key learnings can be noted on the annual programming plan. National government made a decision to move prelim examinations to earlier in the year. This had a detrimental effect on our programming plan as we could not program productions to take place in this quarter for schools as the likelihood of their attendance was low due to the new exam schedule. The exam schedule is decided at national level. Soweto Theatre must build its stakeholder community to include the national department of education as their decisions have a direct impact on planned programming and operations.

The in-house production Joseph Shabalala the Musical was staged in this quarter. The production is being produced by the theatre and is being created by the theatre from inception to production. As with art, one can never be absolutely sure about the duration it will take to develop the script and stage the production. A few delays were faced by the production which has resulted in it showing for one week at Soweto Theatre for developmental purposes, the production will now premiere in 2020.

During this period the theatre noted that many rental clients are interested in booking in September and it may be important to ensure that rentals are maximised while also delivering on in-house production policy requirements.

Moving forward – Q 2 of the financial year:

In the next quarter the theatre looks forward to Soweto's big 5 which is international programming targeting tourists and corporate groups. Work has begun in terms of attracting corporate audiences where Human Resources managers have been contacted and told about the shows that will be staged at the theatre and unique packages have been created for corporate groups for R250 per person which includes a ticket to the show and a traditional South African braai with drinks. At writing of this report, one full house has been sold and additional leads were being followed up on.

In December the theatre will again host the I Love Soweto program which will this year include additional Soweto venues who will participate, adding to the theatres value proposition aimed at positioning Soweto as a destination in the week when most offices and businesses close for the Festive Season. It is envisioned that the amphitheatre will be utilised for some of the programming provided it is officially handed over.

Rentals

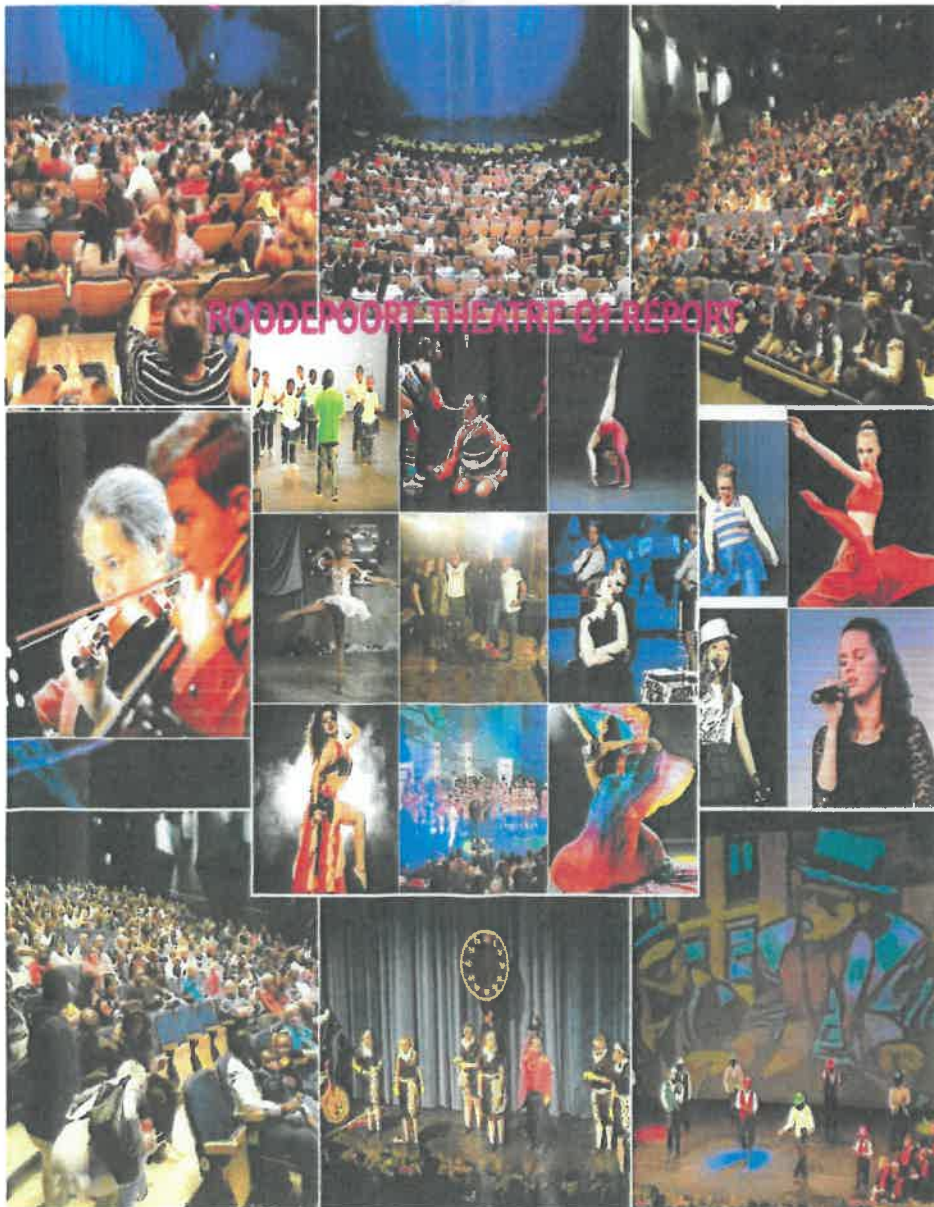
Amphitheatre progress and container village

The amphitheatre looks to be open in the second quarter. Most of the snag list has been attended to except for a few important items such as the amphitheatre stage roof and the door for the disabled toilets in the historic block of toilets in-between the amphitheatre and the container village.

As soon as the building is handed over, the theatre will embark on a marketing campaign to attract rental clients to the facility.



The Roodepoort Theatre remains the preferred place to be in Region C boasting beautiful outdoors, clean and safe entertainment environment. Roodepoort Theatre remains the venue of choice without a doubt, the competitive advantage of the theatre beings its undeniable quality customer service and family orientated workmanship.





The Roodepoort Theatre has become synonymous with classical music and the lyric arts. Throughout its 34 year history many singers, musicians and artists have made their professional debuts at the Theatre – some of whom are still professionally involved in the performing arts, locally and abroad and this is why the theatre focuses on improving the profitability of the Theatre, and become more relevant to the community it serves, the strategic positioning of the organization was reviewed, resulting in a stronger focus on the receiving house aspects of the Theatre, and a more concerted effort to attract independent producers to the venue. As such, the Theatre has made major progress in terms of the diversification of its production and marketing mix, which consequently had a significant impact on the diversification of audiences. In addition, the Theatre plays a significant developmental role by means of providing a venue for community theatre initiatives in the area, as well as hosting new and upcoming productions that provide opportunity in instrumental, vocal, dance and drama for students from disadvantaged backgrounds. The quarter certainly ends on a high.

The team of the theatre including security, gardeners, front of house, stages restaurant staff, cleaners and all ad hoc staff have been briefed on the exciting programme for the second quarter and are all ready to take the theatre to greater heights. The quarter's highlights are as below mentioned with the second quarter looking even better.

Tinker Bell And The Secret Of The Wings - Newly born fairy Tinker Bell was transported by the wind to Pixie Hollow on the island of Neverland and learns that, as a tinker, her job was to repair broken items. When Tinker meets some new friends -- water fairy Silvermist, garden fairy Rosetta and animal fairy Fawn - she realized that she will not travel to the mainland to help bring about spring. Sad and upset, Tinker struggled with whom she is and who she wants to be. These struggles were found to be relevant as she dealt with body image and self-esteem issues but closer to the end we saw Tinkerbelle flourish into positive and a confident young lady, teaching the young audience to always push and never give up. The audience discovered tinkerbelle's magic belled shoes as she hopped along on the Roodepoort Theatre stage, the audience of full houses on all three days experienced pure joy and ecstasy watching the story line unfold, the ballet class of 2019 in their numbers danced with precision, timing and immaculate jumps and hops. The ovation youth dance did well and represented the best of dance schools in Region C. The audience were part of Tinkerbelle's magical journey, portrayed through ballet, modern, tap and contemporary dances to celebrate the most loved fairy in this adventure for the entire family. With the power of faith, trust and a little bit of pixie dust, they learnt the importance of being true to self.

School @ Marshall Music philosophy is to provide a service that was unfounded in South Africa, providing music tuition on an international level that is assessed through internationally accredited tertiary institutes such as; Rock and Pop, Royal Schools and UNISA. The Marshall Music School annual concert LITTLE ROCKERS which was the students Band Workshop project for 2019 was held at Roodepoort Theatre where children from the ages of 6-13 years doing songs like Shut up and Dance, One Call Away, this is Me, Not a Love Song and many others. The audience of 300 came to enjoy the up and coming talent doing their thing on stage. Little rockers sure rocked the theatre and left Roodepoort theatre rocked to the max.

Laurika Rauch - The meeting of three artists, three different voices, three personalities – in a production on stage: Three of the Best! Was a beautiful experience for Roodepoort Theatre audiences. The show is rooted in history; the group was founded in 1997 and has grown from strength to strength. They have had several successful albums, an award-winning DVD recording and performances here and abroad! Despite each guys different style of music in the show – from pop, to ballads and light classical music, it was their capella and singing that made them a formidable combination on stage in July, as solo artists each is in a class of their own and each a star in his own right –they powerful trio with the likes of Kevin with his powerful tenor, Mathys with the peaceful, velvet in the lower registers and Danie as acclaimed and versatile artist and songwriter served a night of variety and value for money.

Robby Collins Presents Iyeza Comedy Tour- Robby Collins latest show which is part of his new national tour 'Iyeza Comedy Tour' was an honest piece of comedy performed by a comic of age, funny, truthful and full of soul. What a laughing matter.

Region C - Male Voice Choir - The program included items from the Dorian Male Voice Choir, Cenestra Male Choir, Keenan Meyer, and (Choir under Jenny Fernandis). The Dorian Male Voice Choir has been in existence for 50 years and consists of members from the Bosmont, Coronationville, Westbury, Newclare, Riverlea, Eldorado Park areas. The Cenestra Male Choir, under the directorship of Themba Madlopha consists of members primarily from the Ekurhuleni area. The Cenestra Male choir and the Dorian Male Voice choir, together with the Welsh Male Voice choir, collaborated together, in 2012 and formed the World Choir. These three choirs have also, on a number of occasions, shared a stage at various concerts. The rising star for the evening was Keenan Meyer who is a graduate of the School of Music at Pretoria University and is currently completing his Master's Degree

in Music. He was selected to be a delegate to the Asia World Model United Nations II conference in 2018. The harmonic voices lifted the spirit of the audience and sprinkled beautiful music for the soul.

The Art of Dance - Combining a unique experience of art, dance and theatre, Elite College of Excellence invited the public to participate in this year's 2019 production called the Art of dance. The seasoned faculty of Elite have collaborated in producing a spectrum of styles. The students of Elite presented classical pieces taken from the Nutcracker, Coppelia and Flower Festival, as well as remnants of the second era contemporary movement, along with captivating modern dance of this era. What a beautiful experience filled with song and dance.

Euro Dance 2019 Talent Africa brought together dance students, dance professionals, dance teachers and studios from all over the world to celebrate the art of dance on a theatre stage in the form of a contest. All dancers were eligible for medals and the super novi awards and cash prizes. Categories or styles included acrobatic dance, ballet, contemporary, folk & traditional, fusion, hip hop battles, hip hop lyrical, modern, musical theatre, open, tap, urban/commercial. Most exciting were the tap battles for professionals or high-end dancers and also the hip hop battle zone for junior and senior dancers. All styles were allowed and the results were interesting and exceptionally entertaining. The day was made amazing for all contestants as they had the opportunity to learn from some of the industry's leading teachers/choreographers.

Chitty Chitty Bang Bang Jr. – The Most Phantasmagorical Musical in The History Of Everything! Everyone's favourite fine, four-fendered friend, Chitty Chitty Bang Bang, landed at The Roodepoort Theatre this August, ready to save the day and was the first junior production of this show in South Africa! The 11th annual production, Chitty Chitty Bang Bang Jr, *the most phantasmagorical musical in the history of everything*, based on the beloved classic MGM motion picture and featuring The Sherman Brothers' original music from the film complete with a magical car that flew through the air and sailed the seas. The audience witnessed Caractacus Potts, an unconventional and quirky inventor, who saved a former Grand Prix-winning race car from being scrapped and begins its restoration with the help of his two children, Jeremy and Jemima. Joining in on the adventures some time later is the lovely Truly Scrumptious, who, with the family, all meet up at the seaside to celebrate finishing work on the car only to discover that the car has some rather amazing abilities — it could float and take flight! Unfortunately, after word gets out about its extraordinary abilities, trouble ensues when the evil Baron Bomburst decides he wants the car all to himself and together with his wife, spies and the Child Catcher henchman hatch a plot to take it. The audience joined Caractacus, Jeremy, Jemima, Grandpa and Truly as they set off on a high-flying fun-filled adventure to save the miraculous motorcar. Will they succeed? Was the question in the auditorium as they flung themselves through the stage. What a fantastic show filled with gripping inserts of excitement.

Figure Models - The Face of Figure Models is known as the most prestigious event of its kind in South Africa's modelling fraternity. This is where local talent was scouted in the Roodepoort, Krugersdorp, Kagiso and Dobsonville area by Figures models with the hope to select the face of West Rand figure models for 2019, this year saw a rise in the number of entrants as the theatre had stretched its resources to allow the theatre's reach to go beyond region C. Participants poured through our glass doors for a competition of a life time where the winner receives a scholarship to Germany ; as per the norm the theatre's tradition the General Manager was present for the prize giving and he also managed to strike a pose and share a speech of encouragement. The theatre staff service was fantastic, as they negotiated their way through the busy hallways and foyer to serve up scrumptious meal; cleaners, foyer staff and security were no exception as they smiled the entire day making the audience feel welcomed.

ATKV - Gathered at the Roodepoort theatre was the ATKV class of 2019, the purpose of ATKV is for candidates who would like to be eligible to enter the bursary awards and/ or solo exam. The ATKV is an examining body

and non-profit association, whose aim is to promote the teaching and standard of Modern, Tap and Hip Hop dancing. A comprehensive syllabus in all sections enables students from the age of 5 (five) years upwards to learn the correct technique, develop discipline and musicality while enjoying the arts experience. Careful attention was given to anatomy as used in drama, poetry and dance to avoid injury through incorrect use. The aim of the ATKV was to promote a strong foundation in the arts beginning from the early Pre-grade children through to Advanced levels. Well done to all the participants on their grading's, once again Roodepoort theatre has been the meeting ground of South African Champions.



8th Annual Goddess Divine Festival Celebrating the beauty and variety of belly dance, the “Miss Belly Dance South Africa Competition” brought belly dancers from across Southern Africa together, to uplift and grow diversity within the dance community. Goddess Divine Productions was thrilled to bring this prestigious competition for professional and amateur belly dancers to the Roodepoort Theatre. The audience was spoilt for choice from Egyptian Oriental Belly Dance to Tribal Fusion Belly Dance, from dancing with Isis Wings to dancing with Swords, from soloist performances to group performances, dancers young and mature enthralled and delighted with the support received as they competed in their specific categories.



Hot on the heels of the Miss Belly Dance South Africa Competition, was an enjoyable belly dance spectacular featuring world renowned international superstars, Sadie Marquardt from the USA and Amar Lammar from Mexico. The line-up also included special guest performers who were some of the most talented belly dancers

from across Southern Africa, including the Festival Organiser – Natalie Clark; the 2019 MBDSA Judges – Thelma Rose, Simone' Biddulph and Nina Hangone; the winners of the 2019 Miss Belly Dance South Africa Competition; and top professional and advanced belly dancers from across Southern Africa. This awe-inspiring evening full of beautiful belly dancers that entertained, enchanted and mesmerized in this year's "Night of the Stars Gala Belly Dance Showcase" was worth the outing even in the cold Joburg weather.

The Cancer Association of South Africa (CANSA) has various fundraising events to help lead the fight against cancer and recently started with a unique concept to give talented Performing Arts students the opportunity to showcase their talents while doing their part as CANSA Ambassadors, taking the message of cancer awareness and lowering cancer risk to their communities. The turnout was great.

The Gateway School Present Tour De Carnival - Every five years The Gateway School hosts a Revue where the many talents of severely intellectual disabled learners are showcased. Many months of hard work and dedicated practice went into making the event a showstopper. The story was centred on two jokers making their way to the carnival and going down various detours and meeting many people during their journey. There is always a moral to the story and in many scenes this was seen. The show promised to delight young and old, making everyone laugh and sometimes maybe shedding a tear. The set was colourful, the music foot tapping and varied. What stood out was that after attending this performance many came back to see it all over again.

Niel Berg – Forgotten returned to The Basement Theatre with his latest production entitled "Forgotten", in support of the Twilight Children's Home in Hillbrow. After the massive success of the previous production entitled "Life", Niel was back on stage to raise money and secure much needed support for this Non-Profit Organisation. All proceeds from ticket sales was donated to Twilight Children. Over and above the financial support that was provided, a wish list of items was published to allow guests to donate items ranging from clothing to toiletries. These items were brought along to the venue on the night of the show in exchange for a complimentary glass of sherry. Niel was once again joined on stage by the trio, "Twee susters en 'n ou wat kitaar speel", whilst the incredibly talented and highly rated cellist, Laetitia van Wyk, collaborated with Niel and his band of musicians.

PANDORA The ballet illustrated to the audience as Pandora was breathed into fire by the god Hephaestus He enlisted the help of his divine companions to make her extraordinary. From Aphrodite she received the capacity for deep emotion, Athena the gift of fine craftsmanship and attention to detail, Hermes gave her the mastery of language and her name, finally Zeus bestowed two gifts on Pandora, the first was the trait of curiosity which settled on her spirit and sent her eagerly out into the world. The second was a heavy box, ornately carved and tightly secured, but the contents of the box were not for mortal eyes. She was not to open the box. Over time Pandora became obsessed with the box, one day she opened the vessel for all the forces of evil and suffering, and once released they were uncontainable. As she wept Pandora became aware of a sound echoing from within the box. When she once again lifted the lid a warm beam of light rose out, her pain was eased, she set hope forth to offset the effects of the evil she had unleashed. What a breath-taking production.

Womb Outside My Body - The show was about the Journey of a mother and son, their love, their challenges and their special bond. They have a Love – Hate Relationship which is caused by the Mother who loves too much, even beyond death. There are turning points in their lives and a tragedy changes their lives irrevocably. He died a few months before but because she couldn't attend his funeral as she was in hospital due to a light heart attack. When she returns home, she blocks out her son's death. She reminisces about his childhood, his challenges and their journey together. There are funny stories and sad stories but the expectance and enthusiasm is there every step of the way. The climax of the play is when she is confronted with the truth about

her son and why he does not turn up for dinner. She has to deal with it in a very dramatic way and her son's spirit actually assists her to come to terms with his departure and this helps him to cross over. This was a sombre and heart breaking show.

MIENA - In celebration of Woman's Month, Fatima Abdool portrayed the journey of 3 females. Miena, the matriarch and main character, her daughter, Jasmin and her granddaughter, Baby. Miena's journey starts with her Father who deserted her and her Mom who resents her because she is a girl and not a boy as her husband wanted. Miena had to fend for herself as a child and she has grown into a tough woman. Her daughter Jasmin only wants to be loved but she has to endure a few challenges like abortion and abuse. The daughter of Jasmin, Baby also makes her appearance and she shares her short journey on earth and her expectations from her granny and Mom. Although Miena has had a tough life, she is funny and she enjoys her life to the fullest, she teaches her daughter life lessons and good morals which she hopes will make her a stronger woman. During the play, an audience member was chosen impromptu to play Jasmin.

The A.I.D.T. is an examining body and non-profit Association, whose aim is to promote the teaching and standard of Modern/Jazz, Tap and Hip Hop dancing. Association for International Dance Teachers, offer the following: A comprehensive syllabus in all sections enables students from the age of 5 years onwards; to learn the correct technique, develop discipline and musicality, while enjoying the dancing experience.

The mission for **Mr and Miss Little Roodepoort** was to create a platform for young girls from 5-12 years to become Charity and Culture Ambassadors within the community. To empower young girls with the knowledge to bring change to communities in need. The goal for the day was to bring sustainable change through various projects which focus primarily on social upliftment, food relief and orphaned children, who else to partner with then this organization then the theatre.

The message of the night was to contribute to the development of girls and women in the Pageant Industry and to continue this by hosting workshops and training seminars for the finalists in a couple of months to come. The mood was electric as the winner was announced, as the audience cheered and clapped, the other contestants rushed to congratulate the winner which displayed team spirit and sportsmanship. The theatre team congratulated the winner and we hope they will make an impact for years to come.

Roodepoort Dance Festival Finals Week Dance ushered in spring at the beautiful Roodepoort Theatre where dancers of all ages participated in a three week long dance competition, where the winners were announced at the gala evening which was also used as a debrief session and was attended by dance schools in their hundreds. The theatre had welcomed the sound of dancing feet and banging music which filled the corridors and hallways and the theatre sadly will surely miss that vibrancy and excitement of the roodepoort dance festival. The Roodepoort Dance Festival provided a wonderful public platform for dancers to exhibit their dance talents and this year was a monumental year as the theatre saw an increase in numbers of both the audience and participants, who at most times flocked to stages restaurant and their snack bar to enliven themselves as this was a gruelling three weeks of sifting out the champion of dance in region C. The theatre staff have been amazing during the duration of the festival and certainly deserved the standing ovation given by the audience on the last day of the festival.

Nabba SA and Team Chaz Training Studio hosted the **Nabba Gauteng Championships** at the Roodepoort theatre. This was a perfect way to display hardwork and dedication that goes into achieving a physique from bikini girls to beach bodies to fitness models right up to hardcore bodybuilders. The championship featured guest performance by the proudly South African artist Christian Heath while summer bodies paraded on the beautiful

theatre stage, the theatre staff were in safe hands in the company of the biggest and leanest body builders of the country.

Mandela Day calls on us all, every day, to make the world a better place. Each year on 18 July we look back on what has been done, and forward to what will be done. Making every day a Mandela Day celebrates Madiba's life and legacy in a sustainable way that will bring about enduring change. This year we celebrate 101 years since Nelson Mandela's birth, we asked Sparrow home, Ubhle Cultural group, Young voice academy, young voices academy, Thabang primary not forgetting JMPD band and the ever so energetic Sol Plaatjies Troopies to join us in celebrating the day in style.

The programme kicked off with a wonderful rendition of the national anthem from the JMPD band and JMPD drill Squad drilling away to their hearts content. The day was filled with local talent discovered by Roodepoort Theatre and this surely would have made Mandela proud, the children played, danced, sang and hopped and not forgetting chewing away at the yummy meals sponsored by Stages Restaurant to the 459 strong crowd. The team of the theatre did well as this was their 8th Mandela Day they hosted but this will not end on the day but will be continued throughout the year as they endeavour to serve the community on a daily basis, the theatre has come to be known as the pillar of hope for the surrounding communities and NGO's and this was evident in the spectacular selfless fashion the event was organized. The theatre's team, cleaners, security, gardeners, hospitality and volunteers exuded the love, compassion and sympathy as Madiba would have and they indeed deserve a round of applause from their stakeholders, clients and friends of the theatre.



COMMUNITY AND YOUTH DEVELOPMENT

JOBURG THEATRE

Youth and Community Development Quarterly report

Youth and Community Development(YCD) at the Joburg Theatre is starting the year with new energy to develop more meaningful engagements with your and local communities. The YCD starts the New Year focused on its objective to create an enabling environment for young people to work and be part of an industry that has the potential to make huge impact on the South African economy, culture and the way people connect with each other.

Quarter one has been a difficult time for South Africa; focusing the need for a space such as this to hold social dialogue and help South Africans engage in sometimes awkward conversations about who we are and who we want to be. YCD has kept its hand on the pulse of the city and programmed in a way that reflects the unrest, protest and gender based violence while also engaging it directly.

relationships. The plot looks into the mind of the perpetrator of domestic violence so that we begin to make the way we understand violence in South Africa layered and complex. In an effort to tell stories in every art form possible, Lungile Michael Themba brought **lintsomi Zomphefumlo**, a dance piece working off the 4 natural elements water, air, earth and fire. **lintsomi Zomphefumlo** is a dance anthology of African stories telling the connections between African people and the earth. Through dance we honour nature and celebrate the African heritage of story telling



Community and Youth Development

Community and Youth Development programmes at Soweto Theatre provides structured and professional opportunities to aspirant artists and new audiences for in-depth development of their artistic skills and the development of arts & culture within the community.

As the Department that work closely with the community, our primary audience (the youth) is the driving force of the theatre’s vision and mission of ensuring that a child in Gauteng will visit the theatre at least three times before they matriculate. Joburg City Theatre’s youth development in the art sphere caters for 400 youths attending programmes in drama and music.

Music Training Program – Soweto Theatre Junior Orchestra

The Music Tutorial Programme makes music theory and practice available to children and youth in and around Soweto and provides music qualification support through the UNISA Music Foundation. The programme offers training in wind instruments with the recorder as the entry level instrument, string instruments with particular attention to violin, viola and cello, as well as vocal training to children and youth from the age of 10 to 21 years.

The programme is spread across five centres around Soweto and lessons take place from Wednesday till Saturday as follows;

Name of centre	Area	Day of class	Time
P J Simelane Secondary School	Dobsonville, Ward 47	Wednesdays	14:00 – 16:00
Soweto Theatre	Jabulani, Ward 34	Thursdays	16:00 – 18:00
Sir John Adamson Secondary School	Ridgeway, Joburg South	Fridays	15:00 – 18:00
Eldorado Park – NAC Building	Eldorado Park	Saturdays	09:00 – 14:00
New Apostolic Church	Emndeni, Ward 34	Saturdays	13:00 – 17:00

MTP Schools Music Outreach

In addition to the music training, the programme also facilitates music outreach in schools around Soweto, conducting basic music workshops with different musicians every month. These outreach workshops in schools are ongoing and yielding the desired results in terms of creating awareness about the MTP programme.

Outreach and Community engagements

Riverlea Women's day Outreach - YCD engaged the community of Riverlea in celebrating Women's month. The theatre offered to work with 10 – 15 members of the community to workshop, write, rehearse and perform a play for the community of Riverlea. The idea was not to create a perfect play but collapse the line between theatre and community. The community is not only invited to watch but to take part and use the theatre as a means to tell their own stories, make connections and find healing.

Kwazi Zulu (NDA 2015), Kyle Hearne (NDA 2018), Sibusiso Jones (APAAM2019), Mandla Mabanjulelwa (NDA 2019) and Nhlanhla Maseng responded to an invitation sent to all our past and present APAAM and NDA students to be part of the process to create and present a play in 4 days. The process was as shocking to those members of the community we identified from our auditions as much as our students who had never been pushed this far to create and engage community projects.

Shelton Forbes who produces *New Melodies*, worked with Hip-Hop artists, singers and dancers from the same community and create musical interludes between the drama presentations. The final presentation at Riverlea Community Centre was made to elderly women in the community who, by the end had put walking sticks aside to dance and freely take part in the events that showed not the struggles of that community but the talent and potential. This has been an important event for the theatre to facilitate and join.

The City of Joburg Group Finance embarked on a **Debt rehabilitation campaign** has embarked on a campaign to help residences clear their historical municipal debt and have a payment plan to keep up with their municipal bills. Debt is a way to trap families and individuals in cycles of poverty. Debt means one cannot buy property, get credit and cannot effectively save or insure their income because it can be collected against said debt. The city, in recognising that the size of the debt is preventing people from paying for their services, has a program to help residence clear the debt and become rate paying citizens. When more citizens pay for services, the city is better able to deliver to the needs of the residence.

Youth development programs at Joburg Theatre continue to create spaces for young people to give expression to their passions and practice their craft. Our monthly programs *New Melody*, *Art 24* and *Poetry slam* allow for safe spaces for young people to be introduced to the stage as singer, poets and creatives. The Applied Arts and Arts Management (APAAM) program has welcomed our third year students for their final year. This year the department will be working with the students, using the entire theatre and the production chain of the creative arts as their living class room.

Productions and performances

Our Programming in the first quarter has addressed issues of gender based violence from both the point of view of the victims and the perpetrators in creating a meaningful space for discourse and engagement. **Ndikho by Sanelisiwe Yekani**, written and directed by Sanelisiwe Yekani, is a new work that explored the femicide in South Africa, a land that is literally killing of its own women and thus its own future. It is important that the Space.com is a venue that gives platform to new theatre makers, more so allowing female writers and directors the space to lead the production process, thus beginning to change the idea that theatre production is a man's world. **Decomposed Soul by Kagisho Tsimakwane** also tackled matters of the mind. The play is set in a small fictional country in Africa called "RELATLHILWE" which means "We have been deserted" (Setswana). Karabo Kganya a qualified Teacher after losing everything he ever loved, all he is left with are the horrific pictures of his past, a decomposed mind that decomposes every possible young soul. The play is a ONE – MAN – SHOW, with one actor taking on 24 roles unravelling DECOMPOSED untold stories of South Africa.

Part of our women's month programmes had us pushing the boundaries of how we talk about violence in South Africa. **Confessions by Mandla Mbanjulelwa** is a memory thriller that looks at gender violence and gang violence in South Africa. The play takes us on a trip back and forth in time to piece together the mind of the perpetrator of domestic violence and rape. Mandla seems to look at the mind and point of view of the abuser in abusive

In the current quarter, the programme has conducted three sets of workshops, planting the music seed, growing the culture of live music and developing audiences at grass roots level.

Many of the schools visited do not have music classes nor music programs and thus, very few have access to music instruments. It is envisioned that through the Music Training Program, the outreach activities will attract learners with a passion for music to be part of the Soweto Theatre Junior Orchestra and benefit from the classes and access to musical instruments,

Schools that took part in the workshops are the following:

Name of School	Area - Ward	Date	Total learners attended
Ebuhleni Full Service School	Emndeni, Ward 34	July	95
Khandubuhle Primary School	Pimville, Ward	August	74
Kgatelopele Primary School	Naledi, Ward 34	September	97

The workshops were facilitated by poet extraordinaire Mo’Afrika with the legendary Themba Mokoena and music composer, bandleader & guitarist Billy Monama respectively. Learners were taught the different techniques of composing songs, voice and music instruments such as guitar, keyboard, as well as indigenous music instruments such as percussion (djembe drums).



Litsomong Theatre Training Program

The programme provides basic theatre making skills to Soweto based children and youth from the ages of 7 to 21. The lessons for the programme take place once every week on Saturday at Soweto Theatre, from 09 :00 to 15 :00.

The programme presents two showcases per year as a way to measure the learners’ development and progress. These take place in June and December and are supported by the learners’ families, friends and the community. The programme produces two productions each year, a junior production for the 7 – 14 year old group and a senior production for the 15 – 21 year old group.

The programme is currently working on its end of year showcase, scheduled to take place on the 8th of December. The showcase will be divided into shows, one for the senior group (15 – 21years) and another for the junior group (7 – 14years).

ROODEPOORT THEATRE

Paradox Productions presented *Hope Music V.1. A Live Youth Gospel Explosion* which has a strong desire to share their experience about hope, faith, mending the wounds of apartheid and youth inequality and activism. Farie Tategulu formed Hope Music to inspire others spiritually was joined on stage by the youth brigade ;

singer/songwriter together with Bern G, Soul Care, Sue Ncube, Nolan de Kolar, Zoe van Zeeberg and John Mukundi as these talented young artists nourished the soul as they perform for the first time as a collective under the banner of youth month .

JOBURG BALLET

Schools – Accelerated, Alexandra, Braamfontein and Soweto.

Examination preparations

All schools are currently in rehearsal/practice for their Cecchetti Examinations that will be held from 30 September 2019.

Intermediate foundation examination students are doing the vocational examinations on 06 September 2019. We have three students entered. They went to their final dress rehearsal on 25 July 2019 at St Ninians Church Hall, where they were assessed by Cecchetti Examiner Mrs. Ceronio Lombard who was pleased with their progress made.

They have an opportunity to attend a revision course on Saturday 03 August 2019 at the National School of the Arts to go over their work and see how other students are doing at their level/grade.

Students from Alexandra Satellite School will perform at Cosmo City Primary School on 13 September 2019.

Performances

MMC Visible Service Delivery Events - Joburg Theatre - Cosmo City

Students from Alex to perform at Cosmo City Primary School on 13 September 2019

Giselle

Students from Accelerated and Braamfontein School have been selected to participate in the above production. They will be going into rehearsal shortly and all students chosen are examination candidates as well.

General

We have experienced a drop in attendance due to mid-year examinations taking place.

Attendance

We are still experiencing a drop in numbers due to extra lesson students need to attend for academic school subjects.

Disruptions at Facilities Utilised

Alexandra relatively is back to normal using the space/venue – no interruptions (political or otherwise).

Soweto is back to normal.

Braamfontein is back to normal.

Student numbers 120 – one student left due to additional extra mural activities.

JOBURG BALLET SCHOOL INTERACTIONS

Joburg Ballet will be going to perform at schools for a week starting from 12 -16 August 2019 in partnership with Johannesburg West District and Zola Primary School.

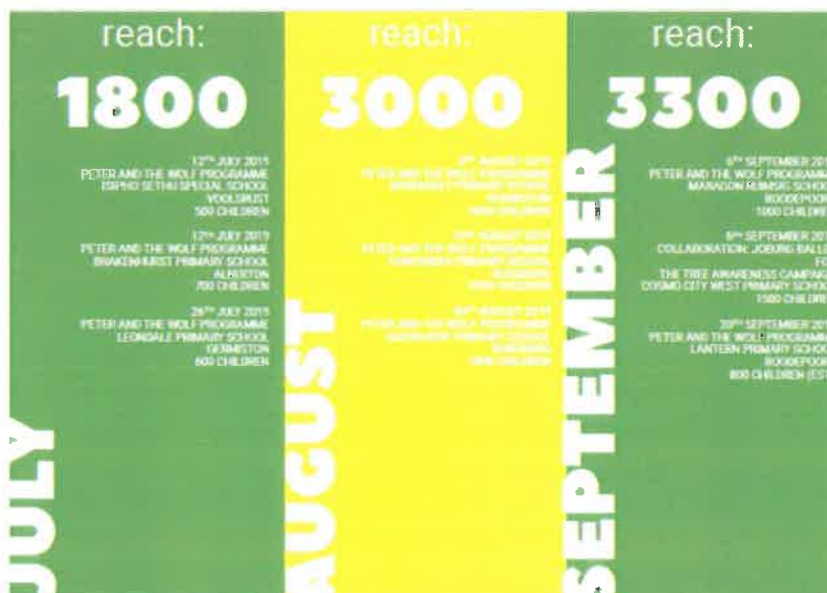


Joburg Ballet partnered with Eco Culture for the Arbor week on 06 September 2019 at Cosmo West Primary and Heritage celebration on 13 September 2019 at Cosmo Primary. We also partnered with The Johannesburg Philharmonic Orchestra for the 6 of September 2019.

JOHANNESBURG PHILHARMONIC Ochestra

Education and Community Engagement - Peter and the Wolf with Vuyani Dance Theatre

The Johannesburg Philharmonic Orchestra (JPO) is proud to continue its association with Vuyani Dance Theatre – a multi award-winning and globally-esteemed contemporary African dance company. The Orchestra works together with Vuyani at their Education and Community Engagement concerts, bringing performances of Peter and the Wolf to life with multi-disciplinary art that includes music, dance and narration. Peter and the Wolf is a work by Prokofiev; a narrated orchestral fairytale written with the intention of introducing children to the individual instruments that make up an orchestra. The performances took place at a host of different schools around the city of Johannesburg for over 8 100 learners.





JOBURG 
BALLET
A WORLD CLASS AFRICAN BALLET COMPANY

For Joburg Ballet the month of July 2019 was taken up by a season of ten performances of UNBOUND, a collective title for four works in neo-classical style, two of which were receiving world premieres while the other two were being presented as part of a mainstream Joburg Ballet season for the first time. The world premieres were Kitty Phetla's *Wakanda* and Shannon Glover's *I Think, Therefore I Am* and the two other works were Esther Nasser's *The Angel Trilogy* and Belgian choreographer Kevin Durwael's *Transcendence*.

Following the established pattern of presenting newer or more contemporary works in the winter season, UNBOUND did better than the equivalent season in 2017 but not as well as the equivalent season in 2018 although income did exceed expectations this year. After a short mid-year break, the second half of July saw the company busy with rehearsals for visits in August to Knysna and Hermanus, a long established feature on Joburg Ballet's annual performing schedule.



The World Symphony Series (WSS) 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 being 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 JPO. Since then, the Orchestra has seen more than 22 conductors and 27 soloists grace the Linder Auditorium (including South African and internationalist) 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.



Collaborative Endeavours

The Johannesburg Philharmonic Orchestra is always excited to partner with those who share their passion for excellence and their desire to make a difference to the communities that surround them. The year to date being no exception, the Orchestra partnered with a number of organisations – both local and international – ever pursuing the notion that music, arts and culture are important pillars of our rainbow nation.



Business Breakfast — With Demographica

The Johannesburg Philharmonic Orchestra was delighted to perform for the Demographica Business Breakfast, held at The Venue in Pretoria, on July 1st and 2nd. Demographica is the most awarded full-service business-to-business marketing agency on the African continent, servicing enterprise level business-to-business companies.

The Orchestra remains grateful to corporate companies who understand the importance of the arts and its power to unlock potential in society.

Christmas In July — At The Bryanston Country Club

The Bryanston Country Club hosted Classical Christmas in July, a lunch time event that feature a four-piece brass ensemble with members from the Johannesburg Philharmonic Orchestra.

German National Youth Orchestra— With the University Of Pretoria

As part of their tour of South Africa in August, the Bundesjugendorchester (German National Youth Orchestra) visited Pretoria, hosting a concert at the Aula Auditorium at the University of Pretoria. Alexander Shelley,

Principal Associate Conductor of the Royal Philharmonic Orchestra in London and the Orchestra of the National Arts Centre in Canada, conducted the event which featured award-winning singer and songwriter, Msaki. The programme featured works by South African composers, William Walton and Hendrik Hofmeyr, as well as Gershwin's Porgy and Bess, Symphonic Picture for Orchestra and Brahms' Symphony No. 2 in D Major.



HOSPITALITY AND CATERING

According to research firm Stats SA publication dated 19 August 2019, Country wide restaurants and coffee shops revenue declined by 3.0% and Catering services decreased by 3.8% year on year. Fortunately the Hospitality and catering department showed an increase of 3% (based on full month averages as per 2018 reporting) even though prices have not been increased for over 18 months; this growth can be attributed to the further opening of the metro centre canteen within the department. It must be noted that the current trend line of the previously mentioned report, predicts further sales decreases over the next quarter.

The Stages menu features a broad selection of high-quality Prime- and Choice-grade steaks and other premium offerings served in stages signature fashion complemented by other traditional menu items inspired by our South Africa heritage. Stages restaurants reflect the commitment to the core values of caring for our guests by delivering the highest quality food, beverages and service in a warm and inviting atmosphere.

Joburg Theatre

To assist in increasing sales, Stages restaurant implemented a few specials as represented below:



The above special was well received by all patrons visiting the restaurant, notable was the large uptake of THE BIG GRILL which did sales totalling 941 over the quarter under review. The new menu for stages is currently being implemented and should be available in stages JHB Theatre by October 2019; this will assist in the achievement of the budgeted cost of sales.

Banqueting was fortunate to host a large number of external events in the quarter under review a few notable events, such as, the woman’s day celebration, which took place in Klipfontein, Devilwood Commemoration Service as well as the annual Jazz on the lake as depicted in the photos below:



Woman’s day celebration



Devilwood Commemoration Service



Jazz on the Lake annual concert

Metro Centre

The metro centre is now 80% operational with only the bar and function venue outstanding, the liquor licence has been applied for and is waiting on final approval for the liquor bored, this will bring the unit to full operation which from the corridor chatter is highly anticipated. The coffee was opened on the 8 September to great demand and the uptake is increasing daily.

After a successful meeting with group supply chain Hospitality and catering metro centre hosted the chamber meeting for 300 people which was superbly executed, lots of complimentary feedback was received, as well as the JMPD Chinese graduations.



JMPD Chinese Graduation



Council Chamber Meeting

JHB Zoo

The new menu has been launched in the zoo with positive feedback being received from all concerned:



The Festival of lights planning is well on its way and awaited by both clients and staff alike, a visit was conducted for a pre-screening and, all concerned were extremely impressed to see the final product in real life.



The zoo welcomed the introduction of two new vendors, Swag Foods and Surf and Fries:



Surf and Fries Menu Offering



Swag Foods Menu Offering

Four Kiosks have also been converted to sausage saloons a well-known South Africa franchise, adding further value to the food and beverage offerings already present.

Sausage Saloon Roodepoort Theatre



The Roodepoort Theatre annual Mandela event in July was hosted with great success, it was a privilege and a pleasure to be part of this annual event and to give back to the community as a whole, further to this Roodepoort hosted a well-attended woman's day function



Mandela Day Charity Event



Woman's Day Event

Roodepoort Theatre

The Roodepoort Theatre annual Mandela event in July was hosted with great success, it was a privilege and a pleasure to be part of this annual event and to give back to the community as a whole, further to this Roodepoort hosted a well-attended woman's day function

Soweto Theatre

In collaboration with 4th street wines and Distell, hospitality and catering provided the public bars for Basadi Kadi Tuku hosted at Soweto theatre,



Section 2: Service Delivery Challenges

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

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

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

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

Section 3: Performance against Service Standards

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

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

Joburg City Theatres: Customer Satisfaction Survey

The Joburg City Theatres are scoring higher than average on all positive aspects of the survey, including across the SurveyMonkey Global benchmarks (where applicable).

A customer satisfaction survey consistently runs across all 3 websites – www.joburgtheatre.com / www.sowetothatre.com / www.roodepoorttheatre.com. Customer satisfaction remains stable. Although there were several more complaints this period, there was a similar increase in compliments.

Joburg Theatre has also been rated quite dramatically on the travel website www.tripadvisor.com, which is a new development. Joburg Theatre has 90 reviews: 42 excellent, 40 very good, 4 average, 2 poor and 1 terrible. The venue is rated no1 for things to do in Braamfontein. TripAdvisor has awarded the theatre a Certificate of Excellence as an attraction that consistently earns great reviews from travellers.

Soweto Theatre has 2 reviews on the site, while Roodepoort Theatre has not yet been rated by any travellers.

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

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

JCT SERVICE STANDARDS

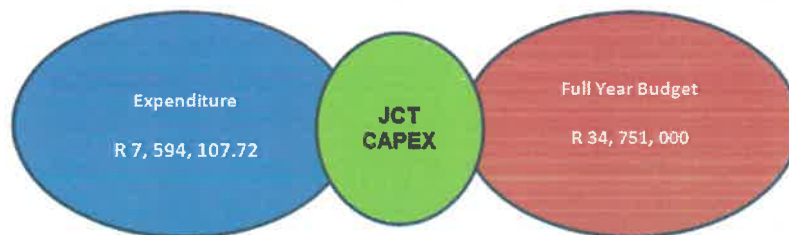
Core Service	Service Level Standard Target	Actual	Evidence	Verified Actual	Variance	Variance explanation	Mitigations
Theatres accessible to people with disabilities	100% accessibility	100%	disabled parking bays - site visit / theatre seating plans / disabled bathrooms / information available on theatre websites	site visits	0%	no incidences reported	
Production start times	100% of all shows commence within 15 mins as per schedule	96.5%	show reports & monthly show schedules	reports	3.6%	13 shows started more than 15 minutes after scheduled starting time this quarter	
Safety of patrons	100% compliance to health and safety legislation	100%	no incidences reported	OH&S	0%	no incidences reported	

To support and drive its core strategy, JCT appreciates that values identify the principles for the conduct of the institution in carrying out its mission; and in this regard, the institutional values are derived in conjunction with the JCT mission. JCT values define a citizen-oriented approach for producing and delivering its services in line with the service delivery improvement priorities of the COJ, as follows:

Value	What it means in practice for Joburg City Theatres
Service With Pride	We will display a results orientation and a commitment to perform and deliver on the priorities of the organisation. We will place customer service excellence at the centre of everything we do. We will do so in a competent, timely, cost effective and efficient manner. We will take ownership of our work at all times and take responsibility for our actions
UBUNTU (Care and concern for people)	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.
Accountability	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	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.

Section 4: Capital Projects & Expenditure

Amount of R 7, 594, 107.72 has been spent as at 30 September 2019. Joburg City Theatres managed to achieve its quarterly target of 10% by spending 22% of the budget. There is R2, 976, 027.52 committed, which translate to 30% when added with the actual spent to date. The diagrams below depict the current status quo for JCT capital expenditure.



JOBURG CITY THEATRE'S CAPEX 2019/20					
PROJECT	CURRENT CAPITAL EXPENDITURE				
	Current Expenditure	Budget 2019/20	Commitments	% spend to date against full year budget	% spend to date inclusive of commitments against full year budget
JOBURG THEATRE BUILDING RENOVATIONS AND UPGRADES	R 57,625.00	R 850,000.00	R 196,680.00	7%	30%
JOBURG THEATRE UPGRADE OF STAGE MACHINERY	R 5,934,195.94	R 30,000,000.00	R 1,742,225.52	20%	26%
JOBURG THEATRE TECHNICAL EQUIPMENT NEW OPERATIONAL	R 850,000.00	R 850,000.00		100%	100%
ROODEPOORT THEATRE INFORMATION TECHNOLOGY	R 271,978.78	R 8,000.00		3400%	3400%
ROODEPOORT THEATRE BUILDING RENOVATIONS	R 205,450.00	R 683,000.00		30%	30%
ROODEPOORT THEATRE STAGE EQUIPMENTS UPGRADES	R 82,000.00	R 82,000.00		100%	100%
SOWETO THEATRE BUILDING RENOVATIONS	R 73,980.00	R 1,122,000.00		7%	7%
SOWETO THEATRE STAGE EQUIPMENTS UPGRADES	R 118,878.00	R 1,156,000.00	R 1,037,122.00	10%	100%
	R 7,594,107.72	R 34,751,000.00	R 2,976,027.52	22%	30%

Section 5: Performance against "Dipheto"o"

The Mayor has stated his commitment to "business unusual" game changer priorities that will make a significant contribution to enhanced service delivery. In response, the JCT "Dipheto"o" commitments are informed by, and build upon, the foundation laid by the 2015 JCT "transformation charter" which was aimed at transforming the organisation to be commercially viable and relevant within a changing society. While Joburg City Theatres has traditional audiences, it must be an environment which is accessible to all members of society; and transformation and relevance must be integral to the organisation's focus. JCT has identified the following "Dipheto"o" commitments for the period 2019/20 and beyond:

Moral Imperative	Impact	JCT Focus Areas	2019/20 Target	Means of Verification	Unit Responsible for Reporting	2019/20 Performance Targets				Comment	
						Reporting Period	Q1	Q2	Q3		Q4
Social - Greater quality of life and dignity for previously marginalised sections of our society	Inner City Revitalisation Programmes: (Ballet)	Outreach programmes to champion and harness a multi-cultural public space.	1 Outreach Programme Per annum	Attendance registers / SLA, Quarterly report / Contracts and marketing material	EP	Annually	1 Outreach programme 3 Outreach programme	-	-	Apr - Jun 2020	Target for First Quarter was Achieved
	Inner City Revitalisation Programmes: (Orchestra)	To develop and attract new audiences to the theatre To champion and harness a multi-cultural public space.	1 Programme Per annum	Attendance registers / SLA, Quarterly report / Contracts and marketing material	EP	Annually	1 programmes 1 Programme	-	-		Target for First Quarter was Achieved
Social - Greater quality of life and dignity for previously marginalised sections of our society	Cluster Activations Tribute to Legends	To champion social cohesion and contribute to building a better society through the arts. To be accessible to previously disadvantaged communities. To promote diversity in content creation and curatorship.	2 programmes (productio ns and concerts) 4 Activations	Attendance registers / SLA, Quarterly report / Contracts and marketing material/ Ticket reports	EP	Annually	1 Programme 1 Programme	-	1 Programme	-	Target for First Quarter was Achieved
				Attendance registers / SLA, Quarterly report / Contracts and marketing material/ Ticket reports	EP	Quarterly	1 Activations 1 Activation	2 Activations	3 Activations	4 Activations	Target for First Quarter was Achieved

Section 6: Performance against Institutional SDBIP

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	2019/20 Performance Targets				2019/20 Budget	
				Baseline 2018/19 Estimate	2019/20 Target			Reporting Period	Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020		Q4 Apr - Jun 2020
Strategic Objective 1: Provision of opportunities for the youth, including future arts practitioners and entrepreneurs													
Promote economic development and attract investment towards achieving 5% economic growth that reduces unemployment, inequality and poverty	Increase work opportunities at JCT	Number of Expanded Public Works programmes (EPWP) work opportunities created at JCT	Job opportunities	250 Expanded Public Works programmes (EPWP) work opportunities created at JCT	270 Expanded Public Works programmes (EPWP) work opportunities created at JCT	Employment contracts / HR/ Payroll Information	COO	Quarterly	Target 50 Actual 87	Target 170 Actual	Target 220 Actual	Target 270 Actual	Target for First Quarter was Achieved
	Increased youth development	Number of youths attending arts programmes (Non-Cumulative	Youth development in the art sphere	400 of youths attending arts programmes (Non-Cumulative	500 of youths attending arts programmes (Non-Cumulative	Attendance registers Tutor reports on programme content Programme summary	Executive Producer, Artistic Manager	Quarterly	Target 500 Actual 594	Target 500 Actual	Target 500 Actual	Target 500 Actual	Target for First Quarter was Achieved
Strategic Objective 2: High quality performing arts and entertainment experiences and facilities													
Create a culture of enhanced service delivery with pride and dignity	Improved service delivery	Percentage achievement on service level standards	Service standards turnaround time improvement ²	90% achievement service level standards	90% achievement service level standards	Service Level Standards Report	COO	Quarterly	Target 90% Actual 98.83%	Target 90% Actual	Target 90% Actual	Target 90% Actual	Target for First Quarter was Achieved
	Improved audience development and accessibility to venues	Number of Arts and Culture festivals and themed productions held / in-house production	To make venues more accessible Promotion of positive social local content	20 Arts and Culture festivals and themed productions held / in-house production	22 Arts and Culture festivals and themed productions held / in-house production	Contracts Marketing material Show reports	Executive Producer	Quarterly	Target 9 Actual 11	Target 14 Actual	Target 18 Actual	Target 22 Actual	Target for First Quarter was Achieved

2 CORE BUSINESS		SERVICE LEVEL STANDARD	
1. Theatres accessible to people with disabilities	100% accessibility		
2. Production start times	100% of all shows commence within 15 minutes as per schedule		
3. Safety of patrons	100% compliance to health and safety legislation		

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	Reporting Period	2019/20 Performance Targets				2019/20 Budget
				Baseline 2018/19 Estimate	2019/20 Target				Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020	Q4 Apr - Jun 2020	
									Target	Actual	Target	Actual	
Promote economic development	Image building of the CoJ by Joburg Ballet	Number of Ballet seasons	6 ballet seasons	4 ballet seasons	Executive Producer	Quarterly report Contracts and marketing material	Quarterly	Target	1	2	3	4	Target for First Quarter was Achieved
								Actual	1				
Promote economic development	Improved access to professional concerts of classical and choral music	Number of Philharmonic Orchestra seasons	4 Philharmonic Orchestra seasons	4 Philharmonic Orchestra seasons	Executive Producer	Quarterly report Contracts and marketing material	Quarterly	Target	1	2	3	4	Target for First Quarter was Achieved
								Actual	1				
Strategic Objective 3: Affordable access to and use of theatres by communities													
Create a City that responds to the needs of the citizens, stakeholders and businesses	Improved audience development and accessibility to venues	Number of attendees to theatres	255, 000 attendees to theatres	260, 000 attendees	COO	Ticket reports	Quarterly	Target	70, 000	170, 000	210, 000	260, 000	Target for First Quarter was Achieved
								Actual	84, 845				
Strategic Objective 4: Good governance, financial sustainability and sound management													
Enhance our financial sustainability	Improved financial planning and project management	Percentage spent on operating budget against approved operating budget	NEW	97%	Operating project programme	OPEX expenditure report Financial statements	Quarterly	Target	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	Target for First Quarter was Achieved
								Actual	92%				
Enhance our financial sustainability	Capital project programme	Percentage of CAPEX budget spent	100% of R3.443m CAPEX budget spent	95% of total CAPEX budget spent	CFO	CAPEX expenditure report Financial statements	Quarterly	Target	10%	30%	70%	95%	Target for First Quarter was Achieved
								Actual	30%				
Enhance our financial sustainability	Operating project programme	Percentage spent on repairs and maintenance to property, plant and equipment	NEW	97%	CFO	Expenditure report Financial statements	Quarterly	Target	10%	30%	70%	97%	Target for First Quarter was Achieved
								Actual	16%				

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	Reporting Period	2019/20 Performance Targets				2019/20 Budget
				Baseline 2018/19 Estimate	2019/20 Target				Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020	Q4 Apr - Jun 2020	
Enhance our financial sustainability	Improved and sound financial management	Proportion of earned income against total revenue including subsidy	Financial sustainability Improved and sound financial management	38% / 62% Earn Revenue R67,653m Total revenue R179,097m	38% / 62% Earn Revenue R67,653m Total revenue R179,097m	Financial statements Income reports	CFO	Annually	Target 42% / 56% Earn Revenue R22,452m Total revenue R53,169m Actual 40%/60% Earn Revenue R21,786m Total revenue R54,250m	Target 43% / 57% Earn Revenue R46,370m Total revenue R107,804m Actual	Target 43% / 57% Earn Revenue R68,270m Total revenue R160,421m Actual	Target 41% / 59% Earn Revenue R85,674m Total revenue R208,543m Actual	Capex Opex Target for First Quarter was NOT Achieved
				NEW	100%				Target 100% Actual 100%	Target 100% Actual	Target 100% Actual	Target 100% Actual	Target for First Quarter was Achieved
Internal control improvement process Audit mitigation initiatives	Clean audit outcome	Audit opinion	Clean audit outcome	Unqualified audit opinion with zero audit report findings	Unqualified without material findings	External audit opinion and report Annual financial statement	CFO	Annually	Target Unqualified without material findings Unqualified Audit Opinion Actual	Target Unqualified without material findings Unqualified Audit Opinion Actual	Target Unqualified without material findings Unqualified Audit Opinion Actual	Target Unqualified without material findings Unqualified Audit Opinion Actual	Annual target To be measured in the 2nd quarter
				NEW	85% of pre-determined objectives achieved				Target 85% of pre-determined objectives achieved Actual	Target 85% of pre-determined objectives achieved Actual	Target 85% of pre-determined objectives achieved Actual	Target 85% of pre-determined objectives achieved Actual	Annual target To be measured in the 2nd quarter
	Strategy improvement plans	Percentage of predetermined objectives achieved	Strategy improvement plans	100%	100%	Quarter reports / evidence files	COO	Annually	Target 10% Actual 91% of 2017/18 findings were resolved	Target 30% Actual	Target 70% Actual	Target 100% Actual	Target for First Quarter was Achieved
				NEW	100%				Target 100% Actual	Target 100% Actual	Target 100% Actual	Target 100% Actual	Target for First Quarter was Achieved

3 100% of valid invoices paid in 30 days from receipt of valid invoices and Statements

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	Reporting Period	2019/20 Performance Targets				2019/20 Budget
				Baseline 2018/19 Estimate	2019/20 Target				Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020	Q4 Apr - Jun 2020	
Improved financial planning and project management	Percentage of resolution of Internal Audit (IA) findings	Strategy improvement plans	Strategy improvement plans	NEW	100%	Quarter reports / evidence files	CFO	Quarterly	Target 10%	Actual 30%	Target 70%	Actual 100%	Target for First Quarter was Achieved
				NEW	100%	Quarter reports / evidence files	CFO	Quarterly	Target 100%	Actual 97% of 2018/19 IA findings resolved	Target 100%	Actual 100%	Target for First Quarter was Achieved
				NEW	85%	Quarter reports / evidence files	CFO	Quarterly	Target 10%	Actual 56%	Target 55%	Actual 85%	Target for First Quarter was Achieved
Increased entrepreneurship support of small businesses	Percentage of procurement spend on SMIME's against total procurement expenditure	Business Support to SMIME's	Business Support to SMIME's	30% of procurement spend on SMIME's against total procurement expenditure	30%	Procurement reports	CFO	Quarterly	Target 30%	Actual 30%	Target 30%	Actual 30%	Target for First Quarter was Achieved
				75% of procurement spend on BBEE against total procurement expenditure	75%	Procurement reports	CFO	Quarterly	Target 75%	Actual 102%	Target 75%	Actual 75%	Target for First Quarter was Achieved
				NEW	85%	Quarter reports / evidence files	CFO	Quarterly	Target 10%	Actual 56%	Target 55%	Actual 85%	Target for First Quarter was Achieved
Strategic Objective 5: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT													
Create a City that responds to the needs of the citizens, customers, stakeholders and businesses	Improved stakeholder mobilisation	Number of strategic partnerships created	Partnerships / Collaborations productions / programmes / events	18 strategic partnerships created	25 Partnerships / Collaborations productions / programmes / events	Signed MoA / MoU / contract	Executive Producer	Quarterly	Target 10	Actual 15	Target 20	Actual 25	Target for First Quarter was Achieved
				25 Partnerships / Collaborations productions / programmes / events	25	Signed MoA / MoU / contract	Executive Producer	Quarterly	Target 10	Actual 15	Target 20	Actual 25	Target for First Quarter was Achieved
				10	10	10	10	10	10	10	10	10	10

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	2019/20 Performance Targets				2019/20 Budget					
				Baseline 2018/19 Estimate	2019/20 Target			Reporting Period	Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020		Q4 Apr - Jun 2020				
Enhanced profile of JCT	Improved perception of JCT	Number of travelling productions per annum	Domestic / International travel of productions	NEW	1 travelling production per annum	Signed MoA / MoU / contract / Travel Report	Executive Producer	Quarterly	Target 1	Actual 1	Target	Actual	Target	Actual	Target for First Quarter was Achieved	Capex Opex	

Summary

Quarterly KPIs	20
Annual KPIs	02
Total number of KPIs	22
Total number of KPIs Measured	20
Number of Quarterly KPIs Achieved	19
Number of Quarterly KPIs Not Achieved	1
Total achieved constitutes	95%

Section 7: Supply Chain Management and Black Economic Empowerment

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

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

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

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

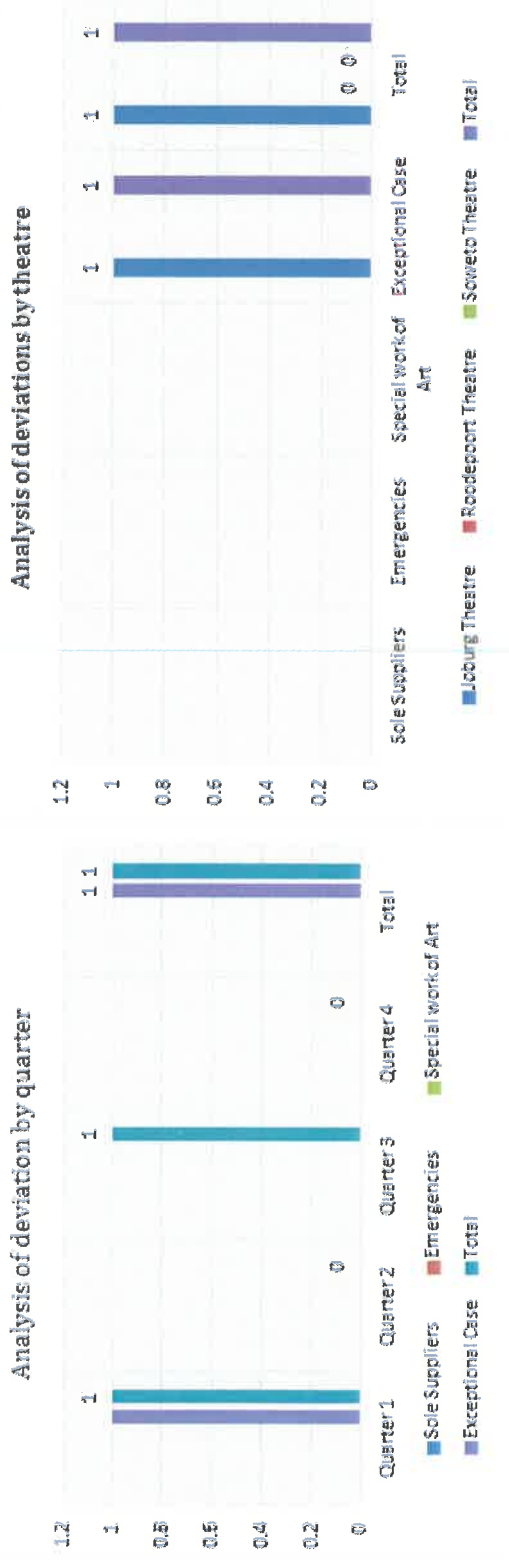
Bids were evaluated in accordance with criteria set out in the Preferential Procurement Policy Framework Act (Act No: 5 of 2000) and the Preferential Procurement Regulations 2011, published in terms of Government Gazette No 34350, JCT's approved Supply Chain Management (SCM) Policy and also in terms 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. This report has been compiled in compliance thereto. The CEO in terms of the MSCMR, the company's SCM Policy and delegations within the SCM Policy approves tenders up to R10 000 000.00.

PROCUREMENT FROM RELATED PARTIES

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

Below is the summary of SCM Report



Joburg City Theatres had a total of 1 deviations year to date, for the 1st quarter. All details provided on page 5 of this report.

2 Tenders and RFQs AWARDED AND THE CONTRIBUTION TO BBBEE AND SMMEs

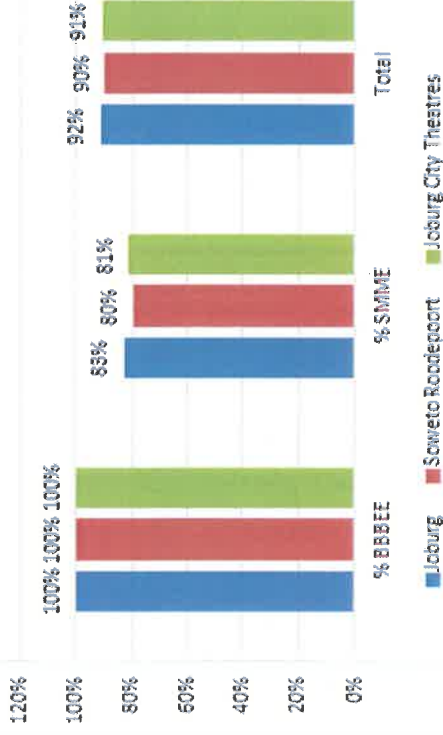
Joburg City Theatres awarded RFQs and tenders amounting to R 1 699 548.03 and R 7 604 925.09 respectively, during the quarter under review. The expenditure to both BBBEE and SMME has increased exponentially. Both Joburg theatre and its other sister theatres do primarily spend on BBBEE and SMME.

The average spend for Joburg City Theatres on BBBEE is 100% which is 25% better than the scorecard target while spend on SMMEs averages at 80% and this is 50% above the scorecard target of 30%. 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.

Analysis of BBBEE and SMME Spend



Analysis of BBBEE and SMME Spend by Percentage



Theatres	BBBEE	SMME	Total BBBEE and SMME
Joburg	5 480	4 555	10 036
Soweto and Roodepoort	3 522	2 642	6 164
Total	8 802	7 197	15 999

Theatres	% BBBEE	% SMME	Total
Joburg	100%	83%	92%
Soweto and Roodepoort	100%	80%	90%
Joburg City Theatres	100%	81%	91%

DEVIATION FROM SCM POLICY FOR THE FOURTH QUARTER PERIOD ENDING 30 SEP 2019

- 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.

SOLE SUPPLIERS – HOSPITALITY AND CATERING FOR THE PERIOD JULY - SEP 2019

Description	Value of the Project (Incl Vat)	Reasons
Slo Jo - Supply of Slo Jo syrups and powders -Joburg City Theatres	R 16 605.73	Slo Jo is the Sole supplier of Slo Jo Syrups. The syrups are being used in all cocktails smoothies and milk shakes. The Slo Jo Syrups are a preferred product. Sole supplier letter has been received.
Frozen Drinks Africa	R 63 548.09	Frozen Drinks Africa is the Sole Supplier of the Slush Puppy Syrups. Sole supplier letter has been received.
The Flavor Lab	R 15 034.19	The Flavour Lab sells a unique blend of sauces and spices. These products are used in the recipes of Stage restaurant. Sole supplier letter has been received.
Ola Cool Runners	R 14 642.32	Ola Ice Cream is the Sole Supplier of Ola Ice Cream. Ola Cool Runners are the sole providers for Magnum ice creams and Cornetto ice creams. Sole supplier letter has been received.

BIDS (Tender) ADVERTISED

During the period of July - Sep 2019 the following tenders was advertised.

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Building & Security	00142/19	Events Safety, Security & Risk Management for Joburg City Theatres on an "As and When" Needs Basis	Eyethu Events (Pty) Ltd.	36 Months	Level 2	Evaluated in accordance with the PPPFA and Regulations	As and when needs basis
			Stryker Special Security Projects (Pty) Ltd		Level 2		
Stage	00148/19	Upgrade of lighting bar (Orchestra Lift) for Joburg City Theatres , Mandela Stage	Mocon Systems CC	Once off	Level 4	Evaluated in accordance with the PPPFA and Regulations	R 226 182.00
Stage	00149/19	Supply, Delivery & Installation of Professional Theatre Digital Audio Mixing Console for Joburg City Theatres	Prosound (Pty) Ltd	Once off	Level 2	Evaluated in accordance with the PPPFA and Regulations	R 640 066.13

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Stage	00150/19	Supply & Delivery of Digital Wireless Microphone System	Bespoke Entertainment Solutions (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 1 214 998.00
Stage	00152/19	Supply, Delivery & Installation of Tabs (Mandela Stage)	Showtex Events Textiles South Africa (Pty) Ltd	Once off	Level 4	Evaluated in accordance with the PPPFA and Regulations	R 480 208.74
Stage	00153/19	Supply & Installation of Wireless Communications System (Comms)	Bespoke Entertainment Solutions (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 471 500.00
Stage	00154/19	Supply & Delivery of Beam Spot Lights	Bespoke Entertainment Solutions (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 771 002.55
Stage	00155/19	Supply & Delivery of Wireless Hand-Held Mic System	Prosound (Pty) Ltd	Once off	Level 2	Evaluated in accordance with the PPPFA and Regulations	R 161 510.37
Stage	00156/19	Supply & Delivery ETC Source Four Series2 Lustr.	Bespoke Entertainment Solutions (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 710 700.00
Building & Services	00157/19	Pest Control Services	Royal Pest Management(PTY)LTD	12 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	R180 000.00
Soweto Theatre	00159/19	Supply & Delivery of PA System	Bespoke Entertainment Solutions (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 502 734.00

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Soweto Theatre	00159/19	Supply & Delivery of PA System	Bespoke Entertainment Solutions (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 502 734.00
Hospitality & Catering	00161/19	Design , Manufacturing & supply of 15 Collapsible food /retail cubicles	Neo Solution(PTY)LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 790 153.50
Building & Security	00162/19	Indoor Parking	Aza`s Auto CC	12 Months	Level 4	Evaluated in accordance with the PPPFA and Regulations	R 140 760.00
Marketing	00164/19	Social Media Consulting	Digital Republic Consulting(PTY)LTD	12 Months	Level 2	Evaluated in accordance with the PPPFA and Regulations	As and when needs basis
Hospitality & Catering	00165/19	Supply & Delivery of Baked Goods & Pastries	Fourmos Group(PTY)LTD	12 Months	none	Evaluated in accordance with the PPPFA and Regulations	As and when needs basis
Hospitality & Catering	00166/19	Supply, Delivery and Installation of Ground Lighting Audio System	DWR Distribution(PTY)LTD	Once off	Level 3	Evaluated in accordance with the PPPFA and Regulations	R 812 375.80

REQUEST FOR QUOTATIONS

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBE LEVEL	Reasons	Value of the project (Vat Inc)
Roodepoort Theatre	00683/19	Upgrade of Flooring	Puledi Constuction CC	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 175 850.00
Hospitality & catering	00684/19	Manufacturing Of Cocktail Tables And Chairs	Somphek General Trading Cc	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 109 710.00
Soweto Theatre	00686/19	Supply And Installation Of The Window Glass For Soweto Theatre	Mphoivy General Trading	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 2 832.00
Soweto Theatre	00689/19	Drywall Partitioning	Mvelapanda General Trading	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 73 875.00
Roodepoort Theatre	00691/19	Supply & Delivery of Audio and Visual Cabling	Prosound (Pty) Ltd	Once off	Level 2	Evaluated in accordance with the PPPFA and regulations	R112 371.33
Soweto Theatre	00692/19	Splitting Of The Air-Con Units	Tshumisano Pottery And Designing	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R159 000.00
Hospitality & catering	00693/19	Outdoor Furniture For Joburg Zoo Restaurant	Senwayo Holdings (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R111 561.50
Roodepoort Theatre	00694/19	Supply & Delivery Of Cable Protectors	Iminenhle Suppliers (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R91 274.00
Soweto Theatre	00695/19	Supply & Delivery of Dual Digital CD/MP3 & USB Media Player	Prosound(PTY)LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R39 422.00
Soweto Theatre	00696/19	Supply And Installation Of Compressor And PCB Board	Senwayo Holdings (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R113 000.00

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBE LEVEL	Reasons	Value of the project (Vat Inc)
Soweto Theatre	00697/19	Supply And Installation Of Washable Wire Support Panel Filters	Thabela Air Conditioners And Refrigeration Installation	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R7 500.00
Soweto Theatre	00698/19	Repairs Of Musical Instruments	Shaw AI (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 188 600.00
Joburg Theatre	00699/19	Supply & Installation of A 360 Mobile Bulk Filer	Iminenhle Suppliers (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 34 259.40
Information Technologies	00700/19	Supply & Delivery Of laptops on a "as and when" basis	Iminenhle Suppliers (PTY) LTD	12 months	Level 1	Evaluated in accordance with the PPPFA and regulations	R 200 000.00
Joburg Theatre	00701/19	Head Worn Wireless Microphone System	Prosound (PTY)LTD	Once off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 112 492.80
Joburg Theatre	00705/19	Supply & Installation of Clearview Gates & Fence	Puledi Construction CC	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 167 800.00

SPENT REPORT

The percentage of BBEE and SMME companies respectively, supported during the First Quarter period are as follow:

Johannesburg						
TOTAL SPEND	BBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME SPENT	WOMAN OWNED	YOUTH	
19 556 603.71	19 416 438.99	140 164.72	9 297 213.66	2 894 483.17	1 465 156.40	
	99.28%	0.72%	47.54%	14.80%	7.49%	
Roodepoort, Soweto & Zoo						
TOTAL SPEND	BBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME SPENT	WOMAN OWNED	YOUTH	
2 596 415.85	3 203 352.39	(606 936.54)	1 795 948.58	285 821.46	517 632.86	
	100%	-18.95%	69.17%	11.01%	19.94%	
Consolidate						
TOTAL SPEND	BBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME SPENT	WOMAN OWNED	YOUTH	
22 153 019.56	22 619 791.38	(466 771.82)	11 093 162.24	3 180 304.63	1 982 789.26	
	102%	-2%	50%	14%	9%	

*Suppliers used by all theatres are counted once to avoid double counting.

Section 8: 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	11,825,273.54	92,96% is sitting under 30 days on the debtors age analysis and 7.04% is sitting over 120 days	100% of this balance is for COJ department and COJ entities R7, 562,844.25 relates to Capex and other balance relates to Hospitality and Catering.
Department of arts and culture	1,600,000	This department is sitting under current on debtors age analysis	This was sponsorship for the Africa Day celebration

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	R49 066.37	The account is currently sitting under current creditors on the age analysis	The balance relates to OHASA and rental at zoo (water/sewer and waste removal) The Utilities bill for the month of September has not been received on the date of reporting

CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT

Section 1: Human Resources Management

JCT's Human Resource Management function is responsible in 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

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Annual Financial Statements for the ended 30 September 2019

Notes to the Annual Financial Statements

Figures in Rand

	2020	2019
17. EMPLOYEE RELATED COSTS		
Salaries and Wages	21,275,583	76,413,254
Employee costs included in other expenses	180,000	1,112,373
	21,465,583	77,525,627
Chief Executive Officer		
Annual Remuneration	555,450	1,390,800
Performance Bonuses	-	234,207
Contributions to UIF, SDL, Medical Aid and Pension Funds	37,030	15,122
	592,480	1,640,129
Chief Operating Officer		
Annual Remuneration	350,666	1,250,798
Discretionary Bonuses	-	183,656
Contributions to UIF, SDL, Medical Aid and Pension Funds	101,136	381,659
Other	43,981	198,058
	504,783	1,994,171
Chief Financial Officer		
Annual Remuneration	380,669	1,535,092
Performance bonus	-	201,160
Contributions to UIF, SDL, Medical Aid and Pension Funds	109,302	412,585
Other	49,846	100,103
	539,837	2,248,940
Executive Producer		
Company Secretary		

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Annual Financial Statements for the ended 30 September 2019

Notes to the Annual Financial Statements

Figures in Rand

	2020	2019
17. EMPLOYEE RELATED COSTS (continued)		
Annual Remuneration	285,975	1,074,083
Performance Bonuses	-	140,534
Contributions to UIF, SDL, Medical Aid and Pension Funds	2,821	14,238
Other	3,000	12,000
	291,796	1,240,855

Section 3: Key Vacancies

3 new positions (Graphic Designer, Legal & Compliance Specialist and Publicist) were created in the first quarter bringing the number of approved positions from **171 to 173**. The number of filled positions increased from **159 to 161** during the quarter under review. There were **14** vacant posts at the beginning of first quarter, and **3** were filled while 1 termination was recorded bringing the number of vacant posts to **12** (Table 2 provides a status report on the outstanding vacancies). 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 as at 30 Sep 2019

Department	Approved Positions	Occupied Positions	Vacant Positions	Temporary Staff	Interns / Learners	Total
Governance	7	6	1	0	2	9
Human Resources	3	3	0	0	1	4
Stage	28	26	2	0	2	30
Finance and SCM	15	15	0	0	3	18
Building and Security	32	30	2	3	2	37
Customer Services	12	11	1	25	2	39
Client Services (Programming)	8	8	0	0	2	10
Catering and Hospitality	36	31	5	136	0	172
Soweto Theatre	18	17	1	17	5	40
Roodepoort Theatre	14	14	0	16	2	32
Total	173	161	12	197	21	391
Vacancy Occupancy %		93%	7%	117%	12%	

JCT is operating at **93%** occupancy rate against the approved staff establishment with the remaining **7%** recorded as vacancy rate. As end of first quarter the total permanent employees were **117**.

During the first quarter 1 termination recorded, bringing the number of vacant posts to 14. Recruitment process has already commenced as indicated from Table 7 below. It is anticipated that the vacant posts will

be filled in the 2nd quarter of 2019/2020. JCT had 14 vacant posts at the end of first quarter and 3 of these vacancies were filled. Table 5 provides a status report on the outstanding vacancies.

The number of temporary employees increased by 22 from 175 to 197 in this quarter under review compared to the end of fourth quarter. The appointment of temporary employees is dictated by the needs of the business. The number of temporary employees fluctuates on monthly basis due to the nature of the business. The total number of permanent and temporary employees stands at 358. Ushers are ad hocs who are not full time employees. They are contracted and required to work and/or called per show and are paid an hourly rate.

The second largest group of temporary employees is found in the Hospitality and Catering department. The total number stands at 197. These groups of employees consist of waiters, scullers, bartenders, commie chefs, kitchen staff, banqueting staff and general assistants, etc. The Department currently utilises 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.

1.1 WORKFORCE PROFILE PER THEATRE

1.2.1. Joburg City Theatres

Table 2: Workforce 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	8	1	2	3	4	0	0	1	0	0	19
Professionally Qualified / Middle Management	4	0	0	4	4	1	0	0	0	0	13
Skilled Technically and Academically Qualified	17	1	1	6	22	1	0	1	1	0	50
Semi-Skilled	45	1	0	0	26	0	0	0	4	0	76
Unskilled	1	0	0	0	1	0	0	0		0	2
Total	75	3	3	13	58	2	0	2	5	0	161
% of Gender Representation	46.6%	1.9%	1.9%	8.1%	36.0%	1.2%	0.0%	1.2%	3.1%	0.0%	

1.2.2. Joburg Theatre

Table 3: Workforce 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	8	1	0	2	3	0	0	1	0	0	15
Professionally Qualified / Middle Management	3	0	0	4	3	1	0	0	0	0	11
Skilled Technically and Academically	12	0	1	4	11	0	0	0	0	0	28
Semi-Skilled	25	1	0	0	16	0	0	0	0	0	42
Unskilled	1	0	0	0	1	0	0	0	0	0	2
Total	49	2	1	10	35	1	0	1	0	0	99
% of Gender Representation	49.5%	2.0%	1.0%	10.1%	35.4%	1.0%	0.0%	1.0%	0.0%	0.0%	

1.2.3. Soweto Theatre

Table 4: Workforce 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	0	0	0	0	0	0	0
Senior Management	0	0	0	0	1	0	0	0	0	0	1
Professionally Qualified / Middle Management	1	0	0	0	0	0	0	0	0	0	1
Skilled Technically and Academically Qualified	2	0	0	0	5	0	0	0	0	0	7
Semi-Skilled	6	0	0	0	2	0	0	0	0	0	8
Unskilled	0	0	0	0	0	0	0	0	0	0	0
Total	9	0	0	0	8	0	0	0	0	0	17
% of Gender Representation	52.9%	0.0%	0.0%	0.0%	47.1%	0.0%	0.0%	0.0%	0.0%	0.0%	

1.2.4. Roodepoort Theatre

Table 5: Workforce 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	0	0	0	0	0	0	0
Senior Management	0	0	1	0	0	0	0	0	0	0	1
Professionally Qualified / Middle Management	0	0	0	0	0	0	0	0	0	0	0
Skilled Technically and Academically Qualified	1	0	0	0	3	1	0	0	0	0	5
Semi-Skilled	6	0	0	0	2	0	0	0	0	0	8
Unskilled	0	0	0	0	0	0	0	0	0	0	0
Total	7	0	1	0	5	1	0	0	0	0	14
% of Gender Representation	50.0%	0.0%	7.1%	0.0%	35.7%	7.1%	0.0%	0.0%	0.0%	0.0%	14

1.2.5. Hospitality and Catering Department

Table 6: Workforce 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	0	0	0	0	0	0	0
Senior Management	0	0	1	1	0	0	0	0	0	0	2
Professionally Qualified / Middle Management	0	0	0	0	1	0	0	0	0	0	1
Skilled Technically and Academically Qualified	2	1	0	2	3	0	0	1	1	0	10
Semi-Skilled	8	0	0	0	6	0	0	0	4	0	18
Unskilled	0	0	0	0	0	0	0	0	0	0	0
Total	10	1	1	3	10	0	0	1	5	0	31
% of Gender Representation	32.3%	3.2%	3.2%	9.7%	32.3%	0.0%	0.0%	3.2%	16.1%	0.0%	31

Workforce Movement

Recruitment

The recruitment status is reflected in the table below.

Table 7: Recruitment progress report as at 30 Sep 2019:

Department	Position	Number of positions	Mode of recruitment	Progress
Stage	Sound Technician	1	External	Offer of appointment has been signed. Employee will commence work effective 01 October 2019
	Stage Crew	1	External	Advert closed 5 September 2019. Shortlisting is in progress
Customer Services	Graphic Designer	1	External	Shortlisting is in progress
Governance	Legal and Compliance Specialist	1	External	Shortlisting is in progress
Soweto Theatre	Publicist	1	External	Shortlisting in progress
Building & Security	Electronics Technician			Interviews scheduled for 17 September 2019
	Security Supervisor	1	External	Incumbent will commence 01 October 2019
Hospitality & Catering	Junior Sous Chef x2	2	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre.
	Events Coordinator x2	2	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre.
	Assistant Events Coordinator	1	External	Recruitment to commence as soon as the Martindale is operational.

During the quarter under review three (3) permanent and twenty two (22) temporary appointments were made as depicted in the table below:

Table 8(a): Permanent New appointments

Department	Position	Effective Date	Positions
Client Services	Community Development Manager	15/07/19	1
Building & Security	Driver	02/08/19	2
Total Number of Appointments			3

Table 8(b): Temporary New appointments

Department	Position	Effective Date	Positions
Hospitality & Catering	Waitress and scullers	01/07/19	1
Total Number of Appointments			1

Table 8(c): Acting appointments

Current Position	Acting Position	Duration	
		From	To
Chief Operating Officer	Executive Producer	01/07/19	31/08/19
Marketing Assistant	Community Development Manager	01/07/19	31/08/19

One (1) permanent termination of services was recorded during the quarter as shown in the table below.

Table 9: Staff turnover as at 30 Sep 2019

Department	Position	Reason for termination	Years in service	Effective date	Positions
Stage	Stage Crew	Resignation	10 years	1 July 2019	Stage
Total Number of Terminations					1

*Exit interview was conducted for Sound Technician.

The table below summarises JCT's age groups according to race and gender.

Table 10: Age Analysis profile per race and gender

Age			Gender		Race			
Age Groups	Number of staff	% representation	Male	Female	A	C	I	W
18-25	7	4%	2	5	7	0	0	0
26-35	46	29%	22	24	42	3	1	0
36-45	53	33%	34	19	45	1	1	6
46-55	37	23%	28	9	31	0	1	5
56-65	18	11%	13	5	13	1	0	4
Total	161	100%	99	62	138	5	3	15

JCT employees aged between 18-35 years of age (youth) represent 33% of the staff population, 36-55 years (prime working age) represent 56% and 56-65 (mature working age) represent a marginal 11% of staff.

Section 4: Employment Equity

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

All the relevant employment equity reports, return of earnings and work skill plans are submitted to the Department of Labour and Culture, Arts, Tourism, Hospitality and Sport SETA (CATHSSETA). The company receives SETA rebates on a regular, fully monitored basis. The Chief Executive Officer, together with the Chief Operating Officer, is responsible for the monitoring of the implementation of the employment equity plan. The company is committed to the principles of equity, anti-discrimination and diversity as enshrined in the Constitution and the Employment Equity Act. In this context, Joburg Theatre seeks to create an institution that reflects the diversity of South African society, and which contributes to maximising the human resource potential of its entire people.

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

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

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

The theatre's management team is inclusive and representative of the demographics of the country. The members of the support management team comprise of staff members from a diverse background.

JCT is committed to the principles of equity, anti-discrimination and diversity as enshrined in the Constitution and the Employment Equity Act. In this context, JCT seeks to create an institution that reflects the diversity of South African society, which contributes to maximising the human resource potential of its entire people.

JCT is committed to appointing a fair representation of employees in terms of race and gender in order to comply with its employment equity plan. The tables and graphs below are based on the formats prescribed by the Employment Equity Act, 55 of 1998 and the Department of Labour. The numbers reflected in the tables below relate to the number of employees who were in the employ of JCT as at 30 September 2019.

Employment Equity and Affirmative Action plans

Joburg City Theatres 'objective is to have a workforce profile reflective of the demographics of South Africa and Gauteng region. JCT is committed to appointing a fair representation of employees in terms of race and gender in order to comply with its employment equity plan. The Employment Equity is profiled according to gender, disability, race, 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 **15 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 the section of this report focuses on the EAP as depicted in the tables below.

Table 11: 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	8	1	2	3	4	0	0	1	0	0	19
Professionally Qualified / Middle Management	4	0	0	4	4	1	0	0	0	0	13
Skilled Technically and Academically Qualified	17	1	1	6	22	1	0	1	1	0	50
Semi-Skilled	45	1	0	0	26	0	0	0	4	0	76
Unskilled	1	0	0	0	1	0	0	0		0	2
Total	75	3	3	13	58	2	0	2	5	0	161

Table 12: Disability Profile

Occupational levels	Males				Female				Total PWDs
	A	C	I	W	A	C	I	W	
Top Management	-	-	-	-	-	-	-	-	0
Senior Management	-	-	-	-	-	-	-	-	0
Professionally Qualified / Middle Management	-	-	-	1	-	1	-	-	2
Skilled Technically and Academically Qualified	-	-	-	-	1	-	-	-	2
Semi-Skilled	-	-	-	-	-	-	-	-	-
Unskilled	-	-	-	-	-	-	-	-	-
Total	-	-	-	1	1	1	-	-	3

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 remains the same at 1.9% in this quarter.

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, JCT 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 13: Employment Equity and Economically Active Population (EAP) Targets

Description	Total number of employees	Gauteng EAP EE Target %	JCT EE Actual %	Variance
Africans	138	81.0%	86.7%	4.7%
Coloureds	5	2.6%	3.1%	0.5%
Indians	3	2.9%	1.9%	-1.0%
Whites	15	13.5%	9.4%	-4.1%
Persons with disability	3	2%	1.9%	-0.1%
Male	99	55.9%	61.5%	5.6%
Female	62	44.1%	38.5%	-5.6%

Table 14: Gender representation

Gender	African		Coloured		Indian		White		TOTAL	
	Target	Actual	Target	Actual	Target	Actual	Target	Actual	Target	Actual
Male	45.3%	49.7%	1.3%	1.9%	1.9%	1.9%	7.4%	81%	55.9%	62%
Female	35.7%	36.0%	1.3%	1.2%	1.0%	0.0%	6.1%	1.2%	44.1%	38%
TOTAL	81.0%	85.7%	2.6%	3.1%	2.9%	1.9%	13.5%	9.2%		

Achievement range between (0.1% – 0.9%)	Target Achieved
	Requires Improvement

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 remains the same at 1.9% in this quarter.

To balance the Employment Equity within the company, JCT will identify and reserve certain positions and shall give preference to persons with disabilities when opportunities arise. 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.

Section 5: Skills Development and Training

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

This section provides the quarterly reporting on the status of employee’s skills development and training initiatives undertaken by employees. In line with Training and Development Policy, JCT is committed to sustaining a continuous programme of training and development for its management and staff to improve either

job performance and/or competitiveness for promotion. The company has a policy in respect of paid assistance for skills development courses, which help in enhancing the skills of previously disadvantaged individuals. During this quarter, a number of employees attended training which is summarised in the table below:

In terms of the WSP, during this quarter we trained **14 employees** in various training and development interventions.

Table 15: Subsidised Training and Development

TRAINING	NUMBER OF DELEGATES	TRAINING DATES
Municipality Finance Management Programme	6	In Progress
B Com Accounting Sciences	2	In Progress
B Com IT	1	In Progress
B Com Informatics	1	In Progress
Chartered Secretaries SA Professional Course	1	In Progress
Post Graduate Diploma in Applied Accounting Sciences	1	In Progress
Master's in Business Administration	2	In Progress
TOTAL	14	

The annual training report 2019/20 was submitted on 30 April 2019 accompanied by certificates of competency and or attendance registers as proof of training together with the WSP and ATP 2019. During this quarter 24 employees attended training which is summarised in the table below

Table 16: Training and Development

Occupational Levels	Training Intervention	Training Institution	Total number of Staff	Total Cost
Top Management	-	-	-	-
Senior Management	-	-	-	-
Professionally Qualified / Middle Management	Advance Supply Chain Management Training Professional Report Writing Occupational Health and Safety Training	Beneven....?	7	R 27 474.59
Skilled Technically and Academically Qualified	Advance Supply Chain Management Training Professional Report Writing Occupational Health and Safety Training	Beneven....?	11	R 46 581.01
Semi-skilled	Occupational Health and Safety Training	Beneven....?	6	R 12 814.26
Unskilled	-	-	-	-
TOTAL			24	R 86 869.86

Section 6: Performance Management

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 bi-annually during April and June. Year-end performance ratings are the determinant of a performance reward for employees on level 1 and 2. An enhanced performance development and coaching approach is being conducted on a continuous basis to ensure that employee performance is consistently and fairly reviewed.

JCT has a performance management policy and procedure for setting performance objectives, which is aligned to the Business Plan. Formal performance reviews are conducted bi-annually during December and June. Year-end performance ratings are the determinant of a performance reward for employees on level 1 and 2. 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 policy implementation plan will be reviewed in the new financial year. Retention strategies aimed at discouraging 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 21/24 days leave per annum to be taken at a time convenient to JCT and agreed upon by line management. 30/36 sick leave days in a three (3) year cycle are also provided. The section below provides a detailed overall leave management and analysis per department.

Table 16: Overall Company Leave Analysis as at 30 September 2019

Type of Leave	Q1 (Jul-Sep)	Q2 (Oct-Dec)	Q3 (Jan-Mar)	Q4 (April-Jun)	Total Leave Days Taken	% Leave days taken
Annual Leave	684.75	-	-	-	684.75	75
Sick Leave	110	-	-	-	110	12
Family Responsibility Leave	26	-	-	-	26	2.84
Study Leave	35	-	-	-	35	3.85
Unauthorised Leave	0	-	-	-	0	0
Maternity Leave	61	-	-	-	61	6.65
Total	916.75	-	-	-	916.75	100

As at 30 September 2019, a combined total of **916.75** leave days were taken by employees. Annual leave was the most taken; however this did not affect business operations. Employees are encouraged to take time off to rest whenever operations require enabling them to rest and come back being more productive. There were no adverse effects on operations during their absence.

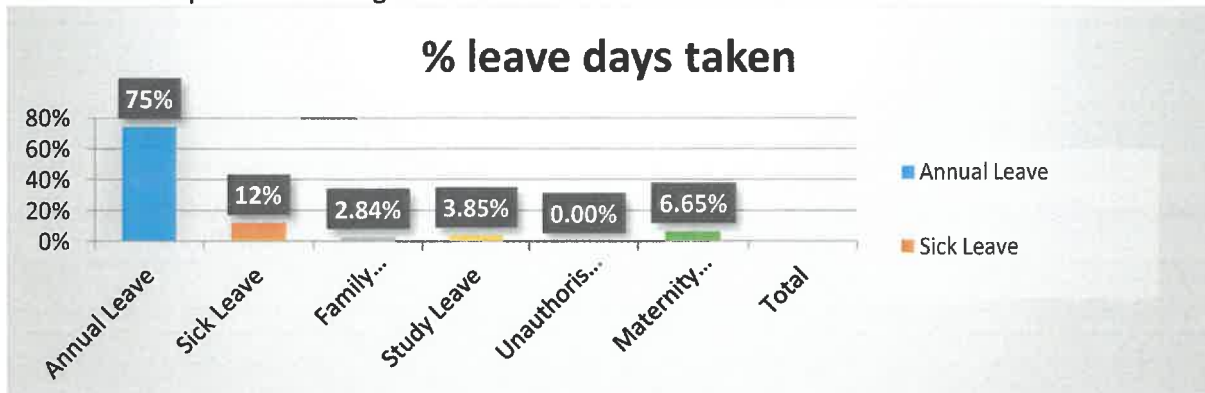


Figure 1: Leave Analysis

Annual leave was the most leave taken by employees as per figure 1 above by 75%, Sick Leave at 12%, then Maternity Leave at 6.65%, Study leave at 3.85% and Family Responsibility leave was the least leave taken at 2.84%.

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

Table 17: Joburg Theatre

Number of staff	Type of Leave	Jul	Aug	Sep	Total Days Taken
130	Annual Leave	331.75	147	71	549.75
	Sick Leave	55	24	0	79
	Family Responsibility Leave	11	7	0	18
	Study Leave	32	1	2	35
	Business Trip	0	0	0	0
	Unauthorised Leave	29	25	7	61
	Maternity leave	458.75	204	80	742.75
	Total		331.75	147	71

Table 19: Soweto Theatre

Number of staff	Type of Leave	Jul	Aug	Sep	Total Days Taken
17	Annual Leave	33	4	17	54
	Sick Leave	19	9	0	28
	Family Responsibility Leave	6	2	0	8
	Study Leave	0	0	0	0
	Unauthorised Leave	0	0	0	0
	Maternity leave	0	0	0	0
	Total		58	15	17

Table 20: Roodepoort Theatre

Number of staff	Type of Leave	Jul	Aug	Sep	Total Days Taken
14	Annual Leave	59	14	8	81
	Sick Leave	2	1	0	3
	Family Responsibility Leave	0	0	0	0
	Study Leave	0	0	0	0
	Unauthorised Leave	0	0	0	0
	Maternity leave	0	0	0	0
	Total		61	15	8

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

Section 8: Disciplinary Matters and Outcomes

JCT is not a unionised environment. Employees are not affiliated to any Union. The entity does not have recognition agreement with trade unions (SAMWU and IMATU). JCT's Human Resources Manager's office deals with employee / employer related issues and thereby maintaining direct lines of communication with employees. All entity's labour disputes are referred to CCMA for conciliation and/or arbitration.

Following the recent demarcation settlement agreement and the SALGA's variation of scope, all municipal entities will soon become members of the South African Local Bargaining Council (SALGBC). The variation of scope means that all entity's disputes will now be referred to the Council. No dismissal of employee was recorded in this quarter.

Union Membership

Eight (8) employees joined the trade union in this quarter, bringing to 61 the total number of employees who belong to South African Municipal Workers Union (SAMWU). The rest of the employees are not affiliated to any union. Currently JCT does not have a shop steward representative for both Unions. The SAMWU shop steward term of office has expired and the Union did not conduct elections.

Labour Relations matters

No labour relations cases were recorded for this quarter. JCT staff upholds the policies, procedures and values of the organisation.

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

Cases	No. Of Cases	Comments
Death and memorial service.	0	
Bereavement support intervention	1	There was 1 bereavement support intervention
Study	0	One employee has registered B Com Accounting degree with Unisa while another registered B Tech International Relations with TUT through the company's study financial assistance this period
Miscellaneous cases	0	There was none
GRAND TOTAL	1	

Section 9: Employee Wellness

Joburg City Theatres has appointed ICAS, the service provider, to develop and implement Employee Assistance Programme (EAP). The service provider is contracted for a period not exceeding 36 months subject to review based on performance. Icas has launched its EAP across the three theatres. ICAS will provide 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.

- 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.

Defined Benefit Funds

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

- Johannesburg Municipal Pension Fund (NMG) has 13 employees.
- E-Joburg Pension Fund has 140 employees.
- Mutual Gratuity Pension Fund (MGF) has 8 employees.

The total number of employees on pension funds is **161**.

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 sixty-eight (68) out of one hundred and sixty-one (161) employees are members of the schemes as follows:

- Discovery has 66 members, of which 44 receive 60% employer contributions, 18 receives 75%, while 4 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

The Board has approved the Home Owners Allowance. The number of employees who receive home owners allowance has increased in this quarter from 40 to 41. 54 employees still receive allowances towards the use for business purposes of their personal cell phones.

Section 11: Occupational Health & Safety Programmes

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

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

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

The City Manager is the section 16(1) responsible person for the COJ and the MD's/CEO's are the section 16(1) responsible persons for the Municipal Entities. The Act makes provision for the CEO's / MD's to appoint person's under their control to assist them in the duties in relation to the provisions of the Act. Joburg City Theatres has appointed Lieb Venter as the Liaison with the COJ Group SHE Directorate as the company's current Occupational Health and Safety Manager. The General Managers of both Soweto Theatre and Roodepoort Theatre were also appointed as the Health and Safety Coordinators at their respective theatres. The Health and Safety committee is functional and meetings are convened regularly as required. Inspections are undertaken and all Health and Safety equipment is up-to-date.

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

HIV/AIDS on the Workplace

The management of HIV/AIDS is an important challenge facing every organisation in the country. Joburg City Theatres is committed to maintaining the health and welfare of all its employees as well as providing a safe and hygienic working environment. JCT'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, JT supplies free condoms in all washroom areas back stage.
- Distribute pamphlets internally to employees relating to HIV/AIDS and participate in the Voluntary Counselling and Testing in support of World AIDS Day.
- Ensure employees living with HIV/AIDS are aware of their rights and that their rights are respected and protected.
- Provide care and support to employees living with HIV/AIDS within current legislative parameter

CHAPTER FIVE: FINANCIAL PERFORMANCE AND EXPOSURE

Section 1: Statement of Financial Position

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Annual Financial Statements for the ended 30 September 2019

Statement of Financial Position as at 30 September 2019

Figures in Rand	Note(s)	2020	2019
ASSETS			
Current Assets			
Inventories	2	5,980,455	2,838,877
Receivables from exchange transactions	3	13,580,794	5,333,833
VAT receivable	4	1,208,407	2,322,022
Cash and cash equivalents	5	95,661,977	11,052,694
		116,381,633	21,547,426
Non-Current Assets			
Property, plant and equipment	6	14,779,938	14,779,470
Intangible assets	7	596,254	619,802
Heritage assets	8	1,602,700	1,602,700
		16,978,892	17,001,972
Non-Current Assets		16,978,892	17,001,972
Current Assets		116,381,633	21,547,426
Total Assets		133,360,525	38,549,398
LIABILITIES			
Current Liabilities			
Payables from exchange transactions	9	108,612,915	14,308,756
Provisions	10	5,339,335	2,786,043
		113,952,250	17,094,799
Non-Current Liabilities			
Deferred tax	12	2,336,864	2,336,864
Non-Current Liabilities		2,336,864	2,336,864
Current Liabilities		113,952,250	17,094,799
Total Liabilities		116,289,114	19,431,663
Assets		133,360,525	38,549,398
LIABILITIES		(116,289,114)	(19,431,663)
NET ASSETS		17,071,411	19,117,735
Share capital	32	10	10
Reserves			
Investment from Shareholder		1,784,049	1,784,049
Accumulated surplus		15,287,352	17,333,676
Total Net Assets		17,071,411	19,117,735

Draft

Section 2: Statement of Financial Performance

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Annual Financial Statements for the ended 30 September 2019

Statement of Financial Performance

Figures in Rand	Note(s)	9 Months	12 Months
		30 September 2020	30 June 2019
Revenue			
Revenue from exchange transactions			
Ticketing services	13	299,018	1,322,796
Catering services	13	7,416,692	31,926,069
Rental facilities and equipment	13	1,922,333	6,611,879
Arts alive festival	13	8,695,650	8,700,000
In-house ticket sales	13	1,174,665	9,282,552
Other income	14	116,735	966,188
Interest received - investment	15	2,162,180	5,033,894
Total revenue from exchange transactions		21,787,273	63,843,368
Revenue from non-exchange transactions			
Transfer revenue			
Subsidy	16	32,463,016	116,447,000
		21,787,273	63,843,368
		32,463,016	116,447,000
Total revenue	13	54,250,289	180,290,368
Expenditure			
Employee related costs	17	(21,465,583)	(77,525,627)
Depreciation and amortisation	18	(361,596)	(1,641,029)
Debt Impairment		-	(46,266)
Transfers and Subsidies	19	(7,951,721)	(20,466,500)
General Expenses	20	(26,517,723)	(87,700,870)
Total expenditure		(56,296,613)	(187,380,292)
Operating deficit		(2,046,324)	(7,089,924)
Deficit before taxation		(2,046,324)	(7,089,924)
Taxation	21	-	(1,896,448)
Operating surplus/deficit		-	-
Deficit before taxation		(2,046,324)	(7,089,924)
Taxation		-	(1,896,448)
Deficit for the		(2,046,324)	(5,193,476)

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Section 3: Cash Flow Statement

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Annual Financial Statements for the ended 30 September 2019

Cash Flow Statement

Figures in Rand	Note(s)	3 Months 30 September 2020	12 Months 30 June 2019
Cash flows from operating activities			
Receipts			
Sale of goods and services		12,511,434	65,080,554
Grants		118,779,000	116,447,000
Interest income		2,162,160	5,033,894
		<u>133,452,614</u>	<u>186,561,448</u>
Payments			
Employee costs		(18,331,437)	(77,181,146)
Suppliers		(30,173,389)	(110,431,297)
Taxes		-	(483,622)
		<u>(48,504,826)</u>	<u>(188,076,065)</u>
Total receipts		133,452,614	186,561,448
Total payments		(48,504,826)	(188,076,065)
Net cash flows from operating activities	22	<u>84,947,788</u>	<u>(1,514,617)</u>
Cash flows from investing activities			
Purchase of property, plant and equipment	6	(338,505)	(3,003,252)
Purchase of other intangible assets	7	-	(43,823)
Purchases of heritage assets	8	-	(115,000)
Net cash flows from investing activities		<u>(338,505)</u>	<u>(3,162,075)</u>
Cash flows from financing activities			
Net increase/(decrease) in cash and cash equivalents		84,609,283	(4,676,692)
Cash and cash equivalents at the beginning of the year		11,052,694	15,720,386
Cash and cash equivalents at the end of the year	5	<u>95,661,977</u>	<u>11,052,694</u>

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Accounting Policies

1.26 GRAP Standards Approved and effective (continued)

GRAP 106	Transfer of Functions Between Entities Not Under Common Control
GRAP 107	Mergers

Notes to the Annual Financial Statements

Figures in Rand	2020	2019
2. INVENTORIES		
Work in progress	4,412,522	1,039,833
Consumable stores	269,909	284,780
Trading Stock - Food and Beverage	1,268,024	1,514,264
	5,950,455	2,838,877
Work In Progress		
Opening Balance	1,039,833	4,652,825
Prior Year Wip Transferred	(1,039,833)	(4,652,825)
Current Year WIP	4,412,522	1,039,833
	4,412,522	1,039,833
Consumable Stock		
Opening Balance	284,780	528,241
Stock movement for year	(14,871)	(243,461)
	269,909	284,780
Trading Stock		
Opening Balance	1,514,264	671,535
Stock Movement	(246,240)	842,729
	1,268,024	1,514,264

Joburg City Theatres operate as a both receiving and production house. The expenditure on show productions prior to maturity is treated as Work in Progress (WIP) for example, the Sarafina, Jack and the beanstalk.

Consumable stores contain amongst others cleaning materials, grocery items, lighting, tapes, paints and stationery. These items are consumed by the company in the daily business operations. The amount consumed is recognised as an expense when the consumables are requisitioned from the stores. Inventories held for consumption at no charge are measured at the lower of cost and current replacement cost and are fairly valued.

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

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

3. RECEIVABLES FROM EXCHANGE TRANSACTIONS

Trade debtors	10,234,251	1,988,016
Accrued Income	(6,300)	12,974
Related Party Debtors	3,332,843	3,332,843
	13,560,794	5,333,833

N/B: Only high level notes have been included on the quarterly report per directive from group governance however full notes available on separate set of annual financial statements.

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/D19032/07)

Annual Financial Statements for the ended 30 September 2019

Notes to the Annual Financial Statements

Figures in Rand

	2020	2019
3. RECEIVABLES FROM EXCHANGE TRANSACTIONS (continued)		
Trade and other receivables		
Trade Debtors- represents rent receivable for use of facilities (hospitality and theatre rentals).		
Related party debtors - represents the amounts owed to Joburg City Theatres by the City of Johannesburg and Municipal Owned Entities. Included in the related party receivables is other hospitalit,rental and catering services rendered to COJ and its MOE's. Joburg City Theatres does not charge interest on related party debtors.		
Debtors are measured at fair value.		
Fair value of trade and other receivables		
Receivables From Exchange Transactions by Class		
Rental of Facilities and Equipment	-	90,713
Hospitality and Catering	3,375,832	2,636,848
City of Joburg - CAPEX	7,562,844	-
City of Joburg Entities	896,597	9,082
other	-	2,597,189
	11,825,273	5,333,832
Debtors Age Analysis		
90 Days +	2,958,049	2,476,352
60 Days	52,460	70,653
30 Days	236,182	80,097
Current	8,578,582	2,706,730
	11,825,273	5,333,832
4. VAT RECEIVABLE		
VAT	1,208,407	2,322,022
The company accounts for VAT on an accrual basis.		
5. CASH AND CASH EQUIVALENTS		
Cash and cash equivalents consist of:		
Cash on hand	114,684	120,747
Nedbank accounts balance	94,839,521	3,240,093
Investec Investment Accounts	707,772	7,691,854
	95,661,977	11,052,694
Current assets	95,661,977	11,052,694
Current liabilities	-	-
	95,661,977	11,052,694

Cash and cash equivalents comprise of cash on hand, current account and deposits on call accounts that are readily convertible into known amounts of cash. The effective interest rates of the cash equivalents investment as at end of the period were between 8% and 8,12%.

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Annual Financial Statements for the ended 30 September 2019

Notes to the Annual Financial Statements

Figures in Rand

	2020			2019		
5. CASH AND CASH EQUIVALENTS (continued)						
The entity had the following bank accounts						
Account number / description	Bank statement balances			Cash book balances		
	30 September 2019	30 June 2019	30 June 2018	30 September 2019	30 June 2019	30 June 2018
Nedbank - current account-Joburg Theatre	286,439	331,479	296,781	286,439	331,479	296,781
Nedbank - current account-Roodepoort and Soweto	148,408	193,016	79,808	148,408	193,016	79,808
Nedbank - current account-Ticketing	124,929	92,199	77,301	50,352	92,199	77,301
Nedbank - current account-Hospitality and Catering	323,767	218,243	180,250	228,358	218,243	180,250
Nedbank - call account-Joburg Theatre	1,798,713	1,032,152	9,997,811	1,798,713	1,032,152	9,997,811
Nedbank - current account-Zoo	117,143	227,462	-	117,143	227,462	-
Nedbank - current account-Metro	188,963	121,885	-	188,963	121,885	-
Nedbank - call account-Roodepoort and Soweto	6,055	3,666	3,467	6,055	3,666	3,467
Nedbank - call account-Ticketing	2,083,342	566,557	628,174	2,083,342	566,557	628,174
Nedbank - call account-Hospitality and Catering	249,177	453,614	450,845	249,177	453,614	450,845
Investec-call account	707,772	7,691,854	-	716,985	7,691,854	-
Nedbank Fixed	89,512,585	-	-	87,451,957	-	-
Subtotal	95,547,253	10,931,947	11,714,446	93,325,892	10,921,947	11,714,446
Cash on hand	114,684	120,747	100,321	114,684	120,747	100,321
Total	95,661,977	11,052,694	11,814,767	93,440,576	11,042,694	11,814,767

Cash on hand is made up of petty cash and cash floats

6. PROPERTY, PLANT AND EQUIPMENT

	2019			2019		
	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value	Cost / Valuation	Accumulated depreciation and accumulated impairment	Carrying value
Leasehold Improvements	3,659,575	(605,448)	3,054,127	3,420,775	(524,258)	2,896,517
Furniture and fixtures	4,862,372	(2,455,915)	2,406,457	4,826,517	(2,418,227)	2,408,290
Motor vehicles	675,960	(428,045)	247,915	675,960	(419,044)	256,916
IT equipment	3,101,615	(1,336,870)	1,764,745	3,076,895	(1,283,007)	1,793,888
Stage equipment	14,456,307	(7,149,613)	7,306,694	14,456,307	(7,032,448)	7,423,859
Total	26,755,829	(11,975,891)	14,779,938	26,456,454	(11,676,984)	14,779,470

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Annual Financial Statements for the ended 30 September 2019

Notes to the Annual Financial Statements

Figures in Rand

	2020	2019
9. PAYABLES FROM EXCHANGE TRANSACTIONS		
Trade payables	3,614,470	6,024,885
Deferred Income	90,113,254	1,786,293
Accrued Leave	3,098,664	2,753,636
Sundry creditors	8,826,377	410,172
Accrued 13th Cheque	1,008,327	796,416
Year end accruals	1,012,936	1,598,467
Related Party	938,887	938,887
	108,612,915	14,308,756

Trade payables consists of trade creditors due to the suppliers/service providers.

Deferred income represents deposits for rental of facilities and ticket sales for future shows i.e. Snow White and The Color Purple

Related party consist of OHASA , utilities and rentals due to Joburg City Parks and Zoo and City Power

Sundry creditors is made up of third party balances i.e. PAYE, SDL, UIF, Pension Fund, Medical Aid, Samwu and Psira.

Year end accruals consist of COJ AGM consumables, COJ conferences, staff uniforms, City Press and others.

10. PROVISIONS

Reconciliation of provisions - 2020

	Opening Balance	Additions	Total
Performance Bonus and COIDA	2,786,043	2,553,292	5,339,335

Reconciliation of provisions - 2019

	Opening Balance	Additions	Utilised during the year	Total
Performance Bonus	3,016,333	3,489,746	(3,700,036)	2,786,043

The bonus provision relates to the performance bonuses that the entity expects to pay the qualifying employees. The amount is based on the performance of the financial year under review which is still to be determined. The provision is management's best estimate of the entity's liability at reporting date.

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Annual Financial Statements for the ended 30 September 2019

Notes to the Annual Financial Statements

Figures in Rand

	2020	2019
11. OTHER FINANCIAL LIABILITIES		
12. DEFERRED TAX		
Deferred tax liability		
Property, plant and equipment	(828,190)	(298,732)
Allowance for future expenditure section 24c	(4,826,122)	(6,417,720)
Total deferred tax liability	(5,455,312)	(6,716,452)
Deferred tax asset		
Provisions	1,774,106	1,200,861
Deferred income	500,162	818,656
Deferred tax balance from temporary differences other than unused tax losses	2,274,268	2,019,517
Total deferred tax asset	2,274,268	2,019,517
Deferred tax liability	(5,455,312)	(6,716,452)
Deferred tax asset	2,274,268	2,019,517
Total net deferred tax liability	(3,181,044)	(4,696,935)
13. REVENUE		
Ticketing services	299,018	1,322,786
Catering services	7,416,692	31,926,069
Rental facilities and equipment	1,922,333	6,611,879
Arts Alive	8,895,650	8,700,000
In-house ticket sales	1,174,665	9,282,552
Other income	116,735	966,188
Interest received - investment	2,162,180	5,033,894
Subsidy	32,483,016	116,447,000
	54,250,289	180,290,368
The amount included in revenue arising from exchanges of goods or services are as follows:		
Ticketing services	299,018	1,322,786
Catering services	7,416,692	31,926,069
Rental facilities and equipment	1,922,333	6,611,879
Arts Alive	8,895,650	8,700,000
In-house ticket sales	1,174,665	9,282,552
Other income	116,735	966,188
Interest received - investment	2,162,180	5,033,894
	21,787,273	63,843,368
The amount included in revenue arising from non-exchange transactions is as follows:		
Taxation revenue		
Transfer revenue		
Subsidy from City of Joburg	32,483,016	116,447,000
	32,483,016	116,447,000
14. OTHER INCOME		
Other income	116,735	966,188

The table below provides the breakdown of other income:

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Annual Financial Statements for the ended 30 September 2019

Notes to the Annual Financial Statements

Figures in Rand

	2020	2019
15. INTEREST RECEIVED - INVESTMENT		
Interest revenue		
Bank	2,162,180	5,033,894
Interest income is calculated using the effective interest rate between 6% to 8%		
The table below shows the interest received from two bank accounts :		
Bank	2020	2019
Investec Bank Limited	15,918	3,237,675
Nedbank Limited	2,146,262	1,796,219
	2,162,180	5,033,894
16. SUBSIDY		
Operating Grants and Subsidies		
Joburg Theatre	25,991,990	89,537,245
Roodepoort Theatre	2,227,167	8,628,305
Soweto Theatre	4,243,859	18,081,450
	32,463,016	116,447,000
The subsidy received from the City of Johannesburg Metropolitan Municipality is in terms of the service delivery agreement to provide services in accordance with the agreed obligations for operating Joburg Theatre; Roodepoort Theatre and Soweto Theatre.		
17. EMPLOYEE RELATED COSTS		
Salaries and Wages	21,275,583	76,413,254
Employee costs included in other expenses	190,000	1,112,373
	21,465,583	77,525,627
Chief Executive Officer		
Annual Remuneration	555,450	1,390,800
Performance Bonuses	-	234,207
Contributions to UIF, SDL, Medical Aid and Pension Funds	37,030	15,122
	592,480	1,640,129
Chief Operating Officer		
Annual Remuneration	359,666	1,250,798
Discretionary Bonuses	-	183,656
Contributions to UIF, SDL, Medical Aid and Pension Funds	101,136	381,659
Other	43,981	198,058
	504,783	1,994,171
Chief Financial Officer		
Annual Remuneration	380,689	1,535,092
Performance bonus	-	201,160
Contributions to UIF, SDL, Medical Aid and Pension Funds	109,302	412,585
Other	48,846	100,103
	539,837	2,248,940
Executive Producer		
Company Secretary		

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/D13032/07)

Annual Financial Statements for the ended 30 September 2019

Notes to the Annual Financial Statements

Figures in Rand

	2020	2019
17. EMPLOYEE RELATED COSTS (continued)		
Annual Remuneration	285,975	1,074,083
Performance Bonuses	-	140,534
Contributions to UIF, SDL, Medical Aid and Pension Funds	2,821	14,238
Other	3,000	12,000
	<u>291,796</u>	<u>1,240,855</u>
18. DEPRECIATION AND AMORTISATION		
Property, plant and equipment	<u>361,588</u>	<u>1,641,029</u>
19. GRANTS AND SUBSIDIES PAID		
Other subsidies		
Grants Paid	<u>7,951,721</u>	<u>20,466,500</u>
Subsidies comprises of:		
	-	9,331,147
	-	11,135,354
	-	<u>20,466,501</u>

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Section 4: Ratio Analysis

Financial Ratios	30-Sep-19	30-Sep-18	Movement %	Target	Norm	Interpretation
Current Ratio	1.02	1.14	-10%	> 1.00	1.5 to 2.1	The current ratio is below the norm of between 1.5 to 2.1, however this does not pose any challenge as it is still above the target of 1 and some of the payables relates to deferred income for future shows and Subsidy.
Solvency Ratio	1.15	1.22	-6%	> 2.00	02:01	Solvency Ratio is also below the norm of 2:1 and again this is not a challenge for the entity as more than 90% of the payables relates to deferred income received for future shows and subsidy.
Debt: Revenue	214%	198%	8%	< 45%	45%	The ratio is above the target as the entity does not raise its funds from borrowings.
Remuneration	38%	35%	10%	At least 30%	25% - 40%	The ratio is within the accepted range and JCT will continue to monitor this ratio and put measures in place to ensure it does not go outside the norm.
Repairs & Maintenance	5%	3%	48%	8%	8%	The ratio is below the norm of 8% however it is better than previous year.
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	-4%	0%	10855%	At least 15%	= or > 0%	The entity is sitting at a position of less than 0% which implies that the entity is operating at a deficit, the entity will optimise revenue to improve the bottom line.
Cost Coverage Ratio	29	48	-39%	> 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

During the quarter under review there was no Irregular, Fruitless and Wasteful expenditure reported.

Section 6: Pending Litigations and Possible Liabilities

Legal matters within the entity are managed by the Company Secretary with the assistance of the City's Group Legal department. In addition, where applicable some of the litigation cases are managed through the City's Group Risk Services to the extent that the legal matters at hand are covered by the City's insurance.

All contingent liabilities are disclosed in the entity's Integrated Annual Report in line with reporting standards applicable to JCT.

During the quarter under review, the entity continued to work with lawyers on matters that are sub judice.

Section 7: Insurance Claims against/to MOE/Department

During the quarter under review, there were no insurance claims.

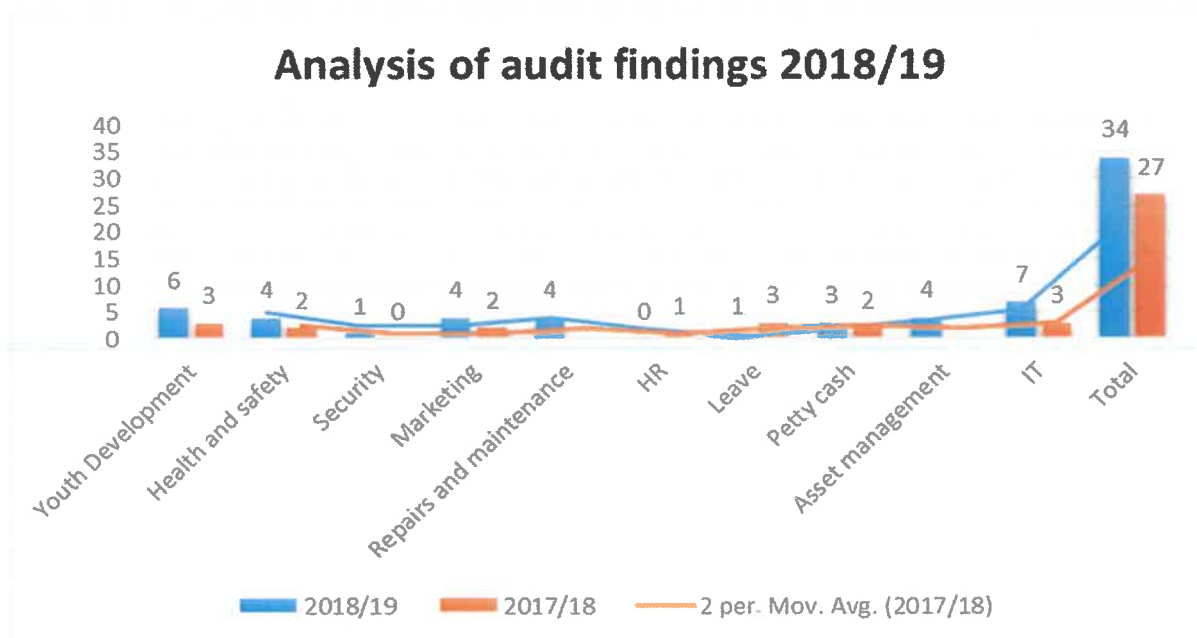
CHAPTER SIX: INTERNAL & EXTERNAL AUDIT FINDINGS

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) and Auditor General (External Auditors), audit progress status of the current financial year (2019/20) and coverage plan.

The external audit for 2018/19 financial year has commenced and the audit is currently underway. The internal audit for 2019/20 has not yet commenced while 2018/19 audit financial year has been completed and 34 audit findings have been issued:

Internal auditors raised 34 findings in the 2018/19 financial year which represent an increase of 17% increase year on year. The graph below depicts findings by department:



Progress On The Resolution Of Internal Audit Findings







Out of the 34 audit findings that were issued in the prior financial year (2018/19), only 1 has not been resolved which is the alignment of the disaster recovery plan to the new IT policy. The new IT policy was approved after the disaster recovery plan and testing was conducted in May 2019. The next disaster recovery plan is scheduled for November 2019.














The only one unresolved audit finding for 2017/18 financial year relates to the procurement of the backup generator which the entity does not have funding to purchase. The funding will be made available in the 2020/21 financial year.















Audit for the current financial year 2019/20 has not yet started and is due to commence in the 2nd quarter according to the coverage plan.

Resolution of Internal Audit Findings



# Internal Audit Findings : The audit for the financial year 2018/19 has been completed and Thirty Four (34) findings registered for the projects listed below:			
findings	progress		
	Youth development		
1	Participants enrolled into a programme without attending auditions.	The youth development department sent the identification names to the programme facilitators to certify that the learners did attend auditions in 2017.	
2	Participants' agreement and indemnity forms not signed.	Youth development manager contacted the listed learners and their parent to collect and return the 2018 signed indemnity forms.	
3	Lesson plans in line with the approved curriculum not submitted by facilitators throughout the duration of the programme.	Facilitators instructed to submit their reports and lesson plans for 2018.	
4	Non-submission of monthly plans and progress reports by facilitators.	Youth development department and programme facilitators met with JCT Director to help guide the process of creating a curriculum with clear and concise outcome. The curriculum are submitted to the AGM at the end of February.	
5	No signed contract between facilitators and Soweto theatre.	Request a copy of the signed contract from the HR office for Ms Lenesia Meyer of the first quarter of 2017/2018 final year. Created share folder where all youth development documents will be stored and submitted to the HR. Access to the folder is granted for AGM.	
6	Code of conducts not signed	All parents of the learners have been contacted and requested to come sign of return the signed code of conduct.	

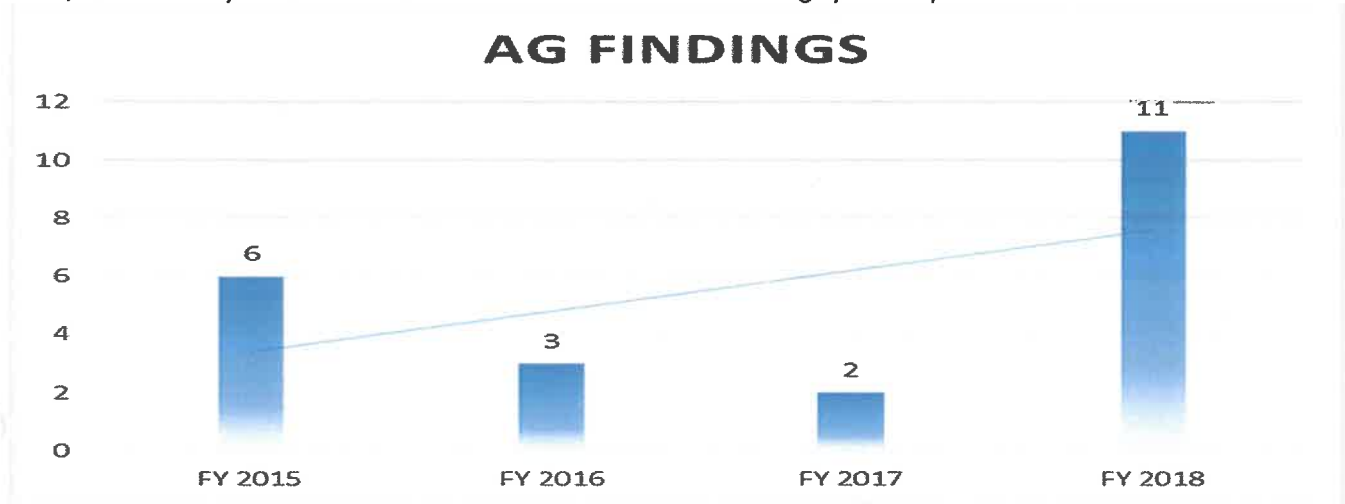
		Health and Safety	
7	There no appointment letters for Health and Safety Representatives	We have all health and safety representatives' appointment letters, for the three theatres signed by 28 February 2019. Modify the original document as per instruction from the inspector of Machinery.	
8	First aid has expired contents	I have moved the first aid box to the desk of Kea Phuti, who is now the first -aider for the 1st and 2nd floor- Updated medical aid boxes.	
9	No signage at Joburg theatre	All the signage for the DB's and Fire Hydrants was installed.	
10	Discrepancies noted during fire drill	The correct reflective jackets will be purchased. All floor warden will be retrained.	
		Security	
11	No proof provided that cameras were taken out for repairs.	Printed a removal permit book and handed to Soweto theatre.	
		Marketing	
12	Inadequate marketing of the mobile theatre truck.	Internal advertising. External advertising sales representatives.	
13	Inadequate marketing at Roodepoort theatre	Poles are installed and posters are placed on these posters inside the theatre.	
14	Not all theatres used to advertise all current shows	Assist with distributions of flyers on a weekly basis.	
15	Stage restaurants at the Joburg zoo has no theatre advertising	Flyers are sent through a flyer distribution plan is created per show which the number of flyers printed are dependant of budget availability.	
		Repairs and maintenance	
16	Defect at Joburg theatre	Repairs are done.	
17	Defect at Roodepoort theatre	All fittings are placed and a par stock of bulbs to be held on premises. Doors are repaired.	
18	No evidence of inspections conducted by building manager on the work conducted by contactors at Roodepoort theatre	These documents are the RCT (Roodepoort city theatre).	
19	Defects at Soweto theatre	Requested filter is replaced.	
20	No evidence of inspections conducted by building manager on the work conducted by contactors at Soweto theatre	All invoices are accompanied by a job card prior to their signature for payment to verify all work completed. A detailed RFQ are sent out and suppliers submitted quotes to deliver the works are requested.	

		Leave Management	
21	Leave management policy not aligned to the sage system	The policy has been aligned to sage system, reviewed and submitted to the board for approval.	
		Petty Cash	
22	No odometer reading for the use of own vehicle	The entity have started the implementation of capturing odometer readings in the claims during the current financial year.	
23	Petty cash exceeding R2000.00	The entity is not using petty cash to pay these adhoc employees when exceeding R2000.	
24	Petty cash not approved by the HOD	The acting GM has now counter signed the documents in question.	
		Assets Management	
25	Asset not found	Management investigated the existence of these assets and made available for verification.	
26	Assets not recorded in asset register	Management has established assets that were not part of asset previously written off, and has conducted valuation for assets still in use.	
27	Incomplete asset transfer	Management will continue to enforce the use of the assets transfer from when assets are moved between locations.	
28	Assets not barcoded and some incorrectly barcoded	Management investigated the finding of the asset without barcodes and corrected the barcode.	
		IT Department	
29	No user training/ awareness on the IT policies	Training session at all 3 theatres	
30	Physical and environmental controls not adequate	Implementation of controls	
31	Inconsistencies between the ICP policy and the DRP	Align the DRP with the new IT policy, and have the DRP approved by the board	
32	Access right not aligned to employee roles (incompatible right)	Access rights are reviewed in line with the policy.	
33	Security settings are not adequate	Active directory has been enabled however sage does not have time-out or lockout	
34	Administrator activities not reviewed	the policy is effective 01 July 2019	

Section 2: Progress on Resolution of Auditor General Audit Findings for 2017/18 financial year.

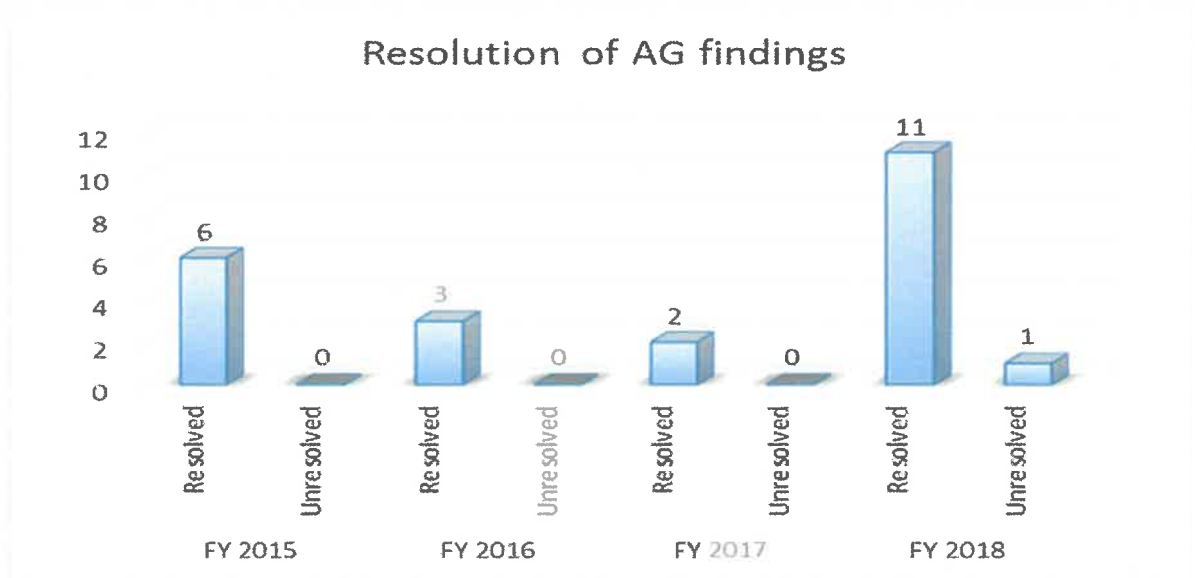
Analysis of AG Audit Findings

In the past years, there has been a reduction on the external audit findings year on year i.e. they moved from 25 in 2013/14 financial year to 6 in 2014/15, from 6 to 3 in 2015/16 then to only 2 in 2016/17 financial year. However in 2017/18 financial year there has been an increase of 9 audit findings year on year.



Progress On The Resolution Of Ag Audit Findings

Auditor General of SA raised 11 audit findings in 2017/18 financial year, only 1 has not yet been resolved. The finding not resolved is the point of sale system which is unable to record change logs due to system limitations. All other audit findings coming from the previous years were resolved.



ACTION PLAN FOR EXTERNAL AUDIT FINDINGS 2017/18				
Finding #	Department	Description	Status	Managements' comment
1	SCM	Suppliers in which persons in service of other state institutions have an interest were identified through computer assisted audited techniques (CAAT's) and no declarations were made of employees working for state institutions that have an interest in the supplier	Done	Management has investigated the matter, it has confirmed that the service provider is not in service of the state .
2	Finance	Input VAT levied on bank charges was not claimed in the 2017/18 financial year	Done	Audit finding has been noted and its recommendation has been implemented on the vat return.
3	Finance	Proper disclosure has not been made of the building lease agreements with COJ on their buildings.	Done	AFS have been amended to reflect lease transactions under related party note.
4	Finance	Assets assessed as redundant by the theatre have not been written off at year end.	Done	Audit adjustment has been done on the AFS.
5	Finance	Effective steps were not taken to prevent irregular expenditure which could result in material non-compliance with laws and regulations.	Done	The City of Johannesburg resolved that the contract for the provision of fleet services be centralised at Group level, entities were therefore directed to use the centralised fleet contract that the City had secured with Avis Fleet Services, an SLA was entered into between the entities and City. The contract has been declared irregular at Group level due to non-compliance with section 116 of the MFMA.
6	Strategic Support	Management did not implement a proper system of reviewing the accuracy of the reported performance results.	Done	Annual report has been amended as per auditors recommendation.
7	IT	The entity had adopted the Windows Server Update Services (WSUS) tool to download Microsoft security updates from internet. The tool was configured to automatically deploy the critical security updates to JCT's production IT environment, however weaknesses were noted.	Done	Management is in agreement with the finding. All patch updates that might affect application servers will be evaluated and validated with all service providers concern before implementing.
8	IT	Weaknesses were noted on the design and implementation of IT Governance framework: - The framework did not clearly stipulate the governance structures that exist at political, strategic and operational level and the IT goals were not clearly aligned to the Johannesburg City Theatre's (JCTs) business strategic objectives.	Done	Management is in agreement with the finding. The governance structure has been drafted and included on the framework and the business objectives was brought in on the framework to highlight the alignment
9	IT	No evidence of review for the IT security policy; the framework did not clearly stipulate the governance structures that does exist at political, strategic and operational level and the IT strategic objectives were stipulated on the IT governance framework, however, the IT goals were not clearly aligned to the Johannesburg City Theatre's (JCTs) business strategic objectives.	done	Management is in agreement with the finding. The policy is updated to consider all key aspects highlighted.
10	H&C	The system generated audit logs on the application systems; (Pilot and Falcon) were not enabled as these systems are off-the shelf system and currently the systems are not designed to log changes	Not yet done	The system currently cannot record change logs due to system limitations, however this limitation will be alleviated by the fact that the entity will be moving over to SAP system in 2019/20 financial year.
11	Finance & Hospitality and Catering	Inadequate user account management processes on Pilot, Falcon and Pastel systems	Done	The new database has been cleaned up and management will continuously review the user listing to ensure all users requiring access are authorised and validated.

Section 3: Statement of Internal Control

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

In line with best practice and Municipal Management Finance Act (MFMA) requirements, Group Risk and Assurance Services (GRAS) compiled a risk-based audit coverage plan for the Joburg City Theatres which was approved by the Audit and Risk Committee on July 2018. 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:

Dashboard Report – Drivers of Internal Control to Achieve Clean Administration

AUDITEE NAME:	Joburg City Theatres SOC LTD			ASSESSMENT PERFORMED ON:			July 2019-Sep 2019
ASSESSMENT PERIOD COVERED: (Tick as appropriate)	PFMA	Apr – Jun'19	Jul – Sep'19	Oct – Dec'19	Jan – Mar'20	Apr'19 – Mar'20	
	MFMA	Jul – Sep'19	Oct – Dec'19	Jan – Mar'20	Apr – Jun'20	Jul'19 – Jun'20	

No.	DRIVERS	<p>↑ Improved</p> <p>↔ Unchanged</p> <p>↓ Regressed</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 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

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.			

AUDITEE NAME:	Joburg City Theatres SOC LTD				ASSESSMENT PERFORMED ON:		July 2019-Sep 2019
ASSESSMENT PERIOD COVERED: (Tick as appropriate)	PFMA	Apr – Jun'19	Jul – Sep'19	Oct – Dec'19	Jan – Mar'20	Apr'19 – Mar'20	
	MFMA	Jul – Sep'19	Oct – Dec'19	Jan – Mar'20	Apr – Jun'20	Jul'19 – Jun'20	

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 through-out.
1.b	Exercise oversight responsibility regarding financial and performance reporting and compliance and related internal controls	Maintain the performance through-out
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	Audit findings related to supporting documents not submitted or not adequately addressing issues raised.
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	Some audit findings related to supporting documents not being properly kept or submitted
2.d	Review and monitor compliance with applicable legislation	New internal audit findings that include compliance issues.
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	New IT audit findings under general controls audit report yet to be presented
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
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: SEPTEMBER 2019
 BranchName: JHB', 'MET', 'RCT', 'SWT', 'Zoo'



Main Account	Sub AccountName	Current Mth			Var%	YEAR TO DATE			YTD Var%
		Actual	Budget	Var		Actual_YTD	Budget_YTD	YTD Var	
INCOME									
Rental Of Facilities & Equipment		24 249 322	19 959 397	4 289 926	21.49%	54 249 980	55 646 599	-1 396 619	-3%
Interest Earned from External Investments		1 006 487	660 349	346 338	52.46%	1 922 393	1 809 047	113 286	6%
Operating Grants and Subsidies		752 280	95 114	657 166	14.48%	2 162 180	2 257 467	-95 287	-4%
Arts Alive		10 549 016	10 549 016	0	0.00%	32 469 016	32 469 016	0	0%
Joburg Film Office		0	0	8 695 650	0	8 695 650	0	8 695 650	0
Other Revenue		3 251 889	8 099 117	-4 847 229	-59.85%	9 006 801	19 117 069	-10 110 268	-53%
In-House Stage Productions		-130 518	0	-130 518	0.00%	1 174 665	4 101 226	-2 926 561	-71%
In House Music Programme		0	0	0	-	0	0	0	-
Sponsorships		0	0	0	-	0	0	0	-
Food Beverage And Retail /Stages		3 211 532	5 506 759	-2 295 227	-41.68%	7 409 414	12 025 158	-4 615 744	-38%
Ticketing Services		99 510	343 152	-243 642	-71.00%	299 018	659 878	-360 860	-55%
Management Fees		0	2 000 000	-2 000 000	-100.00%	0	2 000 000	-2 000 000	-100%
Special Projects and Other Income		71 365	249 207	-177 842	-71.36%	123 704	330 807	-207 103	-63%
Expense									
Employee Related Costs		24 564 594	16 842 375	7 722 219	45.85%	56 296 302	51 183 174	5 113 129	-10%
Directors and Committee Members		7 002 872	7 674 402	671 530	8.75%	21 251 668	20 562 966	688 702	-3%
Depreciation & Asset Impairment		32 000	626 100	594 100	94.89%	190 000	868 122	678 122	78%
Repairs And Maintenance		205 134	258 977	53 843	20.79%	961 586	855 559	493 967	58%
Contracted Services		371 475	146 274	225 201	33.45%	665 315	437 090	-228 225	-52%
Insurance		33 242	33 242	0	-153.96%	734 903	398 692	-336 211	-84%
Joburg Ballet & Orchestra		2 370 779	2 370 779	0	0.00%	99 699	99 699	0	-
Joburg Film Office		0	0	0	-	0	0	0	0%
Arts Alive		9 180 448	0	-9 180 448	0	9 178 620	0	-9 180 448	0
General Expenses		5 160 824	5 420 902	259 478	4.79%	15 860 962	20 009 330	4 148 367	21%
Consumables		96 966	216 365	119 399	55.18%	790 362	623 481	-166 881	-27%
Utilities		1 563 466	991 962	-1 171 504	-298.88%	3 493 520	3 637 785	204 264	6%
Audit Fees		35 076	133 320	98 244	73.69%	35 076	133 320	98 244	74%
Security		176 119	161 071	-15 048	-9.34%	523 158	489 975	-33 183	-7%
Telecommunication		29 165	76 157	46 992	61.70%	156 467	220 309	63 842	29%
Business Travel		19 897	13 168	-7 729	-63.52%	52 068	42 935	-9 133	-21%
Entertainment		29 760	16 344	-13 416	-82.09%	50 385	114 007	63 622	56%
Transportation		94 637	114 417	19 781	17.29%	245 854	318 469	72 615	23%
Youth Development		229 484	98 403	-131 082	-133.21%	425 838	371 609	-54 230	-15%
Special and Social Awareness Projects		157	33 333	33 177	99.53%	587	100 215	99 628	99%
Advertising , Publicity and Marketing		567 536	265 078	-302 458	-114.10%	1 360 451	920 804	-439 647	-48%
In-House Stage Productions		-261 689	1 280 525	1 542 215	120.44%	2 764 282	6 448 457	3 684 175	57%
In-House Music Programs		0	0	0	-	5 000	0	-5 000	0%
Contributions to Tenant Productions		9 020	123 893	114 872	92.72%	9 020	232 821	223 800	96%
Ticketing		119 195	166 249	47 048	28.30%	357 584	418 030	60 447	14%
Miscellaneous		211 599	215 611	2 012	0.94%	682 773	784 566	101 793	13%
Catering and Hospitality		2 102 567	1 955 603	-146 964	-7.52%	4 553 378	4 811 000	257 622	5%
Mobile Theatre Truck		0	0	0	-	650	66 694	66 044	99%
COVIDA		40 037	40 037	0	-	120 112	120 112	0	-
EPWP		97 833	55 078	-42 755	-77.63%	294 397	154 741	-139 656	-90%
New Years Eve		0	0	0	-	0	0	0	-
Finance Costs		0	0	0	-	0	0	0	-
Other		0	0	0	-	0	0	0	-
TRADING SURPLUS / (SHORTFALL)		-315 272	3 117 022	-3 432 294	-110.11%	-2 046 322	4 463 425	-6 509 747	-146%



Main Account	Sub AccountName	Current Mth			YEAR TO DATE			YTD Var	YTD Var%
		Actual	Budget	Var	Actual_YTD	Budget_YTD	YTD Var		
INCOME									
		19 576 775	15 458 170	4 118 604	42 419 076	42 652 396	-233 320	-1%	
	Rental Of Facilities & Equipment	636 620	975 000	261 620	1 064 607	1 010 999	59 608	5%	
	Interest Earned from External Investments	752 280	752 114	95 166	2 162 180	2 257 467	-95 287	-4%	
	Operating Grants and Subsidies	8 386 008	8 386 008	0	25 991 990	25 991 990	0	0%	
	Arts Alive	8 695 650	0	8 695 650	8 695 650	0	8 695 650	0	
	Joburg Film Office	0	0	0	0	0	0	0	
	Other Revenue	1 106 217	6 040 049	-4 933 832	4 504 648	13 391 940	-8 887 292	-66%	
	In-House Stage Productions	-130 518	0	-130 518	1 174 665	4 101 226	-2 926 561	-71%	
	In House Music Programme	0	0	0	0	0	0	0	
	Sponsorships	0	0	0	0	0	0	0	
	Food Beverage And Retail /Stages	1 078 517	3 593 255	-2 454 738	3 018 145	6 478 728	-3 460 583	-53%	
	Ticketing Services	86 853	261 173	-174 320	186 134	548 649	-360 515	-66%	
	Management Fees	0	2 000 000	-2 000 000	0	2 000 000	-2 000 000	-100%	
	Special Projects and Other Income	71 365	245 621	-174 256	123 704	263 336	-139 633	-53%	
Expense									
	Employee Related Costs	20 550 544	13 066 974	-7 484 170	45 264 966	39 405 770	-5 859 196	-13%	
	Directors and Committee Members	5 164 444	5 928 187	763 744	15 774 562	15 847 471	72 889	0%	
	Depreciation & Asset Impairment	32 000	626 100	594 100	190 000	868 122	678 122	78%	
	Repairs And Maintenance	114 654	131 320	16 666	202 251	472 580	270 329	57%	
	Contracted Services	271 103	102 690	20 031	239 388	190 305	-49 083	-26%	
	Insurance	18 049	96 849	-174 254	449 479	246 702	-202 777	-82%	
	Joburg Ballet & Orchestra	2 370 779	18 049	0	54 121	54 121	0	0%	
	Joburg Film Office	0	2 370 779	0	7 951 721	7 951 721	-0	0%	
	Arts Alive	9 180 448	0	0	9 180 448	0	-9 180 448	0	
	General Expenses	3 316 410	3 792 400	475 991	11 222 977	13 774 747	2 551 770	19%	
	Consumables	98 500	163 601	65 102	575 595	474 553	-101 043	-21%	
	Utilities	1 465 418	258 216	-1 207 202	3 118 421	3 189 802	71 381	2%	
	Audit Fees	35 076	133 320	98 244	35 076	133 320	98 244	74%	
	Security	50 502	30 795	-19 767	144 306	96 615	-47 691	-49%	
	Telecommunication	25 082	48 359	23 277	95 366	118 990	23 624	20%	
	Business Travel	19 897	0	-19 897	48 828	6 432	-42 396	-659%	
	Entertainment	15 789	14 201	-1 588	26 787	110 786	83 999	76%	
	Transportation	84 437	69 220	-15 217	219 605	206 465	-13 139	-6%	
	Youth Development	149 432	95 845	-53 587	212 265	363 327	151 063	42%	
	Special and Social Awareness Projects	157	20 833	20 677	587	62 715	62 128	99%	
	Advertising , Publicity and Marketing	376 959	226 503	-150 456	955 431	794 820	-160 611	-20%	
	In-House Stage Productions	-266 689	1 107 821	1 374 510	2 725 269	4 750 864	2 025 595	43%	
	In-House Music Programs	0	0	0	0	0	0	0	
	Contributions to Tenant Productions	9 020	71 318	62 298	9 020	75 096	66 076	88%	
	Ticketing	119 195	125 284	6 090	357 584	295 155	-62 428	-21%	
	Miscellaneous	164 006	250 381	86 375	500 135	592 823	92 688	16%	
	Catering and Hospitality	898 184	1 053 709	155 515	1 988 446	2 274 807	286 362	13%	
	Mobile Theatre Truck	0	0	0	650	66 694	66 044	99%	
	COVIDA	10 774	10 774	0	32 322	32 322	0	0	
	EPWP	60 662	45 586	-15 076	172 285	129 161	-43 124	-33%	
	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)		-973 769	2 391 796	-3 365 566	-2 845 880	3 246 627	-6 092 517	-185%	



Main Account	Sub AccountName	Current Mth			YEAR TO DATE			YTD Var%
		Actual	Budget	Var	Actual_YTD	Budget_YTD	YTD Var	
INCOME STATEMENT								
INCOME								
Rental Of Facilities & Equipment		1 330 547	1 163 366	167 181	3 401 382	3 352 559	68 823	2%
Interest Earned from External Investments		227 764	41 582	186 182	454 756	216 553	238 203	110%
Operating Grants and Subsidies		742 389	742 389	0	2 227 167	2 227 167	0	-
Arts Alive		0	0	0	0	0	0	-
Joburg Film Office		0	0	0	0	0	0	-
Other Revenue		360 895	379 395	-19 001	719 459	888 899	-169 380	-19%
In-House Stage Productions		0	0	0	0	0	0	-
In House Music Programme		0	0	0	0	0	0	-
Sponsorships		0	0	0	0	0	0	-
Food Beverage And Retail /Stages		360 395	356 447	3 948	683 351	805 000	-121 649	-15%
Ticketing Services		0	43 439	-43 439	36 108	49 005	-12 897	-26%
Management Fees		0	0	0	0	0	0	-
Special Projects and Other Income		0	-20 491	20 491	0	34 834	-34 834	-100%
Expense								
Employee Related Costs		1 172 028	1 119 154	-52 874	3 145 003	3 185 051	40 028	1%
Directors and Committee Members		614 749	613 637	-1 112	1 794 424	1 680 545	-113 879	-7%
Depreciation & Asset Impairment		0	0	0	0	0	0	-
Repairs And Maintenance		26 502	46 842	20 340	48 802	140 526	91 723	65%
Contracted Services		29 582	1 528	-28 054	139 064	19 695	-119 369	-606%
Insurance		54 852	20 437	-34 415	140 734	63 720	-77 014	-121%
Joburg Ballet & Orchestra		7 254	7 254	0	21 762	21 762	0	-
Joburg Film Office		0	0	0	0	0	0	-
Arts Alive		0	0	0	0	0	0	-
General Expenses		439 088	429 456	-9 632	1 000 216	1 258 783	258 567	21%
Consumables		8 729	43 244	34 515	143 918	115 744	-28 174	-24%
Utilities		0	0	0	0	0	0	-
Audit Fees		0	0	0	0	0	0	-
Security		125 617	38 497	-87 120	219 050	117 038	-102 012	-87%
Telecommunication		1 598	16 367	14 770	32 049	44 604	12 555	28%
Business Travel		0	12 168	12 168	0	36 503	36 503	100%
Entertainment		13 030	1 317	-11 713	19 608	1 317	-18 291	-1389%
Transportation		6 508	21 245	14 738	8 450	51 494	43 045	84%
Youth Development		0	0	0	0	0	0	-
Special and Social Awareness Projects		0	6 250	6 250	0	18 750	18 750	100%
Advertising , Publicity and Marketing		76 546	36 758	-39 788	87 978	123 235	35 257	29%
In-House Stage Productions		0	0	0	12 793	111 215	98 422	88%
In-House Music Programs		0	0	0	0	0	0	-
Contributions to Tenant Productions		0	8 102	8 102	0	24 306	24 306	100%
Ticketing		0	25 368	25 368	0	76 103	76 103	100%
Miscellaneous		20 518	40 623	20 104	68 339	107 108	38 769	36%
Catering and Hospitality		161 120	159 083	-2 037	321 165	370 063	48 898	13%
Mobile Theatre Truck		0	0	0	0	0	0	-
COIDA		14 802	14 802	0	44 407	44 407	0	-
EPWP		10 620	5 632	-4 988	42 461	16 896	-25 565	-151%
New Years Eve		0	0	0	0	0	0	-
Finance Costs		0	0	0	0	0	0	-
Other		0	0	0	0	0	0	-
TRADING SURPLUS (/ SHORTFALL)		158 519	44 212	114 307	256 379	147 528	108 851	74%



Main Account	Sub AccountName	Current Mth			YEAR TO DATE			YTD Var%
		Actual	Budget	Var	Actual_YTD	Budget_YTD	YTD Var	
INCOME								
Rental Of Facilities & Equipment		1 836 870	2 027 927	-191 057	5 166 859	5 897 118	-670 259	-11%
Interest Earned from External Investments		142 103	243 567	-101 464	402 970	581 494	-178 524	-31%
Operating Grants and Subsidies		0	0	0	0	0	0	-
Arts Alive		1 414 620	1 414 620	0	4 243 859	4 243 859	0	-
Joburg Film Office		0	0	0	0	0	0	-
Other Revenue		280 147	369 740	-89 593	520 030	1 011 765	-491 735	-49%
In-House Stage Productions		0	0	0	0	0	0	-
In House Music Programme		0	0	0	0	0	0	-
Sponsorships		0	0	0	0	0	0	-
Food Beverage And Retail /Stages		267 490	307 123	-39 633	445 234	916 904	-471 650	-51%
Ticketing Services		12 657	38 540	-25 883	74 776	62 224	12 552	20%
Management Fees		0	0	0	0	0	0	-
Special Projects and Other Income		0	24 076	-24 076	0	32 636	-32 636	-100%
Expense								
Employee Related Costs		1 389 534	1 793 422	403 888	4 396 560	6 071 186	1 674 627	28%
Directors and Committee Members		777 464	894 621	117 158	2 394 419	2 344 889	10 470	0%
Depreciation & Asset Impairment		65 978	80 816	16 838	110 539	242 447	131 915	54%
Repairs And Maintenance		83 556	206 991	123 434	263 596	222 026	-41 570	-19%
Contracted Services		43 321	28 989	-16 532	91 041	88 270	-2 771	-3%
Insurance		7 939	7 939	0	23 816	23 816	0	-
Joburg Ballet & Orchestra		0	0	0	0	0	0	-
Joburg Film Office		0	0	0	0	0	0	-
Arts Alive		0	0	0	0	0	0	-
General Expenses		411 077	574 066	162 989	1 573 154	3 149 737	1 576 583	50%
Consumables		-22 053	4 115	26 168	48 915	14 307	-34 608	-242%
Utilities		98 048	133 746	35 698	315 100	447 983	132 883	30%
Audit Fees		0	0	0	0	0	0	-
Security		0	91 339	91 339	159 802	276 323	116 520	42%
Telecommunication		2 485	8 446	5 960	26 007	47 710	21 703	45%
Business Travel		0	0	0	3 240	0	-3 240	0%
Entertainment		941	826	-115	3 990	1 904	-2 086	-110%
Transportation		3 692	23 952	20 260	17 799	60 509	42 710	71%
Youth Development		80 052	2 558	-77 494	213 573	8 281	-205 292	-2479%
Special and Social Awareness Projects		0	6 250	6 250	0	18 750	18 750	100%
Advertising , Publicity and Marketing		110 041	1 521	-1 08 520	312 112	1 860	-310 252	-16676%
In-House Stage Productions		5 000	172 704	167 704	26 220	1 586 378	1 560 158	98%
In-House Music Programs		0	0	0	0	0	0	-
Contributions to Tenant Productions		0	44 473	44 473	0	133 418	133 418	100%
Ticketing		0	15 591	15 591	0	46 772	46 772	100%
Miscellaneous		8 277	-89 111	-97 387	43 517	56 465	12 948	23%
Catering and Hospitality		83 582	138 835	55 253	279 842	397 008	117 166	30%
Mobile Theatre Truck		0	0	0	0	0	0	-
COIDA		14 461	14 461	0	43 384	43 384	0	-
EPWP		26 551	3 860	-22 691	79 652	8 684	-70 967	-817%
New Years Eve		0	0	0	0	0	0	-
Finance Costs		0	0	0	0	0	0	-
Other		0	0	0	0	0	0	-
TRADING SURPLUS / (SHORTFALL)		447 336	234 505	212 831	770 299	-234 069	1 004 368	-429%



Main Account	Sub AccountName	Current Mth			YEAR TO DATE			YTD Var%
		Actual	Budget	Var	Actual_YTD	Budget_YTD	YTD Var	
INCOME								
Rental Of Facilities & Equipment		3 464 148	5 510 925	-2 046 778	7 670 684	12 037 658	-4 366 975	-36%
Interest Earned from External Investments		0	0	0	0	0	0	-
Operating Grants and Subsidies		1 957	2 083	-126	6 061	6 250	-189	-3%
Arts Alive		247 930	0	247 930	247 930	0	247 930	0
Joburg Film Office		0	0	0	0	0	0	-
Other Revenue		3 214 261	5 508 842	-2 294 581	7 416 692	12 031 408	-4 614 716	-38%
In-House Stage Productions		0	0	0	0	0	0	-
In House Music Programme		0	0	0	0	0	0	-
Sponsorships		0	0	0	0	0	0	-
Food Beverage And Retail /Stages		3 211 532	5 506 759	-2 295 227	7 409 414	12 025 158	-4 615 744	-38%
Ticketing Services		0	0	0	0	0	0	-
Management Fees		0	0	0	0	0	0	-
Special Projects and Other Income		2 729	2 083	645	7 278	6 250	1 028	16%
Expense								
Employee Related Costs		3 573 678	3 298 573	-275 104	9 162 382	8 517 425	-644 956	-8%
Directors and Committee Members		1 395 871	1 210 246	-185 625	4 381 317	3 333 498	-1 047 819	-31%
Depreciation & Asset Impairment		0	0	0	0	0	0	-
Repairs And Maintenance		47 830	24 755	-23 075	92 879	74 265	-18 614	-25%
Contracted Services		10 899	10 984	85	34 734	31 303	-3 431	-11%
Insurance		-0	0	0	53 649	0	-53 649	0%
Joburg Ballet & Orchestra		0	0	0	0	0	0	-
Joburg Film Office		0	0	0	0	0	0	-
Arts Alive		1 827	0	-1 827	1 827	0	-1 827	0
General Expenses		2 117 251	2 082 589	-64 662	4 597 975	5 078 359	-480 384	9%
Consumables		25 793	14 386	-9 407	48 191	57 660	-9 469	16%
Utilities		0	0	0	0	0	0	-
Audit Fees		0	0	0	0	0	0	-
Security		0	0	0	0	0	0	-
Telecommunication		-888	2 985	3 873	2 157	9 278	7 121	77%
Business Travel		0	0	0	2 328	0	-2 328	0%
Entertainment		0	0	0	0	0	0	-
Transportation		0	0	0	0	0	0	-
Youth Development		0	0	0	0	0	0	-
Special and Social Awareness Projects		0	0	0	0	215	215	100%
Advertising , Publicity and Marketing		7 200	2 630	-4 570	12 807	8 875	-3 932	-44%
In-House Stage Productions		0	0	0	0	0	0	-
In-House Music Programs		0	0	0	0	0	0	-
Contributions to Tenant Productions		0	0	0	0	0	0	-
Ticketing		0	0	0	0	0	0	-
Miscellaneous		91 592	76 985	-14 606	251 909	191 393	-60 577	-32%
Catering and Hospitality		1 995 554	1 955 603	-39 952	4 280 582	4 811 000	-530 418	11%
Mobile Theatre Truck		0	0	0	0	0	0	-
COIDA		0	0	0	0	0	0	-
EPWP		0	0	0	0	0	0	-
New Years Eve		0	0	0	0	0	0	-
Finance Costs		0	0	0	0	0	0	-
Other		0	0	0	0	0	0	-
TRADING SURPLUS / (SHORTFALL)		-109 530	2 212 352	-2 321 882	-1 491 698	3 520 233	-5 011 931	-142%



Main Account	Sub AccountName	Current Mth			YEAR TO DATE			YTD Var%
		Actual	Budget	Var	Actual_YTD	Budget_YTD	YTD Var	
INCOME STATEMENT								
INCOME								
Rental Of Facilities & Equipment		438 140	468 129	-29 989	1 326 794	1 299 113	27 680	2%
Interest Earned from External Investments		0	0	0	0	0	0	-
Operating Grants and Subsidies		0	0	0	0	0	0	-
Arts Alive		0	0	0	0	0	0	0
Joburg Film Office		0	0	0	0	0	0	0
Other Revenue		438 140	468 129	-29 989	1 326 794	1 299 113	27 680	2%
In-House Stage Productions		0	0	0	0	0	0	-
In House Music Programme		0	0	0	0	0	0	-
Sponsorships		0	0	0	0	0	0	-
Food Beverage And Retail /Stages		438 140	468 129	-29 989	1 326 794	1 299 113	27 680	2%
Ticketing Services		0	0	0	0	0	0	-
Management Fees		0	0	0	0	0	0	-
Special Projects and Other Income		0	0	0	0	0	0	-
Expense								
Employee Related Costs		448 669	416 168	-32 501	1 306 099	1 152 931	-153 168	-13%
Directors and Committee Members		188 166	168 908	-19 859	570 148	481 116	-89 032	-19%
Depreciation & Asset Impairment		0	0	0	0	0	0	-
Repairs And Maintenance		3 150	756	-2 394	9 467	4 065	-5 402	-133%
Contracted Services		0	0	0	0	0	0	-
Insurance		0	0	0	0	0	0	-
Joburg Ballet & Orchestra		0	0	0	0	0	0	-
Joburg Film Office		0	0	0	0	0	0	-
Arts Alive		0	0	0	0	0	0	0
General Expenses		257 853	247 104	-10 249	726 484	667 751	-58 733	-9%
Consumables		5 892	3 273	-2 618	11 828	12 392	564	5%
Utilities		0	0	0	0	0	0	-
Audit Fees		0	0	0	0	0	0	-
Security		0	0	0	0	0	0	-
Telecommunication		0	2 985	2 985	3 046	9 006	5 960	66%
Business Travel		0	0	0	0	0	0	-
Entertainment		0	0	0	0	0	0	-
Transportation		0	0	0	0	0	0	-
Youth Development		0	0	0	0	0	0	-
Special and Social Awareness Projects		0	0	0	0	0	0	-
Advertising , Publicity and Marketing		0	0	0	0	0	0	-
In-House Stage Productions		0	0	0	0	0	0	-
In-House Music Programs		0	0	0	0	0	0	-
Contributions to Tenant Productions		0	0	0	0	0	0	-
Ticketing		0	0	0	0	0	0	-
Miscellaneous		5 113	11 718	6 605	30 672	19 989	-10 683	-53%
Catering and Hospitality		246 348	229 128	-17 220	680 939	626 364	-54 575	-9%
Mobile Theatre Truck		0	0	0	0	0	0	-
COIDA		0	0	0	0	0	0	-
EPWP		0	0	0	0	0	0	-
New Years Eve		0	0	0	0	0	0	-
Finance Costs		0	0	0	0	0	0	-
Other		0	0	0	0	0	0	-
TRADING SURPLUS / (SHORTFALL)		-10 529	51 961	-62 490	20 594	146 182	-125 488	-86%



Main Account	Sub AccountName	Current Mth			YEAR TO DATE			YTD Var%
		Actual	Budget	Var	Actual_YTD	Budget_YTD	YTD Var	
INCOME STATEMENT								
INCOME								
Rental Of Facilities & Equipment		1 066 990	841 804	225 186	1 935 870	2 525 413	-589 543	-23%
Interest Earned from External Investments		0	0	0	0	0	0	-
Operating Grants and Subsidies		0	0	0	0	0	0	-
Arts Alive		0	0	0	0	0	0	-
Joburg Film Office		0	0	0	0	0	0	-
Other Revenue		1 066 990	841 804	225 186	1 935 870	2 525 413	-589 543	-23%
In-House Stage Productions		0	0	0	0	0	0	-
In House Music Programme		0	0	0	0	0	0	-
Sponsorships		0	0	0	0	0	0	-
Food Beverage And Retail /Stages		1 066 990	841 804	225 186	1 935 870	2 525 413	-589 543	-23%
Ticketing Services		0	0	0	0	0	0	-
Management Fees		0	0	0	0	0	0	-
Special Projects and Other Income		0	0	0	0	0	0	-
Expense								
Employee Related Costs		1 003 819	447 257	-556 562	2 183 674	1 368 256	-815 419	-60%
Directors and Committee Members		258 050	69 648	-188 402	778 094	208 944	-569 150	-272%
Depreciation & Asset Impairment		0	0	0	0	0	0	-
Repairs And Maintenance		8 873	333	-8 540	13 799	999	-12 800	-1281%
Contracted Services		0	0	0	53 649	0	-53 649	0%
Insurance		0	0	0	0	0	0	-
Joburg Ballet & Orchestra		0	0	0	0	0	0	-
Joburg Film Office		0	0	0	0	0	0	-
Arts Alive		0	0	0	0	0	0	-
General Expenses		736 897	377 276	-359 621	1 338 132	1 158 912	-179 220	-16%
Consumables		5 899	2 132	-3 767	10 106	6 486	-3 620	-56%
Utilities		0	0	0	0	0	0	-
Audit Fees		0	0	0	0	0	0	-
Security		0	0	0	0	0	0	-
Telecommunication		0	0	0	0	0	0	-
Business Travel		0	0	0	0	0	0	-
Entertainment		0	0	0	0	0	0	-
Transportation		0	0	0	0	0	0	-
Youth Development		0	0	0	0	0	0	-
Special and Social Awareness Projects		0	0	0	0	0	0	-
Advertising , Publicity and Marketing		3 990	296	-3 694	4 929	888	-4 041	-455%
In-House Stage Productions		0	0	0	0	0	0	-
In-House Music Programs		0	0	0	0	0	0	-
Contributions to Tenant Productions		0	0	0	0	0	0	-
Ticketing		0	0	0	0	0	0	-
Miscellaneous		13 684	0	-13 684	40 110	8 180	-31 930	-390%
Catering and Hospitality		715 324	374 848	-338 475	1 282 986	1 142 758	-140 229	-12%
Mobile Theatre Truck		0	0	0	0	0	0	-
COIDA		0	0	0	0	0	0	-
EPWP		0	0	0	0	0	0	-
New Years Eve		0	0	0	0	0	0	-
Finance Costs		0	0	0	0	0	0	-
Other		0	0	0	0	0	0	-
TRADING SURPLUS / (SHORTFALL)		63 171	394 547	-331 376	-247 804	1 157 157	-1 404 961	-121%