



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

trading as
Joburg City Theatres

the **JOBURG THEATRE**



FOURTH QUARTER PERFORMANCE REPORT 2019/20

**FINAL DRAFT
SUBMITTED ON 16 JULY 2020**

JOBURG THEATRE
SOC LIMITED

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ABBREVIATIONS

Abbreviation/ Acronym	Explanation/ Description
AA	Affirmative Action
AFS	Annual Financial Statement
AG	Auditor General South Africa
AGM	Annual General Meeting
ARC	Audit and Risk Committee
BBS	Behaviour Based Safety
BBBEE	Broad Based Black Economic Empowerment
CAPEX	Capital Expenditure
CATHSSETA	Culture Arts, Tourism, Hospitality and Sport Sector Education and Training Authority
CCMA	Commission for Conciliation, Mediation and Arbitration
CEO	Chief Executive Officer
CFO	Chief Financial Officer
COJ	City of Johannesburg
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”.

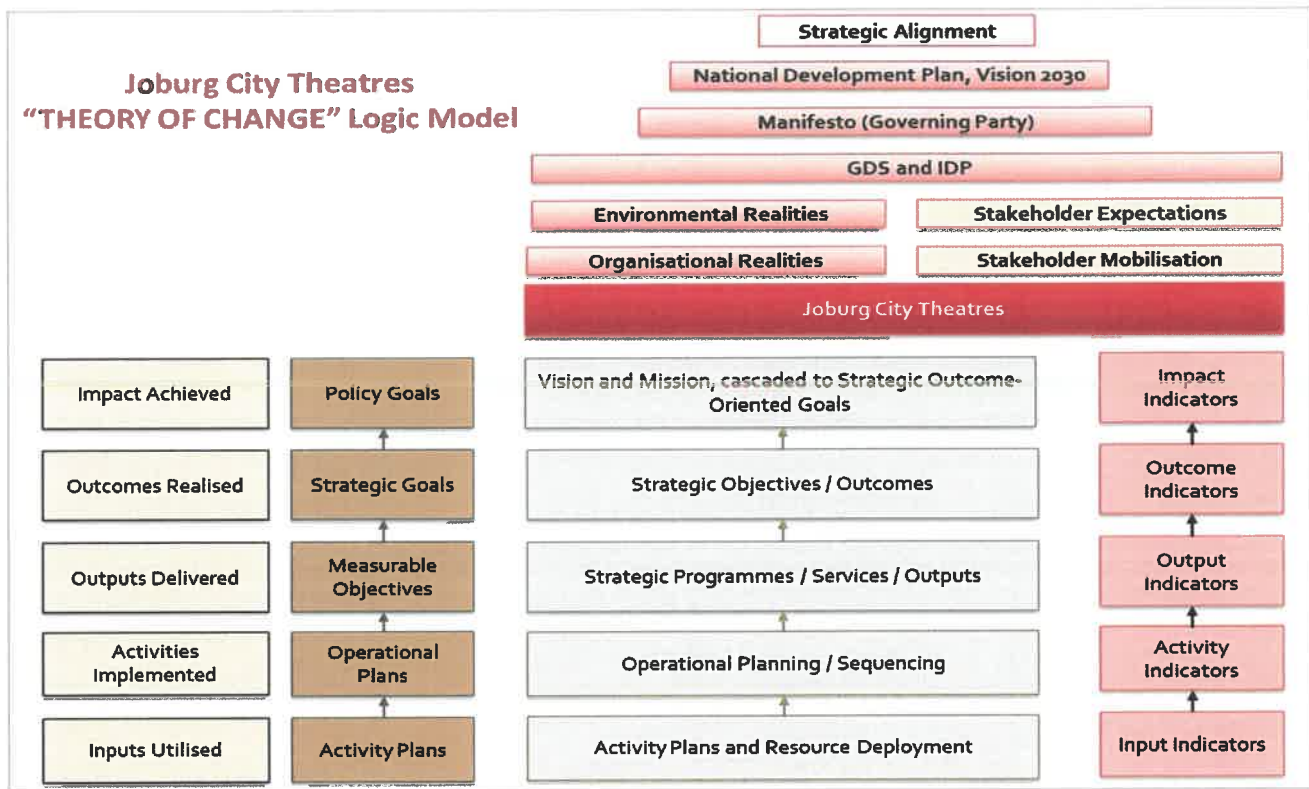
During November to December 2018, Joburg City Theatres thus embarked on an iterative process to critically examine its strategic posture and direction in line with its mandate, and in light of shifts in the environment, which have an impact on its planning and programme delivery. There was a need to 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; 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 Joburgers 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.

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;

Value	What it means in practice
	<ul style="list-style-type: none"> ▪ 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: Improved quality of life and development-driven resilience for all

Outcome 2: Improved quality of life and development-driven resilience for all

Outcome 3: An inclusive, job-intensive, resilient, competitive and smart economy that harnesses the potential of citizens..

Outcome 4: A high performing metropolitan government that proactively contributes to and builds a sustainable, socially inclusive, locally integrated and globally competitive Gauteng City Region

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:

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 7: Active and Engaged Citizenry</p> <p>➤ IDP Programme 1: Accelerated and visible service delivery and reintroduction of coproduction in the delivery of basic services</p> <p>COJ Priority 8: Sustainable Economic Growth</p> <p>➤ IDP Programmes 5 & 6: Job opportunities and creation Development and support of SMME</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.
<p>COJ Priority 4: Sustainable Service Delivery</p> <p>➤ IDP Programme 1: Accelerated and visible service delivery and reintroduction of coproduction in the delivery of basic services</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 1: Good Governance</p> <p>➤ IDP Programme 11: Combat corruption, fraud and maladministration</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: Sustainable Environmental Development</p> <p>➤ IDP Programme 2: Impact the housing market including the</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;

COJ PRIORITIES AND IDP PROGRAMMES	JOBURG CITY THEATRES STRATEGIC FOCUS AREAS (Informing JCT Strategic Objectives and Key Result Areas)
integration, development and maintenance hostels and flats	<ul style="list-style-type: none"> ▪ Well planned and implemented CAPEX and maintenance programme.
<p>COJ Priority 2: Financial sustainability</p> <p>➤ IDP Programme 2: Improve and strengthen financial position</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:

***Johannesburg – a World Class African City of the Future – a vibrant, equitable African city, strengthened through its diversity; a city that provides real quality of life; a city that provides sustainability for all its citizens; a resilient and adaptive society. Joburg.
My City – Our Future!***

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

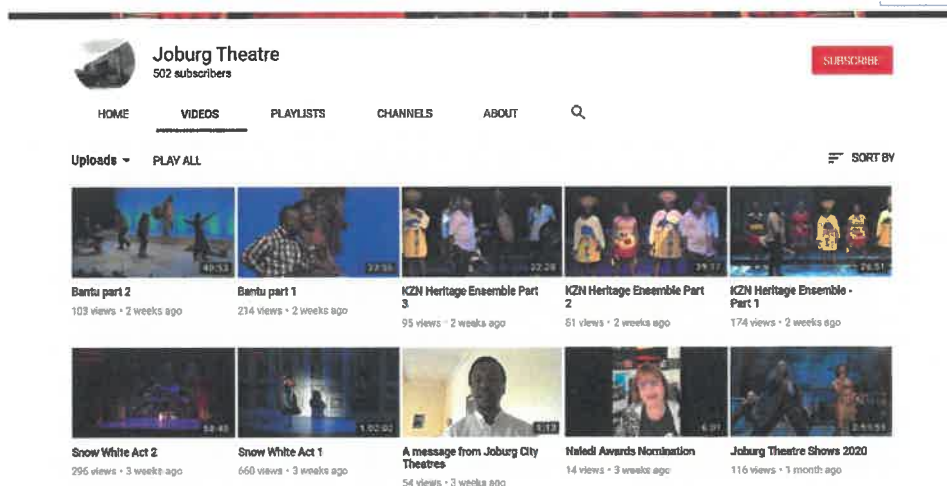
Joburg City Theatres Strategic Objective (Towards achieving the mandate, mission and Strategic Priorities)	Objective Description and Focus Areas	CoJ Priority Alignment
<ul style="list-style-type: none"> ● Provision of opportunities for the youth, including future arts practitioners and entrepreneurs. 	<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. ▪ 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. 	<ul style="list-style-type: none"> ▪ Promote economic development and investment activity.
<ul style="list-style-type: none"> ● 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. 	<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,

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"> ▪ 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"> ▪ cities facilities, museums, etc. ▪ Encourage urban regeneration in key urban nodes.
<ul style="list-style-type: none"> • 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. ▪ Mechanisms and approaches that assist to make theatre going practical for disadvantaged communities. ▪ Optimal use of allotments and related opportunities in the theatre precincts. 	<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.
<ul style="list-style-type: none"> • Good governance, financial sustainability and sound management. 	<ul style="list-style-type: none"> ▪ Balance the imperative for revenue generation with socio-economic development. ▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue. ▪ Increase asset utilisation and leveraging investment. ▪ Cost efficiency across value-chain. ▪ Customer care improvement. 	<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).

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"> ▪ 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"> • 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).

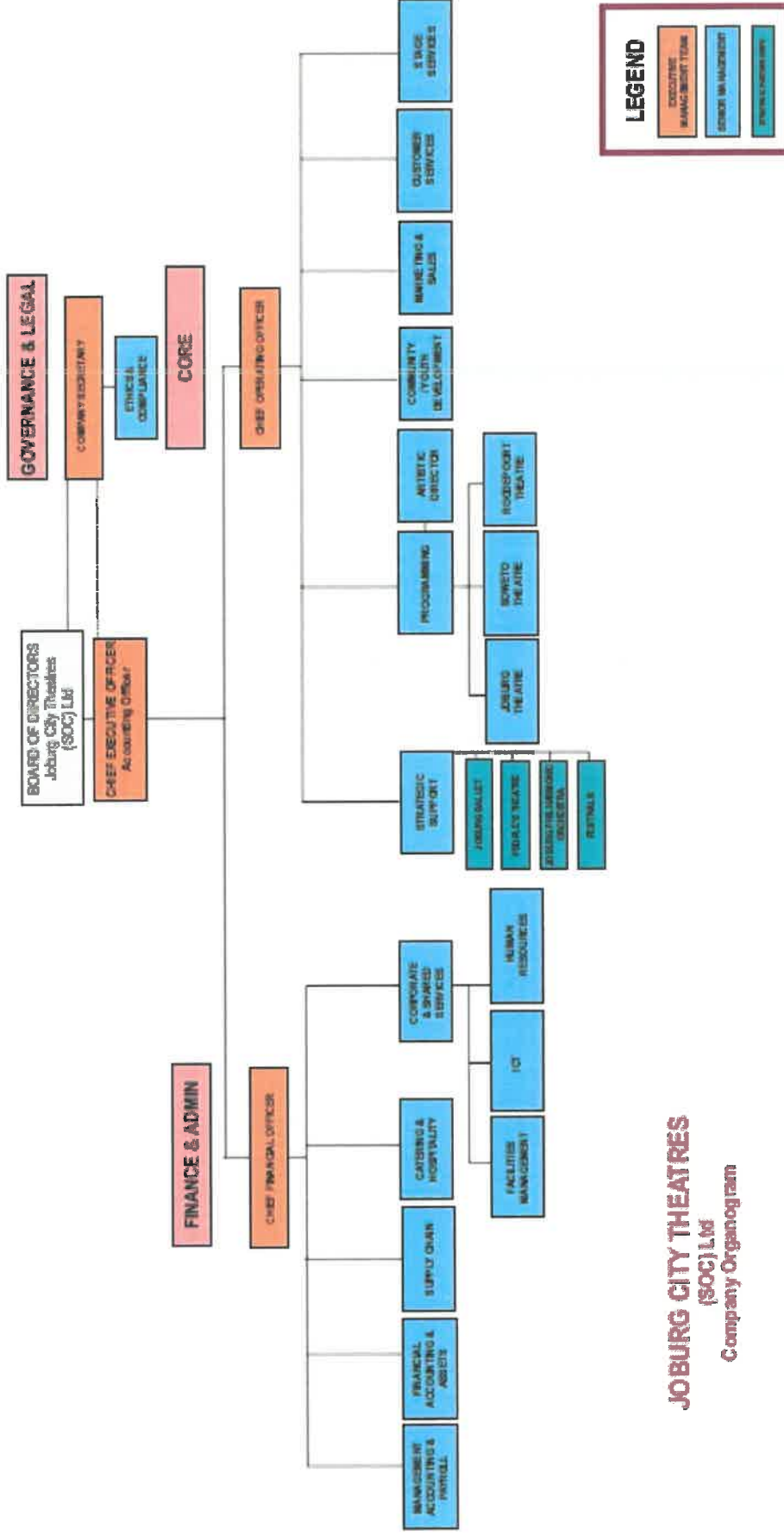
Section 3: Salient Features

- Following President Cyril Ramaphosa’s announcement that that gathering of more than 100 people is prohibited. JCT Theatres had to postpone all shows until further notice. JCT started streaming previous production on the Joburg Theatre YouTube page.



- 89% scorecard achievement and 100% CAPEX Spend
- The average spend for JCT on BBBEE is 101% while spend on SMMEs averages at 62%.
- The total revenue for 2018/19 financial year was R180 million and in the 2019/20 is R183 million representing an increase of 1.7%.
- The earned revenue 2018/19 was R63.8 million and in the 2019/20 is R54.9 million representing a reduction of 14%.

Section 4: High-Level Organisational Structure



JOBURG CITY THEATRES
(SOC) Ltd
Company Organogram

Section 5: Chairperson's Foreword



It is with great honour and pride to present JCT's Fourth Quarter Report for 2019/20. This report outlines and account of service delivery programmes and financial performance of the entity.

During an extended period of economic challenges, the country is experiencing due to the COVID-119 pandemic, JCT constantly remains relevant and attempted new ways of doing business by live-streaming productions.

However as we forge forward, JCT board conducted an Induction on 23 June 2020. Board members undertook a walk-about in the Joburg Theatre and were inducted on how the stage machinery operates. They were also inducted in the following areas through presentation from management and Group Governance:

- JCT's Business Model incl. Entity's mandate and vision
- Entity's core business (programming and youth development)
- Finance Presentation
- Human Capital Management
- CoJ's Group Policy on the Governance of the Group Advisory Committees, Municipal Entities Boards of Directors and Independent Audit Committees
- Quarterly reporting processes in the City and the governance structures the report goes through
- Fiduciary duties of Non-Executive Directors

During the quarter, the Board also reviewed and approved the entity's Business Plan for 2020/21. The approved Business Plan of 2020/21 financial year, will consider the priorities as stipulated in the IDP and aligned to the Government of Local Unity Mandate. Management has developed a programme of actions that will clearly divide between shorter-term quick wins and longer-term priority programmes and intervention to ensure that JCT remains relevant in the midst of COVID-19.

Organisational Review

The position of the CFO became vacant from 1 January 2020 due to the expiry of the former CFO's contract on 31 December 2019. The board requested and extension of the CFO's contract be extended effective from 1 January 2020 to 30 June 2020 while the recruitment process was conducted. Solomon Mphakathi who is the entity's substantive Chief Financial Officer, was re-appointed by the board of directors with effect from 1 July 2020 on a fixed term contract ending on 30 June 2025. The Board would like to congratulate Solomon Mphakathi on his reappointment as JCT's CFO.

On behalf of the board, I would like to thank the Executive Mayor for his vision in leading this amazing and exciting Government of Local Unity. Our gratitude also goes to the Member of Mayoral Committee for Community Development, Cllr Margaret Arnolds for her strategic leadership representing the shareholder, the City Management for guidance and continuous support and all stakeholders for their ongoing engagement and support. I also wish to express my appreciation to JCT executive team and all employees for their collective effort even under this dark could of COVID-19 for effectively executing JCT's mandate, vision and mission.

Desmond Ndzipho
Chairperson of the Board
Joburg Theatre (SOC) Ltd

Section 6: Chief Executive Officer's Report



The 4th Quarter of 2019/2020 programming year at Joburg City Theatres, (JCT), comes to an end after 96 days of a national lockdown as a result of the COVID-19 pandemic. The lockdown, which began at stage 5, is now at Alert Level 3. The lockdown has had a great impact on the programming operations of the JCT. The theatres had postpone, and cancel its scheduled programming. This resulted in hefty financial losses to the theatre, and all those who depend on the theatre for their livelihoods.

The COVID-19 pandemic has had a significant impact on the performing arts, mirroring its impacts across all arts sectors. Due to physical distancing requirements and closure of the physical venues, curtailing not only public performances but also rehearsals, many performing arts institutions attempted to adapt by offering new (or newly expanded) digital services. In particular this resulted in the free online streaming of previously recorded performances of many companies, especially orchestral performances and plays. Theatre performances have been cancelled or delayed.

The biggest challenges for the arts and artists is the complete loss of income, the cancellation of potential work planned over the next few months, the uncertainty and the duration of lockdown for the sector. In some countries, restrictions have been eased and in SA we have moved to Level 3 - public gathering spaces like theatres are only allowed to have 50 persons. Many theatres abroad believe that it will only be possible from 2021. It looks like theatres will only be open again in about October and that will come with a new set of restrictions, taking social distancing into account. That is a long time without income for artists, institutions and those who work in the industry. The entity will have to wait for direction from the government to see how to navigate the way forward.

JCT began exploring online opportunities in the 2018/2019 financial year; this included speaking to various potential partners, following the global trends, and building a digital archive. These efforts placed JCT in a strong position at the onset of the pandemic. JCT was able to retrieve content from previous productions to stream online and content from its strategic partners which include Joburg Ballet, and Johannesburg Philharmonic Orchestra.

The shows streamed included Gibson Kente's *Too Late*, pantomime *Snow White*, and music revue *Supreme Divas*. Bantu, The National School of the Arts - Gibson Kente's *TOO LATE*, Artist Talk with Sanelisiwe Yekani - writer and producer of *Ndikho*, NSA's *Hip-Hop Hamlet*, Youth Day Special Music, Poetry and Comedy, NSA's *Ruby Suite* and *Amanda*.



Youth Month highlights the important event of the June 16th Youth Uprising in the history of South Africa and continues to be a month of commemoration, sharing and learning. We were streaming the most engaging and relevant shows, prudently crafted by our Youth and Community Development Programme. The youth month program presented plays, stand-up comedy, poetry, and music in partnership with the National School of Arts (NSA), Art24, Indie Music and other Soweto Theatre Junior Orchestra.

Joburg City Theatres (JCT) continues to create content for streaming during the Lockdown as per the new regulations to reach both internal and external target markets. In addition, to make use of an integrated communication approach to reach as many potential audiences as possible and reach them as many times as possible to create top of mind awareness.

Regulations have been passed for the re-opening of theatres, and other like institutions. JCT looks forward to a new year of a more carefully curated programme of high quality smaller sized productions that will be digitised, to simultaneously build an online presence.

The theatre experience will always be a unique and special one, what lies ahead is are opportunities to enhance that experience. The 2020/2021 financial year will be an exceptionally challenging one with lots of new variables in the process of making and viewing theatre. JCT, with the unwavering support it receives from the City of Johannesburg (CoJ), is well placed to emerge triumphant into the new era theatre globally.

JCT set 22 key performance indicators in the approved business plan for the current financial years. KIPs/Targets **(KPI 1, 2, 3, 4, 5, 6, 7, 10, 11 and 21)** were revised in the current business scorecard as an enhancement change due to the implications caused by Covid-19.

The performance for the quarter under review is:

- **19 KPIs were measured for the quarter under review, 17 KPIs were achieved and this constitutes 89% achievement**

JCT will continue to show the crucial role that arts have to play to shape and mould society towards the broader national vision. I would like to thank the board and management by remaining committed to achieving the strong financial and operational results.

The support from the city leadership continues to provide guidance and direction relating to all aspects of the business and matters of governance. CoJ various departments have provided much needed assistance and leadership. We value the immense support by the MMC Community Development - Councillor Margaret Arnolds- through her vested interest in the theatre business, and her passion of prioritizing Youth Development in line with the City's human development agenda to provide proper, well-equipped early childhood development education and infrastructure in deprived communities. Last but not least, to congratulate Solomon Mphakathi on his re-appointment as the entity's CFO and share my gratitude to staff, patrons and stakeholders for the support and commitment shown in the past 12 months of the financial year.



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

Section 7: Chief Financial Officer's Report






Executive Summary

Revenue

It gives me great pleasure and it is my singular honour to give JCT's fourth quarter financial highlights. The entity did not really anticipate the full extent and scope of how the lockdown would impact the sector when it was initially announced. The concern for the economic impact was clear but, on so many other levels, it has been new ground for the industry. It turned out to be nothing like originally expected it would be. The experience has been surreal, often confusing, but, mostly, it has been a powerful time for reflection, introspection and cognitive thinking. The impact of this pandemic on the arts and economies is devastating, not only in South Africa but globally. The arts feed the soul and, at a time like this, its absence is felt deeply as if spirit is lacking. From an economic perspective, we are reminded what a global village the world has become an intricate, interwoven inter-dependence on which the capitalist system is based and thrives for profit. The extent of job and income losses is enormous and will continue to be devastating for artists and the sector.

The pandemic has made us all rethink the future and how we do things from now on, and that certainly applies to the arts. There can be no denying that it will somehow change much of what we have become used to and how we've taken so much for granted. Theatre is a lived experience, an exchange between artists and audience, thoughts and ideas, as it entertains and moves us from our comfort zones. It should not only show us that which is comfortable and familiar, but it should also profoundly affect us, challenge us, transport and transform us. The entity believes the arts will continue to be that conduit in the future and that it would be more vital.

The entity has certainly seen new trends emerging. The biggest one being the rush to digital or livestreaming. However, the entity does not believe that as a medium, it can replace the essence of what theatre is or serves to be. Nothing can replace the live experience, being in the same space watching it live, that engagement or interaction between audiences and artists and even amongst audiences. Another trend is that creativity and 'thinking out of the box' is emerging, a sense of recalibration and rethinking of the arts. But, Theatre will always be needed to entertain, educate, lift us and move us deeply as few other mediums can. 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 2019/20	R183 million up 1.7%	
•The total revenue for 2018/19 financial year was R180 million and in the 2019/20 is R183 million representing an increase of 1.7%.		
Earned revenue 2019/0	R54.9 million down 14%	
•The earned revenue 2018/19 was R63.8 million and in the 2019/20 is R54.9 million representing a reduction of 14%.		
Hospitality and catering 2019/20	R31.9 million up by 15%	
•Hospitality and catering revenue for 2018/19 was R31.9 million and in the 2019/20 is R27.2 million representing a decrease of 15%.		

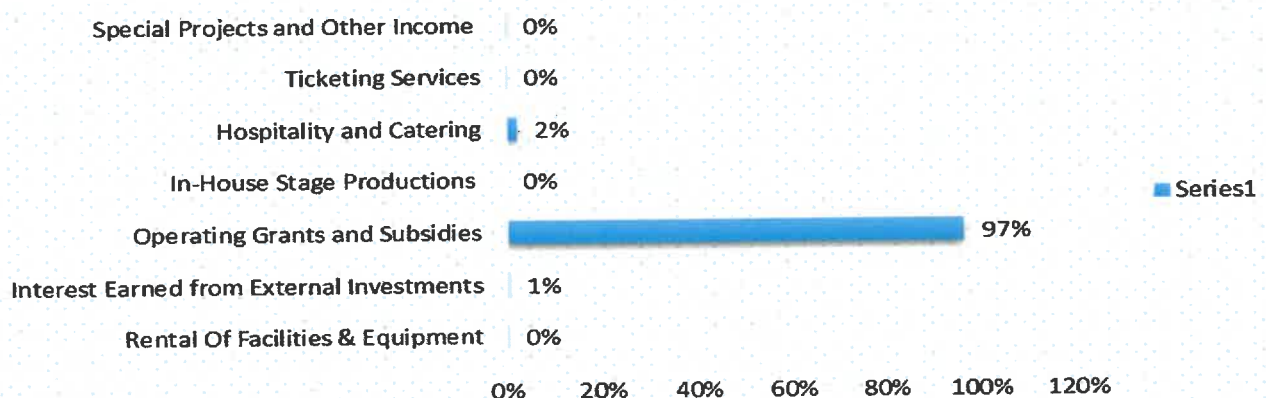
Item Description	Full Year Actual 2019/20 R'000	Full Year Budget 2019/20 R'000	Full Year Actual 2018/19 R'000	Actual to Budget %	Current to Prior %
Income	183 370	199 383	180 290	-8%	2%
Rental Of Facilities & Equipment	4 907	4 856	6 612	1%	-26%
Interest Earned from External Investments	4 735	5 068	5 034	-7%	-6%
Operating Grants and Subsidies	128 469	128 469	116 447	0%	10%
Arts Alive	8 696	8 697	8 700	0%	0%
In-House Stage Productions	7 713	9 713	9 283	-21%	-17%
Sponsorships	-	1 780	-	-100%	0%
Hospitality and Catering	27 193	37 878	31 926	-28%	-15%
Ticketing Services	745	638	1 322	17%	-44%
Management Fees	-	1 438	-	-100%	0%
Other Income	912	846	966	8%	-6%

Reduction on earned revenue primarily results from a shortfall in in-house productions, hospitality, and catering services

Table and Graph below is a summary of main revenue items for the 4th quarter:

Item Description	Actual_Qtr 4 2019/20 R'000	Budget_Qtr 4 2019/20 R'000	Actual_Qtr 4 2018/19 R'000	Actual to Budget %	Current to Prior %
Income	35 723	43 828	44 152	-18%	-19%
Rental Of Facilities & Equipment	51	90	2 614	-43%	-98%
Interest Earned from External Investments	210	0	463	-52570%	-55%
Operating Grants and Subsidies	34 542	34 542	27 715	0%	25%
Arts Alive	-	-	790	0%	-100%
In-House Stage Productions	-	2 560	592	0%	-100%
Sponsorships	-	1 780	-	-100%	0%
Hospitality and Catering	826	9 536	11 051	-91%	-93%
Ticketing Services	28	1 303	567	-102%	-95%
Management Fees	-	1 438	-	-100%	0%
Other Income	66	306	359	-78%	-82%

4th Quarter Revenue contribution by line item



Following the announcement by President Cyril Ramaphosa of 15 March 2020 declaring that COVID-19 had become a “national disaster and including school closures, travel restrictions, and bans on large gatherings. Given the fact that the outbreak of COVID 19 has interrupted most activities planned for the 3rd and 4th quarter of 2019/20 financial year, Joburg City Theatres has taken the approach to do COVID 19 special adjustment budget. The table below depicts the financial impact of the COVID 19 on revenue:

Item Description	Full Year Planned Revenue 2019/20 R'000	COVID 19 Adjusted Revenue 2019/20 R'000	Full Year Actual Revenue 2019/20 R'000	Planned Rev to COVID 19 Adjusted Rev %	Full Year Actual Rev to Planned Rev %
Income	202 999	199 383	183 370	-2%	-10%
Rental Of Facilities & Equipment	8 458	4 856	4 907	-43%	-42%
Interest Earned from External Investments	5 700	5 068	4 735	-11%	-17%
Operating Grants and Subsidies	120 628	128 469	128 469	7%	7%
Arts Alive	8 697	8 697	8 696	0%	0%
In-House Stage Productions	12 511	9 713	7 713	-22%	-38%
Sponsorships	1 780	1 780	-	0%	-100%
Hospitality and Catering	40 327	37 878	27 193	-6%	-33%
Ticketing Services	2 020	638	745	-68%	-63%
Management Fees	1 438	1 438	-	0%	-100%
Other Income	1 440	846	912	-41%	-37%

Explanation of Variances

- ✓ **Rental of facilities and equipment-** This line item was adjusted down from planned revenue (R8.4m) to R4.8m COVID 19 special adjustment. The actual revenue is 42% below the planned revenue due to the COVID 19 regulation which banned the theatre activities.
- ✓ **Interest on investments-** The achievement is below the planned target by 17% for the same reason above. The planned revenue was R5.7m which had to be adjusted down by 11%
- ✓ **In-house productions-** The unfavourable variance is attributable to the lockdown and difficult economic conditions. This line item was also adjusted during the COVID 19 special adjustment process down to R9.7m which represent 22% cut while the actual achievement to the planned revenue is 38% adverse variance.
- ✓ **Hospitality and Catering-** The revenue from this business was affected by the pandemic which led to the revised revenue by 6% to the planned revenue and the actual achievement is 38% lower than initially planned revenue.
- ✓ **Ticketing Services-** The effect of the lockdown also affected this line item and the entity had to adjust its planned revenue by 41%. The actual revenue is 37% below the planned revenue.
- ✓ **Special projects and other income-** This line item is also a variable income and with the closure of theatres it was adjusted down by 41% whilst the revenue earned is 37% below planned revenue.

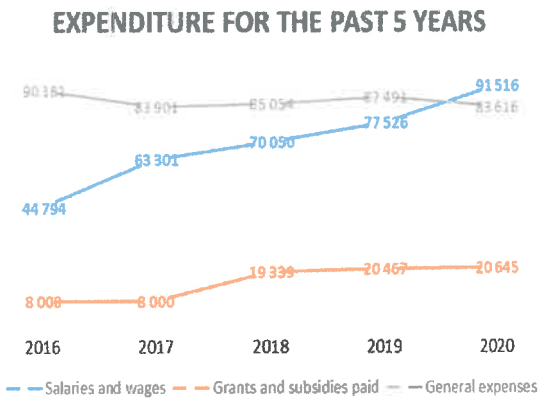
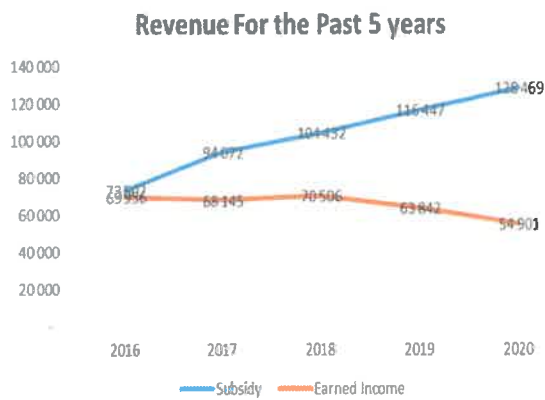
The table below reflects revenue declining from R54m in the 1st quarter to R35m in the 4th quarter which was the period when his excellence president Cyril Maphosa announced the national state of disaster.

INCOME STATEMENT		First Quarter	Second Quarter	Third Quarter	Fourth Quarter	YEAR TO DATE
Main Account	Sub AccountName	Actual	Actual	Actual	Actual	Actual_YTD
INCOME		54 249 980	53 182 823	40 214 201	35 723 366	183 370 370
Rental Of Facilities & Equipment		1 922 333	1 836 743	1 097 250	51 029	4 907 355
Interest Earned from External Investmen		2 162 180	1 576 844	785 832	209 881	4 734 737
Operating Grants and Subsidies		32 463 016	32 463 016	29 000 558	34 542 411	128 469 000
Arts Alive		8 695 650	0	0	0	8 695 650
Joburg Film Office		0	0	0	0	0
In-House Stage Productions		1 174 665	5 238 944	1 299 420	0	7 713 028
In House Music Programme		0	0	0	0	0
Sponsorships		0	0	0	0	0
Food Beverage And Retail /Stages		7 409 414	11 009 502	7 948 076	826 424	27 193 416
Ticketing Services		299 018	285 959	132 171	27 762	744 910
Management Fees		0	0	0	0	0
Special Projects and Other Income		123 704	771 818	-49 105	65 858	912 273
Expense		56 295 652	58 774 391	40 811 483	39 757 001	195 777 821
Employee Related Costs		21 251 668	21 885 387	21 590 588	25 668 560	90 396 202
Directors and Committee Members		190 000	146 000	462 000	322 000	1 120 000
Depreciation & Asset Imparment		361 586	615 403	615 403	205 134	1 797 526
Repairs And Maintenance		665 315	739 511	782 100	892 074	3 079 000
Contracted Services		734 903	367 634	237 087	163 986	1 503 610
Insurance		99 699	208 964	0	0	308 663
Joburg Ballet		7 951 721	7 951 721	2 370 779	2 370 779	20 645 000
Joburg Film Office		0	0	0	0	0
Arts Alive		9 180 448	0	0	-762 729	8 411 718
General Expenses		15 860 312	26 859 771	14 759 526	10 897 198	68 516 102
TRADING SURPLUS /(SHORTFALL)		-2 045 672	-5 591 568	-597 282	-4 033 635	-12 407 451

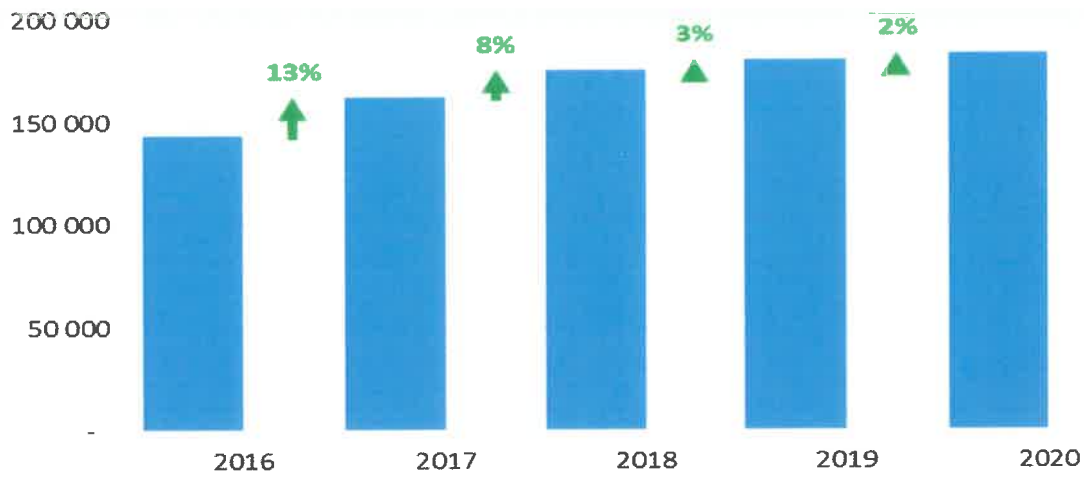
- ✓ **Revenue by region:** 75% of total revenue generated is from Joburg Theatre. Other theatres mainly contribute on rentals and hospitality and catering. The Zoo contributes about 13% of the total hospitality and catering revenue. See table below:

Consolidated Revenue JCT					
Revenue category	Actuals R'000				
	2020	2019	2018	2017	2016
Subsidy	128 469	116 447	104 432	94 072	73 502
Earned Income	54 901	63 842	70 506	68 145	69 956
	183 370	180 289	174 938	162 217	143 458

Consolidated Expenditure JCT					
Expenditure category	Actuals R'000				
	2020	2019	2018	2017	2016
Salaries and wages	91 516	77 526	70 050	63 301	44 794
Grants and subsidies paid	20 645	20 467	19 339	8 000	8 000
General expenses	83 616	87 491	85 054	83 901	90 181
	195 777	185 484	174 443	155 202	142 976
Surplus for the period	-12 407	-5 195	495	7 015	482



Annual Revenue Trend



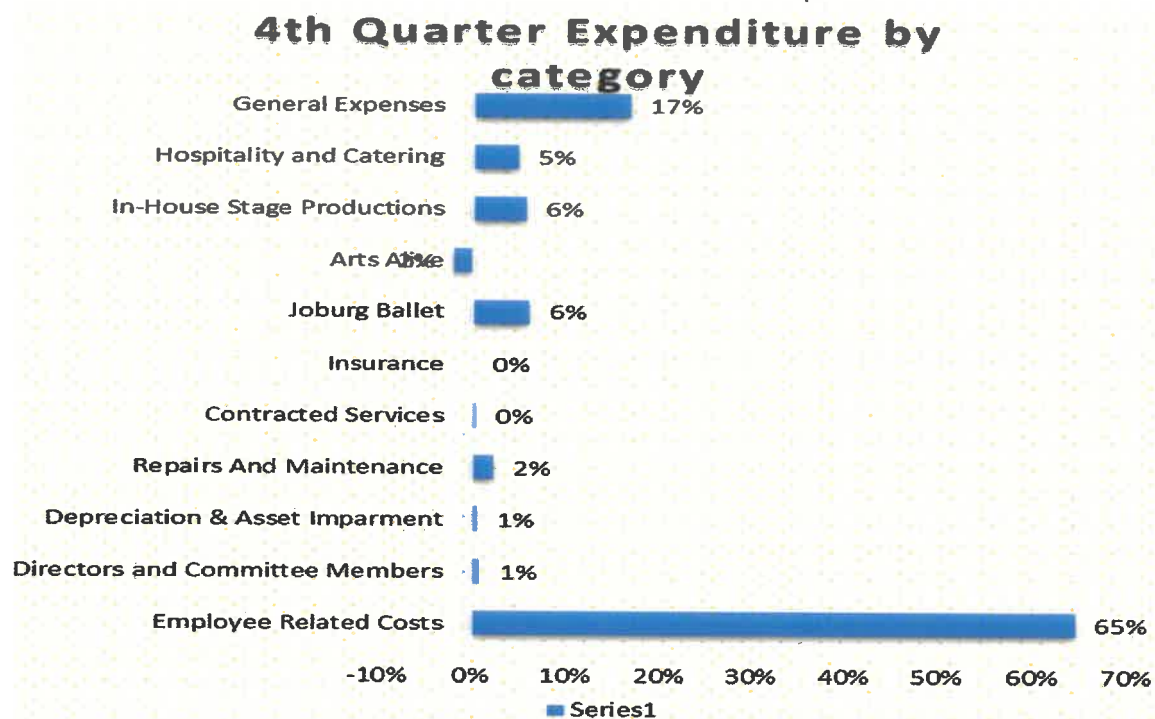
Expenditure

JCT continues to employ its utmost financial discipline when it comes to expenditure management. Total Expenditure for the 2019/20 is 5% below budget for the 4th quarter and 2% below the annual budget primarily because several line items on the expenditure recorded savings. The table below depicts expenditure performance against target for the full year and 4th quarter:

Item Description	Actual_Qtr 4 2019/20 R'000	Budget_Qtr 4 2019/20 R'000	Actual_Qtr 4 2018/19 R'000	Actual to Budget %	Current to Prior %
Expenditure	39 757	41 728	42 755	5%	8%
Employee Related Costs	25 669	24 378	20 463	-5%	-20%
Directors and Committee Members	322	223	62	-45%	-81%
Depreciation & Asset Imparment	205	-	424	-100%	107%
Repairs And Maintenance	892	1 157	656	23%	-26%
Contracted Services	164	496	860	67%	424%
Insurance	-	109	107	100%	100%
Joburg Ballet	2 371	2 371	3 129	0%	32%
Arts Alive	-	763	306	0%	140%
In-House Productions	2 265	1 017	148	-123%	-107%
Hospitality and Catering	1 943	5 282	6 175	63%	218%
General Expenses	6 689	6 696	10 721	0%	60%

Item Description	Full Year Actual 2019/20 R'000	Full Year Budget 2019/20 R'000	Full Year Actual 2018/19 R'000	Actual to Budget %	Current to Prior %
Expenditure	195 777	199 383	185 483	2%	-5%
Employee Related Costs	90 396	90 796	76 135	0%	-16%
Directors and Committee Members	1 120	1 900	1 112	41%	-1%
Depreciation & Asset Imparment	1 797	1 576	1 641	-14%	-9%
Repairs And Maintenance	3 079	3 380	2 469	9%	-20%
Contracted Services	1 503	2 033	3 323	26%	121%
Insurance	308	407	399	24%	30%
Joburg Ballet & Orchestra	20 645	20 645	20 467	0%	-1%
Arts Alive	8 411	8 697	7 101	3%	-16%
In-House Productions	17 330	17 054	17 429	-2%	1%
Hospitality and Catering	17 404	16 819	17 237	-3%	-1%
General Expenses	33 784	36 076	38 170	6%	13%

The bar chart below depicts the expenditure contribution for the fourth quarter:



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

Trading Surplus/Deficit

JCT recorded a trading deficit of R12m for the year against the budgeted breakeven point. The deficit was caused by the fixed expenditure which was not avoidable despite the closure of theatre activities i.e. the entity continued to incur salaries, utilities, insurance and contracted services like fleet.

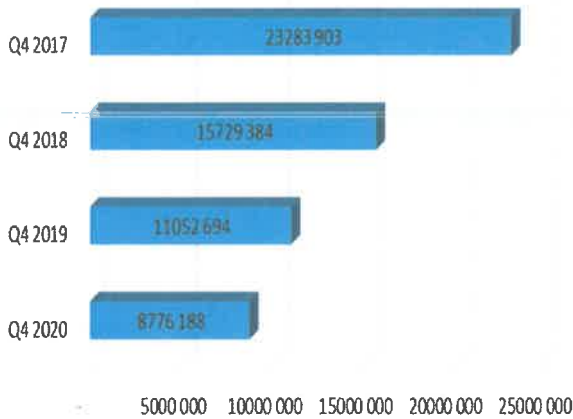
Statement of Financial Position Fourth quarter 2019/20

Cash and cash equivalents down by 21% year on year. Current ratio for the entity is down by 41% year on year from 1.26:1 to 0.74:1 and below the City's norm of 1:1, while the solvency ratio has also declined by 39% at 1.21:1 from the 1.98:1 same period last year which is lower than a norm of 2:1, due to the 68% drastic increase in liabilities particularly payables whilst the totals assets increment is only 2%. Current assets have gone up by 4% year on year while current liabilities has also gone up by 77%. Total assets gone up by 2% year on year while total liabilities also gone up by 68% year on year.

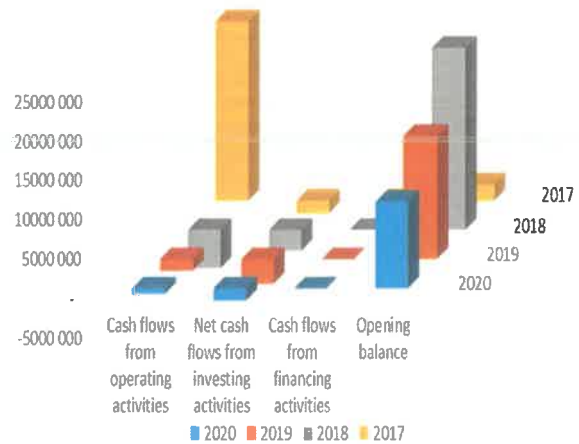
Cash flow results for fourth quarter Financial Year

	2020	2019	2018	2017
Cash flows from operating activities	- 713 950	- 1 514 617	- 4 891 272	22 982 080
Net cash flows from investing activities	- 1 562 556	- 3 162 075	- 2 663 247	- 1 588 971
Cash flows from financing activities	-	-	-	175 304
Opening balance	11 052 694	15 729 386	23 283 903	2 066 098
Cash and cash equivalents at the end of the year	8 776 188	11 052 694	15 729 384	23 283 903

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 4 management accounts in line with the Service Level Agreement. The management accounts reflected a surplus of R152 866 against a deficit budget of R446 462. The entity has R257 336 in the bank account and the tranche for quarter has been released.

Joburg Ballet Statement of Profit or Loss

	Actual April to June 2020	Budget April to June 2020	Actual April to June 2019	Variance Actual to Budget	Variance 2020 & 2019
Revenue	181 904	275 850	249 193	⬇️ -34%	⬇️ -27%
External Funding	2 537 579	2 547 279	2 594 069	⬇️ 0%	⬇️ -2%
Operating Expenses	- 2 566 617	- 3 269 591	- 3 025 691	⬆️ 22%	⬇️ -15%
Operating Loss	152 866	- 446 462	- 182 429	⬆️ 134%	⬆️ 184%

Statement of Financial Position as at end of June

	2020	2019	Variance
Assets			
Current assets			
Receivables	39 884	1 433 994	-97%
Cash and cash equivalents	257 336	241 399	7%
	297 220	1 675 393	-82%
Non current assets			
PPE	370 055	543 664	-32%
	370 055	543 664	-32%
Total assets	667 275	2 219 057	-70%

Statement of Financial Position as at end of June

	2020	2019	Variance
Liabilities			
Current Liabilities			
Payables	1 450 571	1 356 642	-7%
	1 450 571	1 356 642	-7%
Total liabilities	1 450 571	1 356 642	-7%
NET Assets	- 783 296	-1 356 642	-42%
Net Assets			
Accumulated Surplus	- 783 296	862 415	-191%
Total Net Assets	- 783 296	862 415	-191%

AUDIT OPINION TRENDS


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

Audit Opinion for the past 5 year

FY	2019	2018	2017	2016	2015
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 over the last nine months, the whole management team and staff at Joburg City Theatres for their sterling contribution in the financial 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 thirteen (13) non-executive directors.

With effect from 11 March 2020 and pursuant to the entity's 19th Annual General Meeting (AGM), the board is chaired by Mr. Desmond Ndzipho, who is an independent Non-Executive Director and is not an employee of JCT.

The CEO is responsible for the day-to-day management of JCT and the Chairperson does not perform any executive functions within JCT.

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

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.

A Service Delivery Agreement (SDA) and a Shareholder Compact regulate the relationship between the board and the City of Joburg as the Shareholder. The SDA was concluded in accordance with the provisions of the Local Government: Municipal Systems Act ("the MSA").

As the Accounting Authority, the board is ultimately responsible for the performance of JCT and all its employees, including ensuring compliance with all applicable legislation and policies.

On at least a quarterly, bi-annual and annual basis, the board reviews the entity's performance. The board meets at least quarterly and provides quarterly, mid-year as well as annual reports on the entity's performance and service delivery to the parent municipality as prescribed in the SDA, the MFMA and the MSA.

Members of the board have unlimited access to the company's Executive Management through the CEO.

The Company Secretary is central source of guidance on governance and legal matters for the company as well as the board and therefore advises the board in discharging its fiduciary duties. In discharging her duties, the Company Secretary is guided by section 88(1) to (2) of the Companies Act 71 of 2008.

The board is empowered to obtain the advice of independent professionals when the need arises and in compliance with the MFMA and JCT's Supply Chain Management policies.

The City's Group Governance department as mandated by the Shareholder undertakes board evaluation, to assess the board's performance, identify strengths and opportunities for improvement.

The entity's board is constituted as follows:

- Mr. Desmond Ndzipho (Non-Executive Director and Chairperson)
- Mr. Tom Mofokeng Non-Executive Director (NED)
- Mr. Junior Ramovha (NED)
- Mr. Rabone Moripe (NED)
- Dr. Mongane Serote (NED)
- Mr. Mabutho Sithole (NED)
- Mr. Vetman Linda (NED)

- Adv. Mbuso Majozi (NED)
- Ms. Ashley Hayden (NED)
- Mr. Thulani Vincent Langa (NED)
- Ms. Thandiwe Gladys Shezi (NED)
- Ms. Dineo Sithole (NED)
- Mr. Dingane Khesuoe (NED)
- Ms X Nduneni-Ngema (Chief Executive Officer and Executive Director)
- Mr S Mphakathi (Chief Financial Officer and Executive Director).

During the period under review, the Board of Directors of JCT met twice on 14 April and 23 June 2020. At the meeting, the board considered the following:

- JCT's 2019/20 mid-year performance assessment report;
- The Fixed Term Contract of the CFO; and
- ~~The appointment of JCT's CFO.~~

Due to the COVID-19 pandemic, there was a delay in conducting the board induction. The board induction took place on 23 June 2020.

Section 2: Board Committees

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

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

The board re-constituted its committees by way of round robin on 19 May 2020 following the AGM held in March 2020.

Audit and Risk Committee

The Audit and risk committee (ARC) performs oversight on the management of the entity's finance and the functioning of the entity's accounting controls as delegated by the board in the ARC terms of references, the MFMA and other applicable legislated prescriptions.

For the period under review, the committee did not meet due to the challenges posed by the COVID-19 pandemic; in particular, the theatres were closed.

The ARC has approved terms of references, which empower the committee to oversee the quality, integrity and reliability of the company's risk management function. As a result, the ARC 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.

The ARC consists of the following members:

- Ms. Chrystal Cape-Independent Audit Committee (IAC) member and Chairperson
- Ms. Nompumelelo Mkhize-IAC member;
- Mr. Frank Masibi – IAC Member;

- Ms. Ashley Hayden
- Mr. Vetman Sizwe Linda
- Mr. Rabone Moripe; and
- Adv. Mbuso Majozi

Remuneration, Social and Ethics Committee

REMSEC is a committee responsible for performing oversight on the company's human resources management and labour matters. In addition, REMSEC monitors the entity's performance in its operational environment, health and public safety and performs oversight on the entity's social and economic development and good corporate citizenship responsibilities.

The following non-executive directors comprise REMSEC:

- ~~Ms. Dineo Sitele –Non-Executive Director (NED) and Chairperson~~
- Mr. Tom Mofokeng-NED
- Mr. Dingane Khesuoe-NED
- Mr. Mabutho Sithole-NED
- Dr. Mongane Serote-NED
- Ms. Thandiwe Shezi-NED
- Mr. Junior Ramovha-NED

For the period under review, REMSEC did not meet:

The table below outlines the remuneration and attendances at Board meetings and board committees for the 4th quarter:

Section 3: Director's & Prescribed Officers Remuneration

Name of Board Member	Virtual Board Meeting	Board Induction and Meeting	Chairperson's quarterly meeting	Selection Committee Meeting for the CFO position	Selection Committee Meeting for the CFO position (Panel meeting to discuss candidates' assessments)	Interviews for the CFO position	Total
Mr. Desmond Ndzipho	14 April 2020	23 June 2020	13 May 2020	27 May 2020		4 June 2020	R52 000.00
Ms. Dineo Sitole	R16 000.00	R16 000.00	R2 000.00	R6 000.00	R6 000.00	R6 000.00	R52 000.00
Ms. Ashley Hayden	R12 000.00	R12 000.00	-	R6 000.00	R6 000.00	-	R38 000.00
Mr. Mabutho Sithole	R12 000.00	R12 000.00	-	-	-	-	R24 000.00
Adv. Mbuso Majozi	R12 000.00	R12 000.00	-	-	-	-	R24 000.00
Mr. Rabone Moripe	R12 000.00	R12 000.00	-	-	-	-	R24 000.00
Mr. Junior Ramovha	R12 000.00	R12 000.00	-	-	-	-	R24 000.00
Mr. Sizwe Vetmani	R12 000.00	R12 000.00	-	-	-	-	R24 000.00
Mr. Tom Mofokeng	R12 000.00	R12 000.00	-	-	-	-	R24 000.00
Mr. Dingane Khesuoe	R12 000.00	R12 000.00	-	-	-	-	R24 000.00
Ms. Thandiwe Shezi	R00 00	R12 000.00	-	-	-	-	R12 000.00
Dr. Mongane "Wally" Serote	R00. 00	R00.00	-	-	-	-	R00. 00

Name of Board Member	Virtual Board Meeting 14 April 2020	Board Induction and Meeting 23 June 2020	Chairperson's quarterly meeting 13 May 2020	Selection Committee Meeting for the CFO position 27 May 2020	Selection Committee Meeting for the CFO position (Panel meeting to discuss candidates' assessments)	Interviews for the CFO position 4 June 2020	Total
Independent Audit Committee Members							
Ms. Chrystal Cape	-	-	-	R00.00	R6 000.00	R6 000.00	R12 000.00
Ms. Nompumelelo Mkhize	-	R6 000.00	-	-	-	-	R6 000.00
Mr. Frank Masibi	-	R6 000.00	-	-	-	-	R6 000.00
Total	R124 000.00	R148 000.00	R2 000.00	R12 000.00	R18 000.00	R18 000.00	R322 000.00

ATTENDANCE AT BOARD AND COMMITTEE MEETINGS

NAME	Virtual Board Meeting 14 April 2020	Board Induction and Meeting 23 June 2020	Chairperson's quarterly meeting 13 May 2020	Selection Committee Meeting for the CFO position 27 May 2020	Selection Committee Meeting for the CFO position (Panel meeting to discuss candidates' assessments 15 June 2020	Interviews for the CFO position 4 June 2020	Total
NUMBER OF MEETINGS	1	1	1	1	1	1	
Mr. Desmond Ndzipho	1	1	1	1	1	1	6/6
Ms. Dineo Sitole	1	1	-	1	1	1	5/5
Ms. Ashley Hayden	1	1	-	-	-	-	2/2
Mr. Mabutho Sithole	1	1	-	-	-	-	2/2
Adv. Mbuso Majozi	1	1	-	-	-	-	2/2
Mr. Rabone Moripe	1	1	-	-	-	-	2/2
Mr. Junior Ramovha	1	1	-	-	-	-	2/2
Mr. Sizwe Vetmani	1	1	-	-	-	-	2/2
Mr. Tom Mofokeng	1	1	-	-	-	-	2/2
Mr. Dingane Khesuoe	1	1	-	-	-	-	2/2
Ms. Thandiwe Shezi	Not Present	1	-	-	-	-	1/2
Dr. Mongane "Wally" Serote	Not Present	Not Present	-	-	-	-	0/2

NAME	Virtual Board Meeting 14 April 2020	Board Induction and Meeting 23 June 2020	Chairperson's quarterly meeting 13 May 2020	Selection Committee Meeting for the CFO position 27 May 2020	Selection Committee Meeting for the CFO position (Panel meeting to discuss candidates' assessments 15 June 2020	Interviews for the CFO position 4 June 2020	Total
Independent Audit Committee Members							
Ms. Chrystal Cape	-	-	-	-	1	1	2/4
Ms. Nompumelelo Mkhize	-	1	-	-	-	-	1/1
Mr. Frank Masibi	-	1	-	-	-	-	1/1

NOTE: The total number attended by each board member varies because the total meetings include committees and some members do not sit in those committees, for example Selection Committee. The board Chairperson is not a member of any sub-committee but has a standing invitation to all sub-committees. The Chairperson's quarterly meeting is attended by the board Chairperson.

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

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

SENIOR MANAGEMENT REMUNERATION: APRIL TO JUNE 2020)						
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) has a dual responsibility, one of governance and the other one of being the company's in-house legal counsel. The CS is charged with the responsibility to uphold the governance affairs of the entity and is contractually responsible for the management of legal matters within the entity. The CS's governance responsibilities are codified under section 88(1) and (2) of the Companies Act.

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

JCT's monitors compliance through a Combined Assurance model framework. 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.

GRAS has developed a priority regulatory register, which identifies the priority legislative provisions, and regulatory requirements, which JCT monitors compliance against.

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 period April and June 2020 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.

The table below depicts the entity's percentage performance against its compliance regulatory register:

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	2019/20 Target	2020/21 Target	2019/20 Performance				
						Target	Q1	Q2	Q3	Q4
							100%	100%	100%	100%
Enhance our financial sustainability	Improved financial planning and project management	Percentage compliance with relevant legislation and policy prescripts	Strategy improvement plans	100%	100%	Actual	89%	89%	93%	93%

NOTE: This KPI is a new KPI, which the company commenced measuring at an organisational level in this 2019/20 financial year. Therefore, there is no baseline for the KPI.

Section 5: Risk Management and internal controls

JCT management monitors risk management and internal controls on a daily basis through execution of duties in operation and risk management is a standing agenda item on the Executive Committee (EXCO)'s weekly meetings and Management Committee (MANCO)'s monthly meetings.

Strategic and operational risk registers are presented to the Audit and Risk Committee (ARC) and board at their quarterly meetings, for discussion, inputs and oversight by the board.

Strategic and operational risk registers are on a quarterly basis considered by the Audit and Risk Committee (ARC) and board. The board approved the 2020/21 strategic risk register in this quarter.

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

~~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. A summary of these reports are illustrated in the entity's quarterly performance assessment reports which management present 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.

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.

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 spell 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	Action Deadline
1	High quality performing arts and entertainment experience and facilities	Countrywide implementation of load shedding by the state power utility (Eskom)	1. Eskom is experiencing a shortage of capacity due to a number of generating units off out of service due to breakdowns. The situation remains tight and viable 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 5	Very High	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	Initiate for purchasing and upgrading of generators and other alternative sources of power for all three theatres in the 2020/21 capex budget	CEO	June 30, 2019
2	Affordable access to and use of theatres by communities	Inconsistent attendance at theatre shows.	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 5	High	1. Different pricing structures based on product and venue. 2. Offering a limited number of discounted and/or free tickets to the youth and senior citizens 3. Mobile theatre truck used to take the arts to targeted diverse communities.	Fair	Moderate	CEO	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	CEO	Ongoing
3	Good governance, fiscal sustainability and sound management	Key positions vacant	Executive Producer (EP) & Community Development Manager (CDM) positions vacant	Major	Almost Certain 5	High	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 team 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	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 5	High	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	1. Monitor the implementation of the project plan. 2. Phase 2 upgrade on the stage lifts to be completed 3. Phase 3 for finishing and testing to be done	CFO	Ongoing

2	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/Is	Action Deadline
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	4 Likely 4	High	<ol style="list-style-type: none"> 1. Media partnerships 2. Media database management 3.1. Continuous productions awareness campaigns. 3.2. Maintaining strategy in place 	Fair	Moderate	CEO	<p>Approve and implementation of the renewed marketing and communication strategy</p>	Chief Operations Officer	Annually
6	Good governance, financial sustainability and sound management	Theft, fraud and corruption	<ol style="list-style-type: none"> 1. Conflict of interest 2. Inadequate segregation of duties / Inadequate or no supervision 3. Weak internal control environment - cash handling / administrative procedures 4. Lack of accountability 5. Poor work ethics 6. Greed, collusion, bribery 7. Inadequate IT access controls 8. Inadequate physical security controls 	Major	4 Likely 4	High	<ol 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	<ol 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 	Company Secretary	<ol style="list-style-type: none"> 1.1. BI-annually 1.2. Annually
7	Good governance, financial sustainability and sound management	Non-compliance with applicable legislation	<ol 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 3	High	<ol 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	<ol 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 	<ol style="list-style-type: none"> 1. Company Secretary 2. CFO 	<ol style="list-style-type: none"> 1.1. Monthly & Quarterly 2. July 2020
8	The provision of opportunities for the youth, including future arts practitioners and entrepreneurs	Limited programmes available for newly trained Arts Practitioners	<ol style="list-style-type: none"> 1. Limited in-house production to absorb newly trained practitioners 	Moderate	3 Possible 3	Moderate	<ol style="list-style-type: none"> 1. Applied Performing Arts and Arts Management partnership with WITS. 2. Weekly drama workshops 3. Monitoring and upskilling of internal staff in key positions on in-house productions 	Good	Low	CEO	<ol style="list-style-type: none"> 1. Establish partnership with other role players in the industry 	Executive Producer / COO	30 June 2020

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

Sustainability Vision

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

The entity's operations are broadly underpinned by the concept of long term sustainability. As a result, issues of health, safety and security have been elevated by the organisation to ensure that the City's theatres i.e. Joburg, Roodepoort and Soweto Theatres remain the entertainment destination of choice. On a quarterly basis, issues of health, safety and security are thoroughly interrogated by REMSEC and the ARC; and enhancements to environmental sustainability recommended.

By the same token, skills development is a priority for JCT and to drive this training initiative, JCT concludes a Workplace Skills Plan on an annual basis.

REMSEC considered the possibility of introducing a more coordinated approach that could facilitate the effective management of ethics performance in the organisation. The intention of this initiative is to, going forward, identify through an ethics risk assessment, specific ethics risks and opportunities in relation to the company's operating context and effective ways of advancing ethics management. By so doing, the organisation will be elevating its business as socially and environmentally responsible and the sustainability of JCT will be enhanced.

Stakeholders Report

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

JCT's stakeholders are the individuals, groups of individuals or organisations that affect and are affected by the entity's activities, products or services and associated performance.

JCT's board and management are dedicated in ensuring that JCT remains a responsible corporate citizen in a manner that balances the interests of all stakeholders.

As such, the entity supports improved accessibility, education and facilitates partnerships as well as co-production opportunities.

In delivering on the JCT mandate, the entity recognises the following financial, internal and external capabilities as enablers to achieving its mission of producing and presenting innovative and relevant indigenous and international entertainment programmes that promote multiculturalism, diversity and social cohesion:

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
Government Departments, Local Government and COJ	JCT is committed to delivering its services with care, empathy and concern for the well-being of the entity's stakeholders. This is in line with the entity's values of Dignity, Ubuntu, Professionalism and Agility.
Artists, practitioners and Organised Performing Arts bodies	Opportunities are continuously provided to artists in support of creating work, performing, increasing accessibility, facilitating partnerships and co-production opportunities, incubating youth projects and addressing youth unemployment. JCT is an active member of PANSA, the Performing Arts Network of South Africa.
Funding Partners / Business	JCT is always identifying strategic partners to support the delivery of JCT's mandate. During the period under review JCT partnered with the City's Department of Arts and Culture in delivering the Arts Alive Festival.
Professional service providers, contractors and suppliers	Continuous effort is put towards strengthening enterprise development and support, improving contract negotiation, management and reporting, compliance to fair supply chain management processes and timeous payment for work done as legislated.
Media	JCT's marketing strategy for the company provides guidance on enhancing communication of programmes and opportunities, proactively packaging and communicating project initiative and telling good stories of the programmes and creating brand awareness. The strategy is regularly reviewed to accommodate developing trends in the industry, where possible.
Patrons / General Public	During the 3 rd quarter, JCT continued with staging programs that aimed to satisfy the interests of the diverse residents within the City of Joburg.
Board	JCT continued to ensure sound performance reporting and sound corporate governance during the 3 rd quarter. Although the board have not had a meeting after the AGM, communication with the board has been going on online. In addition, JCT continued to support integration and collaboration across all business units and COJ.
Employees	JCT values its employees as a key human resource asset which makes possible service delivery and the attainment of the entity's strategic objectives. The entity's human resources policies and practices are in place primarily to acknowledge and reinforce the strategic importance of human resources. There was a staff meeting during this quarter to inform

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
	<p>employees on organisational performance, challenges in the entity and the economic outlook. Employees were also engaged on their concerns and how they could collaborate with management in achieving JCT's strategic objectives.</p> <p>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.</p>

JCT's policies and procedure are in place to provide clear guidelines on rights and obligations as well as to manage expectations between the employer and the employees. The company policies are continuously reviewed in line with operations, new legislation and recommended best practices.

Section 7: Anticorruption and Fraud

For the period under review, no incidents of corruption and fraud were identified or reported.

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

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.

Section 8: ICT Governance

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

During this the period under review, the ARC recommended that management should review the IT policy to ensure its adequacy in as far as JCT's technology and information resources in support of the achievement of

the organisation's strategic objectives, are concerned. Accordingly, the policy was reviewed to ensure that the entity is secure from threats associated with the use of information and technology.

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:

Upgrading of Stage Machinery at Joburg Theatre (long term project 2017 – 2021)

The building department, in consultation with the contractor, schedules downtime around the stage machinery to ensure business continuity. The entire project is ongoing and monitored by the building department's technical staff. Replacement of equipment related to the machinery is on track and the project is making progress. Technical staff was scheduled to assist the supplier, where needed, during the lockdown period and the upgrade work continued.

COJ A647 SAP Business Transformation Programme

JCT has confirmed technical specifications with the COJ project team, in preparation for SAP implementation and received confirmation that all systems needed to be operating Windows 10. During the first two quarters, system audits were conducted on all devices to determine the scope of the upgrades required. COJ allocated Windows 10 licenses to allow upgrades to be installed. The majority of upgrades were completed during Quarter 3.

SAP – Connectivity to COJ

Following recommendations from the CIO Forum, Joburg City Theatres engaged with MTC in order to get connectivity to the SAP environment. This connectivity will in turn address business continuity in item 7 below. Internal delays have been experienced with MTC as SCM documentation is required to satisfy SCM processes. Assistance from Cyril Baloyi (GTO) and Network Operations Head at GICT, Phumulani Coka, for assistance to speed up the process.

Capex 2019/20

The tender process to procure larger NAS devices for Joburg Theatre in quarter 3 was delayed by the unexpected lockdown. The currency exchange rates fluctuated to such an extent whereby suppliers could not honour the original bid costs. JCT had to re-advertise the tender during Q4. The NAS bid was allocated to a supplier during Q4.

The IT Capex allocation for 2019-2020 has been successfully allocated.

Readiness for compliance legislation:

The Auditor General had no significant IT Findings during the 2018 – 2019 audit. This was a significant improvement over the previous year's audit.

Internal audit needed to be addresses and rectified and now viewed as resolved.

- **IT Policy awareness and training:** JCT hosted IT policy awareness workshops for staff at all three Theatres, however the COVID-19 lockdown and processes to follow will determined how to safely continue with awareness and training sessions for all staff.
- The environmental server room upgrades that were made to the server room, which included fireproof doors, temperature sensors, first-aid kit and emergency contact lists. The option to raised flooring was negated by lifting equipment up on platforms and raising equipment within cabinets is completed and considered to be resolved.
- Minor inconsistencies between the IT Policy and the DR plan were highlighted. The two documents were aligned. However on completion of the SAP and MTC implementation the DR plan will need to be revised as major changes in regards to Accounting platforms and network architecture will be implemented.
- Unattended computer systems did not automatically sign out users when inactive. A Group Policy needed to be created to sign out users when inactive. An Active Directory Group Policy has been implemented and applied it to all users. The rollout of the policy was problematic in regards to Windows 7 systems. With the Windows 10 licensing acquired from COJ, Windows 7 systems are in process of being replaced or upgraded to Windows 10. Joburg Theatre and Soweto Theatre's upgrades are completed. Due to the COVID-19 lockdown upgrades to Roodepoort Theatre's PC's will need to be scheduled to a later date.

Business and technology strategies

Software Licensing

Procurement of software licensing for Microsoft Products proved to be difficult for JCT as Open License agreements were subjected to expiration dates. JCT now makes use of the Enterprise license agreements between COJ and Microsoft. JCT will continue to make use of the agreement to align JCT with the business strategy adopted by COJ. The Windows 10 upgrades to Joburg Theatre and Soweto Theatre has been rolled out. The upgrade process is almost completed. JCT is waiting for the green light for lifting of lockdown restriction.

Migration onto new platforms – centralized management

The ability to apply group policy down onto each system was time consuming across three theatres as resources needed to be dispatched. No dashboard view of the JCT environment was possible as user accounts sit on different servers. Centralized system management needed to be implemented to make administration of IT systems easier and to enable detection of system events more organized under one controller.

The old systems at the theatres became problematic as end of life and aged hardware meant some issues could not be resolved due to the lack of continued support from suppliers. With the adoption of centralized management, branch servers, also known as Active Directory replication server, replaced the old hardware and software. Better backup solutions could be implemented, thereby moving away from legacy systems.

Centralized Management Lowers Costs

Having the ability to set login and security parameters for all devices from a central hub reduce the time and

cost of having to secure and configure each device individually. With the migration of Roodepoort Theatre users onto the JCT domain controller, the management of users' accounts proved more effective.

Migration Challenges

Soweto Theatre's migration of user accounts onto the JCT platforms was on track to be completed in Q3, however COVID-19 Lockdown restriction is now delaying the migration of user accounts. JCT will continue to adhere to regulations and advice enforced by government during this period. In Q3 Soweto Theatre's backup power system was problematic but this has since been upgraded to accommodate continuous outages.

Soweto Theatre's backup power system will be upgraded to accommodate the switchover process and to mitigate continuous outages.

The Roodepoort Theatre user migration was completed during the first quarter and was on track with planned schedules.

The continuous presence of load shedding does present a risk to the smooth functionality of equipment. Faulty power backup systems were identified during this period and continuous maintenance was conducted to ensure business continuity and to maintain server integrity. External outages on equipment outside of the JCT environment may prove problematic if load shedding continues.

Equipment at Joburg Theatre stayed on during the outages and servers performed optimally during load shedding schedules.

Risk management – Internet Security

Internet Gateway devices (Firewalls) manage internet security. Firewalls are deployed at all three theatres to take care of port security and intrusion prevention. In line with the recent COJ breach, and the description of the breach as provided by the COJ CIO forum, JCT reviewed their security firewalls. One of the critical changes was to ensure that remote management of the firewalls is disabled. The username and passwords on the firewalls are not the same as the credentials used on the Active Directory servers and the firmware versions are all up to date. Although the COJ CIO forum gave some insight into the method used by the attackers to gain access, which did not include a virus or ransomware. JCT still applies Intrusion Prevention, Geo-IP Filter and Gateway Anti-Virus protection.

Additional software modules were implemented to detect and prevent ransomware attacks. When viruses or PUAs are detected, system administrators deal with the situation on an ongoing basis to prevent possible vulnerabilities created by such detections.

In addition, JCT upgraded 99% of Joburg Theatre and Soweto Theatre's Windows 7 systems to Windows 10. The remaining Windows 7 systems at Roodepoort Theatre will be upgraded. The restrictions on staff movement due to the Covid-19 pandemic will delay the last remaining upgrades.

Business continuity

JCT implemented the latest virtualized systems technologies, which by design enables server virtualization and reduces the dependency of legacy hardware architecture and reduces hardware costs. However, the need for an offsite datacentre is still required as our current backup and replication strategy between Primary and Backup server needs to be offsite.

The Joburg Theatre complex is a large structure and backup server and Primary servers are far removed from one another, but within the same building. For business continuity, the current situation needs to change.

Challenges

Datacentre: As an audit requirement, a datacentre must be allocated 15 kilometres away from the primary site. In the case of the COJ datacentre situated in Martindale, its current location is just less than 8 kilometres away from the Joburg Theatre.

Connectivity: In order to move our backup server offsite we need a dedicated connection between the Primary and the Backup server, which in turn needs to allow large amounts of data transfer between servers and unimpeded by other traffic, therefore our current internet connectivity will not be sufficient for this purpose.

Possible Solutions

Service Level Agreement with Metro Trading Company

JCT engaged with MTC in regards to the VPN and data centre requirement. MTC presented costing that was approved by the IT Steering Committee. The proposal will be signed by JCT and sent back to MTC to commence work. The proposal will make provision for JCT to have connectivity to the SAP environment. Due to the latest Covid-19 developments, the signing of the SLA and installing the network infrastructure will be delayed.

If this is the case, alternative solutions will need to be explored and in some business environments, a cold Site could be considered. A cold site is a business location that is used for backup in the event of a disruptive operational disaster at the normal business site. A case can be made to use Roodepoort Theatre as the cold site and move the backup server to Roodepoort Theatre. Dedicated connections between sites will still need to be established to allow backup data to be transferred between servers, which will also incur additional monthly expenses. JCT is experiencing long delayed responses from MTC for the completion of the project with MTC, due to COVID-19 and the extended delays in communications with MTC.

Section 9: Compliance with Laws and Regulations

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

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

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

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.

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

Statement of Compliance

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

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

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

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

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

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

Subsidiaries or associations with other companies including trusts

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

Timeous notification with respect to resolutions to its members

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

Financial Irregularities

No financial irregularities were reported in the period under review.

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

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

Report of the documentation procedures and processes

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

Internal Audit Function

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

The Joburg City Theatres' internal audit coverage plan is based on risk assessment performed at each operating unit. The coverage plan is updated annually, based on the risk assessment and results of the audit work performed.

Corporate Ethics and Organisational Integrity

Code of Ethics

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

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

The company has a Code of Conduct ("the Code") which has been fully endorsed by the Board and applies to all directors and employees. The Code is regularly reviewed and updated as required to ensure it reflects the highest standards of behaviour and professionalism.

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

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

It is the responsibility of the theatre's heads of departments (HODs) to monitor compliance with the Company's Code of Conduct in conjunction with the Human Resources Manager. Employees committing a breach of the Company's Code of Conduct are dealt with in a fair and consistent manner by management, in accordance with the Disciplinary Code and Procedures. Joburg City Theatres service providers, suppliers and trade partners are 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.

Compliance Monitoring and Reporting

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

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

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

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

Annual Risk Management Plan

The Annual Risk Management and combined assurance Plan for the current financial year 2019/20 was reviewed and approved at the meeting held in July 2019 by the Audit and Risk Committee and submitted to COJ'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 period under review, 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

Quarterly Risk Management Status Update

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.

Joburg City Theatres experienced the following significant highlights from a risk management perspective:

A coronavirus has been identified in China (Wuhan City), and was initially known as 2019 Novel Coronavirus (2019-nCoV). The case was reported on December 31st, 2019, and confirmation of the coronavirus identification occurred on January 7th, 2020. Formally, the disease is now known as coronavirus disease or COVID-19. The virus causing the disease is known as "severe acute respiratory syndrome coronavirus 2" (SARS-CoV-2).

The residual risk rating remains high as the disease is still spreading rapidly across the country, and the country is yet to reach its peak. The theatres remained closed throughout the quarter, as one of government's measures to curb the spread of the virus.

During this period the theatre has ensured that all staff conducting deliveries have face masks to eliminate their coughing or sneezing on people & to limit the intake of germs from the atmosphere when in contact with other people.

Constant use of hand sanitizer, and sanitizing the credit card devices after every use will decrease the spread of the virus. All employees that have been brought back to work are working in separate areas / sections and have very limited contact with each other. Call centre employees are based in separate offices whose only interaction with others are when they meet the cashier to wrap up the order.

The separation between them when they do interact is 2m. In order to eliminate the movement of the printed till slip, the delivery person will take a picture of the bill to show to the customer for approval of payment.

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.

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 last three financial years (2017/18, 2018/19 & 2019/20).

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.

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.

Key positions vacant:

Executive Producer (EP), General Manager –Roodepoort Theatre and Production Manager positions are vacant, CFO Position

Progress on implementation per action plan – 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 COO and CDM has been appointed.

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.~~

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.

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.

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.




Table 1: Quarterly Risk Management Status Update



	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	Moderate	Moderate	Moderate	No	
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	High	High	High	No	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
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	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	Low	Low	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	Low	Low	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	Low	Low	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	Moderate	Moderate	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	Moderate	Moderate	Moderate	Yes	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Theft, fraud and corruption 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	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	Moderate	Moderate	Moderate	Yes	

Information on emerging / new risks

None.

Major projects and contracts risk profiles

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

ICT risk governance & ICT risk management

Risk name	Causes/background to the risk	Impact on the entity	Treatment plan	Q1	Q2	Q3	Q4
Business interruptions	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	Moderate	Moderate	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	Low	Low	Low	Low

Risk transfer – exposures

There were two incidents reported in this quarter under review.

Date of Incident	Nature of Lost	Claim Number	Comments
2019/12/31	Soweto Theatre X2Stolen Laptops	JOTH/1219/043260/AAAR	X2 Laptops stolen at Soweto Theatre
2019/01/21	Soweto Theatre X1Stolen Laptops	JOTH/0120/043254/AAR	ST GM Nomsa Mazwai laptop Stolen

Compliance Monitoring and Reporting

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 668 and 65 of the MFMA. Submission of these reports is done to GRAS for assessment. These reports are also presented to the ARC and the board. Performance reporting against the entity's Service Delivery and Budget Implementation Plan (SDBIP) is done to the Mayoral Committee and Council on a quarterly basis.

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

Priority Legislation

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

- Compliance Framework and tool
- Compliance SOP (Standard Operating Procedure)
- Compliance Profile Assessment Tool
- **Occupational Health and Safety Act and Regulations (85 of 1993)**

- Every employer shall provide and maintain, as far as is reasonably practicable, a working environment that is safe and without risk to the health of his employees.
- **Municipal Finance Management Act and Regulations Act of 56 of 2003**
- The accounting officer of the municipality must submit 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.

(ii) Unauthorised Expenditure

The Entity identified the following instances of unauthorised expenditure:

No incidents of unauthorised expenditure were identified.

(iii) Irregular Expenditure

The Entity identified the following instances of irregular expenditure:

No incidents of irregular expenditure were identified.

(iv) Payments exceeding 30 days of receipt of invoice

The Entity identified the following instances where payments to suppliers were made in excess of 30 days:

No incidents of payments exceeding 30 days were identified.

Combined Assurance Model and Integrated Assurance Reporting

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 period under review. 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 period under review and are summarised herein. The report therefore covers the following:

- strategic risks and residual risk profile for the quarter under review;
- 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) **A coronavirus has been identified in China (Wuhan City), and was initially known as 2019 Novel Coronavirus (2019-nCoV). The case was reported on December 31st, 2019, and confirmation of the coronavirus identification occurred on January 7th, 2020. Formally, the disease is now known as coronavirus disease or COVID-19. The virus causing the disease is known as "severe acute respiratory syndrome coronavirus 2" (SARS-CoV-2).**

Progress on implementation per action plan- The residual risk rating remains high as the disease is still spreading rapidly across the country, and the country is yet to reach its peak. The theatres remained closed throughout the quarter, as one of government's measures to curb the spread of the virus. During this period the theatre has ensured that all staff conducting deliveries have face masks to illuminate their coughing or sneezing on people & to limit the intake of germs from the atmosphere when in contact with other people. Constant use

of hand sanitizer, and sanitizing the credit card devices after every use will decrease the spread of the virus. All employees that have been brought back to work are working in separate areas / sections and have very limited contact with each other. Call centre employees are based in separate offices whose only interaction with others are when they meet the cashier to wrap up the order. The separation between them when they do interact is 2m. In order to illuminate the movement of the printed till slip, the delivery person will take a picture of the bill to show to the customer for approval of payment.

ii) 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.

iii) 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).

iv) 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.

v) 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.

vi) Key positions vacant:

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

Progress on implementation per action plan – 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 COO and CDM has been appointed

vii) 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.

viii) 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.

ix) 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.

x) 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	R21m has already been spent in 2018/19 on this project

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
		6. Project manager appointed to oversee the project	
2	'A coronavirus has been identified in China (Wuhan City), and was initially known as 2019 Novel Coronavirus (2019-nCoV). The case was reported on December 31st, 2019, and confirmation of the coronavirus identification occurred on January 7th, 2020. Formally, the disease is now known as coronavirus disease or COVID-19. The virus causing the disease is known as "severe acute respiratory syndrome coronavirus 2" (SARS-CoV-2).	<ol style="list-style-type: none"> 1. Strict safety measures (as per labour department regulations) is observed. 2. Compliance Officer appointed to monitor 3. Screening of employee entering office 4. Provided workers with flexible work arrangements in situations of sickness or sickness in the family, Protect the workplace against discrimination and social stigma, Support workers coping with stress during COVID-19 outbreak 5. Face masks 	Ensure that all staff conducting deliveries have face masks to illuminate their coughing or sneezing on people & to limit the intake of germs from the atmosphere when in contact with other people. Constant use of hand sanitizer, and sanitizing the credit card devices after every use will decrease the spread of the virus. All employees that have been brought back to work are working in separate areas / sections and have very limited contact with each other. Call centre employees are based in separate offices whose only interaction with others are when they meet the cashier to bring up the order. The separation between them when they do interact is 2m. In order to illuminate the movement of the printed till slip, the delivery person will take a picture of the bill to show to the customer for approval of payment.
3	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 tight 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 	<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
4	Lack of brand architecture (continuous and consistent message management)	<ol style="list-style-type: none"> 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.
5	Inconsistent attendance at theatre shows	<ol style="list-style-type: none"> 1. Different pricing structures based on product and venue. 	<ol style="list-style-type: none"> 1. To target companies with CSI programmes to bring a child to the theatre

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
		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	2. Develop funding policy to target sponsorship 3. Conduct comprehensive survey to establish audience needs
6	Inadequate funding to support youth development programmes	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	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.
7	Inability to secure attractive productions	1. Good relationships with producers i.e. co-productions agreements. 2. Relationships with Joburg Ballet Company and there is an SLA in place.	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**


Despite the disruptions of Covid- 19, Internal audit had completed all audits for 2019/20
 The assurance outcomes by internal audit are based on the work done in fourth quarter of the 2019/20 financial year.



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



- The officer of the Auditor General concluded the audit of the 2018/19 financial year during the quarter under review.
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- Joburg City Theatres maintained its clean audit status
- The assurance outcomes provided on the table below are based on the 2018/19 audit outcome
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TABLE 1: SUMMARY ASSURANCE OUTCOMES – QUARTER 4 OF 2019/20



	LOW		MODERATE		HIGH
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Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q4 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 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

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q4 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 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	Low	Low
	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		High	High	High	High	High

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes— Q4 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance			
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance	
	Limited programmes available for newly trained Arts Practitioners	Lack of internship placement for new entrants in the industry (Theatre) and lack of skills transfer from seasoned practitioners	Low		Low	Low	Low	Low	Low	Moderate
	Key positions vacant	Executive Producer (EP) position vacant	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q4 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	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	Moderate	Moderate
	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	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q4 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance			
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance	
	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	Moderate	Moderate	Moderate
	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	Low	Low	Low

Summary Discussion of Operational Risks

Operational Risks - Monitoring and assurance

Operational risk assessment reviews for all the departments for the current financial year have been completed. These are key operational risks that have been highlighted herein to evidence the implementation of a combined assurance; and the integrated assurance approach within JCT.

- **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.

CHAPTER THREE: SERVICE DELIVERY PERFORMANCE

Section 1: Highlights and Achievements



Due to the current outbreak of Covid-19, there can be no clear indication in the foreseeable future as to when theatres might be allowed to operate at full capacity. On Wednesday 17 June the President announced that restrictions would be eased for theatres but this would be subject to specific and stringent safety requirements; and protocols would need to be strictly adhered to for activities to remain open.

As the number of infection and death rates from the virus continue to increase on a daily basis, it is likely that social distancing would continue to be in place until we reach Stage 1. This puts a threat on the theatres' limited resources and careful consideration needs to be exercised when programming venues in the coming months.

Most of the world's theatres have shut their doors for the foreseeable future. Social distancing is the new way of life. Leaving the house for necessities means wearing a mask and standing 1.5 – 2 metres apart. Theatres will need to be realistic in their approach and thoughtful about how their strategy is conveyed to the industry and the public.

"The show must go on" is a phrase in showbusiness, but sometimes the show cannot go on, at least not the way we originally planned. *"The Coronavirus is causing a global rethink, much of what we have taken for granted has been changed and taken away from us overnight and we've had to adjust. We have been hard at work trying to keep offering our patrons an exceptional content that they have become accustomed to, as we say in our business the show must go on"*, JCT Artistic Director Makhaola Ndebele noted.

During the fourth quarter JCT provided theatre lovers with an opportunity to choose the warmest front-room seat in the comfort of their homes with the best selection of the past theatre productions to be watched online during the lockdown. The streaming of a series of acclaimed productions for free for a limited period are presented on Joburg Theatre, Roodepoort Theatre and Soweto Theatre youtube channels.



During April the programming and marketing department challenged artists to stay positive and share their ideas on keeping positive. The artists were encouraged to comment with a monologue, dance piece, poetry or music piece of choice, self-tape or video of their favourite solo or monologue using the hashtag #JCTCreativeSoloChallenge. Artists were also encouraged to tag a theatre junky they would like to nominate to join in the challenge. The first entrant was Soiso Ndaba a Naledi Award nominee for Best Lead Performance (male) in a Musical as Majoro Mnisi - Angola Camp 13, which was then followed by several other inspiring solos.

While scores of theatre makers and practitioners stayed safe behind closed doors, the curtains opened on social media for the announcement of the Naledi Award Nominees for 2020. These nominations are for productions that took place in the 2019. Joburg City Theatres is honoured to have collaborated with some of the nominated productions with renowned and internationally acclaimed producers and companies: Cion: Requiem of Ravel's Bolero Produced by Vuyani Dance Theatre & The Joburg Theatre nominated under a new category Best Contemporary Dance/Ballet Production; Noni Mkhonto was nominated for her role as Henrietta Hen in Joburg Theatre's 2019 pantomime Jack and the Beanstalk under the category Best Featured/Supporting Actress in a Musical; an enormous congratulation goes to Aunty Merle the Musical that debuted for the very first time in Joburg for bagging seven nominations in different categories including Best Production of a Musical.

JCT is proud of their very own Resident Company Manager Timothy le Roux for his nomination for Best Director of a Musical – Rock of Ages. The Peoples Theatre's, Thokozani Jiyane as Marty the Zebra in Madagascar, A Musical Adventure Jr was nominated in the category Best Performance in a Production for Young Audiences (Male/Female (Supported By ASSITEJ SA).

JCT kicked off the online streaming with the undisputed queen of South African pantomime Janice Honeyman's Snow White. The ever-popular and hugely entertaining story of Snow White was brought to life once again from page to stage to screen in an enchanting production complete with stunning sets, beautiful costumes, breathtaking special effects and lots of comedy, music and witty text. This streaming saw people getting excited about getting back into the theatre to watch one of the favourite productions of all times.

Supreme Divas was next to delight audiences old and young, an ultimate concert experience celebrated the powerhouse female singers that became legends through their music over the past few decades.

Afrikan Heritage Ensemble took viewers back to the roots with IJADU le Africa performance a 16-voice strong acapella outfit. The ensemble is led by none other than the philanthropist, Award-winning vocalist, composer, cultural & heritage proponent as well as writer and radio presenter, Mbuso Khoza who is not only a musician but also a producer of note whose speciality is the interpretation of Amahubo, the music from 17th century southern Africa region.

On freedom day / week the streaming of an artistic reflection on Steve Biko's writings, his untimely death, and his life's legacy; highlighting possible lessons for a new generation of South Africans, and world citizens, seeking to build and contribute to a more humane global society was presented. This production was written and directed by JCT's very own Artistic Director Makhaola Ndebele. Timed to coincide with Freedom Day in South Africa, Bantu sought to highlight possible lessons for a new generation of South Africans about how to build and contribute to a more humane global society and forms a part of the theatre's ongoing dedication to staging new productions that reflect on the legacy of South Africa's most prominent and influential leaders.

In an effort to keep our audiences entertained at home, the theatre streaming continued into the month of May with Carmen the Ballet in partnership with the Joburg Ballet and Johannesburg Philharmonic Orchestra; the grandest of all ballet classics came to life in Joburg Ballet's production of The Sleeping Beauty with Tchaikovsky's magnificent score played by the Johannesburg Philharmonic Orchestra; Gibson Kente's Too Late in partnership with The National School of the Arts; and on Africa Day the Johannesburg Philharmonic Orchestra gave South Africans a virtual performance of a beautiful, harmonic rendition of the African Union Anthem. The aim and message of this performance was to inspire hope and encourage Africans across the continent to continue to be empathetic as we work together to defeat the global pandemic.

COVID 19 pandemic has created an opportunity for the theatres to capture new audiences by staying active online. The exciting creative online activities included using theatre as a tool to keep kids active mentally and physically during the national shutdown. The activities ranged from shadow puppetry, storytelling, song and dance, games as well as drama activities that the whole family can participate in.

The activities conducted on our social media platforms i.e. Twitter, Facebook and continue to run as required and informed by the national lockdown guidelines. Response and participation on the posts has been positive and growing steadily, with daily engagement from patrons.

Soweto Theatre's monthly programme Poetic Thursdays was taken to social media under the hashtag #OnlineOpenMic Challenge. This challenge called on poets to share a recorded open mic performance which was then placed on Soweto Theatre platforms for engagement. The post with the most engagements secured the poet a headline spot at the next Poetic Thursdays post COVID 19.



Over 50 submissions were received through a WhatsApp line and reached over 20 000 people with the online performances. What was notable about this challenge was that it opened up access to the theatre for young poets residing outside of the City of Joburg.

***While our theatres are dark, our spirits reach out to one another!
The curtains will rise, and we will tell our stories again!***

YOUTH AND COMMUNITY DEVELOPMENT

This report reflects on the stumbling steps we have taken to find a footing and place for our work through this global crisis. We stumbled towards each other and used the time to get to know the people we work with and what is important to them.

June 16 and Youth Month commemoration

This June, the youth and community development unit both remembered and commemorated the youth who gave up being young for current freedom and celebrated the hope that youth represent for every generation. Joburg Theatre hosted its first online special and presented the poetry, song and comedy in creating a moment of reflection and explosions of laughter through it all. Working with the Art24 collective, Indie Foundation, the Current State of Poetry and Thugs of Comedy, JT put together a show in a time when the stages are dark. *We sing through the pain, laugh through the crisis and poetry touches what is humane in us all.*

This period demonstrated the importance of partnerships the theatres have with the young artists and producers who made work despite the challenges of the times.

Indie Foundation has been a partner working with Joburg Theatre to offer master classes for youth entering the music industry. The Indie program helps young musicians navigate the music industry and get insiders to guide and prepare youth for the reality of creating music and being a part of the music industry.

Indie Foundation and Joburg Theatre have entered a partnership once again and host a weekly online show introducing independent musicians. The 20 minute episodes see the musician do an acoustic set and narrate the story behind their music. Again, these programs are meant to capture and share with the public, the vast array of talent, art forms and people who furnish the Joburg Theatre stages.

Laughter is said to be the best medicine. When times are bad, the best thing people can do is laugh through the jokes that often speak more directly to the feelings we have but have no words for. Stand up comedy at Joburg Theatre is a series of local comedians doing a set for online streaming.

The youth and community development unit has been working with and creating a community of play writing. The YCD managers have created online writing lessons as well as worked with groups to develop plays.

In an effort to continue with our programmes during the shutdown, Soweto Theatre's youth development department has continued teaching and learning and developing, facilitating classes virtually to prepare its drama and music development programme learners for their planned mid-year showcase at the end of June and music exams with UNISA in October.

Lits'omong drama programme found ways of continuing with the preparation for the mid-year showcase; by conducting lessons virtually. Classes are conducted through WhatsApp videos and calls. Facilitators send briefs/scripts to students, who then do work on their side and send through recorded proof of the given task or work.



The music tutorial programme classes are conducted through Google Classrooms which has been identified as the best tool to utilise for the music theory lessons. Zoom together with the support of WhatsApp Video call and Google Meet are some of the additional tools that the programme has been utilising for practical music lessons. Trainers contact their group of students weekly to schedule one on one lessons with each student, recording of lessons is done through Zoom and Google Meet.

Lessons have been live video lessons and others have been through trainers recording work for students, who then do work on their side and send through recorded proof of the given work.

Through this virtual process, the Orchestra has managed to record a prayer/song to give hope during this difficult time in the world, please see link to the video of the song below.

<https://www.youtube.com/watch?v=At-yUO8wOA>

The health crisis has resulted in the cancellation of productions planned for the rest of 2020 and the management is exploring possibilities for performing opportunities later in the year. How these roll out will depend on the prevailing regulations in place for managing COVID-19.

Towards the end of June the company started returning to its base at the Joburg Theatre under strict protocols established to achieve as safe a return to the physical work environment as possible.

MARKETING, PUBLICITY AND PUBLIC RELATIONS

In the 111-day period under review the office generated an Advertising Value Equivalent (AVE) of R 10,688,382.85 from 171 media clips.

Publicity, marketing and awareness was generated through a combination of press releases, emailers, direct contact with media outlets and individual journalists, social media, The Friends of the Ballet, The South African National Dance Trust and Diva PR.

Publicity, Marketing and Print output generated summary:

Press Releases:	3 (1 for <i>Don Quixote</i> , 1 for company update, 1 for <i>The Corona Suite</i>)
Electronic Mailers to database:	1
Printed programmes:	1 (<i>Don Quixote</i>)
Programme cast sheets:	4 (<i>Don Quixote</i>)
New email signatures:	2

Stills & video:

One photoshoot took place during this time, for *The Nutcracker*.

Interviews & features: Most coverage during this period was for *Don Quixote*.

Key broadcast TV coverage included an interview with Thabang Mabaso on E-TV's "The Morning Show" as well as JB School Co-ordinator Jo-Anne Wyngaard on "Stories Wat Saak Maak".

Key magazine coverage included a double-page spread on *Don Quixote* in Creative Feel, plus coverage in Hello Joburg, Get It, High Life, What's On In Joburg, Sawubona and City Buzz.

Key print media coverage included general coverage in The Star, Sunday Times, The Saturday Star, Mail & Guardian, City Buzz and the Soweto Urban Newspapers.

Key radio coverage included a give-away with Heather Hook on Niche Radio and our regular adverts and give-aways on Kaya FM.

Key online coverage included coverage on platforms including Netwerk24, B-Sharp Entertainment, Joburg.co.za, Edgars Club, HeatherHook.com and Mark Lives for a recent win of a Creative Circle Award for the 2019 campaign with Superbalist.

Social media coverage: coverage during this period focused primarily on *Don Quixote*, the fundraising gala and some unique videos featuring dancers in special moments during lockdown. We have also started a series of online interviews entitled *Joburg Ballet - Off Stage* on Instagram Live. These take place every Thursday and the response has been wonderful.

Facebook:	13 918 followers (up from 13 640)
Twitter:	4 636 followers (up from 4 568)
Instagram:	6 872 followers (up from 6 030)
LinkedIn:	250 followers (up from 181)

JOBURG BALLET SCHOOLS

Schools open

Schools: Accelerated, Alexandra, Braamfontein and Soweto.

Recommencement of all schools

Classes running as expected and teachers started teaching Grade work in February with the Intention that all students would at least know 60% of the syllabus with the barre work and centre practice completed before assessments to be held from 25 to 28 March.

Performances

Don Quixote: 13–22 March 2020

Students from the school were chosen to perform in the production. Selection is based on merit and reliability; they have to perform alongside professional dancers in the company and have to maintain the high standard set by the company; the selected students began rehearsals on 21 February 2020; selected students were Tshiamo Mampane, Rizé Habana, Bethany Delaurentis and Maya Weir with Naleli Hlalele and Kenelwe Mtsweni on standby; the students performed the roles of cupids.

Attendance

Attendance was more regular with the students settling into the academic schools. We found that students in Braamfontein, specifically the Grade 1 class, were coming late. The time allocated for Grade 1 was clearly communicated to the parents last year at auditions.

Disruptions at Facilities

There were no disruptions except at Soweto's Uncle Toms Hall which was booked for two ANC functions; we were not allowed on the premises due structures being erected.

March 2020

1 to 13 March: students attended classes at their respective centres until the first COVID-19 Case occurred in South Africa.

16 March to 7 April: The Alexandra, Braamfontein, Soweto and Accelerated schools closed before the academic term ended and we were advised not to have classes until told otherwise; at that time mid-April was set as a return date.

16 March: After meeting with management, it was decided that all schools close as per COVID-19 regulations, then stated as being until 14 April. We have always had WhatsApp groups for each school.

20 March: First video Examination Grade work was shared with the newest students as they would be the ones that suffer the most and a period of a week was given to learn the work and then send a video of how the student is coping with the work that was sent. I record the work as per class and send it on. Exercises sent: Grade 1 Barre and Centre practice up to pas de chat. 23 March: stretching videos for all students as it pertains to their class work (feet exercises, balletic stance, stretching and how to warm up before class). 26 March: Videos of all barre work sent to Grade 2 to 5 with the return video expected on the weekend. From a total of 143 students, 73 students have sent back videos and two parents are frontline workers (children not with them), five parents had problems trying to send their videos. In total 80 students have been interacting with us.

The above includes the work Thabang has been doing with the Accelerated Students and Thabang reviews all as well as conditioning and theory sent by Tshego to all and she reviews all. Grade work Jo-Anne and Braamfontein lower Grades Carmen.

Reviewing the work takes time as you send each student and individual feedback on each exercise attempted. We have almost daily interaction with students.

27 March: National lockdown instituted.

8 April to 1 May 2020

Students who were able to participate were sent the entire barre for each Grade to learn and sent us videos of their progress which we teachers reviewed and gave feedback. Once this was done and corrections applied, we sent them centre practice up to allegro to work. Basic theory as it pertains to grade exams were sent with their grade class work. All Cecchetti Teachers was advised by the CSSA that the exam work is not to be used on social media platforms. All parents were advised and had to acknowledge and state that the work will not be displayed on social media platforms.

May 2020 to date

We have since given the students enchainements to learn which we found to be poorly executed. It was therefore decided to break it down as per their grade levels and send it in this format and we are now seeing students who are improving during this trying time.

June 16 – Youth Day: We will be having classes on the school’s Facebook page from 12h00 to 15h00. Taking these classes will be Jo-Anne Wyngaard (Basics of Ballet), Thabang Mabaso (Floor Barre) and Mahlatse Sachane (Neo Classical/Contemporary).

We will be sending music to students to show off what they are doing at home for the School’s Facebook page. I have video which should you require can be sent to you.

JOBURG BALLET SCHOOL INTERACTIONS

Joburg Ballet was part of a successful Creative Industries Career Expo from 11 – 13 March 2020. Jo-Anne Wyngaard, Joburg Ballet School co-ordinator and a teacher at the School, was one of the guest speakers at the Creative Career Expo Workshop.

With the start of the national lockdown on 27 March, we had to cancel all planned school interactions and have contacted our partners for future plans once things are back to the new normal. At this stage we are unable to confirm any interactions until further notice.



With the Covid-19 outbreak across the globe, and the necessary lockdown imposed on many people throughout the world, the JPO’s activities have been severely impacted. Nonetheless, in the face of this global crisis, the JPO has shown its resourcefulness and commitment like never before. None of what we do would be possible without the robust strategic leadership of our board of directors, our funders, and our enthusiastic audiences. I would like to thank our focused management, and our dedicated musicians for the day-to-day work that they do to bring the power of music to an ever-growing audience, in spite of tremendous difficulties. We look forward to the future with confidence, and hope that our work continues to encourage and inspire you.

The last few months have been difficult for us all, with the Corona virus posing many challenges to the world at large. But it has also shown the resilience of the human race to work together toward a common good. At the

heart of the work that the Johannesburg Philharmonic Orchestra does lies an enthusiastic and extremely competent board of directors, for whom I have been particularly grateful over the past few months. It has also been our honour to welcome Carolyn Steyn, a philanthropist, actress and radio personality, as the newest JPO board member. Our dedicated administration and musicians of the highest calibre have also shown their resourcefulness during this time. I remain grateful to them all for what they continue to contribute, and look forward to the future with confidence that we will overcome these challenges. Thank you for partnering with us as we pursue excellence in the arts, in the face of uncharted difficulties.

The international outbreak of the Covid-19 virus has left no sector of society untouched. Many people throughout South Africa and the world at large have faced extremely harsh realities as a result of the outbreak, with effects of the virus reaching far further than we can know at this time. The Johannesburg Philharmonic Orchestra, together with the world at large, has been challenged to approach our work differently at this time. In an effort to remain positive, and actively pursue its role as an organisation responsible for the upliftment of society, the Johannesburg Philharmonic Orchestra has sought ways to remain in contact with its audience, while adhering to the law, maintaining all the necessary health and safety protocols, and using this strange season to advance our work in the best way possible.

COVID-19 AND THE JPO

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this strange season to advance our work in the best way possible.

This global pandemic has changed the way the world works, fast tracking the would-be organic growth of the digital era. Where the performing arts are concerned - and especially for the orchestra where the intrinsic identity of the medium involves the close proximity of many members - we have faced a great many challenges over the past few months.

Nonetheless, the JPO has risen to the occasion, joining with orchestras around the world in finding innovative ways to share its work. The result has been greater exposure than could ever be expected under normal circumstances, where audiences are limited to time and space. With a growing audience across

the globe, made possible by innovation and technology, the JPO is making the best of an otherwise very difficult situation.

During this time, the JPO also appointed philanthropist, radio personality, actress, and patron of the arts, Carolyn Steyn, to their Board of Directors.

Increasing the reach of the orchestra to include audiences across the globe, who are able to experience the music of

the JPO outside of the traditional concert experience, has meant exposure to a larger, and growing, audience. Specifically, the orchestra has employed film, online, print, and broadcast avenues, with a total Advertising Value Equivalent (AVE) of over R3million.

Together with the rest of the world, there are certainly lessons that the orchestra has learned through this season that it hopes to adopt as part of its company culture in the future.

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 performed. Due to the outbreak of the Corona Virus, the WSS Winter Series was cancelled. We continue to explore ways in which we will be able to present our flagship series in the future.



Collaborations - The Johannesburg Philharmonic is always enthusiastic about working with organisations who share their commitment to excellence and their desire to make a difference to the communities around them. The orchestra is committed to celebrating the success of others, and bringing a voice to the vision of our collaborators by partnering with them to make spectacular events come alive with orchestral music. Through our combined efforts we are developing a cultural scene in the city Johannesburg and the province of Gauteng that is world-class, vibrant, and very exciting. The orchestra is ever pursuing the notion that music, arts and culture are important pillars of our rainbow nation. During the months of April-June 2020 we have found new and innovative ways to partner with external organisations; these are outlined in the pages that follow. We look forward to widening our partnerships as lockdown restrictions ease.

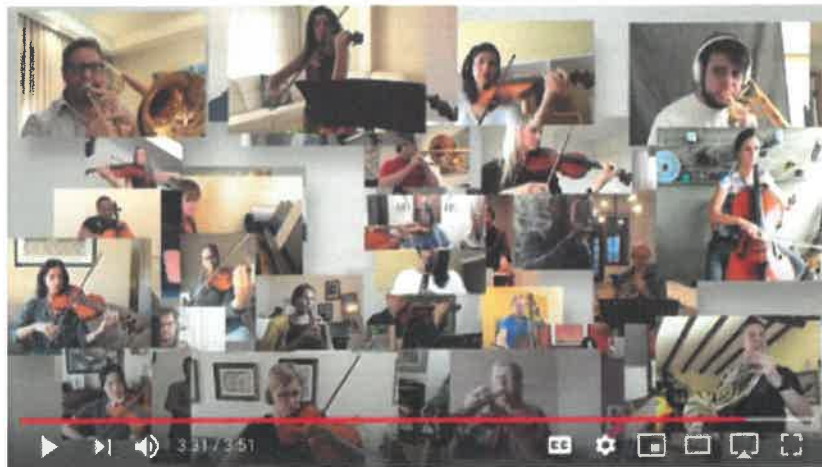


While the orchestra's planned programming for the 2020 calendar was necessarily put on hold, the orchestra has put together a number of projects throughout the lockdown period, showing their adaptability and resourcefulness during this difficult time.

The Johannesburg Philharmonic Orchestra's YouTube channel was created on 31st March 2020, and has to date received 18497 views and has 149 subscribers.

Videos While each of the below videos can be viewed at their respective links, the JPO also included an email to its subscribers with each campaign, highlighting various elements of the music, performers, initiatives or collaborations.

1. New productions/collaborations with the KwaZulu-Natal Philharmonic Orchestra Individuals from the Johannesburg and Kwa Zulu-Natal Philharmonic Orchestras joined forces in putting together virtual performances.
 - Amazing Grace – Johannesburg and KZN Philharmonic Orchestra's and a special tribute to South Africa as the wave of Covid-19 hits - <https://youtu.be/cwzgg7MyJE8> , posted on 14 April 2020 with 13 096 views.



Johannesburg and KZN Philharmonic Orchestra's send a special tribute to South Africa

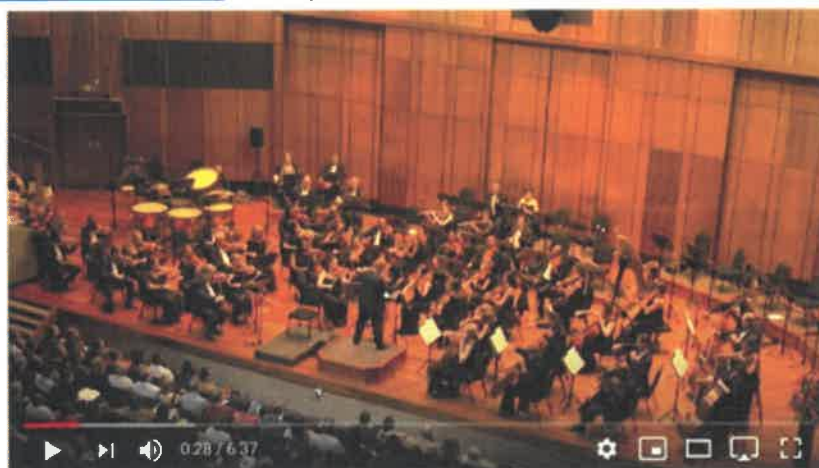
13,096 views · Apr 14, 2020

👍 211 🗨️ 1 ➦ SHARE 📌 SAVE ...

- 'Brahms' Wiegenlied and Thula Thula' - Johannesburg and KZN Philharmonic Orchestra's honour mothers throughout South Africa - <https://youtu.be/z9RAJnl-PsQ> . Date posted: 9th May 2020 Views to date: 1 033
- 'African Union Anthem' - African Singers and Orchestras celebrate Africa Day with the 'African Union Anthem' - <https://youtu.be/4X0QFCgthhQ> . Date posted: 22nd May 2020 Views to date: 1505

2. Johannesburg Philharmonic Orchestra's archive highlights The JPO posted a series of videos from its archives:

- 2020 Summer Season – JPO | Valentine's Variety Gala (video1) – First movement of Concierto de Aranjuez by Joaquin Rodrigo with the Johannesburg Philharmonic Orchestra, guitarist Goran Krivokapic and conductor William Eddins - https://youtu.be/mDe_lbDq8Q . Date posted: 31st March 2020 Views to date: 86.
- 2020 Summer Season - JPO | Valentine's Variety Gala (overture) - Hector Berlioz: "Un Bal" from Symphonie Fantastique with the Johannesburg Philharmonic Orchestra and conductor William Eddins - <https://youtu.be/B3eTk6qVvZg> . Date posted: 31st March 2020 Views to date: 842



2020 Summer Season - JPO | Valentine's Variety Gala (overture)

842 views · Mar 31, 2020

👍 18 🗨️ 0 ➦ SHARE 📌 SAVE ...

- Mozart's Requiem Highlights | JPO with Gauteng Choristers - Conducted by Bernhard Gueller - <https://youtu.be/KeSGv4ghk0I> . Date posted: 8th April 2020 Views to date: 809

- JPO | Violin Concerto in D Major by Korngold | Yampolsky and Gilman - <https://youtu.be/ZsN9Pkw22bc> . Date posted: 20th May 2020 Views to date: 404
- JPO | Mendelssohn's Overture "The Hebrides" | Summer Season 2019 with Daniel Boico <https://youtu.be/MPPEEgPHnxUg> . Date posted: 3rd June 2020 Views to date: 454
- JPO | Grieg's Piano Concerto in a minor with Olga Kern and Daniel Boico | Summer Season 2019- <https://www.youtube.com/watch?v=K2f6j3mNrTo&feature=youtu.be> Date posted: 11th June 2020 Views to date: 256
- JPO | Rimsky-Korsakov: Capriccio Espagnol (audio) | recording in February 2011 - <https://www.youtube.com/watch?v=S7fCbWRbHNo&feature=youtu.be> Date posted: 18th June 2020 Views to date: 216

2. Johannesburg Philharmonic Orchestra's archive highlights The JPO posted a series of videos from its archives:

3. Partnership with Joburg Ballet and Joburg Theatre (posted on Joburg Theatre's channel) Following the disappointment of being unable to stage the production of Don Quixote, which was scheduled to open just days after South Africa declared its National State of Emergency, Joburg Ballet, together with the JPO, streamed a live performance of past shows, including Carmen and The Sleeping Beauty. The production can be viewed via the joburg theatre's video stream at <https://www.joburgtheatre.com/video-stream/>

THE JOHANNESBURG PHILHARMONIC ORCHESTRA TASKED WEBER SHANDWICK WITH COMPILING, PROOF-READING AND DISTRIBUTING A NUMBER OF PRESS RELEASES FOR THE SOUTH AFRICAN MEDIA. THESE COVERED THE ORCHESTRA'S BROTHERS' DAY TRIBUTE, THE APPOINTMENT OF CAROLYN STEYN TO THE JPO BOARD OF DIRECTORS, AND THE COLLABORATION WITH SA SINGERS IN CELEBRATING AFRICA DAY WITH THE AFRICAN UNION ANTHEM.



The Johannesburg Philharmonic Orchestra (JPO) has appointed Jeppe Old Girl, Carolyn Steyn, as its newest board member recently. Carolyn, the founder of 67 Blankets for Nelson Mandela Day, a philanthropist, actress, radio personality and patron of the arts, brings with her over four decades of experience in the arts industry.

Also read: [WATCH: Jeppe Girls receives R1.7-m from proud Jeppe old girl](#)

She will join JPO, a not-for-profit company and a public benefit organisation, alongside a diverse board of directors comprised of captains of industry and credible leaders.

JPO is chaired by former deputy chief justice Dikgang Moseneke, with arts manager and Juilliard School trained singer Bongani Tembe as the chief executive and artistic director.

“This is an important appointment for JPO as I respect Carolyn as a person of great integrity who genuinely cares about people from all walks of life,” said Bongani.

He said he is always moved by her humility.

“She has already made an indelible impact in the arts industry through innovative contribution that positively impacts on people's lives and always seeks to constantly uplift and contribute to the industry in ways that matter

All Africa sings as one as AU anthem is recorded

SAFETY

SAFETY
A group of singers from a choir of students from the University of Johannesburg (UJ) recorded the African Union (AU) anthem in a studio in Johannesburg on Monday. The singers, led by Bongani Tembe, were accompanied by the JPO. The recording was part of a project to celebrate the 50th anniversary of the AU. The project was initiated by the JPO and the AU. The recording was done in a studio in Johannesburg. The project was initiated by the JPO and the AU. The recording was done in a studio in Johannesburg.



The AU anthem was recorded by the JPO and the AU. The recording was done in a studio in Johannesburg.

4. Partnership – Promotion of Live Concert of Sinfonia Rotterdam As the concert lockdown slowly relaxed for the arts and cultural sector in Europe, Sinfonia Rotterdam seized the opportunity to perform a special live concert in the iconic Laurenskerk Rotterdam. The concert followed strict social distancing protocols of one and a half metres for the both audience and musicians, and was livestreamed in HD on 5th June 2020. Seating whilst maintaining social distancing meant that there were only 30 people present in the audience. The JPO was delighted to share this performance featuring pianist Ronald Brautigam who performed with our sister orchestra – The KwaZulu-Natal Philharmonic Orchestra, and South African

maestro Conrad van Alphen, who has performed with both the Johannesburg and KZN Philharmonic Orchestras.

Carolyn Steyn now a board member for the Johannesburg Philharmonic Orchestra

By Mphahlele Mphahlele | May 18, 2020

The latest news in Carolyn Steyn's appointment to the Johannesburg Philharmonic Orchestra's (JPO) board member is in the spotlight.

Steyn, a philanthropist, artist, radio personality and patron of the arts, brings with her more than four decades of experience in the arts industry.

Steyn will join the JPO's board of directors, which also includes industry and credible leaders, and chaired by former Deputy Chief Justice Dikgang Moseneke, with arts manager and Johannesburg-based artist Bongani Tembe as artistic director and KZN's director.

Said Tembe on Steyn's appointment: "Carolyn has always made an incredible impact on the industry through her generous contributions in art, culture, education and sports. Her leadership and vision always seem to consistently uplift and contribute to the industry in ways that make us proud."

The appointment to the board has been made during the coronavirus pandemic. Steyn recently donated R100 000 to the JPO and R100 000 to the KZN Philharmonic. To help it and to ensure that the industry can continue to flourish, she has also donated R100 000 to the JPO and R100 000 to the KZN Philharmonic.

Steyn said: "During the JPO's performance in a time of such uncertainty, it is a privilege to be part of such a team."



Northchill Melville Times

for customers in distressed industries.

Local news

Regional choirs give their best performances

This performance is the second one of many more to come from the orchestras as the industry explores new ways to entertain and delight audiences during the Covid-19 national lockdown.

May 18, 2020

The Johannesburg Philharmonic Orchestra (JPO) rendered a virtual performance on Mother's Day. The JPO were also joined by the KwaZulu-Natal Philharmonic Orchestra for a performance dedicated to moms.

This virtual performance, produced by artistic director at the JPO and KZNPO, Bongani Tembe, featured two of the most well-known lullabies, Brahms' Wiegand, and the ever-popular Zulu lullaby, Thula Thula, with each musician recording his or her own performance at home, based on an orchestral arrangement by Eddie Clayton.

The video featured a mini show reel entitled 'moments with mom,' which has been made by emerging filmmakers.

"On this Mother's Day we paid tribute to our everyday heroines with the unique orchestra's arrangement of these two timeless lullabies. We hope that this beautiful music will help all of us to reflect on the crucial and nurturing role that mothers play to make our world a better place. Like the joy of music, a mother's love overflows forever and is essential to our wellbeing," said Tembe.

Publication: The Star (early edition)
 Title: NEWEST JPO BOARD MEMBER
 AVE: 25437.28

NEWEST JPO BOARD MEMBER

THE Johannesburg Philharmonic Orchestra (JPO) has appointed Carolyn Steyn, a philanthropist, artist, radio personality and patron of the arts, to its board of directors. Steyn, who has more than four decades of experience in the arts industry, will join the JPO's board of directors, which also includes industry and credible leaders, and chaired by former Deputy Chief Justice Dikgang Moseneke, with arts manager and Johannesburg-based artist Bongani Tembe as artistic director and KZN's director.

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KZNPO MOTHER'S DAY CONCERT

The music celebrates to flow as we gather to enjoy the music of our mothers.

At home with KZNPO

BUSINESS AND ARTS SOUTH AFRICA

SA Singers and Orchestras celebrate Africa Day with the African Union Anthem

JOHANNESBURG - Bongani Tembe led a group of singers who recorded the official African Union Anthem to celebrate Africa Day.

May 18, 2020

SA singers and orchestras celebrate Africa Day with the African Union Anthem

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May 18, 2020

Publication: Northchill Melville Times
 Title: A music celebration for South Africans
 AVE: 7936.89

A music celebration for South Africans

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Following the success of 'moments with mom,' we will see a lot more of such performances in the coming days. We hope that this beautiful music will help all of us to reflect on the crucial and nurturing role that mothers play to make our world a better place. Like the joy of music, a mother's love overflows forever and is essential to our wellbeing."

The success has inspired other artists to get involved in the industry and to create more content. We hope that this beautiful music will help all of us to reflect on the crucial and nurturing role that mothers play to make our world a better place. Like the joy of music, a mother's love overflows forever and is essential to our wellbeing."

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Artistic Director of the JPO and KZNPO, Bongani Tembe directs this year's Mother's Day concert. Photo: Supplied

702 Podcasts

SA Singers and Orchestras celebrate Africa Day with the African Union Anthem

SA Singers and Orchestras celebrate Africa Day with the 'African Union Anthem'

Guest: Bongani Tembe - Johannesburg Philharmonic Orchestra CEO and Artistic Director

WATCH | Here's how SA singers and orchestras are uniting for Africa Day

25 May 2020 - 14:00
BY UNATHI NKANJENI



The Covid-19 pandemic failed to stop singers and orchestras from celebrating Africa Day, an annual day celebrated on May 27.

On Monday, a group of singers recorded the video on All7 platform while observing strict social distancing guidelines.

The singers, led by CEO and artistic director Benjamin Tembe, were accompanied by 100 musicians from the Johannesburg and KwaZulu-Natal philharmonic orchestras who performed their parts from their respective homes.

The collaboration, according to Tembe, aims to inspire hope, encourage compassion and motivate Africans across the continent to continue to support one another and work together to defeat the global pandemic.



A virtual performance for South African moms

South Africa, Johannesburg, 09 May 2020: The Johannesburg and KwaZulu-Natal Philharmonic Orchestras (JPO & KZNPO) delivered a virtual performance dedicated to moms for Mother's Day. The virtual performance, produced by Benjamin Tembe, features two of the most well-known Indian-English bilingual songs - 'Mama' and 'Mama' - with each musician recording their own performance in their home, all arranged and conducted by Eddie C. Mokoena. The video also features a music video for 'Mama' with lyrics which has been made by entering #MamaDay.

PDF to DOC - Copy

PHILANTHROPIST CAROLYN STEYN BELIEVES THE SHOW MUST GO ON FOR SA'S TALENTED ARTISTS

CAROLYN STEYN, NEWLY APPOINTED TO THE BOARD OF THE JOHANNESBURG PHILHARMONIC ORCHESTRA, BELIEVES IN THE POWER OF MUSIC TO INSPIRE HOPE

By: Matthew Mokoena
25 May 2020



I'm Zooming with Carolyn Steyn. From my flat in Melville, I'm instantly transported into the luxuriously decadent sitting room of this doyenne of South Africa's cultural and philanthropic world. In the background, Steyn's two taupe-coloured Yorkshire leavers dart back and forth under plush sofas, and wingback's Steyn is perhaps best known as the founder of the 67 Blankets for Mandela Day initiative.



Classical favourites with show tunes and big-band numbers is the ideal accompaniment to a glass of wine and a good book on a Saturday evening. She's also a fan of long walks through the lush landscaped surroundings of the Steyn City golf course, where she tees with her husband Douw. And yes, she has also been acquainted with the exploits of Joe Exotic, the principal character in Netflix's Tiger King series.

WATCH | Johannesburg and KZN Philharmonic Orchestras' special tribute to South Africa



COVERAGE: RADIO AND TELEVISION

DURING THE LAST FEW MONTHS, THE JPD HAS RECEIVED THE FOLLOWING RADIO AND TELEVISION COVERAGE:

1. Radio Interviews

- SA FM Carolyn Steyn board appointment
- Classic FM Carolyn Steyn board appointment
- Channel Africa interview with Bongani Tembe
- 702 interview with Bongani Tembe
- Metro FM interview with Bongani Tembe *(this was unclear in terms of the detail on the report, please clarify)*

2. Television Interviews

- SABC 2 Morning Live Africa Day



eTV Espresso Morning Show interview with Bongani Tembe highlighting the Africa Day video <https://www.youtube.com/watch?v=NjzjzoCh-8A&feature=youtu.be>



HOSPITALITY AND CATERING

Due to the current COVID 19 pandemic, hospitality and Catering was unfortunately completely shut down along with the rest of the country. JCT Hospitality department was privileged to be asked to assist with feeding the needy citizens of the City of Joburg (COJ). JCT Hospitality department provided catering services for COJ Social Development department from the 5 April 2020.



This project ran throughout April and May. operating through all the lockdown levels on a skeleton crew the hospitality and catering department provided the refreshments and snacks for the United Nations Personal Protective Equipment donations that were on held the 2 June 2020, This Personal Protective Equipment was handed over to the front line staff & our poor communities of the City Of Joburg



June was also the month of testing, and this was highlighted by the Testing Campaign for #JMPD officers & @CoJPublicSafety employees at the JMPD Headquarters in Martindale. These frontline workers are vital in ensuring that the COVID 19 regulations are adhered to, and as such took precaution in protecting and screening themselves.



Special Meyoral Meeting – Food Packs 17 June -Joburg Speaker is currently welcoming Councillors and guests to the virtual Council meeting and mapping out today's agenda.



BoardMeeting – Tour Joburg Theatre



JCT SERVICE STANDARDS

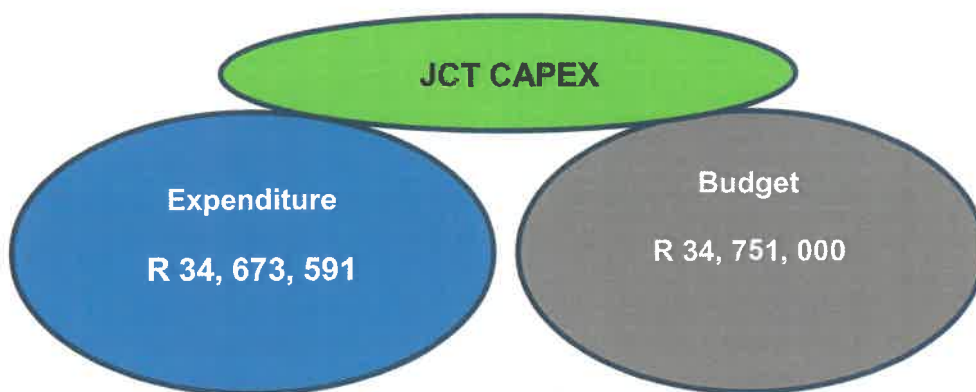
Core Service	Service Level Standard Target	Apr-20	May-20	Jun-20	Q3	Evidence	Verified Actual	Variance	Variance explanation	Mitigations
Theatres accessible to people with disabilities	100% accessibility	100%	<u>100%</u>	100%	100%	disabled parking bays - site visit / theatre seating plans / disabled bathrooms / information available on theatre websites	site visits	0%	no incidences reported	
Production start times	100% of all In-house Productions commence within 15 mins as per schedule	<u>100,0%</u>	100,00%	100,0%	100,0%	show reports & monthly show schedules	reports	0,0%	There were no late starting performances this quarter	
Safety of patrons	100% compliance to health and safety legislation	100%	<u>100%</u>	100%	100%	incidents 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	<p>We will display a results orientation and a commitment to perform and deliver on the priorities of the organisation.</p> <p>We will place customer service excellence at the centre of everything we do.</p> <p>We will do so in a competent, timely, cost effective and efficient manner.</p> <p>We will take ownership of our work at all times and take responsibility for our actions</p>
UBUNTU (Care and concern for people)	<p>We will do our work with care, empathy and concern for the wellbeing of vulnerable communities, customers and stakeholders.</p> <p>We will at all times display tolerance, respect and consideration of cultural diversity.</p>
Accountability	<p>We will display punctuality, reliability, dependability and a commitment to meet deadlines.</p> <p>We will act in a transparent manner and display ethical and consistent behaviour.</p> <p>We will behave with integrity in all our actions, always acting in the best interest of the citizen and organisation.</p>
Agility	<p>We will seek to be flexible, adaptable and responsive to our highly competitive environment.</p> <p>We will value and promote innovative ideas and solutions in order to deliver exceptional results.</p>

Section 4: Capital Projects & Expenditure

Joburg City Theatres managed to achieve the quarterly target and the overall expenditure for 2019/20 is at 100%. The diagram below depicts the current status quo for JCT capital expenditure.



JOBURG CITY THEATRE'S CAPEX 2019/20			
PROJECT	CURRENT CAPITAL EXPENDITURE		
	Current Expenditure	Budget 2019/20	% spend to date against full year budget
JOBURG THEATRE BUILDING RENOVATIONS AND UPGRADES	R 850,000.00	R 850,000.00	100%
JOBURG THEATRE UPGRADE OF STAGE MACHINERY , RENEWAL PLANT & EQUIPMENT	R 29,953,072.93	R 30,000,000.00	100%
JOBURG THEATRE TECHNICAL EQUIPMENT NEW OPERATIONAL	R 850,000.00	R 850,000.00	100%
ROODEPOORT THEATRE INFORMATION TECHNOLOGY	R 8,000.00	R 8,000.00	100%
ROODEPOORT THEATRE BUILDING RENOVATIONS	R 683,000.00	R 683,000.00	100%
ROODEPOORT THEATRE STAGE EQUIPMENTS UPGRADES	R 82,000.00	R 82,000.00	100%
SOWETO THEATRE BUILDING RENOVATIONS	R 1,091,518.99	R 1,122,000.00	97%
SOWETO THEATRE STAGE EQUIPMENTS UPGRADES	R 1,156,000.00	R 1,156,000.00	100%
	R 34,673,591.92	R 34,751,000.00	100%

Section 5: Building and Security

Capex	
Stage Machinery Upgrade	Action Taken
<p>1 Overall</p> <p>1.1 approximately 60% of the total work has been completed</p> <p>1.2 Upper Machinery is 68% complete</p> <p>1.3 Lower Machinery is 50% complete</p> <p>1.4 Software development is 16% complete</p> <p>1.5 Fly Floor conversion is 35% complete</p> <p>1.6 Hardware in the storage area is 83% complete</p>	<p>From April to date concentration of the upgrade was mainly on cabling of SSW, BSW, and fly floor.</p> <p>Currently Mocon is working finishing difficult cabling systems before the theatre opens up again</p> <p>Mocon continues with upgrading of upper machinery systems and BSW and SSW Cabinets.</p>

Health and Safety	Action Taken
<p>1. Incidents</p> <p>1.1 2 Covid-19 Cases were reported. First Case was reported on 27 May 2020 (Council Canteen) , and second case (Lesedi Theatre) were reported on 8 June 2020. Actor reported that he was COVID-19 Positive.</p>	<p>1st case – Council Canteen and test came back negative.</p> <p>2nd case Joburg Staff put in self-quarantine.</p> <p>Both Cases SHE (COJ) tested the staff for COVID-19. (Followed COJ Procedures)</p>
<p>2. Condoms</p>	<p>NO Action</p>

Health and Safety	Action Taken
2.1 Fourth quarter no condoms were used because of lockdown.	
3. Evacuation Drill 3.1 No Evacuation drill due to lockdown	No Action
4. Evacuation Problem 4.1 A new Evacuation system currently being installed	Ongoing installation
5. Safety Meeting 5.1 No Safety Meeting due to lockdown	No Action
6. Security matters 6.1 No security incidents were reported in the fourth quarter	Limited security staff working during lockdown period. All security brought back after level four and three were announced.
7. Maintenance 7.1 Building Management system 7.2 No Job cards due to lockdown	Quarterly maintenance done of the fire system Maintenance staff brought back in a staggered fashion, doing general building maintenance and painting areas
8. Disaster Management 8.1 Covid-19 Procedures 8.2 Hand Sanitizers 8.3 Face masks 8.4 Staff working in the Theatre	Implement all the COVID-19 regulation as stipulated by government in the government gazette and in conjunction with SHE at COJ Hand Sanitizers on movable stands and are installed at all entrances and at the theatre entrances. The hand sanitizers are Contentiously filled. All staff has been issued with face masks. Security staff are working a three shift work week.

Health and Safety	Action Taken
<p>8.5 Registers for staff and Public put in place FOH and at security control room</p>	<p>Maintenance staff has been divided into two groups which alternate, two days on and two days at home.</p> <p>Cleaning staff also divided into two groups which work one week on and one week off.</p> <p>Stage staff are called in as and when needed.</p> <p>Screening done daily and registers filled in when staff and public arrive. Register are kept for safe keeping by the OHS manager.</p>
<p>8.6 Signs</p>	<p>All warning signs and information signs was put up throughout the building.</p> <p>Social distancing floor signs was put in place at FOH and Metro Stages Restaurant.</p>
<p>8.7 Risk assessment and workplace plan documentation</p>	<p>Risk assessment and a workplace plan has been done and shared with COJ</p>

Section 5: Performance against game changers

JCT is committed to “business unusual” game changer priorities that will make a significant contribution to enhanced service delivery. In response, the JCT 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 “Game changing” 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 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020		Q4 Apr - Jun 2020
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	-	-	-	Target for the financial year 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	-	-	-	Target for the financial year 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 (productions and concerts) 4 Activations	Attendance registers / SLA, Quarterly report/ Contracts and marketing material/ Ticket reports	EP	Annually	1 Programme 1 Programme	-	1 Programme 1 Programme	-	Target for the financial year was Achieved
				Attendance registers / SLA, Quarterly report/ Contracts and marketing material/ Ticket reports	EP	Quarterly	1 Activations 1 Activation	2 Activations 2 Activation	3 Activations 3 Activation	4 Activations 0	Target for Fourth Quarter was Not Achieved

Section 6: Performance against Institutional SDBIP

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		2019/20 Performance Targets				2019/20 Budget		
				Baseline 2018/19 Estimate	2019/20 Target	Means of Verification	Unit Responsible for Reporting	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 170 Actual 173	Target 220 Actual 223	Target 0 Actual 0	Target for Fourth Quarter was Achieved
	Increase 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 on programme content summary	Executive Producer, Artistic Manager	Quarterly	Target 500 Actual 564	Target 500 Actual 512	Target 0 Actual 90	Target for Fourth 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?	90% achievement service level standards	90% achievement service level standards	Service Level Standards Report	COO	Quarterly	Target 90% Actual 98.83%	Target 90% Actual 92.54%	Target 90% Actual 100%	Target for Fourth 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 23	Target 0 Actual 0	Target for Fourth Quarter was Achieved

²CORE BUSINESS

SERVICE LEVEL STANDARD

1. Theatres accessible to people with disabilities	100% accessibility
2. Production start times	100% of in-house productions 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	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
									Target	Actual	Target		Actual
Promote economic development	Number of Ballet seasons	Image building of the Colby Joburg Ballet	4 ballet seasons	6 ballet seasons	4 ballet seasons	Quarterly report Contracts and marketing material	Executive Producer	Quarterly	Target	Actual	Target	Actual	Target for Fourth Quarter was Achieved
								1	2	3	0	1	4
Improved audience development and accessibility to venues	Number of Philharmonic Orchestra seasons	Improved access to professional concerts of classical and choral music	4 Philharmonic Orchestra seasons	255,000 attendees to theatres	250,000 attendees	Quarterly report Contracts and marketing material	Executive Producer	Quarterly	Target	Actual	Target	Actual	Target for Fourth Quarter was Achieved
								1	2	3	0	1	3
Strategic Objective 3: Affordable access to and use of theatres by communities													
Create a City that responds to the needs of the citizens, customers, stakeholders and businesses	Improved audience development and accessibility to venues	Number of attendees to theatres	Public access to theatres	255,000 attendees to theatres	250,000 attendees	Ticket reports	COO	Quarterly	Target	Actual	Target	Actual	Target for Fourth Quarter was Achieved
								70,000	170,000	210,000	0	87,992	179,721
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	Operating project programme	NEW	97%	OPEX expenditure report Financial statements	Operating project programme	Quarterly	Target	Actual	Target	Actual	Target for Fourth Quarter was Achieved
								≥ 90% spend and not exceeding 2% of approved operating budget	92%	106%	98%	98%	98%
Enhance our financial sustainability	Capital project programme	Percentage of CAPEX budget spent	Capital project programme	100% of R3,443m CAPEX budget spent	95% of total CAPEX budget spent	CAPEX expenditure report Financial statements	CFO	Quarterly	Target	Actual	Target	Actual	Target for Fourth Quarter was Achieved
								10% of approved operating budget	30%	70%	76%	100%	95%
Enhance our financial sustainability	Operating project programme	Percentage spent on repairs and maintenance to property, plant and equipment	Operating project programme	NEW	97%	Expenditure report Financial statements	CFO	Quarterly	Target	Actual	Target	Actual	Target for Fourth Quarter was Achieved
								10% of approved operating budget	16%	25%	98%	93%	100%

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
								Quarterly	Target	Target	Target		Target
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	Quarterly	Target 42% / 58% Earn Revenue R22,452m Total revenue R53,169m	Target 43% / 57% Earn Revenue R46,370m Total revenue R107,804m	Target 37% / 63% Earn Revenue R59,355m Total revenue R160,421m	Target Annual Target: 37% / 63% Earn Revenue R70,915m Total revenue R191,543m	Capex Opex Target for Fourth Quarter was NOT Achieved
				40% / 60% Earn Revenue R21,786m Total revenue R54,250m	Actual 40% / 60% Earn Revenue R42,506m Total revenue R107,432m	Actual 36% / 64% Earned Revenue R53,720 Total Revenue R147,647	Actual 30% / 70% Earned income R54,901 Total Revenue R183,370	Target for Fourth Quarter was Achieved 					
	NEW	100%	Expenditure report Financial statements	CFO	Quarterly	Target 100% Actual 100%	Target 100% Actual 100%	Target 100% Actual 100%	Target 100% Actual 100%	Target 100% Actual 100%	Target for Fourth Quarter was Achieved 		
	Internal control improvement process Audit mitigation initiatives	Audit opinion	Clean audit outcome	NEW	Unqualified audit opinion with zero audit report findings	Unqualified without material findings Unqualified Audit Opinion	External audit opinion and report Annual financial statement	CFO	Annually	Target Unqualified without material findings Unqualified Audit Opinion Actual Unqualified without material findings	Target Unqualified without material findings Unqualified Audit Opinion Actual Unqualified without material findings	Target Unqualified without material findings Unqualified Audit Opinion Actual Unqualified without material findings	Target Unqualified without material findings Unqualified Audit Opinion Actual Unqualified without material findings
		Percentage of predetermined objectives achieved	Strategy improvement plans	NEW	85% of pre-determined objectives achieved	Quarter reports / evidence files	COO	Annually	Target 85% of pre-determined objectives achieved Actual 94% of pre-determined objectives achieved	Target 85% of pre-determined objectives achieved Actual 94% of pre-determined objectives achieved	Target 85% of pre-determined objectives achieved Actual 94% of pre-determined objectives achieved	Target 85% of pre-determined objectives achieved Actual 94% of pre-determined objectives achieved	Annual target 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	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		
Improved financial planning and project management	Percentage of resolution of AG findings	Strategy improvement plans	Strategy improvement plans	NEW	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target	Target for Fourth Quarter was Achieved
								Actual	Actual	Actual	Actual	Actual	Target for Fourth Quarter was Achieved	
								91% of 2017/18 findings were resolved	67% of 2018/19 findings were resolved	67% of 2018/19 findings were resolved	67% of 2018/19 findings were resolved	100%	Target for Fourth Quarter was Achieved	
								Target	30%	70%	70%	100%	Target for Fourth Quarter was Achieved	
								Actual	97% of 2018/19 IA findings resolved	97% of 2018/19 IA findings resolved	100% of 2018/19 IA findings resolved	100%	Target for Fourth Quarter was Achieved	
								Actual	89%	89%	93%	93%	Target for Fourth Quarter was NOT Achieved	
	Increased entrepreneurship support of small businesses	Percentage of the strategic risk management action plans implemented	Strategy improvement plans	Strategy improvement plans	NEW	85%	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target for Fourth Quarter was Achieved
									Actual	Actual	Actual	Actual	Actual	Target for Fourth Quarter was Achieved
									56%	56%	55%	56%	85%	Target for Fourth Quarter was Achieved
									Target	30%	55%	56%	100%	Target for Fourth Quarter was Achieved
									Actual	60%	39%	39%	62%	Target for Fourth Quarter was Achieved
									Actual	102%	102%	102%	101%	Target for Fourth Quarter was Achieved

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		2019/20 Performance Targets					2019/20 Budget		
				Baseline 2018/19 Estimate	2019/20 Target	Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020	Q4 Apr - Jun 2020	Capex	Opex
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, 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	Executive Producer	Quarterly	Target	Target	Target	Target	Target	Target for Fourth Quarter was Achieved
								Actual	Actual	Actual	Actual	Actual	Actual
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	Executive Producer	Quarterly	Target	Target	Target	Target	Target	Annual target was Achieved
								Actual	Actual	Actual	Actual	Actual	Actual

Summary

Quarterly KPIs	19
Annual KPIs	03
Total number of KPIs	22
Total number of KPIs Measured	19
Number of Quarterly KPIs Achieved	17
Number of Quarterly KPIs Not Achieved	02
Total achieved constitutes	89%

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 complied 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.

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

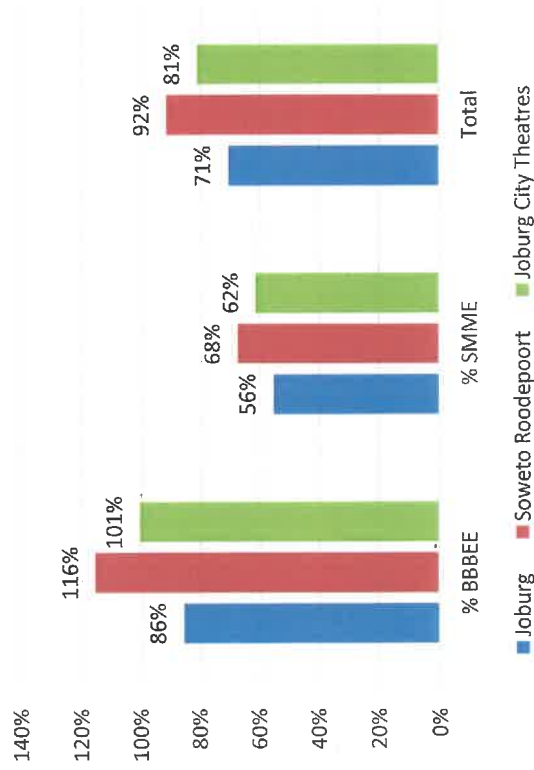
PROCUREMENT FROM RELATED PARTIES

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

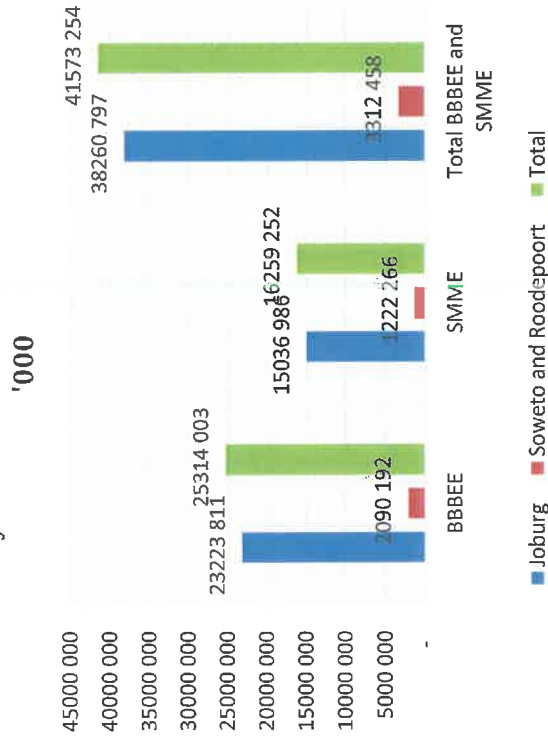
2 Tenders and RFQs AWARDED AND THE CONTRIBUTION TO BBBEE AND SMMEs

Joburg City Theatres awarded RFQs amounting to R 652 516.32 and tenders amounting to R7 016 111.37 besides the minority of the tenders that varies according to orders placed, 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 101% which is 26% better than the scorecard target while spend on SMMEs averages at 62% and this is 32% above the scorecard target of 30%. Joburg City Theatres have supported 122 companies during the 4th quarter of 2019/2020 financial year. This achievement has been consistent throughout the years and maintenance of phenomenon is critical for the advancement of the objectives of South African Constitution, Preferential Procurement Framework Policy Act, MFMA, BBBEE codes. This ultimately translates into the economic transformation of citizens of the city of Johannesburg. This contributes towards job creation and the reduction of poverty as one of the imperatives and priorities of the city of Johannesburg.

Analysis of BBBEE and SMME SPEND BY PERCENTAGE



Analysis of BBBEE and SMME SPEND



Theatres	% BBBEE	% SMME	Total
Joburg	86%	56%	71%
Soweto Roodepoort	116%	68%	92%
Joburg City Theatres	101%	81%	81%

DEVIATION FROM SCM POLICY FOR THE 4th QUARTER ENDING (01 APRIL – 30 JUNE 2020)

The CEO in terms of Regulation (36) (1) (a) of the MSCMR and Section 20 of the company's SCM Policy approved dispensing with official procurement processes established by the policy.

Provisions of Section 20 (2) (d) of the company's SCM Policy requires reporting of such deviations to the next meeting of the Board of Directors and their inclusion as a note to the financial statements.

During the 4th quarter ending 30 June 2020, Joburg City Theatres had a total of 5 deviations, reported to the Board of Directors. The total value of the deviations during the mid-year end is R 47 603 620.63 but does not necessarily mean that the total amount has been spent.

The deviation spent for Joburg City Theatres for the 4th quarter ending 30 June 2020 are as follows:

CATEGORY: SPECIAL WORK OF ART			
JOBURG THEATRE			
<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Chief Accounting Officer</u>	<u>Reasons</u>
Joburg City Theatres Productions 2019/20	R 43 083 620.63	28 June 2019	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 21(2)(a) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes.
Marketing Partners / Special Barter Arrangements	R 4 000 000.00	20 June 2019	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical or impossible to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 20(2)(a) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes i.r.o the acquisition of services from marketing partners / special barter arrangements.

CATEGORY: SOLE SUPPLIER

JOBURG THEATRE			
<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Chief Accounting Officer</u>	<u>Reasons</u>
Sole Suppliers	Varies as per orders placed	28 June 2019	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Sections 20(2)(a) of the policy, approves the dispensing with the normal procurement processes in respect of various products provided by Sole Suppliers only.
CATEGORY: EXCEPTIONAL CASE			
JOBURG THEATRE			
<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Chief Accounting Officer</u>	<u>Reasons</u>
Repairs and maintenance	Varies as per orders placed	01 July 2019	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a)(iii) of the Municipal Supply Chain Management Regulations, and Section 20(2)(a)(i) of the Policy, approves the dispensing with the normal procurement processes in respect of the repairs and maintenance of the Theatre equipment.
Renewal of Licenses for Electronic Operating Systems and Miscellaneous Licenses	R 520 000.00	24 May 2019	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an emergency cases where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 21(2)(a)(ii) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes in respect of renewal of licenses for Joburg City Theatres Electronic Operating Systems and Miscellaneous licenses.

SOLE SUPPLIERS – HOSPITALITY AND CATERING

<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Reasons</u>
Slo Jo - Supply of Slo Jo syrups and powders -Joburg City Theatres	R 0.00	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 0.00	Frozen Drinks Africa is the Sole Supplier of the Slush Puppy Syrups. Sole supplier letter has been received.
The Flavor Lab	R 0.00	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 0.00	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

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Information Technology Department	00175/20	Supply, Delivery ,Install, Configure, Test And Commission NAS Infrastructure For Joburg Theatres (Re-advert)	Praxis COMPUTING	Once off	Level 2	Evaluated in accordance with the PPPFA and Regulations	R 457 234.37
Stage Department	00188/20	Supply & Delivery of Digital Wireless Microphone System for Joburg Theatre	Iminenhle Suppliers	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 3 418 944.80
Building & Security	00189/20	Supply, Delivery & Installation of Building Signage	Jifa Signs (PTY)LTD	12 months	Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed Basis
Soweto Theatre	00190/20	Supply, Delivery & Installation of 16 Piece Wireless Communication System for Soweto Theatre	Bespoke Entertainment(PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 1 298 005.00
Stage Department	00191/20	Supply & Delivery and Installation of Sound Equipment for Mobile Theatre Truck	Iminenhle Suppliers	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 581, 430.00
Stage Department	00192/20	Supply & Delivery of Sound Equipment Upgrade for Roodepoort Theatre	Notha Business Solutions	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 543 874.70
Stage Department	00193/20	Supply & Delivery of Electronic Audio Amplification Equipment for Joburg City Theatres	Edem Consulting Engineers (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 716 622.50
Information Technology Department	00194/20	Provision Of Consultation Services- Information Technology	Praxis Computing (PTY)LTD	12 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed Basis

REQUEST FOR QUOTATIONS

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Roodepoot Theatre	00743/20	Supply And Delivery Of Orchestra Chairs And Bar Stools	Mothokwa ET Trading (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 188,392.00
Soweto Theatre	00744/20	Supply and Delivery of Stage Presidential Teleprompter	Iminenhle Suppliers (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 165,460.00
Roodepoot Theatre	00746/20	Provision Of Bathroom Renovations For Roodepoot Theatre	Iminenhle Suppliers (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 114 936.31
Soweto Theatre	00747/20	Supply & Installation Of Electricals For Soweto Theatre	Mothokwa ET Trading (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 156 848.00
Building & Security	00748/20	Supply & Delivery Of Portable Disinfectant Fogger Machines & Fogging Disinfectant	DWR Distributors (PTY)LTD	Once Off	Level 3	Evaluated in accordance with the PPPFA and regulations	R 26 880.01

SPENT REPORT

10.1 The percentage of BBBEE and SMME companies respectively, supported during the mid-year end (01 April 2020 – 30 June 2020) are as follows:

JOBURG THEATRE						
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION	
27 075 288.08	23 223 810.91	3 851 477.17	15 036 985.92	2 943 097.07	1 655 752.18	
83 suppliers	78 Suppliers	5 suppliers	48 suppliers	19 suppliers	10 Suppliers	
	86%	17%	56%	11%	6%	
ROODEPOORT & SOWETO THEATRE & ZOO						
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION	
1 808 281.73	2 090 191.96	(281 910.23)	1 222 265.62	277 659.07	578 818.56	
39 Suppliers	37 Suppliers	2 Suppliers	25 Suppliers	8 Suppliers	9 Suppliers	
	116%	-14%	68%	15%	32%	
JOBURG CITY THEATRES (CONSOLIDATED)						
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION	
28 883 569.81	25 314 002.86	3 569 566.95	16 259 251.54	3 220 756.14	2 234 570.74	
122 suppliers	115 suppliers	7 suppliers	73 suppliers	27 suppliers	19 suppliers	
	101%	2%	62%	13%	19%	

Note:

A total of 122 service providers supplied goods / services for both Joburg Theatre and Roodepoort & Soweto Theatre, and were calculated as such.

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	6,694,900	67% is sitting under 30 days on the debtors age analysis , 11% on 90 days and 22% is sitting over 120 days	100% of this balance is for COJ department and COJ entities The amount relates to catering services provide to COJ, capital expenditure claims and customer deposit .
Department of arts and culture	1,600,000	This department is sitting on over 120 days 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	8,715,083	68% is sitting under 30 days on the debtors age analysis , 11% on 60 days and 21% on 90 days	The amount relates to water ,electricity and refuse; Insourcing and rental for Joburg Zoo

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

Employee Cost Breakdown	Qtr 4 of 2019/20	%
Net Salary	16 807 755,26	78
PAYE	2 527 705,66	12
SDL	156 723,68	1
UIF	187 591,86	1
Medical Aid	1 386 044,00	6
Pension Contribution	3 254 623,22	15
Samwu Union & Funeral	263 714,26	1
13th Cheque, Leave Accrual and Performance Bonuses	1 084 402,06	5
	25 668 560,00	118,89

Section 3: Key Vacancies

All critical vacancies are filled.

All key vacancies are filled. The total number of JCT's approved positions is **249** in this quarter. The number of filled positions is **234**. There were no permanent terminations in this quarter. The number of vacant posts still stands at **15** (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

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	27	1	0	2	30
Finance and SCM	15	15	0	0	3	18
Building and Security	54	53	1	3	1	58
Customer Services	12	12	0	29	2	43
Client Services (Programming)	8	8	0	0	2	10
Catering and Hospitality	37	30	7	135	0	172
Soweto Theatre	57	53	4	17	5	79
Woolloodepoort Theatre	28	27	1	16	2	46
Total	249	234	15	200	20	469

Vacancy Occupancy %	94%	6%	43%	8%	
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JCT is operating at **94%** occupancy against the approved staff establishment with the remaining **6%** recorded as vacancy rate. In addition to the above staffing, **4%** of human capacity comprises of interns who are placed within various departments and **43%** of temporary/Adhocs staff members.

The number of temporary/Adhocs employees decreased from **203** to **200** in this quarter under review. There were 3 terminations. 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 largest group of temporary employees is found in the Hospitality and Catering department. The total number stands at **135**. This group of employees consists 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 7 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

The table below summarises the recruitment activities and progress towards filing of vacant positions.

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	2	4	0	0	1	0	0	18
Professionally Qualified / Middle Management	3	0	0	4	4	1	0	0	0	0	12
Skilled Technically and Academically Qualified	18	1	1	6	22	1	0	1	1	0	51
Semi-Skilled	46	1	0	0	26	0	0	0	4	0	77
Unskilled	50	0	0	0	25	0	0	0		0	75
Total	125	3	3	12	82	2	0	2	5	0	234
% of Gender Representation	53.4%	1.3%	1.3%	5%	35%	0.9%	0.0%	0.9%	2.1%	0.0%	

1.2.1. 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	1	3	0	0	1	0	0	14
Professionally Qualified / Middle Management	3	0	0	4	3	1	0	0	0	0	11
Skilled Technically and Academically	13	0	1	4	12	0	0	0	0	0	30
Semi-Skilled	27	1	0	0	15	0	0	0	0	0	43
Unskilled	13	0	0	0	11	0	0	0	0	0	24
Total	64	2	1	9	45	1	0	1	0	0	123
% of Gender Representation	52%	1.6%	0.8%	7%	37%	0.8%	0.0%	0.8%	0.0%	0.0%	

1.2.2. 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	1	0	0	0	6	0	0	0	0	0	7
Semi-Skilled	6	0	0	0	2	0	0	0	0	0	8
Unskilled	28	0	0	0	9	0	0	0	0	0	37
Total	36	0	0	0	18	0	0	0	0	0	54
% of Gender Representation	68%	0.0%	0.0%	0.0%	33%	0.0%	0.0%	0.0%	0.0%	0.0%	

1.2.3. 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	5	0	0	0	2	0	0	0	0	0	7
Unskilled	9	0	0	0	5	0	0	0	0	0	14
Total	15	0	1	0	10	1	0	0	0	0	27
% of Gender Representation	55%	0.0%	4%	0.0%	37%	4%	0.0%	0.0%	0.0%	0.0%	

1.2.4. 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	5	0	0	0	4	0	17
Unskilled	0	0	0	0	0	0	0	0	0	0	0
Total	10	1	1	3	9	0	0	1	5	0	30
% of Gender Representation	33%	3%	3%	10%	30%	0.0%	0.0%	3%	17%	0.0%	

Table 7: Recruitment progress report:

Department	Position	Number of positions	Mode of recruitment	Progress
Governance	Legal and Compliance Specialist	1	Internal & External	Recruitment placed on hold until further notice.
Building & Security	Security Supervisor	1	Internal & External	Credibility assessment completed Recommendation appointment for signatures in progress. Appointment effective 1 July 2020
Stage	Production Manager	1	Internal & External	Date not yet determined
Soweto Theatre	Marketing Manager	1	Internal & External	Credibility assessment completed. Recommendation appointment for signatures in progress.
	Lighting Technician	1	External	Appointment is effective 1 June 2020. Recruitment process closed.
	Sound Technician		External	Interviews completed. Verification of Diploma still pending.
	Finance Officer	1	Internal & External	Advert closed 19 June 2020. Selection process in progress.
Roodepoort Theatre	Stage Crew	1	Internal & External	Recruitment process has commenced. Advert closes 8 July 2020.
Hospitality & Catering	Junior Sous Chef x 2	2	External	Position placed on hold until further notice. Operations are relatively quiet.

Department	Position	Number of positions	Mode of recruitment	Progress
	Junior Sous Chef x 2	2	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre.
	Events Coordinator x 2	2	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre.
	Assistant Events Coordinator x 1	1	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre

During the quarter under review there were no new appointments, but one (1) temporary appointment was made as depicted in the table below:

Table 8: New appointments

Department	Position	Effective Date	Positions
-	-	-	0
Total Number of Appointments			0

Table 9: Temporary appointments

Department	Position	Effective Date	Positions
Customer Services	Online Content & Publicist Coordinator	08 Jun 2020	1
Total Number of Appointments			1

Staff turnover

There was no termination in this quarter. One (1) internal movement across the theatres was recorded during the quarter as shown in the table below.

Table 10 (a): Permanent Staff terminations / internal movements

Department	Position	Reason for termination	Years in service	Effective date	Positions
Soweto Theatre	Lighting Technician	Appointed to the position of Lighting Technician Soweto Theatre. Formerly occupied the position of Stage Crew at Joburg Theatre.	11 years	01 Jun 2020	1
Total Number of Terminations					1

Table 10 (b): Temporary Staff terminations

Department	Position	Reason for termination	Years in service	Effective date	Positions
Hospitality & Catering	Ushers/Adhocs x 3	expiry of contract	4 months	01 Jun 2020	3
Total Number of Terminations					3

Table 10 (c): Acting appointments

Current designation	Acting Position	Reason for acting	Duration	
Audience & Community Development Manager	General Manager	General Manager on Maternity leave	25 May 2020	25 Aug 2020
Total Number of Acting Appointments				1

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

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

Table 11: 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	3%	5	2	7	0	0	0
26-35	77	33%	45	32	74	2	1	0
36-45	79	34%	50	29	72	2	1	4
46-55	52	22%	33	19	45	0	1	6
56-65	19	8%	15	4	14	1	0	4
Total	234	100%	148	86	212	5	3	14

JCT employees aged between 18-35 years of age (youth) represent 36% of the staff population, 36-55 years (prime working age) represent 56% and 56-65 (mature working age) represent a marginal 8% 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 June 2020.

Employment Equity and Affirmative Action plans

JCT's 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. JCT is required to use the EAP as a guide (City's 50/50 gender), to determine the resource allocation and subsequent interventions that are needed to achieve an equitable and representative workforce. 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 12: Employment Equity Profile

Occupational Level	Male					Female					Grand Total
	A	C	I	W	Total	A	C	I	W	Total	
Top Management	0	0	0	0	1	0	0	0	0	0	1
Senior Management	8	1	2	2	4	0	0	1	0	0	18
Professionally Qualified / Middle Management	3	0	0	4	4	1	0	0	0	0	12
Skilled Technically and Academically Qualified	18	1	1	6	22	1	0	1	1	0	51
Semi-Skilled	46	1	0	0	25	0	0	0	4	0	77
Unskilled	50	0	0	0	25	0	0	0		0	75
Total	126	3	3	12	82	2	0	2	5	0	234
% of Gender Representation	54%	1.3%	1.3%	5%	35%	0.8%	0.0%	0.8%	2.1%	0.0%	

Table 13: Disability Profile

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

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

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

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

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

Table 14: Employment Equity and Economically Active Population (EAP) Targets

Description	Total number of employees	Gauteng EAP EE Target %	JCT EE Actual %	Variance
Africans	212	81.0%	91%	10%
Coloureds	5	2.6%	2%	0.6%
Indians	3	2.9%	1%	-1.9%
Whites	14	13.5%	5.1%	-8.4%
Persons with disability	4	2.0%	1.7%	-0.3%
Male	148	55.9%	63%	7%
Female	86	44.1%	37%	-7%

Table 15: Gender representation

Gender	African		Coloured		Indian		White		TOTAL	
	Target	Actual	Target	Actual	Target	Actual	Target	Actual	Target	Actual
Male	45.3%	55.5%	1.3%	1.3%	1.9%	1.3%	7.4%	5%	55.9%	63.1%
Female	35.7%	35%	1.3%	0.9%	1.0%	0.0%	6.1%	0.9%	44.1%	36.8%
TOTAL	81.0%	90,5%	2.6%	2.2%	2.9%	1.3%	13.5%	5.9%		

	Target Achieved
	Requires Improvement

During the reporting period (Table 10), overall African representation stands at **90.5%** which is above the set target of **81.0%**, Coloureds at **2.2%** which is also below a target of **2.6%**, Indians at **1.3%** which is below the target of **2.9%**, and the under representation of White employees by **5.9%**, which is below the set target of **13.5%**. Males form **63.1%** of the staff profile and are over represented while women in general are underrepresented at **36.8%**.

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.

A number of employees attended training and development interventions during the quarter as shown in the table below:

Table 16: Training and Development

The company is committed to sustaining a continuous programme of training and development for its management and staff to improve either job performance and/or competitiveness for promotion. The Company

has a policy in respect of paid assistance for skills development courses. The policy also intends to include access to training by members of designated groups, structured training and development programmes.

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

Table 17: Outstanding Trainings

TRAINING	NUMBER OF DELEGATES
Carpentry	3
Set Building and Carpentry	5
Set Building	1
Stage Management	2
Web Ticket Sales	1
Media /Stakeholder relations	1
Forklift Training	4
Ladders Training	39
Scaffolding	40
TOTAL	96

The company has a policy in respect of paid assistance for skills development courses, which help in enhancing the skills of previously disadvantaged individuals. The education assistance scheme ensures that employees are able to improve their educational qualifications with the assistance of the funding from the company. Most of the assistance is provided over two to three years, which is mostly the duration of academic programs. 13 employees are studying towards a qualification as indicated in the table below:

Table 18: Studying towards qualification

Training	Total number of employees
Municipality Finance Management Programme	6
B Com Accounting Sciences	2
B Com IT	1
B Com Informatics	1
Chartered Secretaries SA Professional Course	1
Post Graduate Diploma in Applied Accounting Sciences	1
Master's in Business Administration	2
TOTAL BENEFICIARIES	13

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 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 will be reviewed going forward, depending on funding being available. Retention strategies aimed at discouraging the employees from leaving the company will be developed and discussed.

Section 7: Leave and Productivity Management

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

Table 19: Overall Company Leave Analysis

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	662	1105	36	2487.75	74.16
Sick Leave	110	114	143	0	367	10.94
Family Responsibility Leave	26	19	15	0	60	1.79
Study Leave	35	69	13	0	117	3.49
Unauthorised Leave	0	8	0	0	8	0.23
Maternity Leave	61	0	168	86	315	9.39
Total	916.75	872	1444	122	3354.75	100

122 maternity leave days were taken. Only 36 annual leave days were taken in this quarter. Employees could not take other leave as the country was under lockdown for nearly 3 months due to Covid-19 pandemic.

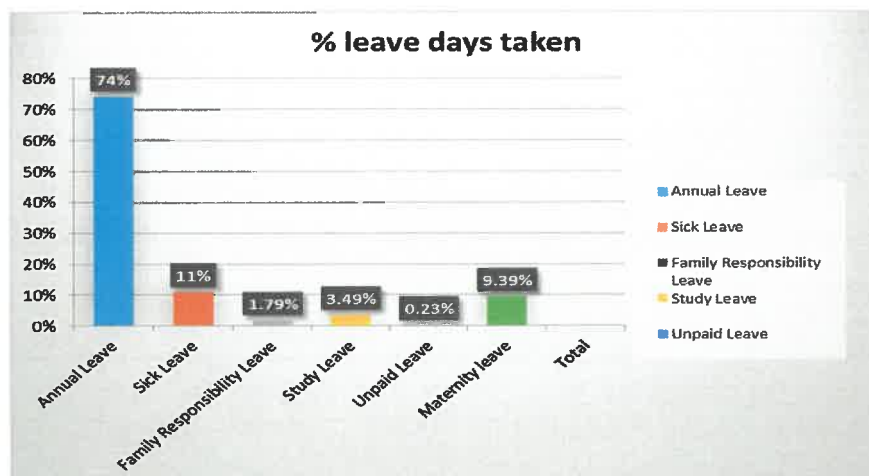


Figure 1: Leave Analysis

Annual leave stills tops list as per figure 1 above by 74%, Sick Leave at 11%, Maternity leave at 9.39% then Study leave at 3,49% and Family Responsibility leave at 1,79%. Human resources will continue to monitor the leave and employee attendance to mitigate against the abuse of sick and family responsibility leave.

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

Table 20: Joburg Theatre

Number of Staff	Type of leave	Apr 2020	May 2020	Jun 2020	Total Leave Taken
132	Annual Leave	14	13	3	30
	Sick Leave	0	0	0	0
	Family Responsibility Leave	0	0	0	0
	Study Leave	0	0	0	0
	Unpaid Leave	0	0	0	0
	Maternity Leave	34	3	19	56
	Total		48	16	22

Table 21: Soweto Theatre

Number of Staff	Type of leave	Apr 2020	May 2020	Jun 2020	Total Leave Taken
16	Annual Leave	0	0	0	0
	Sick Leave	0	0	0	0
	Family Responsibility Leave	0	0	0	0
	Study Leave	0	0	0	0
	Unpaid Leave	0	0	0	0
	Maternity Leave	0	7	23	30
	Total		0	7	23

Table 22: Roodepoort Theatre

Number of Staff	Type of leave	Apr 2020	May 2020	Jun 2020	Total Leave Taken
13	Annual Leave	6	0	0	6
	Sick Leave	0	0	0	0
	Family Responsibility Leave	0	0	0	0
	Study Leave	0	0	0	0
	Unpaid Leave	0	0	0	0
	Maternity Leave	0	0	0	0
	Total		6	0	0

Section 8: Disciplinary Matters and Outcomes

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 South African Local Government Bargaining Council (SALGBC) for conciliation and/or arbitration. The Human Resources Manager's office deals with employee / employer related issues and thereby maintaining direct lines of communication with employees.

Union Membership

No employee joined the labour union in this quarter. A total of **109** employees belong to labour unions of which **49** subscribe to IMATU, **60** to SAMWU, **122** employees who are not affiliated to any Union pay Agency Shop Fees to the Council. **3** employees do not pay Agency Shop fees. The 49 IMATU members are the City's recently in sourced employees.

Labour Relations matters

There was no labour cases reported in this term.

Table 23: Labour Relations Cases

Department	Nature	Outcome	Effective date
Building & Security	Dishonesty .i.e. Misrepresentation of qualification.	Disciplinary Hearing put on hold as a result of Lockdown due COVID 19. The Prosecutor from the City has been appointed. We are finalizing the appointment of Presiding Officer.	01 March 2020
Client Services	Misconduct	Investigation for alleged misconduct underway. The appointed Investigator could not commence with the investigation due to the declaration of the nationwide Lockdown caused by Covid-19 pandemic.	02 March 202
Hospitality & Catering	Unfair dismissal	Arbitration set for 8 & 9 July 2020 at the South African Bargaining Council (SALGBC).	8 July 2020

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

Table 24: Number of cases

Cases	No. Of Cases	Comments
Death and memorial service.	0	
Bereavement support intervention	0	There was no bereavement support intervention
Study	0	33 employees registered during the term under review.

Cases	No. Of Cases	Comments
Miscellaneous cases	0	There was none
GRAND TOTAL	1	

Section 9: Employee Wellness

No Wellness Day was conducted this term. Joburg City Theatres has Service Level Agreement with ICAS, the service provider, to develop and implement Employee Assistance Programme (EAP). Icas has launched its EAP across the three theatres. ICAS provides 24 hours online (internet, website, WhatsApp, call-back, etc.), inbound and outbound telephonic, and face-to-face health and wellness information and counselling to staff members. Number of employees received counselling for the trauma experienced with the untimely passing away of the Production Manager.

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

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

Section 10: Employee Benefits

The Company is a participating employer in the various retirement benefit schemes through which the City of Johannesburg Metropolitan Municipality and its associated Municipal Entities (MEs) provide post-employment benefits to their permanent employees.

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 141 employees.
- Mutual Gratuity Pension Fund (MGF) has 7 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 76 employees are members of the schemes as follows:

- Discovery has 74 members, of which 52 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

Forty-one (43) employees receive home owners allowance while fifty-four (54) 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)

Financial Statements for the year ended 30 June 2020

Statement of Financial Position as at 30 June 2020

Figures in Rand	Note(s)	2020	2019
ASSETS			
Current Assets			
Inventories	2	1,328,087	2,838,877
Receivables from exchange transactions	3	10,075,352	5,333,833
VAT receivable	4	2,336,004	2,322,022
Cash and cash equivalents	5	8,776,192	11,052,694
		22,515,635	21,547,426
Non-Current Assets			
Property, plant and equipment	6	14,704,563	14,779,470
Intangible assets	7	459,740	619,802
Heritage assets	8	1,602,700	1,602,700
		16,767,003	17,001,972
Total Assets		39,282,638	38,549,398
LIABILITIES			
Current Liabilities			
Payables from exchange transactions	9	26,735,237	14,308,756
Provisions	10	3,500,257	2,786,043
		30,235,494	17,094,799
Non-Current Liabilities			
Deferred tax	11	2,336,864	2,336,864
Total Liabilities		32,572,358	19,431,663
NET ASSETS		6,710,280	19,117,736
Share capital	31	10	10
Reserves			
Investment from Shareholder		1,784,049	1,784,049
Accumulated surplus		4,926,221	17,333,676
Total Net Assets		6,710,280	19,117,736

Draft

Section 2: Statement of Financial Performance

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the year ended 30 June 2020

Statement of Financial Performance

Figures in Rand	Note(s)	2020	2019
Revenue			
Revenue from exchange transactions			
Ticketing services	12	744,910	1,322,786
Catering services	12	27,207,182	31,926,069
Rental facilities and equipment	12	4,907,355	6,611,879
Arts allve festival	12	6,695,650	8,700,000
In-house ticket sales	12	7,713,028	9,282,552
Other income	13	898,785	966,188
Interest received - investment	14	4,734,737	5,033,894
Total revenue from exchange transactions		54,901,647	63,843,368
Revenue from non-exchange transactions			
Transfer revenue			
Subsidy	15	126,469,000	116,447,000
Total revenue	12	183,370,647	180,290,368
Expenditure			
Employee related costs	16	(91,645,094)	(77,525,627)
Depreciation and amortisation	17	(1,797,526)	(1,641,029)
Debt Impairment		-	(46,266)
Transfers and Subsidies	18	(20,645,000)	(20,466,500)
General Expenses	19	(81,690,482)	(87,700,870)
Total expenditure		(195,778,102)	(187,380,292)
Deficit before taxation		(12,407,455)	(7,089,924)
Taxation	20	-	(1,896,448)
Deficit for the year		(12,407,455)	(6,193,476)

Draft

Section 3: Cash Flow Statement

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the year ended 30 June 2020

Cash Flow Statement

Figures in Rand	Note(s)	2020	2019
Cash flows from operating activities			
Receipts			
Sale of goods and services		45,411,405	65,080,554
Grants		128,469,000	116,447,000
Interest income		4,734,737	5,033,894
		<u>178,615,142</u>	<u>186,561,448</u>
Payments			
Employee costs		(89,987,167)	(77,181,146)
Suppliers		(89,341,925)	(110,431,297)
Taxes		-	(463,622)
		<u>(179,329,092)</u>	<u>(188,076,065)</u>
Net cash flows from operating activities	21	<u>(713,950)</u>	<u>(1,514,617)</u>
Cash flows from investing activities			
Purchase of property, plant and equipment	6	(1,562,556)	(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>(1,562,556)</u>	<u>(3,162,075)</u>
Cash flows from financing activities			
Net increase/(decrease) in cash and cash equivalents		<u>(2,276,506)</u>	<u>(4,676,692)</u>
Cash and cash equivalents at the beginning of the year		11,052,694	15,729,386
Cash and cash equivalents at the end of the year	5	<u>8,776,188</u>	<u>11,052,694</u>

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the year ended 30 June 2020

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 Financial Statements

Figures in Rand	2020	2019
2. INVENTORIES		
Work in progress	421,036	1,039,833
Consumable stores	309,311	284,760
Trading Stock - Food and Beverage	597,741	1,814,264
	1,328,087	2,858,857
Work In Progress		
Opening Balance	1,039,833	4,662,826
Prior Year Wip Transferred	(1,039,833)	(4,662,826)
Current Year WIP	1,626,555	1,039,833
	1,626,555	1,039,833
Consumable Stock		
Opening Balance	284,760	528,241
Stock movement for year	(10,562)	(243,461)
	274,216	284,760
Trading Stock		
Opening Balance	1,514,264	671,535
Stock Movement	509,918	842,729
	2,024,182	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 color purple, my children my africa, macbeth, sehwork festival.

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	6,317,529	1,988,016
Accrued income	900,833	12,974
Related Party Debtors	2,856,990	3,332,843
	10,075,352	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 2000/013032/07)

Financial Statements for the year ended 30 June 2020

Notes to the Financial Statements

	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 hospital, 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	173,947	90,713
Hospitality and Catering	5,296,335	2,636,848
City of Joburg - CAPEX	1,953,459	-
City of Joburg Entities	887,887	9,082
other	4,497,834	2,597,189
	12,809,462	5,333,832
Debtors Age Analysis		
90 Days +	2,862,705	2,476,352
60 Days	187,762	70,653
30 Days	902,313	80,097
Current	8,856,682	2,706,730
	12,809,462	5,333,832
4. VAT RECEIVABLE		
VAT	2,336,004	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	145,080	120,747
Nedbank accounts balance	8,631,132	3,240,093
	8,776,192	3,360,840
Current assets	8,776,192	11,052,694
Current liabilities	-	-
	8,776,192	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 6% and 8,12%.

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the year ended 30 June 2020

Notes to the Financial Statements

	2020	2019
12. REVENUE		
Ticketing services	744,910	1,322,786
Catering services	27,207,182	31,926,089
Rental facilities and equipment	4,907,355	6,611,870
Arts Alive	8,695,650	8,700,000
In-house ticket sales	7,713,028	9,282,552
Other income	898,785	966,188
Interest received - investment	4,734,737	5,033,894
Subsidy	128,469,000	116,447,000
	183,370,647	180,290,368

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

Ticketing services	744,910	1,322,786
Catering services	27,207,182	31,926,089
Rental facilities and equipment	4,907,355	6,611,870
Arts Alive	8,695,650	8,700,000
In-house ticket sales	7,713,028	9,282,552
Other income	898,785	966,188
Interest received - investment	4,734,737	5,033,894
	54,901,647	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	128,469,000	116,447,000

13. OTHER INCOME

Other income	898,785	966,188
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The table below provides the breakdown of other income:

14. INTEREST RECEIVED - INVESTMENT

Interest revenue		
Bank	4,734,737	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	29,472	3,237,675
Nedbank Limited	4,405,384	1,796,219
	4,524,856	5,033,894

Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the year ended 30 June 2020

Notes to the Financial Statements

	2020	2019
15. SUBSIDY		
Operating Grants and Subsidies		
Joburg Theatre	99,870,868	89,537,245
Roodepoort Theatre	9,847,192	8,828,305
Soweto Theatre	18,750,940	18,081,450
	128,469,000	116,447,000
<p>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.</p>		
16. EMPLOYEE RELATED COSTS		
Salaries and Wages	90,525,094	76,413,254
Employee costs included in other expenses	1,120,000	1,112,373
	91,645,094	77,525,627
Chief Executive Officer		
Annual Remuneration	2,221,803	1,390,800
Performance Bonuses	194,712	234,207
Contributions to UIF, SDL, Medical Aid and Pension Funds	22,450	15,122
	2,438,965	1,640,129
Chief Operating Officer		
Annual Remuneration	1,332,100	1,250,798
Discretionary Bonuses	175,111	163,658
Contributions to UIF, SDL, Medical Aid and Pension Funds	445,488	381,659
Other	-	198,058
	1,952,679	1,994,171
Chief Financial Officer		
Annual Remuneration	1,637,373	1,535,092
Performance bonus	212,588	201,160
Contributions to UIF, SDL, Medical Aid and Pension Funds	484,118	412,585
Other	-	100,103
	2,334,057	2,248,940
Executive Producer		
Company Secretary		
Annual Remuneration	1,143,898	1,074,083
Performance Bonuses	150,372	140,534
Contributions to UIF, SDL, Medical Aid and Pension Funds	24,788	14,238
Other	-	12,000
	1,319,058	1,240,855
17. DEPRECIATION AND AMORTISATION		
Property, plant and equipment	1,797,526	1,641,029

Section 4: Ratio Analysis

Financial Ratios	30 Jun 20	30 Jun 19	Movement %	Target	Norm	Interpretation
Current Ratio	0,74	1,26	> 1.00	1.5 to 2.1	0,74	The current ratio is below the norm of between 1.5 to 2.1, and below the target of 1 due to the impact of COVID 19. The impact was cushioned by the additional allocation of R8m from the parent municipality.
Solvency Ratio	1,21	1,98	> 2.00	02:01	1,21	Solvency Ratio is also below the norm of 2:1 and due to the 68% drastic increase in liabilities particularly payables whilst the totals assets increment is only 2%
Debt: Revenue	18%	11%	< 45%	45%	18%	The ratio is above the target as the entity does not raise its funds from borrowings.
Remuneration	47%	41%	At least 30%	25% - 40%	47%	The ratio has worsened in the current year owing to the impact of the pandemic. Salaries are considered fixed costs hence the entity had to pay salaries despite closure of the theatres due to pandemic.
Repairs & Maintenance	21%	17%	8%	8%	21%	The ratio is above the norm of 8%.
Interest: Expenditure	0%	0%	< 7%	<7%	0%	The entity is really not financed by interest bearing borrowings hence a lower ratio on interest hence target was achieved.
Net Operating surplus	-7%	-3%	At least 15%	= or > 0%	-7%	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	1	1	> 45 Days	1 – 3 Months	1	The entity is above the norm of 1 - 3 months which means the entity will be able to meet its obligations to provide basic services

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

Irregular Expenditure

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

Fruitless and wasteful expenditure

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

Section 6: Pending Litigations and Possible Liabilities

No litigations during the quarter under review. However the litigation that was reported in the previous quarter is still underway - JCT has received a letter of demand from one law firm, Brugmans Incorporated acting on behalf of Bosch family, the family whose child fell into the pit following a ballet show (Cinderella). They have sent this notice to the City, JCT, JPC and Joburg Ballet.

JCT has engaged Group Legal on the matter since the Group also administers our insurance policy.

Section 7: Insurance Claims against/to MOE/Department

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

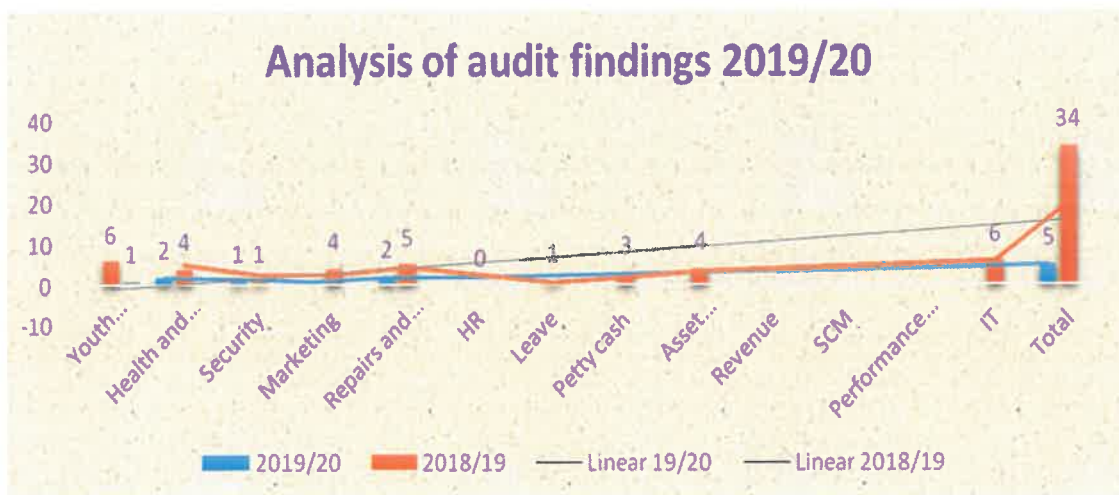
CHAPTER SIX: INTERNAL & EXTERNAL AUDIT FINDINGS

Section 1: Results of Internal Audits

The 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) and progress status of the current financial year (2019/20) coverage plan.

Section 2: Progress on Resolution of Internal Audit Findings.

There were only 4 audit reports that were issued and an additional 2 was issued by the 29th June 2020. Internal auditors raised 05 findings thus far in the 2019/20 financial year. The audit is currently in progress. The graph below depicting findings by department:



Progress on resolution of internal audit findings.

All of the 05 audit finding that was issued thus far for the financial year 19/20 have been closed by management. The remainder of the reports that came late and the ones still to follow will be addressed in the 2020/21 financial year. Management remains committed to addressing audit findings with urgency to improve the system of internal controls and ultimately the control environment as a whole.

Action plans for external audit findings

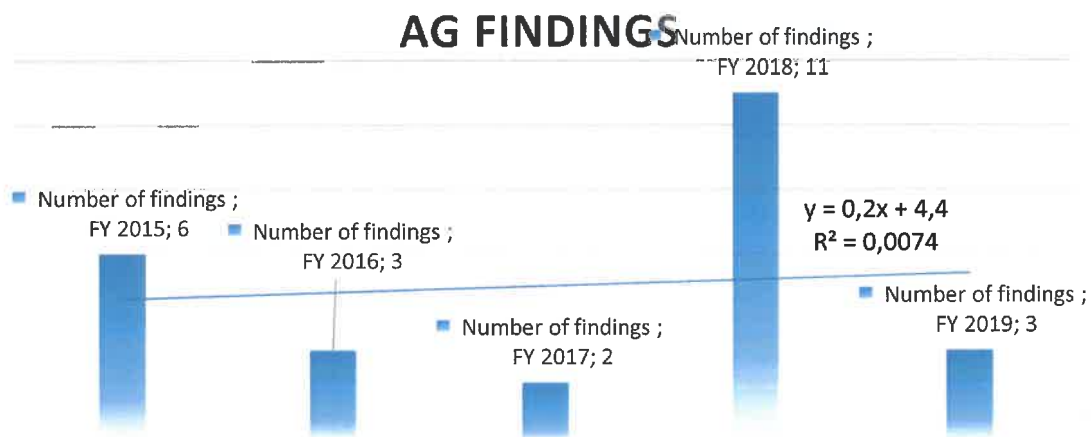
ACTION PLAN FOR INTERNAL AUDIT FINDINGS 2019/20				
Finding	Department	Description	Status	Managements' comment
1	Repairs & Maintenance	Insufficient backup power generator	Done	Budget allocated procurement to start in 1 st quarter 2020/21.
2	Repairs & Maintenance	Fire door of Mozart room at Roodepoort Theatre still not broken and not repaired	Done	Roodepoort Theatre fixed the Mozart fire door
3	Health & Safety	No designated sick room at Roodepoort Theatre	Done	The designated sick room and oxygen cylinder has been provided

ACTION PLAN FOR INTERNAL AUDIT FINDINGS 2019/20				
Finding	Department	Description	Status	Managements' comment
4	Health & Safety	Forklift licences not renewed since expired on the 04th of April 2015	Done	Training arranged
5	Security Management	Inadequate Security Equipment-Insourced security personnel in Soweto, Roodeport and Joburg Theatre ddi not have two way radio, panic buttons,pocket books,torches, handcuffs and uiforms	Done	Uniform and two way radios has been acquired.

Section 3: Progress on Resolution of Auditor General Audit Findings.

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. The 2018/19 financial year saw a significant decrease in audit findings year on year with only 3 findings being raised compared to 11 that were raised in 2017/18, this equates to a 72% reduction.



Progress on resolution of external audit findings.

Auditor General raised 3 findings in 2018/19 financial year, all three findings have been resolved.

Finding #	Department	Description	Status	Managements' comment
1	Finance	During the testing of accounts payable it was noted that they are misstated by an amount of R154,777	Done	Management agreed with the audit finding and the necessary adjustment was

Finding #	Department	Description	Status	Managements' comment
				done on the Annual Financial Statements
2	SCM	During the audit of SCM, suppliers in which persons in the service of the state institutions have an interest were identified through computer assisted audit techniques and these bidders' declarations of interest were requested.	Done	Management investigated the suppliers and found that the mentioned individuals picked up by CAAT had resigned from state employment, therefore were no longer in the service of the state.
3	H&C	The system generated audit logs on the application systems, (Pilot & Falcon) were not enabled as these systems are not designed to log changes	Done	SAP implementation underway.

Section 4: Statement of Internal Control

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

In line with best practice and Municipal Management Finance Act (MFMA) requirements, Group Risk and Assurance Services (GRAS) compiled a risk-based audit coverage plan for the Joburg City Theatres which was approved by the Audit and Risk Committee in July 2019. This audit coverage plan has taken into consideration areas that are perceived to be of high risk as per the risk registers for the three theatres and areas identified by management. The timelines indicated on the plan were discussed and agreed with management.

Internal Audit provided assurance on high risks identified during risk assessments by prioritising these areas during annual planning. Some of the medium and low risk areas were also audited where possible. The system of internal control was reasonably adequate and effective, for the quarter under review.

The following table depict the current internal control dashboard:

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

AUDITEE NAME:	Joburg City Theatres SOC LTD			ASSESSMENT PERFORMED ON:		Jul 19 - Jun 20	
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:			Jul 19 - Jun 2020
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

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Joburg Theatre (SOC) Ltd
 REPORTING PERIOD: JUNE 2020
 Branch Name: 'HB', 'MET', 'ICT', 'SWT', 'Zoo'

INCOME STATEMENT

Main Account	Sub Account Name	Actual	Current Mth		YEAR TO DATE			ANNUAL BUDGET		Spent %	Forecast Annual	Forecast Remaining	Forecast Annual Budget
			Budget	Variance	Actual_YTD	Budget_YTD	YTD Var	YTD V#%	Full Year				
INCOME													
	Rental Of Facilities & Equipment	36 659 507	13 673 794	3 085 716	22,73%	183 370 270	159 383 871	359 383 871	91,97%	183 370 270	0	183 370 270	91,97%
	Interest Earned from External Investments	-21 639	-2 079 711	2 077 082	-96,92%	4 997 395	4 896 327	4 896 327	100,00%	4 997 395	0	4 997 395	100,00%
	Operating Grants and Subsidies	26 392	-419 626	446 008	-106,25%	-1 333 319	5 068 057	5 068 057	93,42%	4 734 737	0	4 734 737	93,42%
	Arts Alive	16 126 491	16 126 491	0	0,00%	128 469 000	128 469 000	128 469 000	100,00%	128 469 000	0	128 469 000	100,00%
	Joburg Film Office	0	0	0	0,00%	8 697 000	8 697 000	8 697 000	1,00%	8 695 630	0	8 695 630	99,98%
	Other Revenue	529 274	-33 353	562 627	-166,66%	36 363 627	52 293 487	52 293 487	69,97%	36 363 627	0	36 363 627	69,97%
	In-House Stage Productions	0	-2 559 158	2 559 858	-100,00%	7 713 028	9 713 086	9 713 086	79,41%	7 713 028	0	7 713 028	79,41%
	In House Music Programme	0	0	0	0,00%	0	0	0	-	0	0	0	-
	Sponsorships	0	1 780 000	-1 780 000	-100,00%	-1 780 000	1 780 000	1 780 000	-	-1 780 000	0	0	-
	Food Beverage And Retail /Stages	499 374	1 981 826	-1 482 453	-74,80%	27 199 016	37 877 839	37 877 839	71,79%	27 199 016	0	27 199 016	71,79%
	Ticketing Services	5 698	-1 386 910	1 372 668	-100,42%	744 910	638 348	638 348	116,73%	106 762	0	744 910	116,73%
	Management Fees	0	0	0	0,00%	1 438 000	1 438 000	1 438 000	-	-1 438 000	0	0	-
	Special Projects and Other Income	24 202	131 388	-107 186	-81,61%	912 273	846 434	846 434	107,78%	912 273	0	912 273	107,78%
Expense													
	Employee Related Costs	17 362 864	12 311 508	-5 051 356	-41,09%	185 777 821	159 383 871	159 383 871	86,19%	185 777 821	185 777 821	185 777 821	96,19%
	Directors and Committee Members	11 257 636	6 985 136	-4 272 500	-61,17%	90 396 202	90 796 000	90 796 000	99,56%	90 396 202	90 396 202	90 396 202	99,56%
	Depreciation & Asset Impairment	210 000	8 769	-201 231	-294,82%	1 120 000	1 900 000	1 900 000	58,95%	-780 000	1 120 000	1 120 000	58,95%
	Repairs And Maintenance	411 338	326 476	-84 862	-26,00%	1 797 526	1 576 186	1 576 186	14,40%	221 340	1 797 526	1 797 526	114,04%
	Contracted Services	130 435	222 407	91 972	41,35%	3 079 000	3 360 000	3 360 000	91,09%	3 079 000	3 079 000	3 079 000	91,09%
	Insurance	0	0	0	0,00%	1 509 610	2 093 000	2 093 000	73,96%	-529 390	1 509 610	1 509 610	73,96%
	Joburg Ballet & Orchestra	2 370 779	2 370 779	0	0,00%	20 645 000	20 645 000	20 645 000	100,00%	20 645 000	20 645 000	20 645 000	100,00%
	Joburg Film Office	0	0	0	0,00%	0	0	0	-	0	0	0	-
	Arts Alive	-762 729	762 729	0	0,00%	8 411 718	8 697 000	8 697 000	1,00%	8 411 718	8 411 718	8 411 718	96,77%
	General Expenses	3 745 086	2 897 941	-1 847 345	-56,20%	68 516 102	69 949 004	69 949 004	97,95%	68 516 102	68 516 102	68 516 102	97,95%
	Consumables	374 627	151 899	-19 729	-12,99%	3 543 000	3 543 000	3 543 000	86,20%	3 054 152	3 054 152	3 054 152	86,20%
	Utilities	789 048	860 350	71 301	8,29%	11 460 899	12 275 000	12 275 000	93,37%	11 460 899	11 460 899	11 460 899	93,37%
	Audit Fees	0	-59 182	-59 182	-100,00%	720 401	720 401	720 401	100,00%	0	720 401	720 401	100,00%
	Security	0	0	0	0,00%	711 666	711 666	711 666	100,00%	0	711 666	711 666	100,00%
	Telecommunication	66 066	48 287	-17 769	-86,79%	700 000	700 000	700 000	104,94%	13 998	713 998	713 998	104,94%
	Business Travel	-1 627	-139 449	-138 821	-98,75%	242 486	242 486	242 486	78,99%	-58 386	184 099	184 099	75,99%
	Entertainment	3 773	-473 701	-477 354	-100,00%	191 665	191 665	191 665	100,00%	0	191 665	191 665	100,00%
	Transportation	274 381	180 900	-113 481	-70,53%	2 101 029	2 101 029	2 101 029	113,28%	2 359 849	2 359 849	2 359 849	113,28%
	Youth Development	108 789	20 453	-88 336	-431,89%	2 231 376	2 231 376	2 231 376	42%	-945 138	1 286 238	1 286 238	57,64%
	Special and Social Awareness Projects	0	-303 311	-309 311	-100,00%	60 000	60 000	60 000	86,31%	-8 216	51 783	51 783	86,31%
	Advertising , Publicity and Marketing	489 856	394 283	-105 573	-31,36%	4 755 000	4 755 000	4 755 000	100,00%	4 755 000	4 755 000	4 755 000	100,00%
	In-House Stage Productions	585 401	367 333	-198 068	-51,44%	17 054 000	17 054 000	17 054 000	104,62%	276 685	17 330 685	17 330 685	104,62%
	In-House Music Programs	0	0	0	0,00%	0	0	0	-	0	0	0	-
	Contributions to Tenant Productions	0	-697 670	-697 670	-100,00%	48 000	48 000	48 000	75,74%	-11 646	36 354	36 354	75,74%
	Ticketing	74 956	-79 515	-148 471	-201,96%	1 169 436	1 200 000	1 200 000	97,45%	-30 564	1 169 436	1 169 436	97,45%
	Miscellaneous	768 234	830 756	68 623	7,36%	4 470 124	5 001 931	5 001 931	89,57%	4 470 124	4 470 124	4 470 124	89,57%
	Catering and Hospitality	344 147	1 894 075	1 699 928	82,65%	16 819 000	16 819 000	16 819 000	106,48%	585 133	17 404 133	17 404 133	109,48%
	Mobile Theatre Truck	0	-477 670	-477 670	-100,00%	2 566	11 000	11 000	76,67%	-2 566	8 434	8 434	76,67%
	COVIDA	0	-117 849	-117 849	-100,00%	471 119	471 119	471 119	64,30%	-168 179	302 941	302 941	64,30%
	EPWP	98 582	353 043	254 451	72,99%	1 137 330	1 137 330	1 137 330	93,81%	1 137 330	1 137 330	1 137 330	93,81%
	New Years Eve	0	-400 000	-400 000	-100,00%	600 000	600 000	600 000	100,00%	0	600 000	600 000	100,00%
	Finance Costs	0	0	0	0,00%	0	0	0	-	0	0	0	-
	Other	25 395	0	-25 395	0,00%	106 337	106 337	106 337	0,00%	106 337	106 337	106 337	0,00%
TRADING SURPLUS (/ SHORTFALL)		-769 667	1 262 288	-1 865 749	-155,73%	-12 407 489	-4	-4	-12 407 489	-12 407 489	0	-12 407 489	-12 407 489



INCOME STATEMENT

Main Account	Sub Account Name	Current Mth			YEAR TO DATE			ANNUAL BUDGET		FORECAST		FORECAST VS	
		Actual	Budget	Variance	Actual_YTD	Budget_YTD	YTD Var	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
	INCOME												
	Rental Of Facilities & Equipment	12 443 405	8 026 846	4 416 559	138 442 000	146 474 200	-7 032 199	145 474 200	-7 032 199	95,17%	138 442 000	0	95,17%
	Interest Earned from External Investments	-1 527	-1 033 067	1 607 810	2 930 051	2 881 620	68 411	2 881 620	68 411	102,37%	2 930 051	0	102,37%
	Operating Grants and Subsidies	28 362	-419 626	446 808	4 734 737	5 068 057	-333 319	5 068 057	-333 319	98,42%	4 734 737	0	98,42%
	Arts Alive	12 163 381	12 163 381	0	99 070 668	99 070 668	0	99 070 668	0	100,00%	99 070 668	0	100,00%
	Joburg Film Office	0	0	0	8 697 000	8 697 000	-1 330	8 697 000	-1 330	1	8 695 650	0	99,98%
	Other Revenue	258 898	-2 103 343	2 362 641	22 130 713	28 336 655	-6 205 942	28 336 655	-6 205 942	76,69%	22 130 713	0	76,69%
	In-House Stage Productions	0	-2 559 659	2 559 659	7 523 868	9 306 302	-1 782 434	9 306 302	-1 782 434	80,24%	7 523 868	0	80,24%
	In-House Music Programme	0	1 780 000	-1 780 000	0	1 780 000	-1 780 000	0	0	-	0	0	-
	Sponsorships	234 496	-1 136 315	371 011	13 383 250	15 415 592	-2 112 302	15 415 592	-2 112 302	86,30%	13 383 250	0	86,30%
	Food Beverage And Retail/Stages	0	-1 294 048	1 294 048	469 435	398 114	51 321	398 114	51 321	112,85%	469 435	0	112,85%
	Ticketing Services	0	0	0	1 438 000	1 438 000	-1 438 000	0	0	-	0	0	-
	Management Fees	24 202	107 277	-83 075	618 048	618 048	296 073	618 048	296 073	147,90%	914 120	0	147,90%
	Special Projects and Other Income	14 639 211	9 902 884	-4 736 327	153 184 048	153 184 048	487 487	153 184 048	487 487	99,68%	152 696 561	152 696 561	99,68%
	Employee Related Costs	9 582 737	5 386 653	-4 196 084	68 892 713	70 184 002	1 291 289	70 184 002	1 291 289	98,16%	68 892 713	68 892 713	98,16%
	Directors and Committee Members	210 000	8 769	-201 231	1 120 000	1 900 000	780 000	1 900 000	780 000	58,33%	1 120 000	1 120 000	58,33%
	Depreciation & Asset Impairment	0	0	0	995 200	857 622	-137 578	995 200	995 200	116,17%	995 200	995 200	116,17%
	Repairs And Maintenance	201 165	146 253	-54 912	885 442	1 324 574	439 132	1 324 574	439 132	66,83%	885 442	885 442	66,83%
	Contracted Services	54 409	141 860	87 451	987 921	1 266 000	278 079	1 266 000	278 079	78,69%	987 921	987 921	78,69%
	Insurance	0	0	0	167 578	228 850	61 272	228 850	61 272	75,23%	167 578	167 578	75,23%
	Joburg Ballet & Orchestra	2 370 775	2 370 775	0	20 645 000	20 645 000	-	20 645 000	-	100,00%	20 645 000	20 645 000	100,00%
	Joburg Film Office	0	0	0	0	0	0	0	0	-	0	0	-
	Arts Alive	-762 729	762 729	-1 525 458	8 697 000	285 282	-8 411 718	8 697 000	-8 411 718	1	8 411 718	8 411 718	96,77%
	General Expenses	3 022 759	1 647 780	-1 374 979	48 080 559	48 080 559	-	48 080 559	-	105,22%	50 589 898	50 589 898	105,22%
	Consumables	144 120	52 357	-91 763	2 118 822	2 492 282	373 460	2 492 282	373 460	85,02%	2 118 822	2 118 822	85,02%
	Utilities	658 929	762 180	103 251	11 118 033	628 494	-10 489 539	11 118 033	-10 489 539	94,33%	10 489 629	10 489 629	94,33%
	Audit Fees	0	-59 312	59 312	720 401	720 401	0	720 401	0	100,00%	720 401	720 401	100,00%
	Security	0	0	0	332 814	332 814	0	332 814	0	100,00%	332 814	332 814	100,00%
	Telecommunication	38 664	27 368	-11 296	408 252	8 516	-399 736	408 252	-399 736	97,81%	399 736	399 736	97,81%
	Business Travel	-1 627	-72 662	71 035	170 747	187 350	16 603	187 350	16 603	91,14%	170 747	170 747	91,14%
	Entertainment	2 308	-458 693	-460 996	128 848	128 848	0	128 848	0	100,00%	128 848	128 848	100,00%
	Transportation	258 648	137 419	-121 229	1 491 029	1 491 029	-	1 491 029	-	100,00%	1 491 029	1 491 029	100,00%
	Youth Development	7 626	16 607	8 981	1 063 340	1 063 340	0	1 063 340	0	34,13%	373 386	373 386	34,13%
	Special and Social Awareness Projects	0	-224 667	224 667	4 515	4 515	-	4 515	-	402,85%	18 191	18 191	402,85%
	Advertising, Publicity and Marketing	257 670	251 409	-6 261	3 622 804	3 622 804	0	3 622 804	0	96,06%	3 672 113	3 672 113	96,06%
	In-House Stage Productions	581 919	357 123	-224 796	14 199 721	14 199 721	-	14 199 721	-	111,77%	15 070 241	15 070 241	111,77%
	In-House Music Programs	0	0	0	0	0	0	0	0	-	0	0	-
	Contributions to Tenant Productions	0	-248 025	248 025	48 000	48 000	0	48 000	0	75,74%	36 354	36 354	75,74%
	Ticketing	74 396	19 465	-54 931	955 333	955 333	0	955 333	0	121,14%	1 169 496	1 169 496	121,14%
	Miscellaneous	747 297	507 777	-239 520	3 729 595	3 422 571	-307 024	3 729 595	-307 024	108,65%	3 729 595	3 729 595	108,65%
	Catering and Hospitality	122 302	695 270	772 968	8 345 132	8 345 132	0	8 345 132	0	130,11%	8 345 132	8 345 132	130,11%
	Mobile Theatre Truck	0	-477 670	477 670	11 000	11 000	0	11 000	0	76,67%	8 434	8 434	76,67%
	COVIDA	0	-148 621	148 621	147 912	147 912	0	147 912	0	61,27%	90 623	90 623	61,27%
	EPWP	58 411	311 284	252 873	1 063 300	371 222	-692 078	1 063 300	-692 078	65,09%	692 078	692 078	65,09%
	New Years Eve	0	0	0	0	0	0	0	0	-	0	0	-
	Finance Costs	0	0	0	0	0	0	0	0	-	0	0	-
	Other	19 540	0	-19 540	85 600	0	-85 600	85 600	85 600	0,00%	85 600	85 600	0,00%
	TRADING SURPLUS (SHORTFALL)	-2 135 286	-1 075 148	-20 658	-7 793 848	-7 793 848	-	-7 793 848	-7 793 848	183%	-14 254 560	-14 254 560	183%

INCOME STATEMENT

Main Account	Sub AccountName	Current Mth			YEAR TO DATE			ANNUAL BUDGET	Re:balancing	Budget %	FORECAST	FORECAST	FORECAST Vs
		Actual	Budget	Variance	Actual_YTD	Budget_YTD	YTD Variance						
		2582413	2587488	-4735	2166024	2166024	-1730440	2166024	-1730440	92.57%	2166024	0	51.37%
	Rental Of Facilities & Equipment	-17383	-35158	-17775	108800	1105448	-17383	1105448	0	99.43%	1083000	0	96.43%
	Interest Earned from External Investments	2584586	2584588	0	18750940	18750940	0	18750940	0	100.00%	18750940	0	100.00%
	Operating Grants and Subsidies	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Arts Alive	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Joburg Film Office	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Other Revenue	5698	385588	-348600	1821069	3594151	-1773057	3594151	-1773057	50.67%	1821069	0	50.67%
	In-House Stage Productions	0	0	0	189161	405185	-217024	405185	-217024	46.57%	189161	0	46.57%
	In House Music Programme	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Sponsorships	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Food Beverage And Retail /Stages	5698	382906	-332506	1450735	2880243	-1429508	2880243	-1429508	50.37%	1450735	0	50.37%
	Ticketing Services	0	4509	1490	183046	186320	46725	186320	46725	134.28%	183046	0	134.28%
	Management Fees	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Special Projects and Other Income	0	18573	-18573	-1848	171468	-173250	171468	-173250	-1.08%	-1848	0	-1.08%
	Employee Related Costs	1316620	480772	-831847	1865967	21351219	2661523	21351219	-2661523	87.29%	1865967	1865967	87.29%
	Directors and Committee Members	775463	706007	-72455	938699	10242254	965275	10242254	-905275	91.16%	938699	938699	91.16%
	Depreciation & Asset Impairment	0	0	0	566916	458956	-109960	458956	-109960	124.06%	566916	566916	124.06%
	Repairs And Maintenance	104487	45226	-59210	1216568	1546303	-329736	1546303	-329736	78.70%	1216568	1216568	78.70%
	Contracted Services	30850	29313	-1537	240042	443968	-203926	443968	-203926	54.07%	240042	240042	54.07%
	Insurance	0	0	0	73722	89654	-15932	89654	-15932	82.23%	73722	73722	82.23%
	Joburg Ballet & Orchestra	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Joburg Film Office	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Arts Alive	0	0	0	0	0	0	0	0	0	0	0	0.00%
	General Expenses	40580	-292775	-698545	725071	8572084	1347014	8572084	-1347014	84.29%	725071	725071	84.29%
	Consumables	8578	23340	14762	320786	320786	11348	320786	-11348	96.65%	320786	320786	96.65%
	Utilities	132119	98189	-33930	1156567	1156567	185687	1156567	-185687	88.95%	971270	971270	88.95%
	Audit Fees	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Security	0	0	0	159802	159802	0	159802	0	100.00%	159802	159802	100.00%
	Telecommunication	14244	9613	-4630	168312	121688	-46614	121688	64614	133.09%	168312	168312	133.09%
	Business Travel	0	-57706	-57706	6000	14619	8579	14619	-1579	41.32%	6040	6040	41.32%
	Entertainment	0	-4771	-4771	8981	8981	0	8981	0	100.00%	8981	8981	100.00%
	Transportation	11068	13068	2000	15313	340000	168747	340000	-168747	50.37%	171253	171253	50.37%
	Youth Development	100963	3846	-97116	63948	63948	-64890	63948	-64890	1427.69%	912851	912851	1427.69%
	Special and Social Awareness Projects	0	-13265	-13265	39392	39392	21883	39392	-21883	60.54%	39392	39392	60.54%
	Advertising , Publicity and Marketing	92042	28723	-63318	889930	889930	-394640	889930	-394640	179.68%	889930	889930	179.68%
	In-House Stage Productions	0	50210	50210	2855279	2855279	1891108	2855279	-1891108	50.94%	1444171	1444171	50.94%
	In-House Music Programs	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Contributions to Tenant Productions	0	-359522	-359522	0	0	0	0	0	0	0	0	0.00%
	Ticketing	0	14849	14849	124726	124726	-124726	124726	-124726	0	0	0	0.00%
	Miscellaneous	7482	13865	6383	248521	248521	-405686	248521	-405686	33.41%	248521	248521	33.41%
	Catering and Hospitality	1051	11865	10814	886325	1268694	-482369	886325	-482369	65.92%	886325	886325	65.92%
	Mobile Theatre Truck	0	0	0	0	0	0	0	0	0	0	0	0.00%
	COVIDA	0	17411	17411	162026	162026	-56672	162026	-56672	65.02%	162026	162026	65.02%
	EPWP	26551	36116	9566	311049	311049	-229381	311049	-229381	381.81%	311049	311049	381.81%
	New Years Eve	0	-400000	-400000	600000	600000	0	600000	0	100.00%	600000	600000	100.00%
	Finance Costs	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Other	11815	0	-11815	11815	0	-11815	11815	-11815	0.00%	11815	11815	0.00%
	TRADING SURPLUS / (SHORTFALL)	1266294	2112876	-846582	3000397	2089314	901082	2089314	901082	163%	3000397	0	163%

INCOME STATEMENT

Main Account / Sub Account Name	Current Mth			YEAR TO DATE			ANNUAL BUDGET Full Year	ANNUAL BUDGET Remaining	Budget Spent %	FORECAST Annual	FORECAST Remaining	FORECAST Vs ANNUAL BUDGET
	Actual	Budget	Var	Actual, YTD	Budget, YTD	YTD Var						
INCOME												
Rental Of Facilities & Equipment	1,370,746	1,667,866	-296,340	13,341,658	14,411,669	-1,069,710	14,411,669	-1,069,710	92.98%	13,341,958	0	92.58%
Interest Earned from External Investments	0	-134,117	134,117	869,264	869,264	0	869,264	0	100.00%	869,264	0	100.00%
Operating Grants and Subsidies	1,368,312	1,368,312	0	9,847,192	9,847,192	0	9,847,192	0	100.00%	9,847,192	0	100.00%
Arts Alive	0	0	0	0	0	0	0	0	0	0	0	0.00%
Joburg Film Office	0	0	0	0	0	0	0	0	0	0	0	0
Other Revenue	2,435	482,892	-480,457	3,695,213	3,695,213	-1,069,710	3,695,213	-1,069,710	71.05%	2,625,502	0	71.05%
In-House Stage Productions	0	0	0	0	0	0	0	0	0	0	0	0
In House Music Programme	0	0	0	0	0	0	0	0	0	0	0	0
Sponsorships	0	0	0	0	0	0	0	0	0	0	0	0
Food Beverage And Retail /Stages	2,435	569,725	-567,290	2,513,073	3,544,595	-1,021,463	3,544,595	-1,021,463	71.00%	2,513,073	0	71.00%
Ticketing Services	0	-76,570	76,570	112,480	112,480	0	112,480	0	108.40%	112,480	0	108.40%
Management Fees	0	0	0	0	0	0	0	0	0	0	0	0
Special Projects and Other Income	0	5,737	-5,737	55,964	55,964	-55,964	55,964	-55,964	0	0	0	0
Expense												
Employee Related Costs	804,560	778,085	-26,475	13,683,194	13,683,194	2,239,729	13,683,194	2,239,729	68.81%	11,599,465	11,599,465	88.81%
Directors and Committee Members	599,989	497,339	-102,650	6,817,685	7,335,787	-518,102	7,335,787	-518,102	92.54%	6,817,685	6,817,685	92.54%
Depreciation & Asset Impairment	0	0	0	0	0	0	0	0	0	0	0	0
Repairs And Maintenance	105,755	130,278	-24,523	264,628	264,628	27,369	264,628	27,369	89.56%	284,319	284,319	89.56%
Contracted Services	45,085	51,284	-6,199	309,810	475,997	-166,187	475,997	-166,187	173.59%	826,267	826,267	173.59%
Insurance	0	0	0	89,177	89,177	21,834	89,177	21,834	75.54%	67,364	67,364	75.54%
Joburg Ballet & Orchestra	0	0	0	0	0	0	0	0	0	0	0	0
Joburg Film Office	0	0	0	0	0	0	0	0	0	0	0	0
Arts Alive	0	0	0	0	0	0	0	0	0	0	0	0
General Expenses	123,780	139,184	-15,404	3,448,129	5,960,795	-1,912,667	5,960,795	-1,912,667	64.32%	3,448,129	3,448,129	64.32%
Consumables	14,029	69,786	-55,757	451,626	632,740	-181,113	632,740	-181,113	71.38%	451,626	451,626	71.38%
Utilities	0	0	0	0	0	0	0	0	0	0	0	0
Audit Fees	0	0	0	0	0	0	0	0	0	0	0	0
Security	0	0	0	219,050	219,050	0	219,050	0	100.00%	219,050	219,050	100.00%
Telecommunication	8,079	7,969	110	132,384	132,384	38,742	132,384	38,742	70.74%	93,642	93,642	70.74%
Business Travel	0	0	0	40,497	40,497	39,185	40,497	39,185	16.06%	7,312	7,312	16.06%
Entertainment	1,470	-1,032,7	1,032,7	53,836	53,836	0	53,836	0	100.00%	53,836	53,836	100.00%
Transportation	4,665	10,413	-5,748	270,000	270,000	214,120	270,000	214,120	20.70%	55,880	55,880	20.70%
Youth Development	0	0	0	1,074,088	1,074,088	1,074,088	1,074,088	1,074,088	100.00%	0	0	0
Special and Social Awareness Projects	0	-65,179	65,179	0	0	0	0	0	0	0	0	0
Advertising , Publicity and Marketing	50,344	59,854	-9,510	688,171	433,342	-254,829	433,342	-254,829	147.27%	688,171	688,171	147.27%
In-House Stage Productions	3,461	0	3,461	16,274	20,000	-3,726	20,000	-3,726	81.37%	16,274	16,274	81.37%
In-House Music Programs	0	0	0	0	0	0	0	0	0	0	0	0
Contributions to Tenant Productions	0	-89,123	89,123	0	0	0	0	0	0	0	0	0
Ticketing	0	-93,000	93,000	109,941	109,941	0	109,941	0	100.00%	0	0	0
Miscellaneous	11,879	46,097	-34,218	295,058	610,806	-315,748	610,806	-315,748	48.31%	295,058	295,058	48.31%
Catering and Hospitality	19,213	199,921	-180,708	1,367,192	1,535,346	-168,154	1,535,346	-168,154	89.05%	1,367,192	1,367,192	89.05%
Mobile Theatre Truck	0	0	0	0	0	0	0	0	0	0	0	0
COVIDA	0	13,169	-13,169	106,964	161,192	-54,228	161,192	-54,228	66.36%	106,964	106,964	66.36%
EPWP	10,620	5,632	-4,988	134,209	67,584	-66,625	67,584	-66,625	108.57%	134,209	134,209	108.57%
New Years Eve	0	0	0	0	0	0	0	0	0	0	0	0
Finance Costs	0	0	0	0	0	0	0	0	0	0	0	0
Other	0	0	0	8,922	8,922	-8,922	8,922	-8,922	0.00%	8,922	8,922	0.00%
TRADING SURPLUS (/ SHORTFALL)	558,186	889,051	-330,865	1,748,693	576,474	-1,170,019	576,474	-1,170,019	302%	1,748,693	0	302%



Main Account	Sub Account Name	Current Mth			YEAR TO DATE			ANNUAL BUDGET			FORECAST					
		Actual	Budget	Variance	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Budget	Spend %	Annual	Remaining		
	INCOME															
	Remain Of Facilities & Equipment	499 374	1 985 993	-1 486 599	27 664 800	37 927 839	-10 463 038	-28%	37 927 839	-10 463 038	72,41%	27 664 800	0	72,41%		
	Interest Earned from External Investments	21	2 083	-2 063	9 689	25 000	-15 311	-61%	25 000	-15 311	36,76%	9 689	0	36,76%		
	Operating Grants and Subsidies	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Arts Alive	0	0	0	247 930	0	247 930	0	0	247 930	0	247 930	0	0,00%		
	Joburg Film Office	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Other Revenue	499 374	1 983 910	-1 484 536	27 207 132	37 902 839	-10 695 657	-29%	37 902 839	-10 695 657	71,78%	27 207 132	0	71,78%		
	In-House Stage Productions	0	0	0	0	0	0	-	0	0	-	0	0	-		
	In-House Music Programme	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Sponsorships	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Food Beverage And Retail / Stages	499 374	1 981 626	-1 482 253	27 109 416	37 877 839	-10 684 423	-28%	37 877 839	-10 684 423	71,79%	27 109 416	0	71,79%		
	Ticketing Services	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Management Fees	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Special Projects and Other Income	0	2 088	-2 088	13 765	25 000	-11 234	-46%	25 000	-11 234	55,05%	13 765	0	55,05%		
	Expense															
	Employee Related Costs	1 528 304	3 390 511	1 862 207	35 642 720	34 084 337	-1 558 383	-5%	34 084 337	1 558 383	104,57%	35 642 720	35 642 720	104,57%		
	Directors and Committee Members	1 227 938	1 179 862	-48 256	16 784 460	15 202 522	-1 581 938	-10%	15 202 522	1 581 938	110,41%	16 784 460	16 784 460	110,41%		
	Depreciation & Asset Impairment	0	0	0	427 628	297 055	-130 624	-44%	297 055	130 624	143,98%	427 628	427 628	143,98%		
	Repairs And Maintenance	25 978	9 395	-16 349	256 017	162 983	-93 034	-57%	162 983	93 034	157,08%	256 017	256 017	157,08%		
	Contracted Services	0	2 148	2 148	232 036	188 931	-42 105	-22%	188 931	42 105	122,17%	232 036	232 036	122,17%		
	Insurance	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Joburg Ballet & Orchestra	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Joburg Film Office	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Arts Alive	0	0	0	-4 173	0	4 173	0	0	4 173	-4,17%	-4 173	-4 173	0,00%		
	General Expenses	274 288	2 199 073	1 924 698	17 946 671	18 231 845	285 174	2%	18 231 845	-285 174	98,44%	17 946 671	17 946 671	98,44%		
	Consumables	12 214	16 150	3 976	248 874	248 874	-67 390	-27%	248 874	67 390	127,32%	316 864	316 864	127,32%		
	Utilities	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Audit Fees	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Security	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Telecommunication	5 080	3 347	-1 733	32 151	38 991	6 840	18%	38 991	-6 840	92,46%	32 151	32 151	92,46%		
	Business Travel	0	0	0	57 161	12 234	-44 927	-957%	12 234	44 927	467,25%	57 161	57 161	467,25%		
	Entertainment	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Transportation	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Youth Development	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Spectral and Social Awareness Projects	0	3 356	3 356	17 247	3 571	-13 677	-85%	3 571	13 677	483,07%	17 247	17 247	483,07%		
	Advertising, Publicity and Marketing	0	4 015	4 015	90 132	53 671	-36 461	-58%	53 671	36 461	157,59%	90 132	90 132	157,59%		
	In-House Stage Productions	0	0	0	0	0	0	-	0	0	-	0	0	-		
	In-House Music Programs	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Contributions to Tenant Productions	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Ticketing	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Miscellaneous	12 467	188 103	175 606	816 473	1 055 505	239 032	29%	1 055 505	-239 032	77,35%	816 473	816 473	77,35%		
	Catering and Hospitality	244 296	1 384 075	1 139 477	16 616 644	16 619 000	2 356	1%	16 619 000	-2 356	98,80%	16 616 644	16 616 644	98,80%		
	Mobile Theatre Truck	0	0	0	0	0	0	-	0	0	-	0	0	-		
	COVIDA	0	0	0	0	0	0	-	0	0	-	0	0	-		
	EPWP	0	0	0	0	0	0	-	0	0	-	0	0	-		
	New Years Eve	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Finance Costs	0	0	0	0	0	0	-	0	0	-	0	0	-		
	Other	0	0	0	0	0	0	-	0	0	-	0	0	-		
	TRADING SURPLUS (SHORTFALL)															
		-1 028 910	-1 404 518	375 608	-8 177 930	3 848 502	-12 021 422	-313%	3 848 502	-12 021 422	-213%	-8 177 930	0	-213%		

INCOME STATEMENT

Main Account	Sub AccountName	Current Mth		YEAR TO DATE			ANNUAL BUDGET		FORECAST		FORECAST V/s			
		Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Annual Budget	Remaining	Annual Budget
INCOME														
	Rental Of Facilities & Equipment	262,443	841,804	-579,361	-68.82%	6,424,882	10,101,652	-3,676,770	-36%	10,101,652	-3,676,770	6,424,882	0	6,424,882
	Interest Earned from External Investments	0	0	0	-	0	0	0	-	0	0	0	0	0
	Operating Grants and Subsidies	0	0	0	-	0	0	0	-	0	0	0	0	0
	Arts Alive	0	0	0	-	0	0	0	-	0	0	0	0	0
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	0	0	0
	Other Revenue	262,443	841,804	-579,361	-68.82%	6,424,882	10,101,652	-3,676,770	-36%	10,101,652	-3,676,770	6,424,882	0	6,424,882
	In-House Stage Productions	0	0	0	-	0	0	0	-	0	0	0	0	0
	In-House Music Programme	0	0	0	-	0	0	0	-	0	0	0	0	0
	Sponsorships	0	0	0	-	0	0	0	-	0	0	0	0	0
	Food Beverage And Retail /Stages	262,443	841,804	-579,361	-68.82%	6,424,882	10,101,652	-3,676,770	-36%	10,101,652	-3,676,770	6,424,882	0	6,424,882
	Ticketing Services	0	0	0	-	0	0	0	-	0	0	0	0	0
	Management Fees	0	0	0	-	0	0	0	-	0	0	0	0	0
	Special Projects and Other Income	0	0	0	-	0	0	0	-	0	0	0	0	0
Expense														
	Employee Related Costs	419,710	737,935	318,225	45.12%	8,141,157	5,684,886	-2,456,261	-45%	5,684,886	-2,456,261	8,141,157	8,141,157	146,214
	Directors and Committee Members	293,002	69,648	-1,633,354	-294.54%	3,156,186	885,778	-2,320,409	-278%	885,778	-2,320,409	3,156,186	3,156,186	377,693
	Depreciation & Asset Impairment	0	0	0	-	0	0	0	-	0	0	0	0	0
	Repairs And Maintenance	0	333	333	100.00%	54,664	3,997	-91,667	-1268%	3,997	51,667	54,664	54,664	1367,614
	Contracted Services	0	0	0	-	56,649	0	-56,649	0%	0	56,649	56,649	56,649	0.00%
	Insurance	0	0	0	-	0	0	0	-	0	0	0	0	0
	Joburg Ballet & Orchestra	0	0	0	-	0	0	0	-	0	0	0	0	0
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	0	0	0
	Arts Alive	0	0	0	-	0	0	0	-	0	0	0	0	0
	General Expenses	185,709	667,254	481,246	74.05%	4,876,638	4,845,122	-31,536	-1%	4,845,122	-31,536	4,876,638	4,876,638	106,654
	Consumables	4,900	3,132	-1,768	-56.44%	99,082	26,670	-66,412	-249%	26,670	66,412	99,082	99,082	346,014
	Utilities	0	0	0	-	0	0	0	-	0	0	0	0	0
	Audit Fees	0	0	0	-	0	0	0	-	0	0	0	0	0
	Security	0	0	0	-	0	0	0	-	0	0	0	0	0
	Telecommunication	0	0	0	-	0	0	0	-	0	0	0	0	0
	Business Travel	0	0	0	-	91	0	-91	0%	0	91	91	91	0.00%
	Entertainment	0	0	0	-	0	0	0	-	0	0	0	0	0
	Transportation	0	0	0	-	0	0	0	-	0	0	0	0	0
	Youth Development	0	0	0	-	0	0	0	-	0	0	0	0	0
	Special and Social Awareness Projects	0	0	0	-	0	0	0	-	0	0	0	0	0
	Advertising , Publicity and Marketing	0	296	296	100.00%	10,744	3,954	-7,151	-202%	3,954	7,151	10,744	10,744	362,354
	In-House Stage Productions	0	0	0	-	0	0	0	-	0	0	0	0	0
	In-House Music Programs	0	0	0	-	0	0	0	-	0	0	0	0	0
	Contributions to Tenant Productions	0	0	0	-	0	0	0	-	0	0	0	0	0
	Ticketing	0	0	0	-	0	0	0	-	0	0	0	0	0
	Miscellaneous	1,516	89,885	88,369	98.31%	110,631	98,165	-12,666	-13%	98,165	-12,666	110,631	110,631	112,904
	Catering and Hospitality	180,282	574,641	394,249	68.63%	4,661,909	4,716,793	54,823	1%	4,716,793	54,823	4,661,909	4,661,909	98,944
	Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	0	0	0
	COVIDA	0	0	0	-	0	0	0	-	0	0	0	0	0
	EPWP	0	0	0	-	0	0	0	-	0	0	0	0	0
	New Years Eve	0	0	0	-	0	0	0	-	0	0	0	0	0
	Finance Costs	0	0	0	-	0	0	0	-	0	0	0	0	0
	Other	0	0	0	-	0	0	0	-	0	0	0	0	0
TRADING SURPLUS (/ SHORTFALL)		-157,467	118,869	-261,136	-251.41%	-1,716,275	4,416,756	-6,133,031	-139%	4,416,756	-6,133,031	-1,716,275	0	-3%



Main Account	Sub Account Name	Current Mth		Var	Var%	YEAR TO DATE			YTD Var%	ANNUAL BUDGET Full Year	ANNUAL BUDGET Remaining	FORECAST Annual	FORECAST Remaining	FORECAST Vs ANNUAL BUDGET
		Actual	Budget			Actual_YTD	Budget_YTD	YTD Var						
INCOME														
	Rental Of Facilities & Equipment	0	440,306	-440,306	-100,00%	3,501,436	5,945,817	-2,444,381	-41%	5,945,817	-2,444,381	3,501,435	0	56,89%
	Interest Earned from External Investments	0	0	0	-	0	0	0	-	0	0	0	0	-
	Operating Grants and Subsidies	0	0	0	-	0	0	0	-	0	0	0	0	-
	Arts Alive	0	0	0	-	0	0	0	-	0	0	0	0	0,00%
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	0	0	-
	Other Revenue	0	440,306	-440,306	-100,00%	3,501,436	5,945,817	-2,444,381	-41%	5,945,817	-2,444,381	3,501,435	0	56,89%
	In-House Stage Productions	0	0	0	-	0	0	0	-	0	0	0	0	-
	In House Music Programme	0	0	0	-	0	0	0	-	0	0	0	0	-
	Sponsorships	0	0	0	-	0	0	0	-	0	0	0	0	-
	Food Beverage And Retail /Stages	0	440,306	-440,306	-100,00%	3,501,436	5,945,817	-2,444,381	-41%	5,945,817	-2,444,381	3,501,435	0	56,89%
	Ticketing Services	0	0	0	-	0	0	0	-	0	0	0	0	-
	Management Fees	0	0	0	-	0	0	0	-	0	0	0	0	-
	Special Projects and Other Income	0	0	0	-	0	0	0	-	0	0	0	0	-
Expense														
	Employee Related Costs	172,863	408,671	235,808	57,70%	4,686,941	5,330,513	643,572	12%	5,330,513	-643,572	4,686,941	4,686,941	87,95%
	Directors and Committee Members	146,495	168,488	21,993	13,05%	2,192,640	2,198,179	5,540	0%	2,198,179	-5,540	2,192,640	2,192,640	99,75%
	Depreciation & Asset Impairment	0	0	0	-	0	0	0	-	0	0	0	0	-
	Repairs And Maintenance	0	4,385	4,385	100,00%	95,639	28,729	-66,911	-233%	28,729	66,911	95,639	95,639	332,91%
	Contracted Services	0	0	0	-	22,315	13,202	-9,113	-69%	13,202	9,113	22,315	22,315	169,02%
	Insurance	0	0	0	-	0	0	0	-	0	0	0	0	-
	Joburg Ballet & Orchestra	0	0	0	-	0	0	0	-	0	0	0	0	-
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	0	0	-
	Arts Alive	0	0	0	-	0	0	0	-	0	0	0	0	-
	General Expenses	26,368	235,736	209,430	86,92%	2,376,347	3,090,403	714,056	29%	3,090,403	-714,056	2,376,347	2,376,347	76,89%
	Consumables	0	3,283	3,283	100,00%	62,856	52,174	-10,682	-20%	52,174	10,682	62,856	62,856	120,44%
	Utilities	0	0	0	-	0	0	0	-	0	0	0	0	-
	Audit Fees	0	0	0	-	0	0	0	-	0	0	0	0	-
	Security	0	0	0	-	0	0	0	-	0	0	0	0	-
	Telecommunication	5,080	3,347	-1,733	-51,77%	33,817	37,666	3,849	10%	37,666	-3,849	33,817	33,817	89,78%
	Business Travel	0	0	0	-	0	0	0	-	0	0	0	0	-
	Entertainment	0	0	0	-	0	0	0	-	0	0	0	0	-
	Transportation	0	0	0	-	0	0	0	-	0	0	0	0	-
	Youth Development	0	0	0	-	0	0	0	-	0	0	0	0	-
	Special and Social Awareness Projects	0	0	0	-	0	0	0	-	0	0	0	0	-
	Advertising , Publicity and Marketing	0	0	0	-	0	0	0	-	0	0	0	0	-
	In-House Stage Productions	0	0	0	-	0	0	0	-	0	0	0	0	-
	In-House Music Programs	0	0	0	-	0	0	0	-	0	0	0	0	-
	Contributions to Tenant Productions	0	0	0	-	0	0	0	-	0	0	0	0	-
	Ticketing	0	0	0	-	0	0	0	-	0	0	0	0	-
	Miscellaneous	0	24,579	24,579	100,00%	86,120	116,433	30,313	26%	116,433	-30,313	86,120	86,120	73,97%
	Catering and Hospitality	21,288	204,585	183,300	86,55%	2,189,575	2,884,131	690,556	24%	2,884,131	-690,556	2,189,575	2,189,575	76,05%
	Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	0	0	-
	COVIDA	0	0	0	-	0	0	0	-	0	0	0	0	-
	EPWP	0	0	0	-	0	0	0	-	0	0	0	0	-
	New Years Eve	0	0	0	-	0	0	0	-	0	0	0	0	-
	Finance Costs	0	0	0	-	0	0	0	-	0	0	0	0	-
	Other	0	0	0	-	0	0	0	-	0	0	0	0	-
TRADING SURPLUS / (SHORTFALL)		-172,863	31,635	-204,499	-646,42%	-1,185,505	615,369	-1,800,874	-293%	615,369	-1,800,874	-1,185,505	0	-195%