

**FINAL DRAFT
SUBMITTED ON 15 JANUARY 2019**

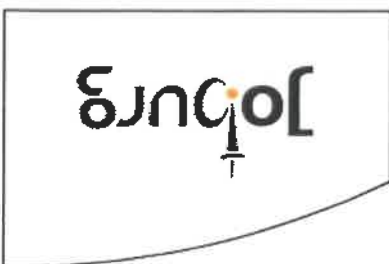
**MIDYEAR PERFORMANCE
REPORT 2018/19**



the JOBURG THEATRE

**- JOBURG THEATRE-
(SOC) LIMITED**
Registration No: 2000/013032/07
trading as
Joburg City Theatres

JOBURG | SOWETO | ROODEPOORT



JOBURG THEATRE
SOC LIMITED

COMPANY INFORMATION:

Registration number : 2000/013032/07

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Johannesburg
2017

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Bankers


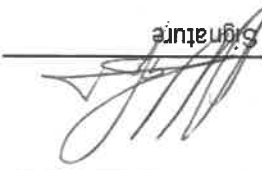
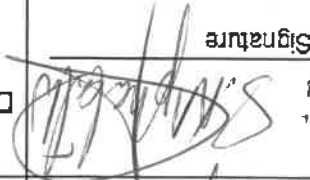
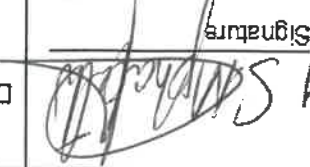
: Nedbank Limited
Investec
Auditor-General

Auditors

Confirmation of Receipt

	Name & Surname Cluster Champion Signature Group Governance
Date of Receipt:	

Approval

	Name & Surname Signature MMC:
Date of approval:	NONHAKHHA SIFUMBA 
Date of approval:	Name & Surname Signature Chairperson of the Board
Date of approval:	Nkomo Maphle 
Date of approval:	Name & Surname Signature Chief Executive Officer/MC
Date of approval:	Solomon Mphahleli 
Date of approval:	Name & Surname Signature Chief Financial Officer
Date of approval:	Solomon Mphahleli 

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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
CATHSETA	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
REMISEC	Remuneration, Social and Ethics Committee
RT	Roadport 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

- The management and promotion of high quality performing arts and entertainment facilities and their supportive hospitality infrastructure and services - to enable Joburg residents to access and benefit from quality arts and culture facilities and experiences;
- The hosting and showcasing of revenue-generating local and international productions that have a positive impact on the financial sustainability of Joburg City Theatres, whilst also exposing Joburgers to globally recognised world class entertainment;
- The hosting of quality performing arts and entertainment productions that are attractive to both traditional and regular theatre goers but also to new and diverse audiences;

following key products and services:

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

In 2011 the COJ embarked on a high level Institutional Review in order to enhance efficiencies, cost effectiveness and sustainable service delivery. The COJ resolved that Joburg Theatre (SOC) Ltd and Rodepoort City Theatre NPC t/a Joburg Promusica be integrated into a single theatre management company, and further institutionalise the operation of the newly established Soweto Theatre under the same structure. The integrated theatre management company – now called **Joburg City Theatres (JCT)** – is mandated to render the functions and services that, until 31 December 2012, were rendered by the three theatres. The effective date for the integration was 1 January 2013.

Soweto Theatre is the cultural heartbeat of Jabulani Soweto; it is more than a theatre – is a multipurpose performing arts centre, used for theatre productions, music productions, dance productions and choir singing. It will also host festivals, conferences, meetings and community gatherings. Dedicated to the arts, it is here that the community is able to find expression.

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

Joburg Theatre was corporatised by the COJ in July 2000 as The Johannesburg Civic Theatre (Pty) Ltd, from the then Johannesburg Civic Theatre Association, a Section 21 Company, and was re-branded in 2009 as Joburg Theatre. Since the discovery of gold in 1886, Johannesburg has progressed and developed into a major world class metropolitan city with a population of approximately 4 million people. To better address a legacy of racial segregation and unequal service provision, in 2000 the city took a decision to create separate legal entities to provide municipal services in a more business orientated and focused manner.

The Mandate, Vision and Mission of JCT as presented in this report are aligned to the approved Business Plan for 2018/19.

Corporate Profile / Overview of the entity

CHAPTER ONE: INTRODUCTION AND CORPORATE PROFILE

Section 1: Corporate Profile / Overview of the entity

- The promotion and development of local content and local markets through programmes that advance social cohesion and support the transformation of society;
- The in-house and/or co-production and staging of arts and entertainment productions in collaboration with local arts practitioners, entrepreneurs and enterprises;
- The acceleration of youth development through programmes that stimulate an interest in the arts as a viable career path and provide opportunities for future arts practitioners and entrepreneurs;
- To conceptualise, create, produce, market and disseminate content both through own facilities and by taking shows to communities;
- To generate revenue over and above the subsidy received from the city through the effective delivery of the above services.

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 / purpose 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.*

THE VISION OF JOBURG CITY THEATRES

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

In support of the City of Joburg's Vision:

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

THE MISSION OF JOBURG CITY THEATRES

In achieving the above vision Joburg City Theatres sets itself the following 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;*

JCT Strategic Objective (Towards achieving the mandate, mission and response to the Strategic Focus Areas)	Objective Description	Col Priority Alignment
<p>1. Provision of opportunities for the youth, including future arts practitioners and entrepreneurs.</p>	<p>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.</p>	<p>Promote economic development and investment activity.</p>
<p>2. High quality performing arts and entertainment</p>	<p>Excellence in delivery of the JCT core business, in support of the mission and mandate. Strengthening the acquiring and hosting of work.</p>	<p>Improve service delivery performance and service delivery culture (SD defined)</p>

For the period 2018/19 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:

A Joburg that works is a South Africa that works

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:

Arts and Culture Programming: 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

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**

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.

Section 2: Strategic Objectives

- 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.

- Priority 1: Promote economic development and attract investment towards achieving 5% economic growth that reduces unemployment, inequality and poverty

The City's 2018/19 SDBIP details eleven priority implementation plans, which are the following:

PRIORITY IMPLEMENTATION PLANS

JCT Strategic Objective (Towards achieving the mandate, mission and response to the Strategic Focus Areas)	Objective Description	Col Priority Alignment
3. Affordable access to and use of theatres by communities.	<p>Supporting the development and creation of work facilities and experiences and</p> <p>Ensuring facilities and infrastructure that is excellent. Enhance security in all open / public spaces – parks, cemeteries, cafes facilities, order to stimulate economic growth in contribution to the 5%.</p> <p>Monitor and enhance customer satisfaction and the achievement of service standards.</p> <p>THEMATIC FOCUS OF PRODUCTIONS: Edu-tainment and productions that address issues.</p> <p>Engagement with arts practitioners, private sector and communities in bringing new audiences into contact with JCT programmes.</p> <p>Develop future audiences by providing discounted tickets to learners.</p> <p>Provide opportunities for development of local content and maximise accessibility.</p> <p>Mechanisms and approaches that assist to make theatre going practical for disadvantaged communities.</p> <p>Optimal use of allotments and related opportunities in the theatre precincts.</p> <p>Balance the imperative for revenue generation with socio-economic development.</p> <p>Grow shareholder value by ensuring sound financial management, financial control and growth in revenue.</p> <p>Increase asset utilisation and leveraging investment. Cost efficiency across value-chain.</p> <p>Customer care improvement.</p> <p>Integrate the programming of the theatres and ensure efficient and effective internal business processes and systems.</p>	<p>3. Affordable access to and use of theatres by communities.</p>
4. Good governance, financial sustainability and sound management.	<p>Build JCT brand awareness and grow market share of JCT as a leading brand.</p> <p>Build JCT visibility through enhanced marketing, communication and stakeholder management.</p> <p>Leveraging of mutually beneficial partnering agreements and joint programmes.</p> <p>Sponsorships and donations.</p> <p>Improve service delivery performance and service delivery culture (Governance).</p> <p>Making local government responsible.</p> <p>Fiscal responsibility and resolve billing system problems.</p> <p>Integrate the programming of the theatres and ensure efficient and effective internal business processes and systems.</p> <p>Cost efficiency across value-chain.</p> <p>Customer care improvement.</p> <p>Integrate the value chain of the theatres.</p> <p>Ensure efficient and effective internal business processes and systems.</p>	<p>4. Good governance, financial sustainability and sound management.</p>
5. Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT.	<p>Build JCT brand awareness and grow market share of JCT as a leading brand.</p> <p>Build JCT visibility through enhanced marketing, communication and stakeholder management.</p> <p>Leveraging of mutually beneficial partnering agreements and joint programmes.</p> <p>Sponsorships and donations.</p> <p>Improve service delivery performance and service delivery culture (Governance).</p> <p>Making local government responsible.</p> <p>Fiscal responsibility and resolve billing system problems.</p> <p>Integrate the programming of the theatres and ensure efficient and effective internal business processes and systems.</p> <p>Cost efficiency across value-chain.</p> <p>Customer care improvement.</p> <p>Integrate the value chain of the theatres.</p> <p>Ensure efficient and effective internal business processes and systems.</p>	<p>5. Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT.</p>

- Commissioning of quality productions aligned to the vision and mission of JCT.
- Increased numbers of learners attending theatres annually developing new audiences for the future.
- Empowered learners and teachers.
- Improved perception of the role of JCT in Youth development.
- Engagement with communities bringing new audiences into contact with JCT Venues.
- Structured opportunities for in depth development of the talents and skills of young people opening up future opportunities for future employment.
- Foundations laid through pilots for three year relationships and co-productions widening the participation of local producing partners engaged with JCT.
- Improved operational efficiency, optimization of resources and performance

Outcomes

- Increase self-generated revenue - *a city at work building the economy.*
- Expenditure management - *cost containment – a city at work building the economy.*
- Promotion and % procurement spend on SME's and SDM - *a city at work building the economy.*
- Increase literacy, skills and lifelong learning amongst Joburg citizens - *a city at work building better communities.*
- Youth development - develop future audiences, practitioners and entrepreneurial skills - *a city at work building better communities.*
- Maximise accessibility and usage of the theatre facilities by Johannesburg citizens - *a City at work building better communities.*
- Increase accessibility - explore the increased funding opportunities from other spheres of government and the private sector in order to make theatre going practical for disadvantaged communities - *a city at work building better communities.*

Outputs, linked to the PIPs, SDBIP, IDP and GDS:

- Increase Accessibility - explore the increased funding opportunities from other spheres of government and the public sector in order to make theatre going practical for disadvantaged communities
- Youth development and partnerships - Develop future audience, practitioners and entrepreneurial skills.
- Increase literacy, skills and lifelong learning amongst all citizens.
- Increase Earned Revenue
- Maximise accessibility and usage of theatre facilities by the City of Johannesburg citizens.

The outputs that would be linked to the theatre through the arts programming are:

The 2018/19 performance information of Joburg City Theatres then flows from a direct line-of-sight to the above strategic objectives and the City's Priority Implementation Plans / IDP Programmes.

- Priority 2: Ensure pro-poor development that addresses spatial and all forms of income inequality and provides meaningful redress
- Priority 3: Create a culture of enhanced service delivery with pride
- Priority 4: Create a sense of security through improved public safety
- Priority 5: Create an honest and transparent City that fights corruption
- Priority 6: Create a City that responds to the needs of citizens, customers, stakeholder and businesses
- Priority 7: Enhance our financial sustainability
- Priority 8: Encourage innovation and efficiency through the Smart City programme
- Priority 9: Preserve our resources for future generations

Audit opinion past 5 years		Type of opinion
2018	2017	Clean
2015	2016	Clean
2014		Clean

The company has achieved its fourth consecutive clean audit report from the Auditor General – Subsequent to achieving thirteen consecutive unqualified reports.

Rank	Entity Name	Guiding Principle	Content Element	Total	2017/18 Rating	2016/17 Rating	Change
1	Johannesburg City Theatres (SOC) Ltd	29.5%	66.1%	96%	A	92%A	↓

The City of Joburg's Group Governance department also performed an assessment, evaluation and rating of Integrated Reports for 2017/18 against the International Integrated Reporting Framework, Municipal Systems Act (MSA), King III on Corporate Governance and Circular 63 of Municipal Finance Management Act (MFMA). JCT achieved **96%** overall weighted average score, a **4% improvement** from the previous financial year achievement of 92% and was **rated No. 1** amongst all City entities.

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

Achievement of **94,4%** of the Scorecard targets.

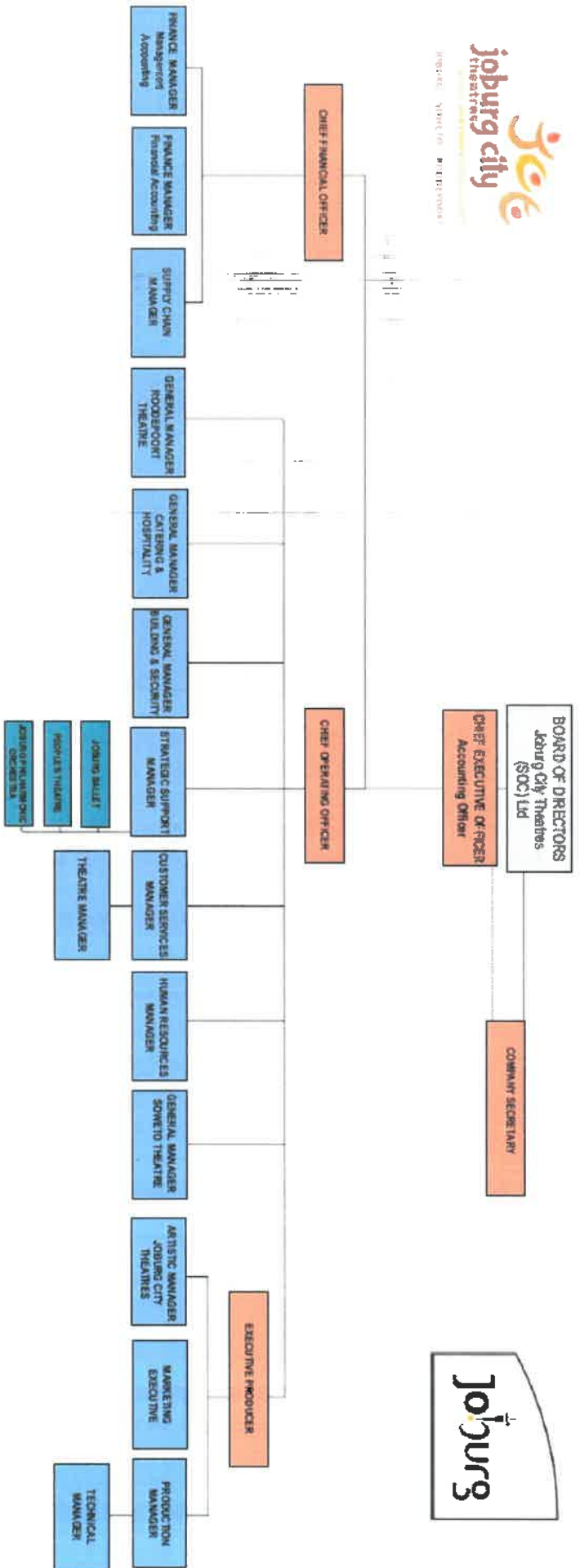
- R100m revenue for the last six months - 1% better against budget of R99m
- Earned revenue from normal operations for mid-year was 5% better than plan
- Total Expenditure for mid-year of 2018/19 is 5% below budget
- Capital expenditure spend as at 31 December is 33%. JCT exceeded the target by 3%
- The average spend for on-BBEE is 107% which is 32% better than the scorecard target
- Spend on SMMEs averages at 68% which is 38% above the scorecard target of 30%

JCT recorded a trading deficit of R2.7m mid-year against a budgeted deficit of R8.9m. The trading deficit is 70% better than budget.

Section 3: Salient Features

- Increased positive social contact and accessibility of theatre through management of the three City theatres
- Increased SMME support through procurement
- Support and optimize opportunities to promote creative industry
- Increased number of emerging young producers and artists

Section 4: High-Level Organisational Structure



JOBURG CITY THEATRES
(SOC) Ltd
Company Organogram
June 2018



Section 5: Chairperson's Foreword

It is with great honour and pride to present JCT's Mid-year Report of 2018/19. This report outlines an account of service delivery programmes and financial performance of the entity.

The strategic priorities of the City of Johannesburg, as the sole shareholder of JCT, drive strategic plans of the company and significant attention is given to ensure that these priorities are implemented in the form of measurable targets and deliverables. The company continues to align to the GDS Outcomes, Priority Implementation Plans with more focus on "Dipheto" set by City of Johannesburg Metropolitan Municipality (CoJ) which is determined by the service delivery objectives in the company scorecard.

Given this context, it is important that JCT, as an institution that provides an artistic platform, continues to both deepen its efforts as well as innovative and inclusive programme for diverse communities of the City of Joburg and supports social cohesion and an urban culture based on inclusivity and tolerance. The relationship between the City of Johannesburg (CoJ) and the company is governed under the prescripts of a Service Delivery Agreement. Against this backdrop, the Board of Directors executed oversight, interventions and guidance of the entity during the review period in accordance with the approved 2018/19 Business Plan.

As we consider the results for 2018/19 midyear, JCT proudly achieved 94,4% on the company's key Performance Indicators and 33% on capital expenditure budget against the target of 30%. The company has achieved its fifth consecutive clean audit report from the Auditor General – subsequent to achieving thirteen consecutive unqualified reports. The positive results attained during the period under review are a testimony to the hard work and commitment of management and staff of JCT.

JCT will continue to devote increased resource and policy support to improve quality, particularly in disciplines and sectors that have the potential to make a contribution to improving our development status, expanding economic growth, and changing the quality of life of individuals and communities. I am proud of the competence and excellence that exist in our sector.

On behalf of the Board of Directors, I would like to congratulate Ms Xoliswa Nduneni-Ngema and welcome her on her second term with JCT as she was re-appointed as the Chief Executive Officer, from 01 November 2018, after her five year contract had ended on 30 June 2018. Administratively, I would like to thank the Executive Management and the entire JCT staff for collectively remaining committed to clean governance and an efficient professional civil service.

I would like to express my appreciation for the support received from the political leadership, a special gratitude to Member of the Mayoral Committee for Community Development, Councillor Nonhlanhla Sifumba, for her strategic leadership representing the shareholder, the City Manager for guidance and continuous support and the Executive Mayor for his vision in leading this amazing and exciting City.

Lastly, I would like to pass my humble gratitude to my colleagues - members of the board and independent audit committee members for charging out oversight and strategic guidance in order to manage the sustainability and governance of the company.

Nkopane Maphiri

Chairperson of the Board
Joburg Theatre (SOC) Ltd



Section 6: Chief Executive Officer's Report

Firstly I would like to take this opportunity to share my gratitude to the shareholder, Board of Directors and JCT team for having confidence in me that I can join the team, again and drive it to greater heights.

This mid-year report of 2018/19 which serves as the Board's tool of accountability to the shareholder and the citizens of Joburg has been prepared by management and approved by the Board, in accordance with circular 63 of the Municipal Finance Management Act (MFMA) (2003) and the International Integrated Reporting Council standards.

The second quarter concluded with the highest achievement of a clean audit opinion from the Auditor General, a mission of fulfillment. The team has worked hard with determination to achieve nothing else but a clean audit opinion. Now that we have maintained a clean audit status for five consecutive years, the challenge is to sustain and we are committed to achieving this.

AUDIT OPINION TRENDS FOR THE LAST 5 YEARS				
FY	2018	2017	2016	2015
Type of opinion	Clean	Clean	Clean	Clean
	2014			

The company made significant progress against service delivery targets, which demonstrates the commitment of the Theatre by achieving its goals and objectives and proudly attaining 16KPIs out of 18KPIs, this constitutes 94,4% achievement. 33% Capex budget was achieved against a target of 30%. The team is particularly proud to have attained the fifth consecutive clean audit opinion and have previously maintained thirteen consecutive unqualified audit opinions.

On the first assessment by COJ Group Governance, JCT scooped the first position on the outcome of the Integrated Reports assessment against the requirements of sections 121-125 of the MFMA, Circular 63 of the MFMA, King III on Corporate Governance and Integrated Reporting Framework Requirements. We are extremely proud of this achievement, which shows a 4% increase on the year on year increase. The results of the final assessment will be made available during the third quarter of the financial year.

GROUP GOVERNANCE DRAFT ASSESSMENT, EVALUATION & RATING OF THE ME's 2017/18 INTEGRATED REPORTS

Rank	Entity Name	Guiding Principle Element	Total Rating	2017/18 Rating	2016/17 Rating	Change
1	Johannesburg City Theatre (SOC) Ltd	29.5%	66.1%	90%	92%A-	↓
2	Johannesburg Metropolitan Bus Services (SOC) Ltd	29.2%	53.6%	80%	61%C	↓
3	Johannesburg City Parks and Zoo (MPC)	27.4%	52.7%	81%	85%A	↑
4	Johannesburg Social Housing Company (SOC) Ltd	25.6%	48.8%	74%	69%C	↓
4	Joburg Market (SOC) Ltd	23.5%	50.3%	74%	73%B	↓
6	Johannesburg Water (SOC) Ltd	25.0%	42.6%	68%	68%C	↔
6	City of Joburg Property Company (SOC) Ltd	22.0%	45.2%	67%	64%A	↑
8	Johannesburg Development Agency (SOC) Ltd	25.9%	38.4%	64%	83%A	↑
9	City Power Johannesburg (SOC) Ltd	18.2%	44.3%	60%	75%B	↑
10	Pretoria Johannesburg (SOC) Ltd	20.8%	41.4%	62%	50%D	↓
11	Johannesburg Roads Agency (SOC) Ltd	14.3%	41.1%	55%	76%B	↑
12	Metropolitan Trading Company (SOC) Ltd	17.9%	33.3%	51%	38% Below	↓

I am particularly pleased that, during the period under review, we made real progress towards achieving the JCT vision for the 2018/19 financial year, while continuing to expand our range of innovative products and services. The company delivered satisfactory corporate performance during the period under review, under strained financial resources.

JCT maintained a varied blend of programming through rentals, co-productions, and in-house productions. Roopeport Theatre leads the way as far as rentals go; the theatre has maintained a healthy list of loyal programme producers who mainly provide youth and family oriented programmes. The mobile theatre truck is used to reach communities that are unable to come to the theatre. Soweto Theatre also maintains a strong list of rental clients, but it is through music and theatre co-productions that the theatre is making its mark.

The **Color Purple** returned to The Mandela stage at Joburg Theatre in August due to public demand after a successful season in February 2018 featuring an all-Star South African cast. There was no doubt about audience's appreciation of what they were encountering on stage - its musical heaven. This is not just the story of a poor, pregnant 14-year-old with nobody to talk to but her sister and God. It is an inspiring family saga that tells the unforgettable story of a woman who - through love - finds the strength to triumph over adversity and discover her unique voice in the world. Set to a joyous score featuring jazz, ragtime, gospel and blues, it's a story of hope: a testament to the healing power of love and a celebration of life.

The pantomimes have become Joburg Theatre's culture and a celebration of the Christmas season for the people of Johannesburg. This annual tradition now runs for 72 performances each year and is attended by over 60,000 patrons, including seventeen daytime shows for school learners. Our partnerships with both the creative and the marketing partners have proven to be a winning formula over the years. 'The Fairest Panto in All The Land', **Snow White**, ran on The Nelson Mandela Theatre stage from October 31st to December 23rd 2018 with great reviews.

A total of eighteen festive season pantomime productions have been presented at Joburg Theatre between 2000 and 2018, written and directed by Janice Honeyman with Bernard Jay as Executive Producer. These pantomimes have achieved a gross ticketing income of R150,347m and R17,107m in profits, with 1,404 performances and a total attendance of 1,164,217 audiences. Tickets for the next **years Jack and The Beanstalk** went on sale from October 31st 2018 and over 10,000 tickets have already been sold.

JCT takes pride in its efforts to make theatre accessible and appealing to all sections of the city's population. With the diversity of programming, it is a clear indication that Joburg City Theatre is moving towards the right direction with regards to transforming audiences. JCT continues celebrating the work of legends by paying tribute. These events are aimed at highlighting the sacrifices laid down by the audacious Living Legends of the nation in order to celebrate their integrity and good will for those who have passed on and more importantly celebrate with legends while they are still alive.

JCT further went on to the premiering of completely new work by commemorating Steve Biko in a production called **Bantu** - a brand new play that reflects on the writing, legacy and untimely death of the South African Black Consciousness leader Steve Biko. The patrons celebrated Bantu Biko's memory in song and reminiscing of his writings. Bantu was conceived and directed by our Artistic Director Makhaola Ndebele.

Youth and Community development programmes are developed in line with Strategic Objectives of Annual Targets to promote arts education and the development of youth in the arts sphere. Youth and Community Development programmes at JCT promotes economic development and attract investment towards achieving 5% economic growth that reduces unemployment, inequality and poverty and increase work opportunities at JCT.

The Youth and Community Development department is mandated to provide structured and professional opportunities to aspirant artists and new audiences for in-depth development of the artistic skills. JCT's youth

development programmes in the art sphere cater for 400 youths attending programmes in drama and music. The focus is acceleration of youth development through programmes that stimulate an interest in the arts as a viable career path and provide opportunities for future arts practitioners and entrepreneurs.

The Board and Management remain committed to achieving strong financial and operational results, ensuring good corporate governance and transparent compliance to legislation while delivering on the mission of the company.

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

Executive Summary

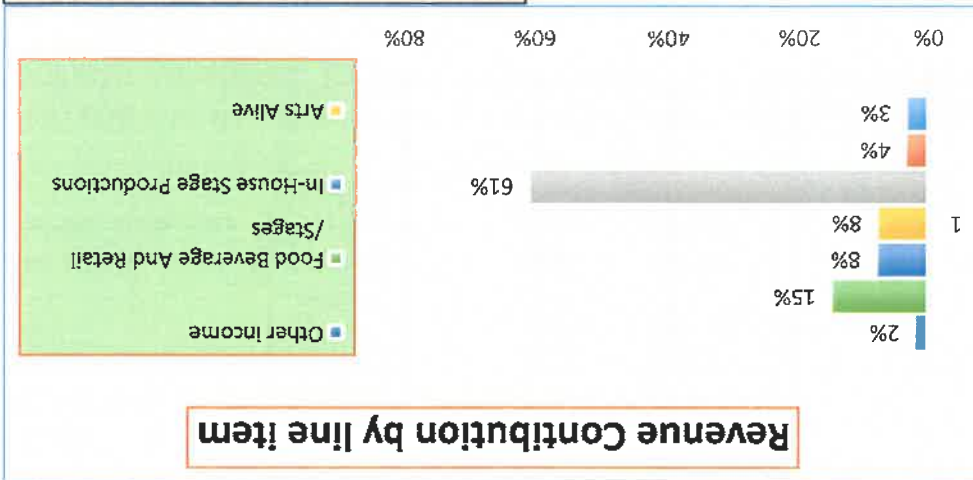


Statistics SA.

It gives me great pleasure and it is my singular honour to give JCT's mid-year financial highlights. The theatre business continues to be challenged by stiff competition from the other theatres around and other forms of entertainment particularly with advancing technology in the digital age, while financially the consumers of our products and services remain squeezed by the lower disposable income. These challenges require innovative ways to remain in business and run sustainable operation. The economy has been in a technical recession which it managed to escape in the second quarter with 2.2% GDP according to

Notwithstanding the challenges JCT remained resilient and on course to achieve good financial results. JCT achieved a total revenue of R100m for the last six months which represents a slight decrease year on year and 1% better budget of R99m. Earned revenue from normal operations for mid-year was 3% better than plan for mid-year.

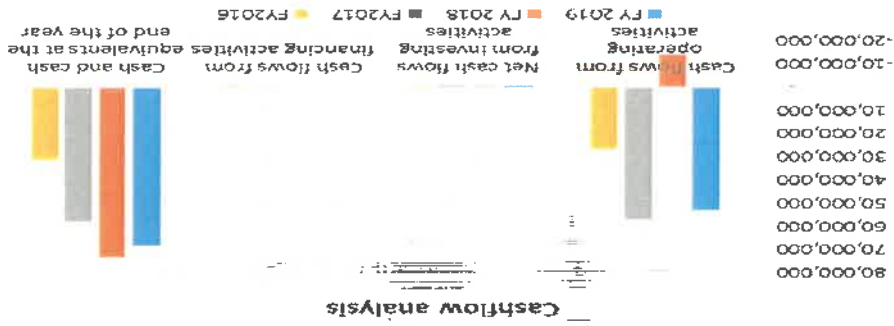
Graph below is a summary of main revenue items:



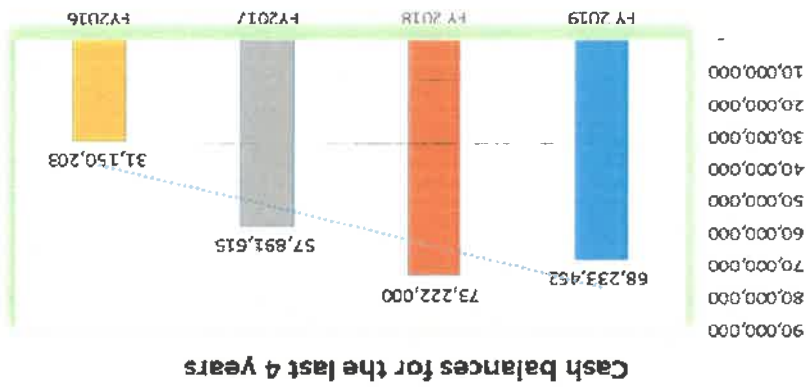
Line Item	Mid-year Actual 2018-19	Mid-year Budget 2018-19	Variance
Revenue	100,108,212.57	99,099,275.68	1%
Rental Of Facilities & Equipment	3,464,833.71	5,098,000.33	-32%
Interest Earned from External Investments	3,558,796.47	3,832,894.61	-7%
Operating Grants and Subsidies	61,017,000.00	61,017,000.01	0%
Arts Alive	7,909,627.23	-	0%
In-House Stage Productions	8,031,434.75	9,632,250.98	-17%
In-House Music Programme	-	98,205.72	-100%
Food Beverage And Retail /Stages	15,051,495.73	16,960,197.14	-11%
Ticketing Services	541,967.06	519,378.88	4%
Special Projects and Other Income	533,057.62	1,941,348.02	-73%

Explanation of Variances

✓ Rental of facilities and equipment- The line item is below budget by 32% and some of the factors contributing to this performance is that the first half of the year was predominantly occupied by in-house



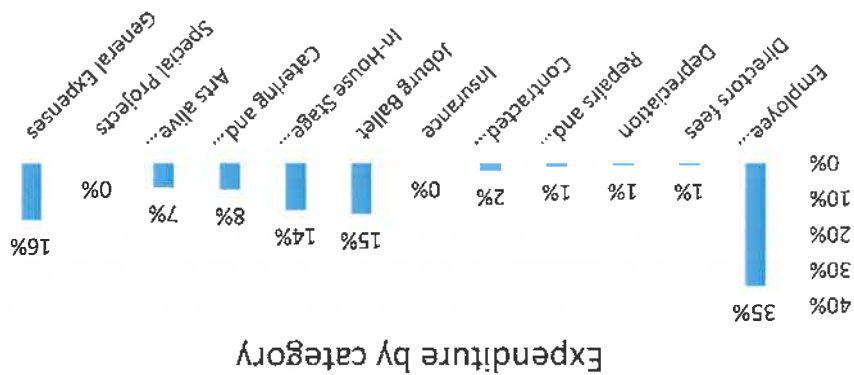
Cash flow results for mid-year 2018/2019 Financial Year



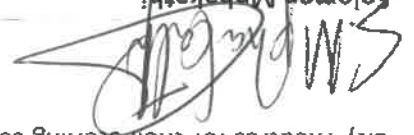
Statement of Financial Position Mid-Year 2018/19
 Cash and cash equivalents down by 7% year on year. Current ratio for the entity is down by 22% year on year from 1.43:1 to 1.12:1 still above the City's norm of 1:1, while the solvency ratio is down by 19% at 1.24:1 from the 1.54:1 same period last year which is lower than a norm of 2:1, however this does not pose a challenge for the entity as the asset base does not grow because a lot of asset improvements are funded by the shareholder. Current assets have gone up 7% year on year while current liabilities went up by 37%. Total assets went up 8% year on year while total liabilities went up by 40% year on year.

Trading Surplus/Deficit
 JCT recorded a trading deficit of R2.7m mid-year against a budgeted deficit of R8.9m. The trading deficit is 70% better than budget.

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



Solomon Mphahathi
 Chief Financial Officer
 Joburg Theatre (SOC) Ltd



In conclusion
 I wish to thank the MIMCs 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 six months, the whole management team and staff at Joburg City Theatres for their sterling contribution in the first 6 months of the year.

Audit opinion past 5 years	FY 2018	2017	2016	2015	2014
Type of opinion	Clean	Clean	Clean	Clean	Clean

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

AUDIT OPINION TRENDS

Joburg Ballet
 Joburg Ballet submitted its quarter 2 management accounts in line with the Service Level Agreement. The management accounts reflected a deficit of R0.968m against a budget of R1.2m. The entity has R0.318m in the bank account and the tranche for quarter has been released.

Statement on Compliance
 There were no unauthorised and irregular expenditure for the period under review, and the only instance reported in the current financial year on fruitless and wasteful expenditure was on the cancellation of show performance that was not communicated to the patron time, this resulted in the patron incurring travelling and accommodation cost that JCT had to reimburse to the patron. This expenditure amounted to R4, 379,34 is being recovered from the employee concerned. There were also no payments paid to suppliers over 30 days from receipt of an invoice during the period under review.

	FY 2019	FY 2018	FY2017	FY2016
Cash flows from operating activities	53,336,413	- 13,774,000	56,874,367	26,652,334
Net cash flows from investing activities	- 832,337	- 549,000	- 895,137	- 121,659
Cash flows from financing activities	-	-	153,713	- 255,935
Cash and cash equivalents at the end of the year	68,233,462	73,222,000	57,891,615	31,150,203

CHAPTER TWO: DIRECTOR'S REPORT AND GOVERNANCE

Section 1: Board of directors

The entity has a unitary board, which consists of two executive directors, i.e. the Chief Executive Officer (CEO) and the Chief Financial Officer (CFO) and eight (8) non-executive directors. The Board is chaired by a non-executive director, Mr. Nkopane Maphiri.

The Chairperson is an independent person and does not have any executive functions within JCT. The Chairperson does not get involved in the day to day running of the business, and this function is the responsibility of the CEO.

Evidently, the position of CEO and Chairperson are distinct and separate.

The board meets at least quarterly and as the entity's Accounting Authority retains full control over the company. The Board acts as the focal point of corporate governance with responsibilities including accountability to the City of Johannesburg Metropolitan Municipality, the sole shareholder and its stakeholders, the citizens of Johannesburg.

The entity's relationship with the Shareholder is regulated in terms of a Service Delivery Agreement (SDA) concluded in accordance with the provisions of the MSA. The Board provides Quarterly, Bi-Annual and Annual Reports on the entity's performance and service delivery to the parent municipality as prescribed in the SDA, the MFMA and the MSA.

The relationship between the Shareholder and the Board is also regulated by a Shareholder Compact which was signed by the Shareholder and the board. In terms of the Shareholder Compact, the board is ultimately responsible for the performance of JCT and all its employees, including ensuring compliance with all applicable legislation and policies.

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

In discharging its fiduciary duties, the board is advised by the Company Secretary.

The Board may, in appropriate circumstances and at the expense of the company, obtain the advice of independent professionals.

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

For the period under review, the evaluation was undertaken on the 30th of November 2018.

During the period under review, the Board of Directors of Joburg Theatre SOC Ltd convened meetings on 05 July, 13 July, 27 August 2018, 12 October 2018, 8 November 2018 and 30 November 2018 to consider inter alia, the following:

- JCT's 2017/18 4th quarter performance assessment report;
- The extension of the former CEO's contract by the Shareholder;
- The recommendation of the Selection Panel on the CEO appointment;
- The appointment of the CEO;
- A review of the effectiveness of the company's system of internal controls, the entity's Delegation of Authority and Acting Allowance Policies;

In addition, the ARC is responsible for monitoring compliance with applicable legislation and the requirements of regulatory authorities; overseeing financial matters relating to financial accounting, accounting policies, reporting, control systems and ensures that risk policies and strategies are effectively managed.

The ARC has been delegated the task of overseeing the quality, integrity and reliability of the company's risk management function. In terms of its mandate, it reviews and assesses the integrity and the quality of risk

- The 2017/18 4th quarter performance assessment report;
- The resolution of internal and external audit findings;
- The 2018/19 internal audit coverage plan; and
- The 2017/18 draft Annual Financial Statements and performance information;
- To review the revised financial management policies for recommendation to the board for approval;
- The 2017/18 audited Annual Financial Statements, performance information and Integrated Report;
- The 2017/18 Audit Report and Management Letter.

For the period under review, the committee convened four (4) meetings on the 11th of July, the 24th of August, the 10th of October and the 30th of November 2018 to discuss, *inter alia*, the following matters:

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

Audit and Risk Committee

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

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

Section 2: Board Committees

- Interventions to reposition the marketing of JCT to maximise revenue from programmes and productions by investigating ways of enhancing the activities at Roodepoort and Soweto theatres;
- Fund-raising and sponsorship initiatives including the possibility of sourcing of strategic partnerships;
- Social media strategy;
- Interventions to make use of research on the nature of productions to be staged with a view to stage profitable productions (i.e. research informed programming); and
- Methods of measuring success of JCT productions/programmes through Customer Satisfaction Surveys.

The five year strategy is intended to guide the entity in attaining and/or identifying the following key deliverables/outcomes:

On the 5th of July 2018 and 8th of November 2018, the board and management had strategic planning sessions to consider a five year strategic framework for the organisation. The sessions were facilitated by an external consultant.

- The status on the resolution of both internal and external audit findings;
- The entity's strategic risk register;
- To develop the entity's five year strategy;
- The 2017/18 Audited Annual Financial Statements and Integrated Report; and
- The 2017/18 Audit Report and Management Report.

risk management and disclosure as well as reviewing and approving external audit plans, findings, problems, reports and fees; on behalf of the board.

For the period under review, the ARC consisted of the following members:

- Mr Mpumelelo Mkhabela – Non-executive Director (NED)/Chairperson
- Ms. Amanda Forsythe- Non-executive Director
- Ms Ashley Hayden – Non-executive Director
- Ms Chrystal Cape – Independent Member

An evaluation of the Independent Audit Committee (IAC) members was undertaken by the City's Group Governance department on the 30th of November 2018. As JCT only has one (1) IAC member, i.e. Ms. Chrystal Cape, the other members of the ARC, who are NEDs also took part in the evaluation.

Remuneration, Social and Ethics Committee

The Remuneration, Social and Ethics Committee (RemSEC) is mandated with the responsibility to monitor JCT's activities; in accordance with the relevant legal prescriptions and best practice relating to labour, social and economic development and good corporate citizenship.

REMSEC also plays an oversight role on the entity's performance in terms of the environment, health and public safety and the impact of the company's activities and of its products or services within the environment.

RemSEC consists of the following non-executive directors:

- Ms. Mpho Lecoge - Chairperson
- Ms. Stella Baloyi – Non-executive Director
- Mr. Junior Ramovha – Non-executive Director; and
- Prof. Theophilus Mkhumba-Non-Executive Director.

During this mid-year, REMSEC met twice on the 11th of July and on the 26th of September 2018. At these meetings, REMSEC considered amongst others, the following matters:

- The human-resources quarterly reports for the 2017/18 4th quarter and the 2018/19 first quarter, respectively;
- The proposed review to the performance management system and reward framework;
- The homeowners allowance benefit for implementation in terms of the South African Local Government Bargaining Council (SALGA) agreement with the City; and
- The 2018/19 REMSEC workplan.

As part of REMSEC's 2018/19 annual work-plan, REMSEC will be performing oversight on management's efforts in managing:

- compliance with the Broad-Based Black Economic Empowerment Act
- the Employment equity performance and compliance
- disciplinary matters within the entity;
- unethical behaviour, investigations and appeals cases
- Occupational, Health and safety issues and compliance
- external fraud and related cases
- unethical conduct, non-compliance including fraud and corruptions risks and ensuring that the mitigation plans are adequate as well as combating fraud and corruption.

As highlighted from the duties above, REMSEC is constituted as a statutory committee to perform oversight on the above compliance requirements to the extent to which they support legislation and the Principles of the United Nations Global Compact and the Organisation for Economic Co-operation and Development recommendations regarding corruption.

The table below outlines year to date remuneration and attendances at Board meetings and its subcommittees for the mid-year:

Section 3: Director's & Prescribed Officers Remuneration

Name of Board Member	Remuneration, Social and Ethics Committee (REMSEC) Meetings 11 July 2018; 26 September 2018	Audit and Risk Committee (ARC) Meetings: 12 July 2018; 24 August 2018; 10 October 2018; 30 November 2018	Board Meetings 21 May 2018; 05 July 2018; 13 July 2018; 27 August 2018; 12 October 2018; 30 November 2018	Selection Committee/Panel Meetings 11 June 2018; 05 July 2018	Chairperson's Quarterly meeting 20 July 2018	Interviews for the CEO position 19 July 2018	Board Strategic Planning Session 8 November 2018	Total
Mr. Nkopane Maphiri			R92 000.00	R14 000.00	R16 000.00	R7 000.00	16 000.00	R145 000.00
Ms. Mpho Lecoge	R14 000.00		R72 000.00	R10 000.00		R5 000.00	12 000.00	R113 000.00
Mr. Mpumelelo Mkhabela		R28 000.00	R60 000.00	R10 000.00		R5 000.00	-	R103 000.00
Ms. Ashley Hayden		R20 000.00	R72 000.00	R10 000.00		R5 000.00	12 000.00	R119 000.00
Ms. Amanda Forsythe		R20 000.00	R72 000.00				12 000.00	R104 000.00
Prof. Theophilus Mukhuba			R36 000.00				-	R36 000.00
Ms. Stella Baloyi	R10 000.00		R60 000.00	R10 000.00		R5 000.00	-	R85 000.00
Mr. Junior Ramovha	R10 000.00		R76 000.00				12 000.00	R98 000.00
Independent Audit Committee (IAC) Member		R15 000.00						R 15 000.00
Total	R34 000.00	R83 000.00	R540 000.00	R54 000.00	R16 000.00	R27 000.00	R64 000.00	R818 000.00

Special board meetings that took place during the 2017/18 fourth quarter, to consider the termination of the CEO's fixed term contract at the end of 30 June 2018 and the filling of that vacancy were remunerated for during this first quarter as the approval for payment of those fees was only obtained by JCT management on the 14th of September 2018.

ATTENDANCE AT BOARD AND SUB-COMMITTEE MEETINGS

NAME	REMUNERATION, SOCIAL AND ETHICS COMMITTEE	AUDIT AND RISK COMMITTEE	BOARD MEETING	CHAIRPERSON'S QUARTERLY 20 August 2018	SELECTION COMMITTEE/PANEL MEETINGS	INTERVIEWS FOR THE CEO POSITION	Board Strategic Planning Session	TOTAL MEETINGS
NUMBER OF MEETINGS	2	4	5	1	1	1	1	15
Nkopane Maphiri	-	-	5	1	1	1	1	5/5
Ashley Hayden	-	4	5	-	1	1	1	12/12
Mpho Lecoge	2	-	5	-	1	1	1	10/10
Stella Baloyi	2	-	4	-	1	1	-	8/10
Theophilus Mukhuba	0	-	3	-	-	-	-	3/7
Amanda Forsythe	-	4	5	-	-	-	1	10/10
Mpumelelo Mkhabela	-	4	4	-	1	1	-	10/11
Junior Ramovha	2	-	5	-	-	-	1	8/8
Chrystal Cape (IAC)	-	3	-	-	-	-	-	3/4

The total number of meetings attended by each board member varies because the total meetings include sub-committee meetings and each member only sits in one sub-committee.

In addition, the board Chairperson is not a member of any sub-committee but has a standing invitation to all sub-committees

The purpose of the operational risk assessments was to identify weaknesses in the internal controls as well as processes which could result in direct or indirect losses to the organisation and ways to mitigate the impact should the identified risks materialise. In addition, the assessment should contribute to informed business decisions, informed business investments and the minimisation of business interruptions during operations.

Following that strategic risk assessment, the Risk Officer undertook operational risk assessments with the various heads of departments within the entity.

JCT's strategic risk assessment workshop took place on the 12th of July 2018. The assessment was facilitated by GRAS.

Section 5: Risk Management and Internal Controls

The reports for the period October to December 2018 are due for submission to GRAS at the end December 2018.

Internal Audit have for the period July to September 2018 reviewed the entity's compliance with the MFMA circulars relating to the payment of suppliers within 30 days and the incurring of unauthorised, irregular, fruitless and wasteful expenditure and corrective action was implemented at Internal Audit's behest.

The Priority Regulatory Compliance Register was also compiled by the Company Secretary assessing JCT's compliance with the MFMA, Companies Act and Occupational Health and Safety legislation and submitted to GRAS for assessment. Compliance assessments by GRAS as the entity's Internal Auditors are for ultimate reporting to Col structures.

JCT embraces the relationship between risk management and compliance.

During the period under review, the entity's conformance to the prescriptions of the MFMA and MSA was assessed as detailed in the CFO section of this report.

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

The Company Secretary also provides the Board with guidance on the discharge of their responsibilities in terms of legislation and regulatory requirements applicable to the company.

In line with the Companies Act, the Company Secretary advises the Board on the appropriate procedures for the management of meetings and the implementation of governance processes.

The role and responsibility of the company secretary is outlined in section 88(1) and (2) of the Companies Act and it effectively is upholding the legal and regulatory governance compliance of the organisation.

Section 4: Company Secretarial Function

No.	Name	DETAILS			TOTAL
		Basic Salary	Allowances & Contributions	Bonus / Fees	
1	X. Ndunen-Ngema (Chief Executive Officer)	347 700.00	3 191.10	-	350 891.10
2	B. Mashika (Chief Operations Officer)	625 398.96	279 645.66	163 655.81	1 068 700.43
3	S. Mphakathi (Chief Financial Officer)	819 009.67	216 581.16	-	1 035 590.83
4	P. Maduka (Company Secretary)	537 041.52	11 356.08	-	548 397.60
TOTAL		2 329 150.15	510 774.00	163 655.81	3 003 579.96

The table below discloses the 2018/19 remuneration of executive management:

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 this mid-year, 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 2018/19 financial year, including risk control measures:



GRAS Representative: Oscar Nyakasha

No	ME Objectives	Risk Description	Root Cause of 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	The provision of opportunities for the youth, including future arts practitioners and entrepreneurs	Inadequate funding to support youth development programmes	1. The theatre is unable to pay the market rate for facilities. This results in less youth trained for facilities. 2. Lack of internship placement for new entrants in the industry (Theatre), 2. Lack of skills transfer from seasoned practitioners.	Moderate	Possible	Moderate	1. Negotiating lower rate with facilities. 2. The use of volunteers in the industry. 3. JCT is in partnership with WITS for the enrichment of Applied Performing Arts and Arts Management (APAM) and Market Theatre	Fair	0.50	CEO	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.	Executive Producer / COO	Quarterly
2	High quality performing arts and entertainment experience and facilities	Fewer programmes available for workplace experience and potential placements	1. Lack of internship placement for new entrants in the industry (Theatre), 2. Lack of skills transfer from seasoned practitioners.	Moderate	Possible	Moderate	1. Applied Performing Arts and Arts Management partnership with WITS. 2. Weekly drama workshops 3. Placement of interns in key positions on inhouse stage productions	Good	0.20	CEO	Control deemed adequate	N/A	N/A
3	Difficulty in securing attractive productions consistently	1. Some productions might not appeal to certain audiences, hence tickets will not sell. 2. Competition from casino based theatres who are able to pay for production.	Moderate	Possible	Moderate	1. Good relationships with producers (i.e. co-productions agreements). 2. Relationships with Joburg Ballet Company and there is an SLA in place	Fair	0.50	CEO	1. Establish more relationships with wide variety of producers, locally and internationally. 2. Source more funding to enable inhouse production. 3. Programme of events in collaboration with JPO 4. Seek external funding from DAC	Executive Producer / COO	Quarterly	
4	Aged, obsolete and outdated stage machinery and equipment, resulting in cancelled productions/ inability to attract new productions	1. Old stage machinery becomes no longer usable. Stage machinery has reached its end of life and needs urgent replacement. 2. Inefficient carpenter to replace machinery and equipment. 3. The current machinery can affect staging of productions and attracting new ones.	Catastrophic	Almost Certain	Very High	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. R16m has been spent in 2017/18 on this project. 5. Theatre calendars are aligned with the project plan 6. Project manager appointed to	Fair	0.50	CEO	Monitor the implementation of the project plan.	CFO	Completion: 30 June 2020	
5	Affordable access to and use of theatres by communities	Inconsistent attendances at theatre show.	1. High cost of productions and the need to recover costs. 2. Effect of the country's downgraded economic status. 3. Lack of exposure of potential audiences to the theatre experience 4. Image perceptions of poor security within the theatre environs. 5. Trying to cater for diverse audience needs	Major	Almost Certain	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 communities. 3. Mobile theatre truck used to access targeted communities. 4. Diverse and inclusive theatre programmes	Fair	0.50	CEO	1. To target companies with CSI programmes to bring a child to the theatre 2. Develop funding strategy to target sponsorship 3. Conduct comprehensive survey to establish audience needs	EP, CFO	20/09/2019 drafting and Approval Survey to be conducted by 31/03/2019



GRAS Representative: Oscar Nyakaha

No	ME Objectives	Risk Description	Risk 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	
6	Good governance, financial sustainability and sound management	Non-compliance with applicable legislation	<ol style="list-style-type: none"> 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. There is a new requirement to comply with MSCOA 	Major	Possible	High	<ol style="list-style-type: none"> Regulatory compliance register assessment tool monitored by the Company Secretary. Compliance policy and framework developed and implemented. All pre-registration processes concluded by management. Quarterly reporting to oversight committees on compliance. Entity is transacting at MSCOA level. 	Fair	0.50	Moderate	CEO	<ol style="list-style-type: none"> Continuous monitoring reporting on compliance. Present to the BOD the impact and progress on MSCOA compliance. 	Company Secretary CFO	Quarterly
7		Theft, fraud and corruption	<ol style="list-style-type: none"> 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 Inadequate physical security controls 	Major	Unlikely	High	<ol style="list-style-type: none"> Anti fraud and anti corruption policy in place. Fraud prevention plan Code of conduct Segregation of duties Declaration of interests Gift register in place Remuneration, Social and Ethics Committee Conduct fraud risk assessment Conduct anti-fraud and corruption 	Good	0.20	Low	CEO	Continue to conduct anti-fraud and corruption awareness campaigns.	Company Secretary, Artistic Manager	Bi-annually
8	The 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"> Reputation of the Theatre precinct Poor brand marketing strategy Inadequate marketing budget Lack of specialised person 	Major	Unlikely	High	<ol style="list-style-type: none"> Media partnerships Media community management Continuous brand and productions awareness campaigns. Marketing strategy in place Banker exchange deals 	Fair	0.50	Moderate	CEO	Review of the marketing and communication strategy.	Marketing Executive	March 31, 2019
9		Key positions vacant	EP and CEO positions vacant due to expiration of contract and resignation	Moderate	Unlikely	High	<ol style="list-style-type: none"> Acting EP in place Recruitment policy in place CEO appointed 01 November 2018 	Good	0.20	Low	Board	1. EP recruitment has commenced	Board and CEO	March 31, 2019

No.	Department Objectives	Risk Category	Risk Description	Cause/Background to the risk	Consequences	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Action to improve management of the risk	Action Owner	Time scale
JOBURG THEATRE															
1	Reporting	Technology	Insecure Storage	Outdated server that does not have enough storage to archive (Art work, videography and photographic marketing reports)	Ability to archive important documentation and data.	Catastrophic	3 Almost certain	5 High	Marketing folder has been created to store data, external hard drives have been procured and will be provided to all marketing departments.	Good	Low	Marketing Executive	Control deemed adequate	Marketing Executive	N/A
2	Public Relations and Publicity	External Environment	Negative publicity	Lack of investigation to the repercussions of staging of particular shows	Reputational Damage	Major	3 Almost certain	5 High	Informal crisis management team (Customer Services, Marketing and Management) in place.	Fair	Abberate	Marketing Executive	To get a Communication Manager who will lead Crisis Management Policy and Communication Strategy	Marketing Executive	30 June 2019
3	All objectives	Integrity	Fraud and corruption	There could be a possibility of nepotism, collusion, overtime payment, false travel claims, etc.	Reputational damage Financial loss	Major	4 Possible	3 High	Recruitment and Selection Policy and Code of Conduct and Ethics Policy in place. Fraud prevention plan. Fraud hotline visible on notice boards. Staff workshops.	Good	Low	Human Resources Manager	Continue doing workshops. Monitoring of compliance.	Human Resources Manager	On-going
4	All objectives	Human Capital	Skills Shortage	Some staff members need training and development on some aspects of the department	Crime management, Audience development, Social Media, Publicity. Skills and positions which are not on the structure such as Communication Specialist.	Moderate	3 Almost certain	4 High	External service providers. Utilization of internal skills.	Fair	Moderate	Marketing Executive	Review marketing departmental structure.	Marketing Executive	30 June 2019

No.	Description/ Objective	Risk Category	Risk Description	Cause/ Background to the risk	Consequences	Impact	Likelihood	Inherent Risk	Current controls	Control Efficacy	Residual Risk	Risk Owner	Actions to improve management of the risk	Action Owner	Time scale
5	High quality performing arts and entertainment experiences and facilities.	External Environment	Poor attraction of patrons to the theatre	Due to perceptions with regards to the location of the theatre	1.Reduce profit margins/ reduce ticket sales	Major	Possible	High	Good relationships with police in precincts surrounding each of the theatres.	Fair	Moderate	GM	Increased security during the shows	Marketing Manager and Audience Development Manager	As and when required
6	Provision of opportunities for the youth, including future arts practitioners and entrepreneurs.	Financial	Inability to expand on youth programmes to cater for the different fields within the industry	Due to limited operational budget	Sub standard programmes	Moderate	Almost certain	High	Fringe theatre is provided to the graduates to show case their productions	Fair	Moderate	GM	Source accredited programmes with Asiste!	Community and Audience Development Manager	30 June 2019
7	High quality performing arts and entertainment experiences and facilities	Assets	Business interruption	Utility failure	1. Down time which could result in reputational damage 2. Cancellation of shows resulting in financial loss for the company	Major	Likely	High	1. Uninterrupted power supply 2. IT continuity plan in place	Fair	Moderate	GM	Regular testing of the IT continuity plan	Building Technicians	Regularly



No.	Department Objectives	Risk Category	Risk Description	Cause/Background to the risk	Consequences	Impact	Likelihood	Medium Risk	Current controls	Control Effectiveness	Residual Risk	Risk Owner	Actions to improve management of the risk	Action Owner	Time scale	
Roofscout theatre																
4	High quality performing arts and entertainment experiences and facilities.	Regulatory	Car Lifts	Seating inside the theatre and companies of theatrical productions	1. Financial loss 2. Bad reputation 3. Loss of lives	Major	Possible	3	High	1. Disclaimer boards are visible in the public areas - limiting exposure to damage after the fire or damage has been suffered 2. House rules included in rental contract 3. Evacuation plans in place in case of a fire	Good	Low	GM	1. Ongoing health hazard evacuation	Producer	On going
5	High quality performing arts and entertainment experiences and facilities.	Security	Crno Exposure	1. The entry turn cash businesses and is prone to robberies 2. Lack of fence around the theatre creates easy access to criminals	Loss of assets (cash) Loss of lives	Moderate	Likely	4	High	1. CCTV cameras installed 2. Physical security in place 3. Armed cash collection three times a week 4. Cash-vault machines in use 5. Panic buttons fitted to armed response 6. Checking points around the building installed 7. Maxidors installed	Fair	Moderate	GM	1. Put a fence around the theatre	GM	30-Jun-19
11	Financial sustainability	Health & Safety	Fire at the restaurant	The restaurant kitchen may catch fire through gas and open flames	Loss of lives Financial loss Building could be inaccessible Legal issues Reputational damage	Moderate	Possible	3	Moderate	Fire blankets CO2 and chemical powder Fire extinguishers Fire training for chefs and restaurant staff on fire fighting Business continuity plan for ICT in place Evacuation team went for training already in the current year	Fair	Low	GM	Controls deemed adequate	Restaurant Manager	N/A

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 production opportunities.

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

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.

Stakeholders Report

During the mid-year, REMSEC also 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 also 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.

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.

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, Rodepoort 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.

Sustainability Vision

Section 6: Sustainability Report

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

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

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.

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.

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

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

indigenous and international entertainment programmes that promote multiculturalism, diversity and social cohesion:

Government Departments, Local Government and COJ

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

Artists, practitioners and Organised Performing Arts bodies

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

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

Funding Partners / Business

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

Professional service providers, contractors and suppliers

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

Media

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

Patrons / General Public

During the period under review, JCT continued to provide programming that appeals to the diverse residents within the City of Joburg, holistic evening out experience in through the Stages restaurants and taking theatre to communities using the entity's mobile theatre truck.

Board

JCT executed its mandate providing sound performance reporting, sound corporate governance and enhancing integration and collaboration across all business units and COJ.

Employees

JCT recognizes that employees are its most significant investment. The Human Resources Strategy is in place primarily to acknowledge and reinforce this assertion. The strategy aims to support the corporate business plan by giving staff the skills and knowledge they need in order to function to the best of their ability, and by providing appropriate rewards for successful performance.

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

This project is ongoing.

The upgrade is the largest ever Capex project undertaken by the theatre, since it became an entity of the City of Johannesburg (COJ). The tender has been awarded, and work has begun.

Upgrading of Stage Machinery at Joburg Theatre (long term project 2017 – 2020)

Improved value and strategic delivery:

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:

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

entity is secure from threats associated with the use of information and technology. organisation's strategic objectives, are concerned. Accordingly, the policy was reviewed to ensure that the adequacy in as far as JCT's technology and information resources in support of the achievement of the During this mid-year, the ARC recommended that management should review the IT policy to ensure its

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

Section 8: ICT Governance

As part of the entity's fraud prevention strategy, the entity conducts regular ethics awareness workshops. Two (2) workshops were conducted on the 3rd and 4th of December 2018. The workshops were conducted by the City's Group Governance department.

- 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.

COJ A647 SAP Business Transformation Programme

The COJ has taken a strategic decision to leverage its investment in SAP solution by implementing a consolidated and centralised Information, Communication and Technology strategy for the entire City which aims to create a more efficient organisation. The COJ SAP Transformation Programme is a complex initiative encompassing Business, Information, Data, Application, Technology and Security solutions. Changes introduced by the programme will affect COJ employees and other key stakeholders in a significant manner.

The strategy will be deployed through the use of SAP HANA.

SAP HANA is a business data platform that processes transactions and analytics at the same time on any data type, with built-in advanced analytics and multi-model data processing engines that can be leveraged to develop next-generation applications for the intelligent enterprise. HANA (high-performance analytic appliance) is an application that uses in-memory database technology that allows the processing of massive amounts of real-time data in a short time.

The strategy focuses on the infusion of business and technology decision in an environment that will drive the City to promote mature standards/ homogeneous operating model based on Municipal industry best practice.

The transformation programme also looks to find solutions to the following challenges within the COJ and its entities:

- Multiple Information Technology (IT) platforms and solutions between core and municipal entities that are not supporting the City's Growth and Development Strategy
- Ageing ICT Infrastructure that is hampering the overall performance of the system
- Misalignment on some of the key business processes
- ICT skills and capacity within the City
- Major challenges on the turnaround time to provide accurate reporting which is consolidated timeously and reliably

Various staff members represent JCT on the different project streams of this massive programme, including but not restricted to Finance, HR, the Change Agent Network and the CIO Forum

Readiness for compliance legislation:

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

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

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

The recent Auditor General (AG) IT Audit raised certain concerns that the IT Policy did not adequately address the day-to-day processes and procedures of the IT department, and that certain key controls were not adequately addressed in the Policy. The AG also felt that the IT Governance Framework did not adequately address the alignment of IT goals with the Theatre business objectives. Management has given assurances and

The upgrade of the stage machinery has started with the tender preparation for the work to be carried out. The upgrade will be the largest ever Cape project undertaken by the theatre, since it became an entity of the City of Johannesburg.

Improved value and strategic delivery: Upgrading of Stage Machinery at Joburg Theatre (long term project 2017 – 2020)

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

management and overall performance management. 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 practices that provide for the management of ICT and the control thereof. 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

entity. In line with King III guidelines, and the recently released King IV, information technology (IT) governance forms an important part of JCT's 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

Accordingly, and on a quarterly basis, the ARC and the board considers a status report on ICT governance and provide recommendations to enhance the effectiveness and security of the ICT environment.

The board is responsible for ensuring that Information and Communication Technology (ICT) governance is embedded in the organisation's strategy.

This will be the first time that JCT has actively focussed on EA, and should prove to be a productive undertaking.

The suggested architecture framework is based on The Open Group Architecture Framework (TOGAF). TOGAF provides the methods and tools for assisting in the acceptance, production, use, and maintenance of enterprise architecture. It is based on an iterative process model supported by best practices and a re-usable set of existing architecture assets.

The framework also enhances the enterprise's capacity to enact transformational change, navigate complexity, reduce risk, make more informed decisions, align diverse stakeholders to shared vision of the future, and leverage technology more effectively.

EA provides clear traceability between business processes, data, user roles, applications, and infrastructure. A reliable architecture framework aids consistency and manageability, and an organization has a much better chance of implementing corporate standards and planning and managing to those standards on an ongoing basis.

In the New Year, the IT Steering Committee will also be focussing Enterprise Architecture (EA).

Business and technology strategies

Committee. All matters arising from the Audit will be given due concern, and revised policies and procedures will be brought to the attention of the IT Steering Committee, before being brought to the Audit and Risk

Planned Upgrading Breakdown

2017 / 2018 Financial Year

- Upgrade of Backstage Wagon and Revolve.
- Removal of all Linear Motors, and the inner and outer revolve to be replace with their respective AC motors
- The horizontal drive of the Backstage Wagon and Bogie will also be incorporated into the PLC controls
- Control cables to be replaced with a Mitsubishi PLC, rewiring and re-cabling of the wagon and bogie will be concluded
- Replacing of the AEG A500 main control PLC with a Mitsubishi PLC and communication between the wagon and bogie respectively will be commissioned
- Upgrading of the control system on the fly floor with new touch screen system for side stage and backstage wagons

2018 / 2019 Financial Year

- Upgrading of Lower Machinery
- Replacement of all AEG PLCs for the Side Stage Wagons and Lifts.
- Replacing of the AEG A500 main control PLC with a Mitsubishi PLC for the Lifts and Side Stage Wagons will be commissioned
- Replacing of POS cards and integration with the digital drives
- Removing of all old equipment from control panels and re-cabling to be done
- Upgrading of the fault report system
- Upgrading of the Control Panel on the Fly Floor

2019 / 2020 Financial Year

- Upgrading of Upper Machinery
- Replacement of all PLC's for the all the Battens, Curtains, Lighting Bridges, Fire Curtain and Sound Barter.
- Installations and modifications to be done in all the panels
- Replacing of all PLCs on the Fly Floor and the upgrading of all the height indicators
- Replacing of the AEG A500 main control PLC with a Mitsubishi PLC for the Battens, Curtains, Lighting Bridges, Fire Curtain and Sound Barter.
- Replacing of POS cards and integration with the digital drives
- Removing of all old equipment from control panels and re-cabling to be done
- Upgrading of the fault report system
- Upgrading of the monitoring system and controls on the fly floor (Still an OLD 386 DOS computer) to be replaced with a new computer

The timing of these upgrades is very critical with regard to the staging of productions. A Planning Committee has been convened in order to establish a time table to work around the shows that have been scheduled to perform on the Mandela Stage.

Readiness for compliance legislation:

The King Committee published the King IV Report on Corporate Governance for South Africa 2016 (King IV) on 1 November 2016. King IV is effective in respect of financial years commencing on or after 1 April 2017. King IV replaces King III in its entirety.

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

1. Protection of Company Data – inappropriate access permissions

This period focused on the Top IT Operational Risks:

6. Draft policies are being considered for lost, stolen and damaged laptops and other IT assets, where insurance declines claims based on user negligence.
5. The previously installed Joburg_FreeWiFi wifi, installed by the City of Johannesburg, is no longer functioning at Soweto Theatre, is erratic at Joburg Theatre and very stable at Rodepoort Theatre. The service provider's contract with the City has expired, and the service cannot be improved upon. The IT department has been mandated to investigate financial implications of having unlimited wifi in all the theatre's venues where a daily password can be issued to users. This is another area where MTC may be able to assist with the provision of a wifi hotspot. Further discussion with MTC will take place in Quarter 3 2018.
4. 5 new Multi Function Printers have been leased, delivered and are operating across Joburg, Soweto & Rodepoort Theatres
 - Faster machines for bulk printing
 - Cheaper costs on both colour and black and prints
 - Biometric access for legitimate staff members, cutting down on abuse
 - Bringing to an end a "minimal-usage" cost that had been inherited as part of a legacy agreement
3. All interns have now been provided with their own telephone extensions
2. All interns without desktops have now been provided with their own systems.
1. Aging legacy XP systems have been phased out by the end of the first quarter.

Business and technology strategies

This period the IT Steering Committee has particularly focused on the risks of Business Continuity, and by extension, business interruptions.

Sustainability:

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 of ICT and the control thereof. 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.

In line with King III guidelines, and the recently released 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.

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

Background: There is a lack of budget to support core systems. Some systems are so outdated that they do not have technical support available. Some systems have reached end of life. Old software may be incompatible with latest technology and business trends, and there are employees without

4. There is a challenge across all department objectives of Ageing infrastructure and an expanding workforce.

This is a large exercise, as the theatres are dealing with legacy systems, and have not been connected since the 3 theatres merged into JCT. The IT department is currently researching various options to become better informed as to what is available. Research has been completed this period, and the IT department is in an informed position to recommend solutions going forward.

Action to improve management of Risk: To motivate for the disaster centre and/or recovery site. At present Joburg, Roodepoort & Soweto Theatres operate as individual sites, with separate servers at each site. This means that a user at Joburg Theatre cannot switch on a machine at Soweto or Roodepoort, and log into their Joburg Theatre system. Both recent risk assessments and the IT Steering Committee have identified this as problematic. The IT Steering Committee has mandated to go forward with a Request for Proposals (RFP) to test the market and see what options are available to link all 3 sites, as one unit, with built-in redundancies across the sites.

Current controls: There is a general business continuity policy in place. Backup restore testing done on an annual basis and the respective proof filed. Daily automated backups are processed to both to hard disk drives, and off site via online backup services. Pastel network servers have been migrated to Virtualised servers. A replication server is in place in case of the need to failover. Servers for the Finance and Ticketing departments are on UPS devices in the event of load shedding.

Background: Possibility of network failure, industrial action or a natural disaster, possibility of load shedding. Although data is backed up continuously, there is no disaster recovery centre i.e. information would not be lost, but staff could not go and work on their systems at an alternative venue. As a result, there is a possibility of the unavailability of network services and poor service delivery, as well as loss of revenue.

3. Business Continuity – Business Interruptions

Action to improve management of Risk: The current controls look adequate

Current Controls: Anti-virus software is installed on all IT equipment and updated in real-time. The Anti-virus software has tamper protection. The Network anti-virus software is managed through control centre software on server. Quarterly checks are undertaken on physical network computers to ensure that anti-virus software installed and up to date.

Background: Anti-virus software could not be updated as required or renewed timeously or possible failure to install virus detection software on equipment. As a result, business systems may become dysfunctional resulting in revenue losses, or the destruction of critical business data.

2. Business Continuity – Malicious damage to property

Action to improve management of Risk: The current controls look adequate

Current controls: User access permissions are granted based on job descriptions. User access request forms are approved by the COO before user access is granted. There are bi-annual user access reviews on the PASTEL and PAYROLL and TICKETING systems to ensure that staff have the correct access to function effectively.

Background: Users on network may have inadequate / unauthorised access to network data and programs. As a result, sensitive information may be accessed and/or disclosed to unauthorised personnel.

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

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

The 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.

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.

Section 9: Compliance with Laws and Regulations

9. New lease agreements for Multi Function Printers
 - Faster machines for bulk printing
 - Cheaper costs on both colour and black and prints
 - Biometric access for legitimate staff members, cutting down on abuse
 - Bringing to an end a "minimal usage" cost that had been inherited as part of a legacy agreement
- Several lease agreements for multi function printers (MFP) came to an end this period. Upgrades for the MFPs across the entire JCT group were done in Quarter 2. Advantages for the new leases include:
8. Phasing out and upgrading of all XP systems
 - Capex made available for software upgrades has allowed for the upgrade of all XP systems.

7. Upgrading of the PABX system at JCT
 - The upgrade of all the PABXs across JCT has been very successful. All minor issues from the installation have been resolved, and the company has seen large cost cutting around telecommunications thanks to the upgrade in technology.

Business and technology strategies

Action to improve management of Risk: Annual software and hardware maintenance is undertaken to make sure that systems are in working condition for as long as possible. There is an even distribution of server resources. The XP systems currently in use will be phased out by the end of December 2017. The available Capex budget will cover some software upgrade. Operational budget has been made available to purchase workstations for 4 interns currently without their own system.

workstations. As a result, Business systems may become dysfunctional, there are potential revenue losses, and there is a possible impact on service delivery and loss of productivity

Report of the documentation procedures and processes

the period under review.

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

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

No financial irregularities were reported in the period under review.

Financial Irregularities

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.

Timely notification with respect to resolutions to its members

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

Subsidiaries or associations with other companies including trusts

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

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

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

Accordingly, the board has established corporate governance instruments which provide a framework for 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.

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. rules, codes and standards.

The board is responsible for ensuring that the entity complies with applicable laws and adheres to binding

Statement of Compliance

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

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 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 Makhaoa Ndebele was appointed as ethics officer for the company.

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.

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.

Upon commencement of employment, all new employees receive a contract of employment and a Policies and Procedures Manual and sign acknowledgement 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 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.

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 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.

Code of Ethics

Corporate Ethics and Organisational Integrity

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.

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.

Internal Audit Function

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

The Annual Risk Management and combined assurance Plan for the current financial year 2018/19 was reviewed and approved by the Audit and Risk Committee, at the meeting held on July 2016 and submitted to COJ. The Audit and Risk Committee met again in August 2018 to review the Annual Risk Management and combined assurance Plan.

Annual Risk Management Plan

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

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

Integrated and Combined Assurance Reporting

- JCT's Risk Management Framework and Policy which is aligned to the Col Group Framework was approved by the Audit and Risk Committee and the Board of directors.
- Similarly, the JCT's Compliance Framework that is aligned to the Col Group Compliance Advisory and Assurance Framework, and was approved by the Audit and Risk Committee and the Board of directors.
- The Risk Management Framework and the Compliance Monitoring Framework are reviewed annually and are therefore due for review and approval by end of 4th quarter of the 2017/18 financial year.

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

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

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

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

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.

Register of Directors interest in contracts

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.

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 (APAAAM) and Market Theatre. The theatre is unable to pay the market rate for facilitators. This result in less youth trained.

ii) Inadequate funding to support youth development programmes:

The impact from the implementation
The impact will only be realised once the project has started.

Progress on implementation per action plan–The Council has allocated R16m & R30m in budget year 2018/19 and 2019/20 respectively and R4m has already been spent in 2017/18 on this project.

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.

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

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

Quarterly Risk Management Status Update

Compliance reporting is assessed on a monthly and quarterly basis by the City's Group Risk and Assurance Services' (GRAS) compliance division. On a quarterly basis, the entity reports to the ARC, Board and the City (through GRAS) on compliance with the priority regulatory register, which is a tool identifying the MFMA, the Companies Act and the Occupational Health and Safety Act and Regulations (85 of 1993) and (181 of 1993) as the primary compliance pieces of legislation for purposes of reporting. Compliance with the MFMA circulars 68 and 69 forms part of the priority regulatory register, in December 2018, JCT reported on compliance for quarter 1 and quarter 2 through GRAS and in the mid-year performance assessment report.

Compliance Monitoring and Reporting

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

As at end of 2nd quarter, the progress against the plan was as follows:

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.

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

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.

Impact from the implementation
There will be an improvement on ticket sales compared to last year.

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.

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.

vi) Inconsistent attendance at theatre shows:

Impact from the implementation
The impact will only be realised once the recruitment is done.

Progress on implementation per action plan -
EP recruitment to begin in the 3rd Quarter of the current financial year.

v) Key positions vacant
EP positions vacant due to resignation.

Impact from the implementation
The entity earned good rentals from the Joburg Ballet shows

Progress on implementation per action plan - Good relationships with producers i.e. co-productions agreements, relationships with Joburg Ballet Company and there is an SLA in place.

iv) 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.

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

iii) Fewer programmes available for workplace experience and potential placements
Lack of internship placement for new entrants in the industry (Theatre) and lack of skills transfer from seasoned practitioners.

Impact from the implementation
Youth unemployment rate will decrease.

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
1	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. R4m has	R4m has already been spent in 2017/18 on this project

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.

• Group Risk Services

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

The continuous brand awareness campaigns contribute positively on tickets sales and attendance at the impact from the implementation shows.

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.

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

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

Impact from the implementation
The campaigns bring awareness on employees.

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.

Impact from the implementation
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.

(viii) Theft, fraud and corruption resulting in financial and non-financial loss - Conflict of interest, Compliance monitoring tool developed by GRAS is adhered to and submitted to the relevant departments and committees. There hasn't been any non-compliance identified and therefore residual risk rating remains at moderate.






Impact from the implementation
The company is already transacting on the MSCOA chart. Quarterly reporting to oversight committees on compliance. The processes concluded by management. Quarterly reporting to oversight committees on compliance. The



In terms of the internal audit coverage plan, no audits were scheduled to be performed in the second quarter of the 2018/19 financial year, hence Assurance outcomes from internal audit cannot be provided for the quarter. During the second quarter internal audit was conducting follow ups on the findings raised in 2017/18 internal audit process. The assurance outcomes by internal audit are based on the work in fourth quarter of the 2017/18 financial year.




• Quarterly Risk Management Status Update – Internal Audit (Level 2)

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
2	Lack of brand architecture (continuous and consistent message management)	1. Media partnerships 2. Media community management 3. Continuous brand and productions awareness campaigns. 4. Marketing strategy in place 5. Barter exchange deals	Review of the marketing and communication strategy.
3	Inconsistent attendance at theatre shows	1. Different pricing structures based on product and venue. 2. Offering a limited number of discounted and/or free tickets to the youth and senior citizens communities. 3. Mobile theatre truck used to access targeted communities. 4. Diverse and inclusive theatre programmes	1. To target companies with CSI programmes to bring a child to the theatre 2. Develop funding strategy to target sponsorship 3. Conduct comprehensive survey to establish audience needs
4	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 (APAAAM) 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.
5	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

Table 1: Summary Assurance Outcomes -- Midyear of 2018/19

		 LOW	 MODERATE	 HIGH							
Risk Rank	Risk Landscape / Risk Name	Risk Description			Level 1 -- Summary Assurance Outcomes-- Q2 2018/19		Level 2 -- External Assurance		Level 1 and 2 Combined Assurance		
	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.			Q2 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.			High		High	High	High	No rating	High
					Low		Low	Low	Low	No rating	Low

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2018/19	Level 2 – External Assurance	Level 1 and 2 Combined Assurance	
	Fewer programmes available for workplace experience and potential placements	Lack of internship placement for new entrants in the industry (Theatre) and lack of skills transfer from seasoned practitioners	Q2 Residual Risk Low	Risk Movement 	Internal Audit Risk Advisory Services Level 2 – integrated assurance Auditor General No rating	Combined Assurance Low
	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		Internal Audit Risk Advisory Services Level 2 – integrated assurance Auditor General No rating	Combined Assurance Low

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2018/19		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Key positions vacant	EP and CEO positions vacant due to expiration of contract and resignation.	Low		Low	Low	Low	No rating	Low
	Inconsistent attendance at theatre shows	High cost of productions and the need to recover costs, effect of the country's downgraded economic status, lack of exposure of potential audiences to the theatre experience, image perceptions of poor security within the theatre environs, and trying to cater for diverse audience needs.	Moderate		Moderate	Moderate	Moderate	No rating	Moderate
	Non-compliance with applicable legislation	Various and dynamic legislative requirements to be complied with. Non-compliance could be detrimental to the company. Shelving of RCT has been hanging for some time. This poses a challenge of wasteful expenditure. There is a new requirement to comply with MSCOA.	Moderate		Moderate	Moderate	Moderate	No rating	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2018/19	Level 2 – External Assurance	Level 2 – integrated assurance	Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	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	No rating	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	No rating	Low

Conclusion on the emerging risks:

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

Major projects and contracts risk profiles

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

ICT risk governance & ICT risk management

Risk name	Causes/background to the risk	Impact on the entity	Treatment plan	1 st quarter	2 nd quarter	3 rd quarter	4 th quarter
Business interruptions	Possibility of network failure, industrial action or a natural disaster. Load shedding No disaster recovery centre	Unavailability of network services and poor service delivery. Loss of revenue	a) Business continuity policy is in place. b) Backup restores testing done on an annual basis and the respective proof filed. c) Daily automated backups are now being done to hard disk drives and off site via online backup services d) Pastel network servers have been migrated to Virtualised servers. e) Replication server in place in case of failover Servers, Finance and Ticketing departments are on UPS devices in the event of load shedding.	Moderate	Moderate		
Inadequate physical security and inappropriate environment. Uncontrolled physical access by suppliers and visitors.	Access to server hardware, network, software, data and documentation. Protection from theft and damage. Unauthorised use, disclosure, modification or destruction of systems or data. Unauthorised removal of computer equipment	Loss or destruction of network hardware as well as institutional information.	Access to Server room strictly controlled by IT Manager. All visitors or suppliers requiring access to server room, must sign the visitor's access register All removals of IT equipment must be authorised by HOD Fire proof safe available for storage purposes Server room situated in an	Moderate	Moderate		

Risk name	Causes/background to the risk	Impact on the entity	Treatment plan	1 st quarter	2 nd quarter	3 rd quarter	4 th quarter
	and data files containing proprietary information. Inefficient environmental controls in case of disaster (fire, flood, heat etc.)		access controlled environment				

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	1 st quarter	2 nd quarter	3 rd quarter	4 th quarter
Possibility of Fraud and Corruption	Collusion, greediness, dishonesty, lack of integrity, etc Personal relationship with the suppliers	Litigation Reputational damage Inflated prices	Workshops and training of employees involved in SCM processes SCM Policy developed and implemented Establishment of committees dealing with SCM processes Declaration of interest Antifraud and corruption hotline managed by the City	↕ Moderate	↕ Moderate		
Presentation of fictitious invoices for payment	Finance department has been receiving emails with invoices from foreign suppliers demanding payments.	Loss of income Irregular payments	a) All payments are checked for compliance by SCM Manager before they are paid. b) All invoices are	↕	↕		

Risk name	Causes/background to the risk	Impact on the entity	Treatment plan	1 st quarter	2 nd quarter	3 rd quarter	4 th quarter
	These emails are submitted to the bookkeeper as if they are coming from the CFO's email address and through company's internal controls on payments they are detected immediately.		<ul style="list-style-type: none"> accompanied by purchase orders before they can be paid. c) Invoices are signed off by the HOD's of the user departments before they are paid. 	Moderate	Moderate		
Misrepresentation of information	<ul style="list-style-type: none"> 1. Submission of fictitious qualifications 2. False information in CVs 3. False information during interviews 	Reputational damage	<ul style="list-style-type: none"> a) Qualification verification internally and by external providers b) Reference checks c) Criminal checks d) Credit checks 	<div style="text-align: center;">↕</div> <div style="text-align: center; background-color: yellow; padding: 5px;">Moderate</div>	<div style="text-align: center;">↕</div> <div style="text-align: center; background-color: yellow; padding: 5px;">Moderate</div>		

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

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

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

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

Priority Legislation

For mid-year 2017/18, regular reporting requirements to Council as prescribed by the MSA were fulfilled.

Performance reporting against the entity's Service Delivery and Budget Implementation Plan (SDBIP) is done to the Mayor's Committee and Council on a quarterly basis. Submission of these reports is done to GRAS for assessment. These reports are also presented to the ARC and the board. By the same token, on a monthly basis, the entity rates its compliance with Circulars 668 and 65 of the MFMA. The results of the compliance register are reported to the ARC and the board on a quarterly basis. 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.

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.

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

Legal and regulatory compliance

There were no insurance claims in the period under review.

Risk transfer – exposures

• 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.

(iii) 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

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

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

Combined and Integrated Assurance and Oversight

An integrated and combined assurance approach has been adopted for the purposes of maximising assurance provisioning and therefore aggregation of assurance outcomes while mitigating the risk of assurance fatigue.

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

- **Inadequate funding to produce in-house productions:**

Progress on implementation per action plan - The business case in respect of the ageing and upgrade of infrastructure was presented to the budget steering committee in December 2016 and January 2017 and R50m was allocated to Joburg City Theatres to address this risk. The implementation date of the upgrade of stage equipment is 2018/19 and 2019/20 financial years.

• **Obsolete and/or outdated stage machinery and equipment:** The residual risk rating remains high due to inadequate capex budget. The company will continue to lobby shareholder to increase CAPEX allocation to replace machinery in order for theatre to remain competitive.

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

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:

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.

Joburg City Theatres Top Strategic Risks Monitoring

Strategic Risks Monitoring & Dashboard Reporting

- strategic risks and residual risk profile;
- Strategic and operational risk monitoring;
- Strategic risk mapping to the Priorities.

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. The consolidation of assurance outcomes is based on the work done as at Mid-year 2018/19 and are summarised herein. The report therefore covers the following:

The top strategic risk areas for the financial year 2018/19 have been re-evaluated and monitored continuously during the year. This entailed the re-evaluation of the strategic risk landscapes and the identification of new emerging risks.

Joburg City Theatres Top Strategic risks

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

provide a single view on:

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

Integrated and Combined Assurance Reporting

Progress on implementation per action plan - Strategic partnerships, Media launch of JCT brand and Media community management, Continuous brand awareness campaigns and Review of the marketing and communication strategy.

- **Lack of brand architecture (continuous and consistent message management)** Bad reputation, Poor/bad media reviews and inadequate marketing budget.

Progress on implementation per action plan - Water tanks has been identified as one of the priority projects for 2017/18 financial year

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

- **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 - 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.

- **Poor attendance at theatre shows:** High cost of productions and the need to recover costs. The ticket prices tend to be high due to the ratio of subsidy to total revenue. Effect of the countries downgraded economic status.

Progress on implementation per action plan - The entity successfully negotiated with City Departments and Entities, provincial and national government to support specific shows and programmes. Africa Day programmes were supported by Department of Sport, Arts, Culture and Recreation and Department of Arts and Culture. The Arts Alive Festival was supported by City of Johannesburg Metro (Community Development).

- **Inadequate funding to produce in-house productions:** In-house productions require a lot of capital funding in order to keep ticket prices reasonable and attract a diverse audience. The theatre needs to increase in-house productions in order to promote JCT as a flagship social asset

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 i.e. a high calibre facilitator (Duma Ndhlovu) was secured and other industries professionals (Vellie Bangani- Director of Skeem Saam, Tony Kgoroge- Renowned Actor, Director and film-maker). Other source of funding identified for youth programmes is Expanded Public Works Programme (EPWP).

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

KEY OPERATIONAL RISKS

Risk Area	Q2 Residual Risk
Insufficient storage	Very High
Negative publicity	High
Skills shortage	High
Fraud and Corruption	Low
Poor attraction of patrons to the theatre	High
Inability to expand on youth programmes to cater for the different fields within the industry	Very High
Lack of systems to measure youth programmes	High
Business interruptions	Moderate
Civil Liabilities	Moderate
Crime Exposure	Moderate
Fire at the restaurant	Moderate
Uncoordinated youth development activities	Very High

• 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

2018/19 kicked off with centenary celebrations of Nelson Mandela's posthumous 100th birthday: Joburg Theatre brought together four living South African musical legends; Jonas Gwangwa, Abigail Khubeka, Sipho 'Hotsticks' Mabuse, and Dorothy Masuka together with the nation's foremost youth vocal ensemble, the Mzansi Youth Choir for a 3 performances only concert to honour and celebrate, in song, the late great global icon followed by **The Nutcracker** by Joburg Ballet At Joburg Theatre.

Soweto Theatre was part of the **Soweto Day** celebration which is an annual celebration event about everything positive about Soweto, the People, the History, the Institutions and the Places and continued with the monthly programming of **Ghetto Laughs** which gathered Mzansi's funniest comics to bring chuckles, giggles and LOLs for the show celebrating their first birthday at Soweto Theatre. **Poetic Thursday's** an outstanding spoken word showcase. Tongue twisting, word bending magic, enchanting and breath-taking display of poetry. **It's Personal with Langa Mavuso** is brought to you in partnership with Soweto Theatre, Jozi Unsigned and Dream To Reality; "It's Personal" is supported by Joburg City in their active efforts to raise the value for entertainment and developing new audiences for the arts. Langa is fresh from recording in Europe, following the success of singles "Sunday Blues" and "Home."

Rodepoort Theatre showcased **Euro Dance** brought together dance students, dance professionals, dance teachers and studios from all over South Africa to celebrate the art of dance on a theatre stage in the form of a contest. All styles were allowed and the results were interesting and entertaining. Part of the competition was the workshop challenge which included choreography in 5 subjects namely tap, urban styles, acrobatic dance, ballet, contemporary and musical theatre. All contestants had the opportunity to learn from some of the industry's leading teachers/choreographers and were then given the opportunity to compete these pieces.

Joburg Theatre closed midyear with the annual pantomime, **Janice Honeyman** has excelled herself in her 31st pantomime, a lavish affair stuffed with songs, jokes and gimmicks and a tight focus on the action that swings along wonderfully. **Desmond Dube** is the best-ever panto find, instantly at home in his over-the-top outfit as Dame Dolla Diddi. He's charming, saucy and exuberant...you can't but help adore him. Ben Voss also brings polished professionalism as he snarls and struts as the evil queen, approachable but scary. He's magnificent and in full command. But step back, boys, because the real show stopper is a journey through the wicked woods as you don your 3D glasses. It's spectacular – a more vivid 3D experience than I've ever seen in the cinema, and I reckon I shrieked as much as the little-nippers.

The DNA Class of 2018 graduated in November 2018, after a yearlong training. At the graduation ceremony there were some world class performances from the graduating students. DNA Classes are held at the Joburg Theatre every Thursday, and they are free of charge. At the end of the year the students are awarded certificates and they are ready for the industry! Congratulations to all the graduates and may then be successful in their chosen career path.

Spinning around the Rodepoort Theatre stage in the extravagant replica costumes that Tina was famous for will be South African born, Caroline Borje. The professional singer was hand picked by director John van Grinsven to tackle Turner's trademark growls, grunts and raspy vocals within the two hour production. The outrageously confident Borje will be accompanied by four energetic dancers to help create the ultimate Tina Turner concert experience. Caroline and her dancers twist and twirl their way around stage to a live backing band, making the show **Simply The Best**. This live rendition features all the popular tracks that had audiences standing in their seats.

Soweto Theatre, in partnership with Jozi FM, brings you **Soweto in Colours Countdown to 2019**, with 2 Stages, 20 DJs, fireworks display and Jozi FM Live Broadcast.

The second quarter of the year was ushered in by a lot of year end performances by the art schools as well as final performances for the year.

The festive season began early at JT with a magical performance of **The Nutcracker** by Joburg Ballet which had the audience electrified and ready for the festive season. This was of course short-lived as we presented a rather heart hitting **Tshepano** in partnership with the **Baxter Theatre** which addresses the epidemic of rape in our country. The festivities continued with all the showcases from Indigo View with their theatrical highlights of the year, **Saravidiya Dance Ensemble (SDE)** and **Manesh Maharaj** collaborating in celebration of Diwali by fusing Bharatanatyam and Kathak in an exploration of the Hindu mythological story of Sati and Shiva. **Dance obsession** took us on a journey down the rabbit hole, into the madness and fantasy of Alice in Wonderland while **Katz School of Dance** proudly presented their year-end showcase: "AFRIKA". A tribute to our great continent with some lekker local music with all age's dancers.

JCT also experienced the **launch of Imba**, a film and music movement as well as **Miracle on Wheels**, the world's first professional wheelchair dance company that aims to raise awareness of the plight of persons living with disabilities by highlighting their skills and empowerment for persons living with disabilities. This special dance performance launched the month-long commemoration of people living with disabilities. The **6th International African Women Writers' Symposium** graced our spaces with each session followed by a Q&A as well as some poetry and live music. **The Helen O'Grady Drama Academy in Joburg** showcased the work achieved by the young ones in a culmination of amazing performances. **Dancing – Our Liberte Jozi Youth Dance Company (JYDC)**, brought us a preview of their 5th annual production called **Liberte** which is their largest and most spectacular production of the year.

And then it was **PANTO** time which has been hailed the best Panto ever! **Janice Honeyman** and the team outdid themselves in putting together the fairest panto of all with **Snow White**. The modernised and technologies infused made this classical fairytale into an amazing enchantment that kept everyone talking about it throughout the season.

The Nutcracker – Joburg Ballet brought us sparkling life with one of the most popular and beloved classical ballets in the world, with an enchanting new production of **The Nutcracker** which ran from 5 to 14 October on the Mandela stage. Tchaikovsky's captivating music was played live by the Johannesburg Philharmonic Orchestra. **The Nutcracker** was an unforgettable treat for children and adults alike. All who came through could not stop raving about the extra ordinary talent presented on stage.



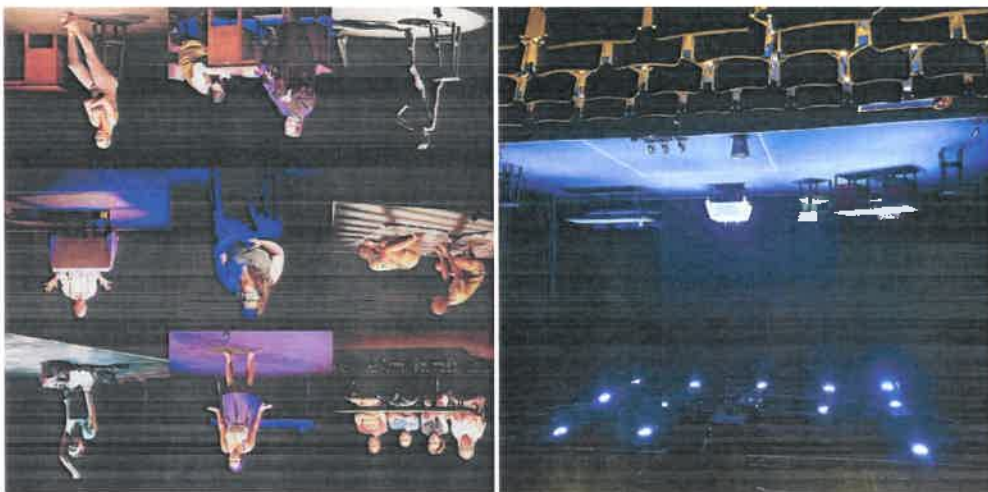
Some comments from the audience:

"Last night was the first time we have been to the ballet and we were not disappointed. It was beautiful and our little girl loved it. Thank you and well done. We will definitely be back for more shows"
 "The electronic backdrop is so enchanting"
 "Saw the ballet yesterday with my Grandchildren- it was so very beautiful. The sets are amazing and the dancers exquisite. And it was such a treat to have the orchestra accompany the ballet - a very special occasion for us all!"
 "The nutcracker is awesome"
 "It was so beautiful. The company get better and better every production"



Tshepang – The ever so touching and evocative Tshepang opened on the Fringe stage in October. Tshepang has been described as an art piece which grapples with a culture of "systemic violence" by one reviewer. "Tshepang", an art piece that tells of events surrounding baby (Sisi) Tshepang's violent rape. As writer and director of this play, Lara Foot, stated in a recent interview, this play is as relevant today as it was when it was first penned a decade and a half ago. Which may unfortunately speak more to the state of our broken society today than it does to the staying power of this production? It is an eye opener, heart wrenching piece that describes the culture of how there more things change the more they stay the same. Having said that, it would be a tough ask to walk away after seeing this two-person, eighty-minute long production without being moved in some way or form. It is masterfully constructed and performed. Taking audiences down a pandemonium route of discovery as Mincedisi Shabangu and Nonceba Constance Didi retell a narrative of the carrying of loss, pain and hope in seemingly-opposite, yet complementary ways.

This is a show that had so many people not able to say anything after the performance as it really hit home. Those that watched it recommended that every South African male should watch with the hope that rape becomes more than a woman and child problem.



SCENE was presented by Indigo View is a theatrical performance where students, who have been undergoing training with industry professionals, performed a series of dramatic and comedic scenes. The content was topical, risqué, sometimes absurdist, sometimes deeply personal and real but always theatrically engaging and dynamic! The actors tackled dramatic and comedic pieces, designed and -directed by Steven Feinstein, to showcase their performance range acquired over their training.



A Night of Kwaito with Moruti Wa Tsotsi – Loved by many, revered by his industry peers, a man who could juggle being a musician and an actor as though it's his second nature, is came full circle in a celebration of his life.

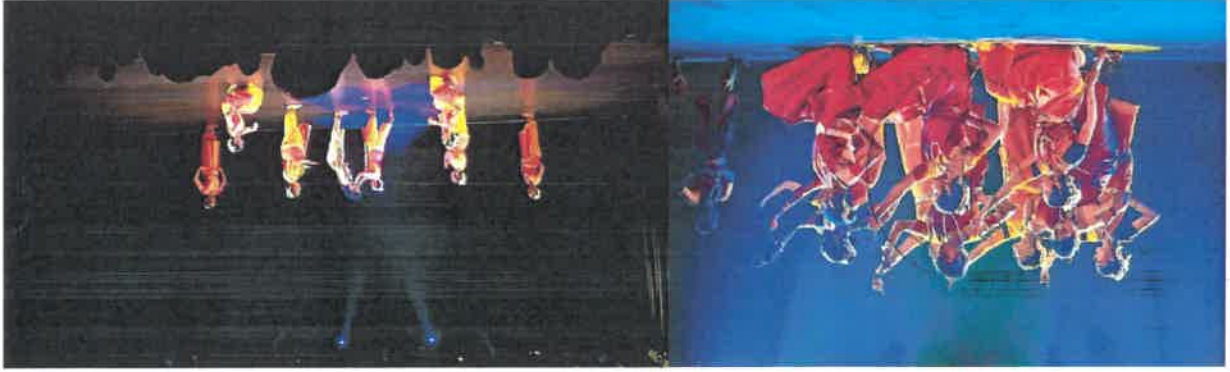
This fitting tribute to the fallen star, who was laid to rest in 2015 was an exclusive, one night performance. A night of music and dance, presented by the accomplished Lerato Mvelase and the ever energetic kwaito legends such as Mandla Spikiri, Mzekezeke, Jairos, Kamazuu as well as acclaimed DJs. They took us on a voyage of the life and times of Thula 'Senyaka' Kekana, a multi-faceted entertainer whose career spanned over four decades.

The night captured the true spirit, self-assured, dominant and knowledge of entertainment that patented Senyaka's life and journey as a professional entertainer.



Sati: Shiva's Beloved, the latest production by Saravidiya Natyaalaya which formed as part of the Diwali celebrations is a collaborative project between the Saravidiya Dance Ensemble (SDE) and Manesh Maharaj – artistic director and founder of Kala Darshan Institute of Classical Music and Dance. The programme took place on the Fringe stage and the aim of this production was twofold as it delved into the collaborative possibilities of two different classical Indian dance styles in South Africa i.e. Bharatanatyam and Kathak, and it is a narrative exploration of the Hindu mythological story of Sati and Shiva.

Through the collaboration, the partners aimed to find common ground between the two styles, which historically are tied to the South and North of India respectively (which means both a difference in stylisation as well as music), to create fluidity in choreography and movement, eventually leading to an experience of dance that is not fixed in either genre.



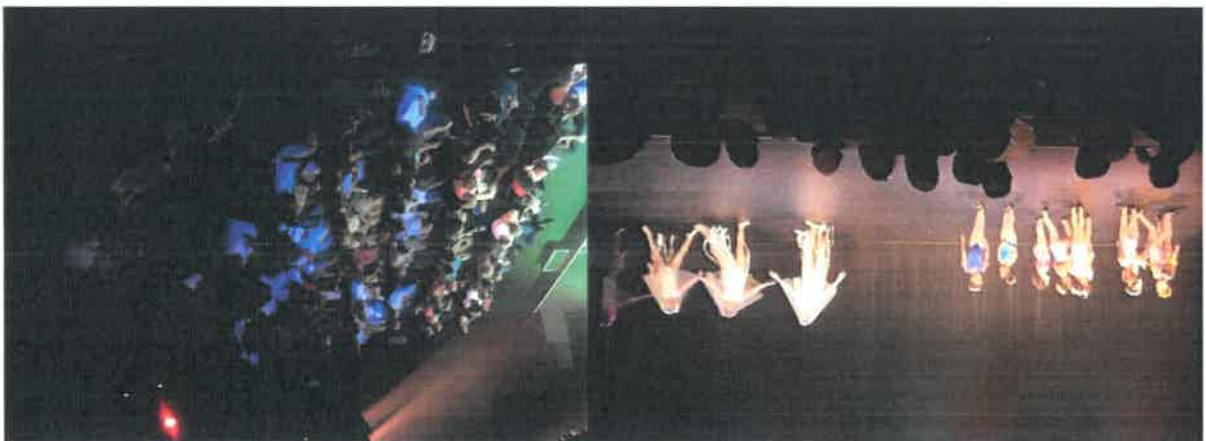
Amongst other prominent guests, Executive Mayor of Johannesburg, Mr. Herman Mashaba attended the opening and was just as thrilled as everyone else in the auditorium.

The audience found the show an absolute astonishing performance from beginning to end it was a thrill a minute that left the audience with little chance for relief. This was evident by the endless applause throughout the show as the show progressed from the seemingly impossible to the obviously impossible, although evidently nothing is impossible. The performers teased the audience endlessly as they pushed the envelope dangerously closer to certain death.

Cirque Infernal – Direct from Europe, and inspired by Federico Fellini, Wim Wenders and Tim Burton; Cirque Infernal opened on the Mandela Stage in its offering of non-stop captivating entertainment with astonishing and death defying acts, including the nail-biting **Cage of Death** as three daredevil motorbike riders race around inside a giant cage!



The Launch of Imba, a film and music movement formed by a Television Producer/Director, Music Composer, Musician and Producer Wandile Funani ka Mngandeni took place in The Fringe this weekend. The group currently has two lead vocalists; Nikeke Funani with her roots from a village called Medigen in Limpopo, but grew up in Johannesburg and Wandile who hails from Makwababa village in Cofimvaba Eastern Cape. Like most musicians, she started singing at church and family gatherings from the age of eight and entered the Coca Cola Pop Stars in 2001 but unfortunately, she and the likes of Simpfiwe Dana didn't travel the whole journey to the finals of the competition. The launch showcased the talent that the duo possess and was a success among friends and family.



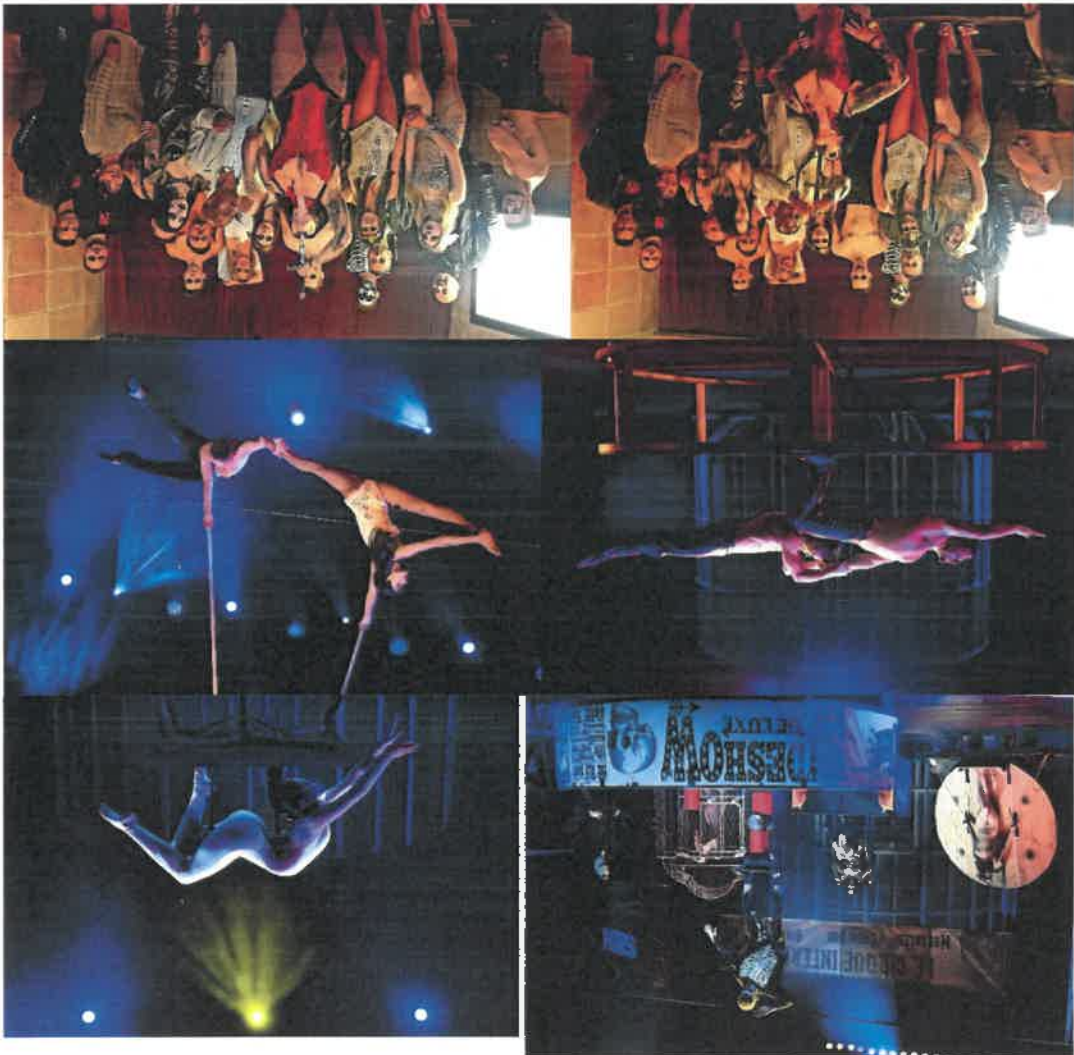
Dance Obsession, Dance Wonderland – We all went for a journey down the rabbit hole. Into the madness and fantasy of Alice in Wonderland as she began to make sense of her new found world and make friends and foe alike on the way. The audience enjoyed this rendition and take of choreographer Cindy Capper as her dancers performed pieces that are Wonderland inspired to entertain and tantalize their audience.

Katz School of Dance proudly presented their end of year showcase: "AFRIKA". A tribute to our great continent with some lekker local music with all age's dancers especially the adorable little ones who got to

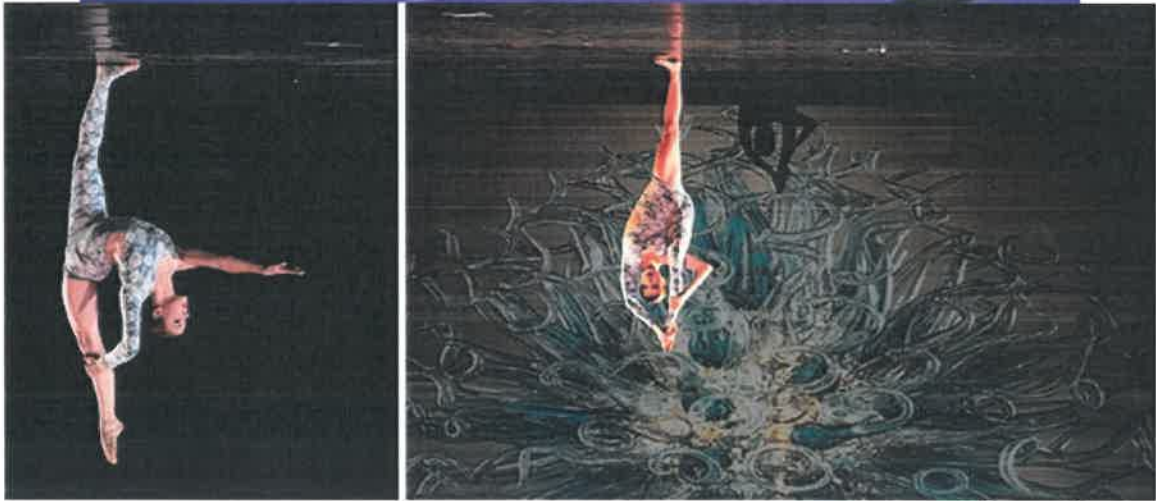


Featuring their breath-taking music from the "big 5", namely, Oklahoma, Carousel, The King and I, South Pacific, and The Sound of Music, as well as a wide array of classics from the Great American Songbook - this show was performed as a musical which repurposes these timeless songs, intricately woven into a retelling of the devastating and true story behind these incredible creatives.

My Favourite Things had a stunning three day performance in the Fringe this past weekend, focusing on the events surrounding the writing of the world's most beloved musical, The Sound of Music, this biographical show detailed the fascinating and deeply moving story of Rodgers and Hammerstein - the songwriting duo who quite literally changed Broadway forever with their ground-breaking musicals.



Miracle on Wheels, the world's first professional wheelchair dance company arrived in South Africa in November and aims to raise awareness of the plight of persons living with disabilities. Nakshatra in partnership with the Joburg Theatre hosted a performance on Wednesday, 28 November 2018 to commence this project which will see South Africa advance the skills and empowerment for persons living with disabilities.



On stage images:

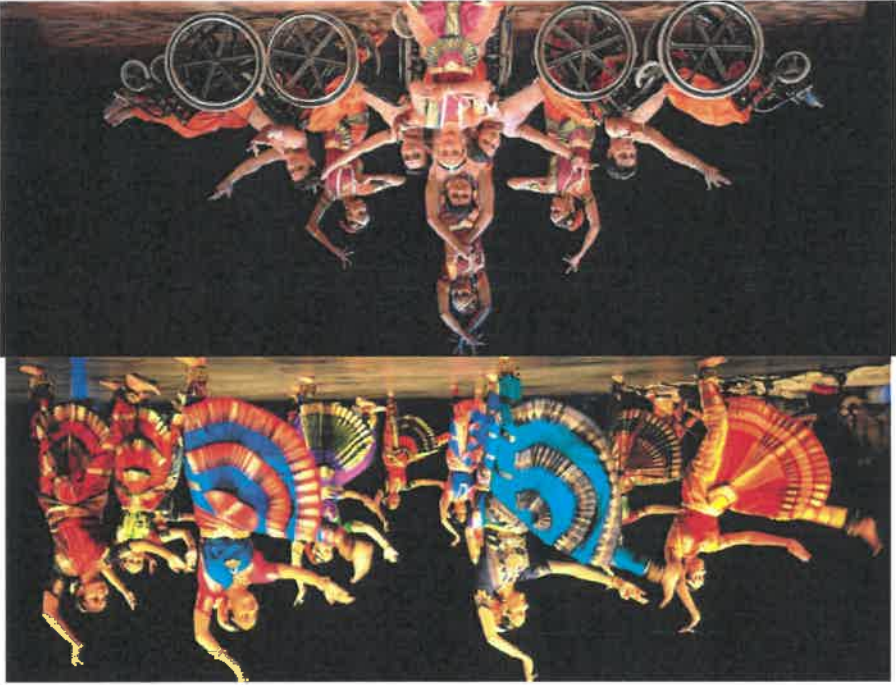


Backstage images:

experience performing on the Fringe stage. The three performance season was a must see and was not to be missed. These little beauties are definitely growing in dance.

The 6th International African Women Writers' Symposium: Presented by the Department of Arts and Culture, Joburg Theatre, Hillbrow Theatre and Afro Arts-SA took place in various venues around Joburg including the Fringe Theatre and Space.com. The Programme included keynote address, Panel discussions, Music, Poetry Performance and Workshops. Programme took place from 29th November and admission was free but booking in advance was essential.

Panelists included Ms Nosipho Mthembu (Teacher formerly employed at Rustenburg Girls School, Cape Town); Ms Malaika Mahlati (Author of Memoirs of a Born Free: Reflection on the Rainbow Nation); Willie Perdomo (USA, writer, publisher and educator); Convenor: Ms Sylvia Vollehoven (Author of "Keeper of the Kumm"); Redi Tihabi (Author of Khwez); Chris Steyn (Co-author of The Lost Boys of Bird Island); Convenor: Ms Nomboniso Gasa. Each session was followed by a Q&A as well as the some poetry and live music.



This special dance production company's visit is aligned to the month-long commemoration of Disability Month from 3 November to 3 December 2018. Nakshatra SA and the IADA (Indian Arts Development Agency), will host the world's first professional dance company on wheelchairs in Johannesburg. The globally recognised 'Miracle on Wheels' dance company is a Bangalore-based operation under the guidance of Dr Syed Salluddin Pasha, who recognises, nurtures and promotes the potential and talents of differently abled youth, to build tolerance, empower and embrace inclusivity.

Nakshatra SA will partner with Miracle on Wheels over a 3-year period to leverage a deepened understanding of the needs of differently abled persons in society. The initiative confronts education, unemployment and a lack of opportunity within the sphere of the arts, and is a specially tailored therapeutic vocational training programme, that is professionally choreographed, to eradicate stereotyping.

The Helen O'Grady Drama Academy Joburg is a developmental drama school for children aged from 5 – 18 years and specialises in helping build confidence and communication skills in their students and part of that is performing at an End of Year Production. The school excitedly gave the young performers the opportunity to perform on the brilliant Fringe Stage presenting their final performance to the audience of friends and family who have been supporting them throughout the year. The young once showcased all they had learnt in a culmination of an amazing show that the school put together.



Snow White – its PANTO time again at Joburg Theatre! This year's panto was Janice Honeyman's SNOW WHITE at The Mandela from November 3rd to December 23rd, 2018. The ever-popular and hugely entertaining story of SNOW WHITE was brought to life once again from page to stage in an enchanting production complete with stunning sets, beautiful costumes, breath-taking 3D special effects and lots of comedy. The panto opened to excited children and adults alike. The patrons could not contain their exhilaration on this modern way of telling ancient classical fairy-tales. This all-South African cast was a definite must see with: Desmond Dube as Dame Dolla Diddledaddledoodledragon, Ben Voss as the Wicked Queen Hildegonda Hoggendam, John Robbie as The Major-Dumb-Ou, Kiruna-Lind Devar as the Princess, Tshepo Nekoane as Prince Chuck B Charming. The fairest Panto in the land knocked audiences off



Dancing – Our Liberte by Jozi Youth Dance Company (JYDC), brought us a preview of their 5th annual production called Liberte, on Wednesday 12 December 2018 on the Fringe stage. Jozi Youth Dance Company is one of its kind, platform for young dancers, exposing them to professional choreographers and dancers. This was JYDC's 5th season and was one of their best yet, "Liberte" (translated from French, meaning "Freedom"). The dancers involved the audience, in creative journeys. This was definitely a must see for all dance lovers. Contemporary dance at its best. Liberte, the largest and most spectacular of shows produced by JYDC set the stage on fire. This year, they had the most magnificent line-up of choreographers including Adele Blank, Veronique Rabe, Evan Van Soest, Charlie Van Rooyen, Cayley Hodson and Jayd Swart herself. And in true JYDC nature students, Luca Redfern and Navin Jacobs, were afforded the opportunity to choreograph the student piece, which was also showcased in Liberte.



"Totally blown away...hands-down the best theatre production I have seen in a long time...a nudge of tongue-in-cheek SA humour, and a flood of song, dance and spectacular wit...a thundering eruption of applause as

Thabang Nteso, ARealness
"A masterpiece that continuously breaks records year after year."

Waydene Laing, Blogger
"There's always new surprises around every corner that keep your eyes glued to every moment. Especially with a brilliant, high-quality 3D experience that had the audience, both kids and adults alike, screaming, laughing and mesmerised. Guided along by the seven dwarfs, it was a truly immersive experience that combined both live theatre and film in one exciting and thrilling adventure... John Robbie as The Major Dumb-Ou was the most out-of-character we've ever seen him, and it was worth every minute. This year's panto is a little meatier for the adults, and a little more immersive for the kids. It's packaged as the perfect family entertainment for everyone...it's a ton of fun, lots of laughs, so nice you want to watch it twice! (Or more!)"

Lee Woolf, Blogger
"An array of delightfully dazzling costumes with equally matched Hollywood enchanted lighting and sets, with a 3D surprise which literally took SA theatre to the next level – and will now never be the same again."

Masego Panyane, Good Life
"witty they'll have you chuckling throughout the show."

age-old story told with cast members dressed in vibrantly coloured outfits, a mixture of pop music and lines so Says who? The thousands of theatre lovers who have sat in the chairs of the Mandela Theatre enjoying the "The pantomime that takes place annually at Joburg Theatre seems to be growing from strength to strength.

Paola Chellew, Neofundi
"Jozi's most loved end of year event has begun and it's bigger and better than ever...the best panto ever...this panto will have you shouting for more...the audience roared with delight as the cast took bow after bow for their deserved standing ovation."

Bruce Dennill, pARTicipate
"All That Glitters is Bold...The set is a visual bombardment of the best sort...As the title character, the incredibly talented Kiruna-Lind Devor gets the high-profile lead role she richly deserves...Snow White sets a new standard for these Joburg Theatre productions, and future audiences will be the beneficiaries of any efforts to maintain such a benchmark."

Lesley Stones, Daily Maverick / Artslink
"Janice Honeyman has excelled herself in her 31st pantomime, a lavish affair stuffed with songs, jokes and

gimmicks and a tight focus on the action that swings along wonderfully...Desmond Dube is the best-ever panto find, instantly at home in his over-the-top outfit as Dame Dolla Duddu. He's charming, saucy and exuberant...you can't but help adore him. Ben Voss also brings polished professionalism as the snarls and struts as the evil queen, approachable but scary. He's magnificent and in full command...But step back, boys, because the real show stopper is a journey through the wicked woods as you don your 3D glasses. It's spectacular – a more vivid 3D experience than I've ever seen in the cinema, and I reckon I shrieked as much as the little nippers...Nicol Sheraton's choreography is consistently funky and fun...Lashings of glitter, towering turrets, deep dark woods and a two-storey shack for the seven dwarfs create a fairy-tale world that's utterly magical...Layer upon layer of magical madness...the level of sophistication in the entire production holds us spellbound."

Some reviews from those that had the pleasure of watching the fairest panto in the Land:

their chairs and the reviews have been nothing but encouraging for us to continue what we do best which is to provide the best entertainment in Africa.

the entire audience expressed their full appreciation with standing ovation after standing ovation...truly world class."

Kerry Hayes, Let's Go

"Kept me captivated throughout and is sure to keep you spellbound...it delivered on so many levels...it's as spectacular as it is riveting and it's a wonderful combination of adult and kiddies entertainment...What's a fairy-tale without a prince and this is where Tshapo Ncokane as Prince Chuck B Charming sang beautifully in his deep masculine voice."

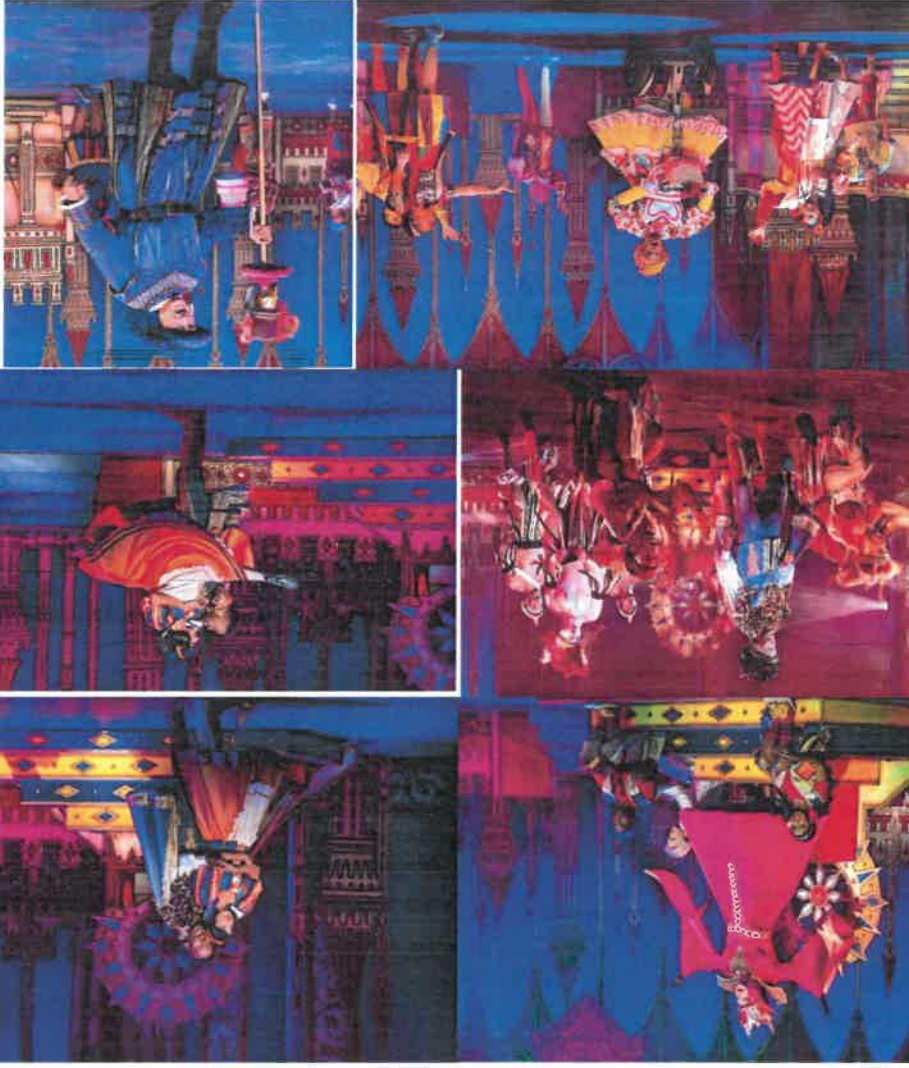
Manil, Two Dads and a Kid

"Make a wish, take a bite: this glittery panto is everything you need to see you firmly into the silly season...it's a rollicking monster of a production...this year's panto really does fit the bill it promises in being not only the fairest in the land, but the best in many a year.
Don't miss this one!

Robyn Sassen, The Arts at Large

"The dazzling costumes, inspired choreography, pitch-perfect singing and timely South African humour presents a microcosm of what it must feel like to be inside a child's mind for a little bit...Sitting in that audience gives every one of us the permission to be a child again. And that feeling is liberating. It's refreshing...When you experience a show like this – it can burgle a small piece of hope into your heart."

Barry Morisse, Blogger



The tale tells the story of an Enchantress who turns a cruel, unfeeling Prince into a hideous Beast. To break the spell, the Beast must learn to love another and earn her love in return before the last petal falls from an enchanted rose. Ten years later, in a small village far below the Beast's castle, a beautiful and intelligent young woman, Belle, yearns for something more than her provincial life. On his way to show his invention at a fair, Belle's father Maurice, gets lost and seeks shelter in a castle. Enchanted Servants – Cogsworth, Lumiere, Babette, Mrs Potts and Chip - try to make Maurice comfortable, but the Beast imprisons the intruder. To the dismay of the silly girls who fawn over Gaston, the village brute proposes to Belle, who turns him down. When Belle sees Gaston's sidekick Lefou wearing her Father's scarf, Belle runs off in search of him. Belle finds her missing father at the castle and offers herself in exchange for his freedom. The Beast agrees, sends Maurice back to the village. The Beast discovers Belle and eventually forms a friendship with her that turns to love after

The Peoples Theatre's Beauty and the Beast opened to a raving crowd.



In addition, this period was spent analysing the most successful annual programming schedule for the theatre. Soweto Theatre has long struggled as being a venue for shows rather than an entertainment destination.

The second quarter in particular saw Soweto Theatre addressing the departure of SA's Got Talent. During October and November the theatre does not ordinarily stage productions or receive rentals, as SA's Got Talent would be shooting in the theatre for 6 weeks. For the first time in the history of the theatre, SA's Got Talent did not shoot a new season. This required innovative thinking around programming during that period. In the short term, Soweto Theatre ran an October rentals special and also sought to attract more production companies to the theatre however as a long term strategy, the theatre has identified DVD shoots as an area for growth.

The 2018/19 year at Soweto Theatre is one where the theatre would like to find the mix required to ensure that it is both financially sustainable and socially relevant. This required that the team at Soweto Theatre look closely at what has worked in the past and what decisions need to be made in terms of securing long term sustainability and foot traffic.

SOWETO theatre



The spell in broken and the Beast transforms back into the Prince and all the Servants become human again...AND THEY ALL LIVE HAPPILY EVER AFTER. This production ran until the 23rd of December.



At the end of the concert there was a photo shoot and autograph signing session with Thina Zungu and friends, JOZI FM DJ's and Presenters, People who attended the concert each received a signed exclusive music compilation CD, VIP tickets holders had an intimate and exclusive dinner with Thina Zungu and friends and the JOZI FM family after the concert.

The JOZI FM 23 year's anniversary concert with Thina Zungu and friends was hosted on the 29th of July 2018 at Soweto Theatre. People who attended the concert were treated to an exclusive live performance that took them through a theatrical spiritual journey with Thina Zungu and friends through music. The concert was also used to record a DVD.

JOZI FM 23rd anniversary Celebration with Thina Zungu, As part of the JOZI FM 23 years anniversary celebrations, JOZI FM hosted an exclusive concert featuring Thina Zungu with friends, this was an intimate night out with award winning gospel music singers.

Programming highlights for Soweto Theatre

The first half of the year at Soweto Theatre has seen some successes especially in the youth development programmes that are professional and preparing artists for careers in the theatre.

Month	Programming Target Audience
January	Tourists and Arts practitioners (International musical shows and workshops)
February	Tourists and Arts Practitioners
March	Schools
April	DVD Recordings and Production shoots
May	Africa Month Programming
June	Schools holiday programming
July	Schools
August	Schools
September	Schools
October	DVD recording and Production shoots
November	Tourists
December	Tourists

The programming guideline for Soweto Theatre is as follows on a monthly basis. The theatre analysed past trends to decide on an annual program that is efficient and responds to the needs of the immediate community and society as a whole. In terms of the immediate community this would be precisely as pertains to schools, their set works and the best times when productions for schools should be set.



Spring Worship Experience Vol. 5 was another vibrant Praise and Worship Project was showcasing their versatile South African Cultures through Gospel Music that was recorded on 11th August 2018 at the Soweto Red Theatre. This album was fresh and relevant and can be appreciated by all age groups.



Women of the Word was hosted by Elohim International as their Annual Woman of the Word (WOW) Conference with Zeh Phronesis at the Soweto Blue Theatre on the 11th August 2018. Conference was about the word and Spirit based Ministry and their Mandate in revealing the Fullness of God to the world.



Miss Teen Soweto Auditions were held at Soweto blue Theatre on the 9th August 2018. Purpose of these auditions were to establish the top 18 that will compete for Miss Teen 2018 where the finals will be held at Soweto Theatre.



"I learned that it is important to work together as a team and we should share ideas and listen to other people's ideas. I also learned to have respect and communication skills. I loved the way our director treated us and guided us."

"Today I learned what drama is and got knowledge of the word "Director" means, it gave me inspiration to want to be one and know more about the role."

Teacher/ Learner & Director's Workshop was held at Soweto Theatre on the 14th August 2018 by Audience & Community Development department as an orientation workshop for teachers/ directors and cast for the upcoming school's festival. Different schools from around Soweto attended this workshop.

Scholars attended the following to say:

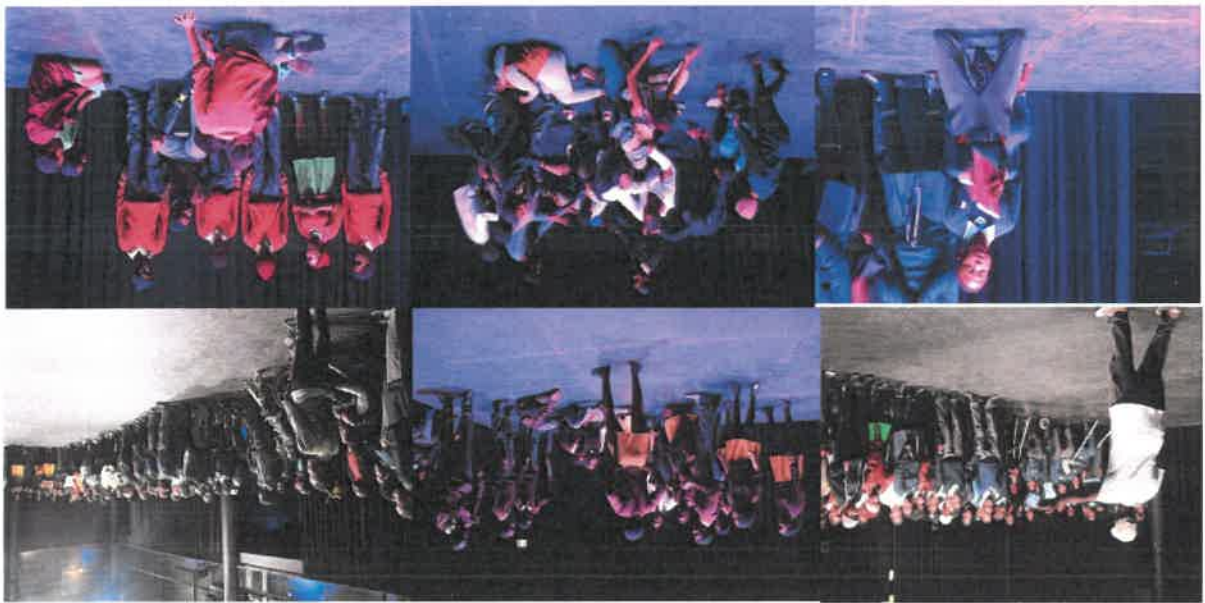


Chatsworth is a production by CONSTANZA MACRAS | Dorky Park in co-production with Tanz im August / Heibel am Ufer (Berlin) and Soweto Theatre (Johannesburg). Funded by the TURN Fund of the German Federal Cultural Foundation and by the State of Berlin – Senate Department for Culture and Europe. CHATSWORTH is the name of one of the Indian townships in Durban where Indian immigrants were relocated during apartheid. In "Chatsworth is a production where choreographer Constanza Macras was interested in showing the diverse ways that the Indian diaspora has found to relate to the intersections of multiculturalism, the global and the local. Traditional Indian dance and drama entangle with contemporary forms and subject matter. Musicals are the common ground on which cultural appropriation is not condemned but seemingly necessary. Through the lens of Bollywood, the performers immersed in a universe of assimilation, transformation and resilience: the diasporic self. This production took place at Soweto Red Theatre on the 12th August 2018.



Mr & Miss Little Soweto 2018 - Mr & Miss Little Soweto is a new trend of modelling that roams around all Soweto Day Care Centres. This event aims at teaching little kids how to walk and showcase on stage. Selected day cares in Soweto participated, kids within each day care were trained and prepared to compete with other day cares for the title of their community within which the day care falls under (e.g. Mr. & Miss Little Protea Glen, Chlawelo, Dobsonville).

The little models that have won qualified to compete for the title of Mr & Miss Little Soweto that took place on the 2nd September 2018 at the Soweto Red Theatre.



SOWETO THEATRE JUNIOR ORCHESTRA END OF YEAR SHOWCASE, FEATURING GABI MOTUBA AND MANDLA

MLANGENI

The Soweto Theatre Music Tutorial Programme in partnership with Structuring Society through Music presented the Soweto Theatre Junior Orchestra year end concert.

After three years of outreach work creating awareness about the Music Tutorial Programme in over 40 schools in Soweto and surrounding areas, the Soweto Theatre Junior Orchestra is finally in full effect.

The Orchestra has had the following highlights so far since its inception;

- featured on Gabi Motuba's performance for her new album launch of Tefiti Goddess of Creation
- Mandla Mlangeni's (Standard Bank Young Artist of the Year 2018/9) Tune Recreation Committee performance on the band's "Cape to Cairo" tour
- Performing in concert with the Kalamazoo Junior Symphony Orchestra (USA)

The end of year showcase affords family the opportunity to come and view what the young people have been working on and for the theatre to celebrate what they have achieved. The Junior Orchestra attend classes at UNISA and at the end of year showcase, the programs results are shared with family and sponsors.

Audience comments

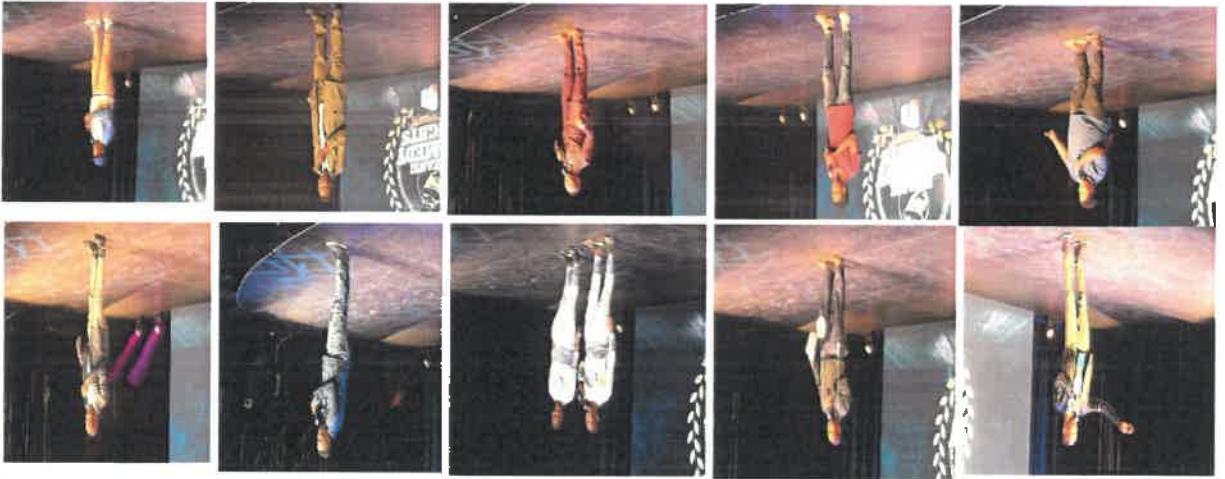
"The atmosphere was great, even though the venue was small but the performance space had an intimate setting. The staff were really friendly and always available to assist us. The show itself was beautiful looking forward to seeing more young people perform and play musical instruments.



Mzansi Comedy Night - Mzansi Comedy is a Stand-Up Comedy, hosted by Tollassmo. The very popular Mzansi Comedy Nights made a big return on the 08th September 2018 at Soweto Red Theatre with a Big Line-Up of 10 very funny comics, part of the line-up were the kings of comedy, Tollassmo, Siya Seya, Justice Kubheka & Soweto's very own Jay Boogie.

All ten stars booked to perform have buoyant larger-than-life personalities, with their different styles of delivery and all bringing nothing but pure fun and entertainment. No strangers to the scene, they have been gracing various stages, winning awards and remaining some of the most sought-after acts in the country.

Comedians that took part were as follows: Jay Boogie, Smokey, Eric Jansen, Khanyisa Bono, Prince, Tshupo Sethosa, Pelepele, Charles Mthethwa, Kwandla Radebe and amawele ase Thekwini.



Joburg City Theatres in partnership with Jozi FM brought the 4th Annual Soweto In Colours Countdown 2019. When the annual event started, entry was at no cost and there was a combination of live band performances and DJ's. Over the last 3 years a few key learning were made which made this event more successful. The first being that it was noted when free tickets were being distributed that over 6000 tickets would be distributed, but on the evening of the event, less than 3000 people would arrive. It was also noted that the free tickets that were being collected were being sold. It was also noted that while live band performances were enjoyed by audiences, live DJ's were enjoyed far more and it was noted that for New Year's, live DJ's are preferred. For Soweto In Colours Countdown 2019, there were only Live DJ performances and a cover fee was charged for the event. The event was very well planned and executed and resulted in 2252 people in attendance.

The event was safe and well managed.

Patrons commended the theatre on organisation and commented as follows,

"It is nice, clean, safe, and a very good event to close the year"

"It's epic, it's lit, it would have been nice to have more seats, good entertainment. A good variety for music to choose from, not too crowded so there is room for movement."

"The event was very entertaining, sound is epic, very fun to be here. Looking forward to the next one."

"The security is good. It's not packed."

POETIC THURSDAYS

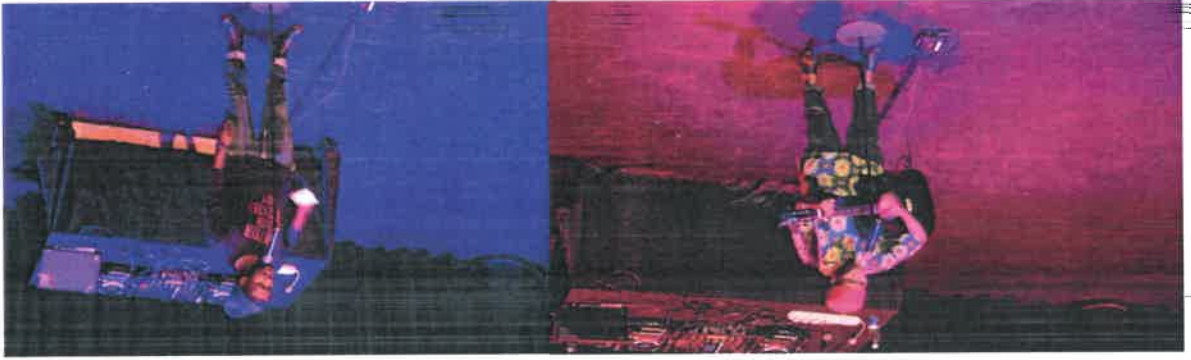
The brainchild of Kgotsso Motauung, Poetic Thursdays started in a yard in Soweto. Poetry in South Africa has over the past decade seen a decrease in popularity. Kgotsso Motauung however did not let this winning popularity affect his passion for poetry. He started a poetry sessions in the backyard of his home in Soweto. Every Thursday poets would come together to share their poetry with each other.

Soweto Theatre prides itself in its ability to find these producers who need only a venue to formalise and commercialise their artistic endeavours. It is important that artists are able to earn a living from their art. The producer was given the venue and a small stipend to support him in the compensation of visiting poets.

Poetic Thursdays is a popular fixture at Soweto Theatre with a loyal audience. In the last half of this financial year, Poetic Thursdays will embark on the publication of a book of poetry by the poets who have performed at Poetic Thursdays. We are currently working with the producer to secure a publishing deal.

Audience comments:

"It was one poetry show that heals the soul and mind, an eye opening show, the set up was awesome. I enjoyed every moment thanks", "It was so amazing exhilarating nourishing I love it", "It was lovely, loved the sound keep it up!!! Soweto Theatre"



LITSO'MONG END OF YEAR SHOWCASE

Litso'mong drama development programme held a successful end of year showcase, which was divided into two productions titled Botshelo and Wopanda Matupa. The theatre program has a young group and an older group who participate in the program separately. The theatre therefore had two showcases.



The theatre program at Soweto Theatre allows performers to grow in theatre and through partnerships with the Wits Drama School and Joburg Theatre, growth opportunities are available to those who would like to professionalise their passion for performance.

Audience comments –

"This was one Brilliant show. I believe that this programme should expand and help others as well. Overall the show was of the best and it should continue to the best in their performance."
"The show was the most perfect thing I ever saw. I love Lit'somong and always support it. Phambili Soweto theatre Phambili you are one of a kind."
"The Lit'somong programme has proven that with not only hard work but teamwork, keeping the kids forms the street and bad influence, helps bring up a great generation. The show was inspiring and educational. It showed the growth of art in the children of Lit'somong".



SEVEN COLOUR SUNDAYS – Over the past 5 years Soweto Theatre has been in partnership with Soweto Art and Craft Development. This partnership was for Soweto Art and Craft Development to produce two markets, Seven Colour Sundays as well as the Soweto Art and Craft Fair. Following five years of incubation, Soweto Art and Craft Development have grown two formidable markets and are now in a position to be rental clients of the theatre in the 2019/20 year.

The theatre will now partner with Soweto Art and Craft Development only on the I love Soweto Festive Night Market, and we look forward to ending the 2018/19 financial year with attendance figures that will allow the youth run NPO to be sustainable moving forward.

Seven Colour Sundays is a valuable asset of the theatre. The ticket price is as low as R30 ensuring accessibility to high value entertainment at the theatre.



The I Love Soweto concept is one which brands gravitate towards and the theatre should continue to implement this festival for the next 2 years in order to do a comprehensive review on whether it should become a fixture on the Soweto Theatre Program.

- The festival attracted private business in the form of an activation for Aromat
- The festival spend was 50% below the budgeted amount as a partner was brought onboard who covered some of the expected costs.
- The festival yielded a rental client

Highlights from the night market is that:

- Attendance figures to the inaugural festival were lower than expected however did achieve expected levels, especially at the weekend.
- Partners to the festival felt communication was poorly managed
- Patrons commented on the curations of the festival, noting that it could be improved especially on the first few days, the movie night, the poetry night and the Christmas carols night.
- Patrons commented that with adequate marketing, this is a festival that would wish to attend again with friends and family
- The performance of the Soweto String Quartet was thoroughly appreciated and enjoyed and they are intended to be a fixture of the night market.

The multiple partnerships was complicated in its management. In the following year, while it is important to ensure the confidentiality of each partnership contract, it is important to ensure that all parties know what each partner is responsible for. The outcomes of the festival were as follows.

I love Soweto Festive Night Market is the theatres 5 day night market which will take place annually in partnership with Soweto Art and Craft Fair, Soweto Festival Expo and Maison De La Dance and others who may show interest in the future.



Soweto Arts & Craft Fair- One of the great space for the growth of young businesses and performers around Soweto. This event provided premium live music, great different exhibitions with all kinds of artwork to kasi food and clothing. Market took place at the Soweto Theatre Forecourt on the 1st September 2018. Artists performed for the day were: FatBlackx, Blue Gum Jazz Band and Bantu Natives.

Africa Umoya

Africa Umoya is a local production that has toured internationally and since leaving Victory Theatre where the production was resident for over three years, audiences have been looking for a new theatre to watch this legendary production. In response to public demand, Soweto Theatre entered into a partnership agreement with Africa Umoya in December and it will return again in October of 2019 with marketing having already commenced for the next production.

In 2018, in the 4 day production of Africa Umoya, over 700 patrons came to enjoy the production and it is envisioned that with sufficient marketing, Africa Umoya will attract large local and international audiences to the theatre.



The Mikado

The most satisfying aspect of being part of the Theatre in the past six months has been the tangible benefits of exposing talented artists to the theatre, such as TAR, performing hearts, purge media, Amukelani productions and not forgetting the beautiful Mandela day hosted by the theatre for 600 children. The theatre has witnessed the value of our programmes in enriching the youth development sector and helping to develop new programmes in the existing facilities, and with the existence of youth programmes we can begin to envisage a bright future for many young talented performers in Region C.

Productions hosted at the Basement Theatre during the two quarters included various workshops and functions hosted by Carl Harvest Ministries and Pastor Mark Daniels which were special Women's Day seminars and to wrap up women's month the theatre hosted MMC Dr Cllr Mpho Phalatsa together with Social Development who presented to women a workshop focusing on reinforcements of personal health, safety, social development and empowerment was reiterated. The period under review ended with the iconic Region C Dobsonville history archiving project and Heritage Day celebration curated by the Rodepoort Museum in partnership with Rodepoort Theatre which saw the land debate and reform in action.

In July audiences were serenaded in the WINTER by the opera Mikado performed by Mozart Choir, what a show packed with magical melodic voices! In August we hosted the prominent annual ATKV Tienertoneel, rated as a national drama competition/festival aimed at enhancing the love for theatre in learners, which was hosted in the Main Theatre over a period of six days, in the month we also saw the Association of International Dance Teachers (AIDT) hold its Solo Performers Examination with disciplines ranging from modern to tap and hip hop dancing; AIDT aimed to provide young dancers with performing opportunities. During the month of September and October, NEA Dance specializing in the nurturing of first time dance students held its dance competition while Featherbrooke Dance Company staged a dance extravaganza. The prestigious, annual Rodepoort Dance Festival, the highlight of the West rand dance calendar, also took place over the month of September attracting full houses for each public performance where approximately 2100 dancers, from 90 Dance Studios / Schools participated. In December the theatre hosted the rocking Tina Turner tribute show Simply the Best which was a spectacular show to close off the year.



The amphitheatre is not yet complete and has not been handed over. The container village will now house a production incubator.

Amphitheatre progress and container village

Building.

The certificate recipients had been through rigorous training in various South African and World dance styles by professionals in these genres. The trainees/interms of the programme have in turn been teaching the children and Youth to connect to the joy, healing and freedom of Dance and Dance theatre. Each participant became an active agent of change, transformation and Social Cohesion - an Ambassador of Peace and Nation-

The training was free to all participants as they were individuals from previously disadvantaged communities. Our former President, Mr. Nelson Mandela very aptly stated: "Society without The Arts has no soul", it was no coincidence that this event took place a day before his birthday in the year of his centenary celebration. The NLC, Anavata and members utilized their training process to assist fellow artists within our Arts, Culture and Creative Sector to help grow interest within previously disadvantaged communities. The training took place in the form of advanced/ master classes to community-based youth. The training was free to all

cultures in our country.

South Africa. The production utilized Colonialism and the spice trade to explain the variety of people and The theme of the training programme was "A Slave's Prayer", focusing on the Slave or enslavement heritage of on 17 July 2018. This project was made possible by a grant from the National Lotteries Commission (NLC). Evolution of the Rainbow - The audience was greeted in the name of Dance and Music at Rodepoort Theatre

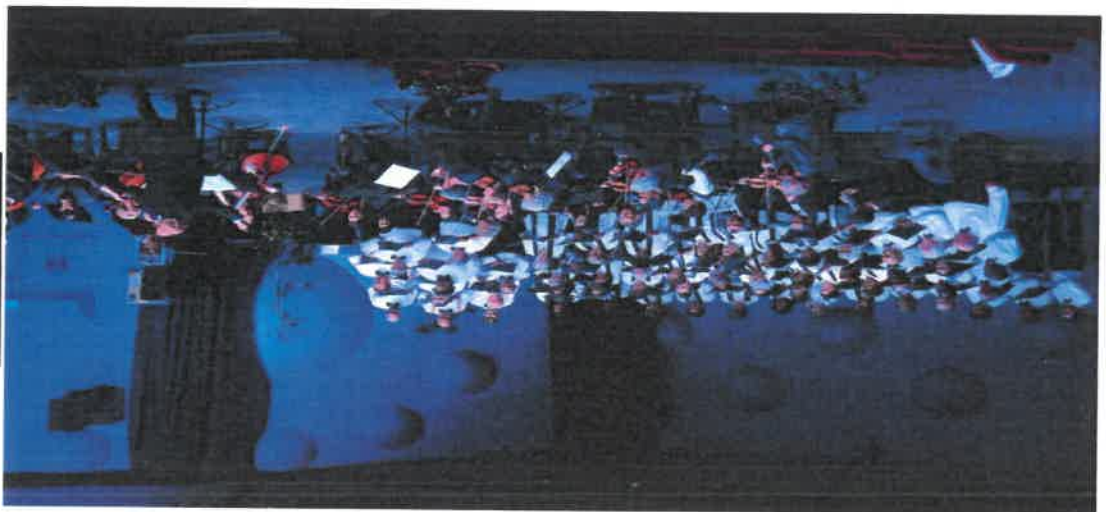
Mikado will never be seen in the same light again. As the Germans would say gut gemacht.

performed by members of WAM. The show entertained the crowd in many once of collaborations after which singing again in the title role and was accompanied by the outstanding WAM Orchestra; supporting roles were Donae Brazier with Nell Stander as Yum-Yum and Nanki-Poo. The crowd was delighted to have Dirk Venter

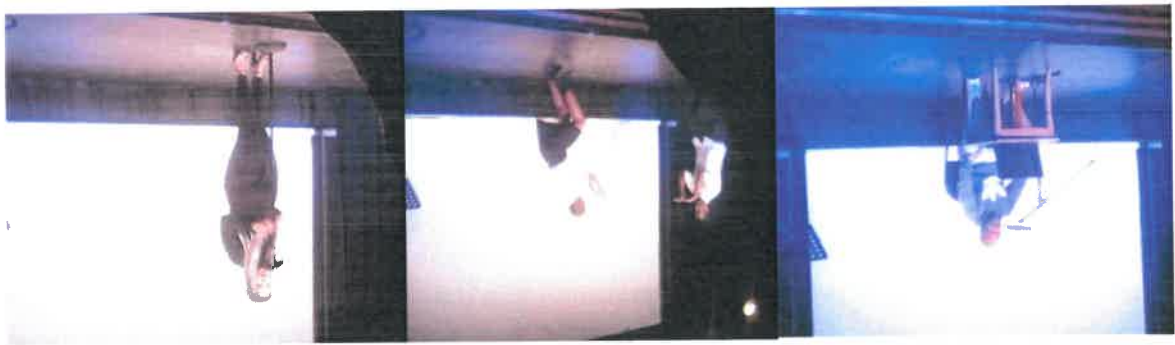


Young Artist of the Year 2016 for Theatre Jade Bowers, the production featured Johan de Graaff with set and costume designs from award winning Standard Bank evident in the numbers in the auditorium. Directed by WAM Musical Director Carel- some way to explaining the show's longevity and enduring popularity which was very depends on 'unsparing exposure of human weaknesses and follies', which might go era. William Beauty-Kingston, a contemporary critic, noted that the show's humour Government of the time, and certainly makes sharp comment on British society of the the story was described by Gilbert himself as a satire on the failings of the British

widely performed of Gilbert and Sullivan's comic operas and its set in an imaginary Japan in a remote period. Theatre convinced them of a potential beautiful partnership. THE MIKADO remains the most successful and Festival in 2017 to six full houses, graced the theatre with their presence after the producer of the Rodepoort 2018 in the Main auditorium of the Rodepoort Theatre, the choir which performed at Grahamstown Arts The Johannesburg WA Mozart Choir (WAM) from Germany proudly presented THE MIKADO from 6 to 8 July



Womb Outside My Body—This is a play of a mother and son, their love, their challenges and their special bond. She has dreams for him and his future. His journey of rejection, low self-esteem which ultimately culminates into drug abuse, crime and a vicious cycle of rehab, prison and the streets. The love bond between them is a combination of love and hate but mostly and always love conquers all. There are turning points in their lives and a tragedy changes their lives irrevocably. The mother struggles to deal with her emotions so she's preparing to meet him for supper and she has prepared only his favorites, every day non-stop but he just never turns up until one day, she realizes why. She reminisces about his childhood, his challenges and their journey together. There are funny stories and sad stories but the expectancy and enthusiasm is there every step of the way. She cannot wait to see her son and tell him how much she loves him and catch up every bit of news. The climax of the play was when she was confronted with the truth about her son and why he did not turn up for dinner. This is a play of hope, love and forgiveness but most of all a story based on different people's real stories including that of the producer, what a tear jerking show.



ATKV—The purpose of ATKV is for candidates who would like to be eligible to enter the bursary awards and/or solo exam. The ATKV is an examining body and non-profit association, whose aim is to promote the teaching and standard of Modern, Tap and Hip Hop dancing. A comprehensive syllabus in all sections enables students from the age of 5 (five) years upwards to learn the correct technique, develop discipline and musically while enjoying the dancing experience. Careful attention is given to anatomy as used in dance to avoid injury through incorrect use. The aim of the ATKV is to promote a strong foundation in dance beginning from the early Pre-grade children through to Advanced levels. Well done to all the dancers on their gradings, once again Rodepoort theatre has been the meeting ground of South African Champions.

Youth Word Explosion—This event showcased local talented young people with a zest for words and music, the show was enjoyed by many as they came out in their numbers to witness new and raw talent within region C, the producers hoped that this production will spark the youth into action to come out and support the local home grown talent, this was the first of many.



The Face of Figure Models is known as the most prestigious event of its kind in South Africa's modelling fraternity. This is where local talent is scouted in the Roodepoort, Krugersdorp, Kagiso and Dobsonville area by **Figures models** with the hope to select the face of figure models for 2018, this year saw a rise in the number of entrants as the theatre had stretched its resources to allow the theatre's reach to go beyond region C. Participants poured through our glass doors for a competition of a life time where the winner receives a scholarship to study overseas; as per the norm the theatre's General Manager was present for the prize giving and he also managed to strike a pose and share a speech of encouragement.

The theatre staff service was fantastic, as they negotiated their way through the busy hallways and foyer to serve up scrumptious meal; cleaners, foyer staff and security were no exception-as they smiled the entire day making the audience feel welcomed. Well done to the face of figure models she surely left a good impression in our hearts...

The objective of the day's activities was to show love and honor the life's work of Nelson Mandela to change the world for the better. The Family Fun Day in celebration of Mandela Day incorporated wellness centers where communities from underprivileged backgrounds were bussed to the Roodepoort Theatre and partook in the Wellness testing provided by Region C Department of Health. The testing stations included Diabetes, Cholesterol, BMI, HIV and pre and post counseling. The day activities included music performance, live radio show broadcast on Kofifi Fm and Kofifi Sophia TV. There were children's art and crafts initiative which aimed to offer the community recreational spaces to help reduce alienation, loneliness, and anti-social behaviors amongst the youth, ultimately promoting ethnic and cultural centrality and harmony. The recreational activities planned for the day were set to build strong relations among people from different backgrounds and assisted in building the foundation of a stronger society. The kids of over 600 enjoyed the jumping castles, face painting and fun was had and they thoroughly enjoyed the outing which was full of love and kindness.



Mandela Day – Youth Development



Dancing Dolls is a new dance production from Dance Inc. Studio starring little girls with big dreams and big girls whose dreams come true and how profound with it being woman's month, the empowerment of our young women artists is certainly key. Audience members were dazzled and transported back to their own childhood memories with whimsical and airy ballet moves, with fun choreography accompanied by specially orchestrated popular hits such as Uptown Funk, Can't Stop the Feeling, All about the Bass, and more, the audience loved this feel good family friendly show and most booked a table at Stages before the show and gave Moms the night off!

Dancing Dolls

EURO DANCE is a festival celebrating the quality and diversity of dance styles through live performance and workshops. We presented the fusion of young dancers, upcoming and renowned artist and the world's most talented dancers. The theatre saw amazing master teachers from around the world, breath – taking entertainment, dance parties and dance competitors. The theatre recognizes how important it is for young dancers to have the opportunity to perform, network, travel, experience different cultures and broaden their horizons through the medium of dance. We encourage them to participate because dance education through live performance is very beneficial to all individuals at various stages of development.

Euro Dance 2018

School @ Marshall Music philosophy is to provide a service that was unfounded in South Africa, providing music tuition on an international level that is assessed through internationally accredited tertiary institutes such as; Rock and Pop, Royal Schools and UNISA. The Marshall Music School annual concert LITTLE ROCKERS which was the students Band Workshop project for 2018 was held at Rodeoport Theatre where children from the ages of 6-13 years doing songs like Shut up and Dance, One Call Away, This is Me, Not a Love Song and many others. The audience of 300 came to enjoy the up and coming talent doing their thing on stage. Little rockers sure rocked the theatre and left Rodeoport theatre rocked to the max.



Marshall Music

ICAM WOMENS DAY CELEBRATION – Youth Development

Families joined Drama Buzz for their 10th annual production as they brought Rodgers & Hammerstein's 'The King and I' to the beautiful stage of the Rodeopoot Theatre. The beautiful story was set in a radiant telling of East-meets West, set in the early 1860s, Anna Leonowens, a young Welsh widow, travels with her son to the Kingdom of Siam (now Thailand) to become the governess and English tutor to the wives and many children of King Mongkut of Siam. Anna enjoys her interactions with the children but struggles to come to any agreement with the king about his ideas for ushering Siam into the modern world. The audience came to watch the story of Anna and the King as their relationship changed from one fraught with arguments to one of understanding and respect, the lesson embedded in this story were themes relevant to everyday life.



The King And I

An educational comedy is about the challenges of modern parenting. Let's be honest, no matter how many children you have, parenthood remains difficult and unfortunately no child are born with a manual. Now that I think about it, that's not a bad thing, because none of us are looking for a paper cut there. In this hilarious educational comedy we looked at the top 10 responsibilities that were enlisted with our parents to raise our children this was ideal for a nice date-night without the children. What a fun, relaxed and exceptionally hilarious show.

Children At Dosyne/ Kinders Van Dosyne



Another sold out production by Rodeopoot Theatre, full parking, busy Stages restaurant and vibrant buzz of drama lovers filled the theatres corridors. Rodeopoot Theatre is proud to be associated with brands that believe in empowerment, hard work, resilience and community development. The ATKV-Toneelskool is a youth theatre workshop of four days to develop our yearly participants of the ATKV-Toneel Competition. It covers acting, directing and technical aspects. Teachers, aspiring directors and high school learners are welcome and will benefit from the practical activities and lessons. Rodeopoot Theatre was delighted to host this prestige workshop that sees participants coming as far as the North West Province to partake and tries to get tips on how to win the competition; ATKV's passion and commitment to a vision became an incredible, all-encompassing vessel of opportunity to foster technical skills in the theatre sphere talent in Gauteng.

ATKV Toneel Competition

AIDT brought together dance students, dance professionals, dance teachers and studios from all over South Africa to celebrate the art of dance on a theatre stage in the form of a contest. All dancers were eligible for medals and the super nova awards and cash prizes. Categories or styles included acrobatic dance, ballet, contemporary, folk & traditional, fusion, hip hop battles, hip hop lyrical, modern, musical theatre, open, tap, urban/commercial. Most exciting were the tap battles for professionals or high-end dancers and also the hip hop battle zone for junior and senior dancers. All styles were allowed and the results were interesting and entertaining. Part of the competition was the workshop challenge which included choreography in 6 subjects namely tap, urban styles, acrobatic dance, and ballet, contemporary and musical theatre. All contestants had the opportunity to learn from some of the industry's leading teachers/choreographers and were then given the opportunity to compete these pieces.



SAPDFA Pole Awards, Regionals & SA Nationals
 The South African Pole Dance Fitness Association hosted its annual Pole Awards, Regionals & SA Nationals on the 19th of August 2018, where pole dancers across the country come and competed for their Regional and Nationals green and gold South African colours. Since 2010 Pole Dance Fitness has been accepted and recognised as a proper Dance Discipline in its own right on South African National Level under South African Arts & Culture and allowed to compete for South African Green & Gold National Federation Colours alongside all the other already established dance disciplines in South Africa. Linda Kumm, founder of SAPDFA, through a lot of hard work, effort, dedication and believe in her discipline, is singlehandedly responsible for this, and through this great achievement she took pole dancing in South Africa to the next level. South Africa is currently the only country in the world which awards National Colours for Pole Dance Fitness! SAPDFA has the exclusive right in hosting of the annual SA Pole Awards, Regional & S.A. Nationals and what an honour for Roodepoort Theatre to host the biggest Pole dancing competition in South Africa.

With the assistance and partnership of the Roodepoort Theatre, JMPD Band and In Christ Alone Ministry, aligning ourselves to the strategy of City of Johannesburg, we certainly made a difference in our Community, one woman at a time.

- Empowering them to believe right, to live right and ultimately to impact their immediate surroundings
- Motivate and encourage women especially single mothers and those in troubled relationships
- Encouraging abused women
- Alignment to the word of God

The objective was to reach women from all walks of life, by:

ICAM (In Christ Alone Ministry) was founded in June 2014 and is affiliated to the Rhema Family of Churches. Their purpose, for this Women's Month celebration, is was to spread the knowledge of the love and grace of our Lord Jesus Christ, to women in their communities.

The end of year shows for students of the Helen O'Grady Drama Academy involves all age groups in various plays. Students between the ages of 5 years to adults partake in this exciting event that is held annually at the Rodeepoort Theatre. On the 23rd, 24th and 25th of November students from various studios of the Academy entertained audiences with various plays: The Chicken-hearted Fox; How the Lion Got its Roar; Story land; a slice of Life; the League of Freaky Creatures and The Vampire drudgeries. Principal of the Academy, which has 22 Drama Classes, Kerry Chapman said: "Each production can involve various age groups - five to eight; eight to twelve; thirteen to eighteen and older. The students all work well together. In the words of the producer whom spoke to our customer service manager said "...at Helen O'Grady it's not just about the acting or performing, we try to give our students confidence and good communication and life skills and have



Academy That Comes To You - Helen O'Grady



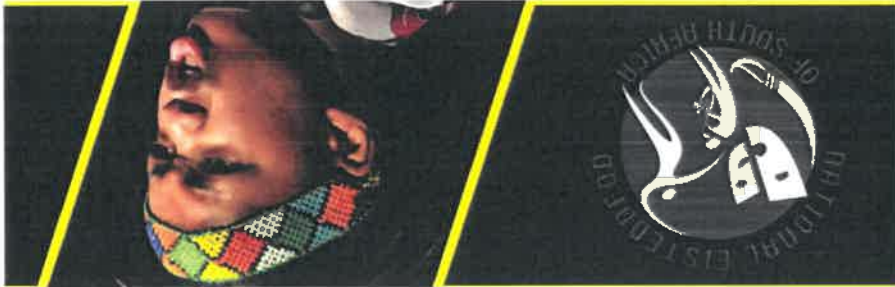
Rodeepoort Dance Festival The period under review of the financial year 2018/19 ended on a high note with the Rodeepoort Dance festival. The festival provides an important platform for contemporary dance from the African continent with the aim of promoting production and creation around the world, the festival combined the abilities of abled, disabled and semi-abled children. The opening pieces and many other following were performed before full house. This festival has been running since 1981 and is held annually at Rodeepoort Theatre. The Rodeepoort Dance Festival provides a public platform for dancers to exhibit the dance talents of amateur students in the city of Rodeepoort. Last year 15 dance studios entered in the festival with over 2 000 entries, this year saw an increase in dance studios and entrants flocked the theatre in order to partake in this annual flagship programme. The Festival continues to grow and flourish in Region C.





Roodepoort Theatre had been afforded an opportunity to host this prestigious event, the staff served the audience with precision and efficiency, the security was on top alert and compliments to Stages Restaurant chef and team for delivering on delicious meals. IMTA (International modelling and talent association) South Africa show cased their semi-finals at Roodepoort Theatre where top models descended at the theatre to attend the semi-finals, local talent is scouted in the Roodepoort, Krugersdorp, Kagiso and Dobsonville area by **Figures models** with the hope to select the most talented performers from the show and produce a show to encourage the involvement of youth in theatre and the development of performers, this year saw a rise in the number of entrants as the theatre has stretched its resources to allow the theatre's reach to go beyond region C. Boasting a number of 1720 participants pouring through our glass doors for a competition of a life time where the winner receives a trip to New York, the theatre's General Manager was present for the prize giving and he also managed to ~~strike~~ a pose.

Figure Models



The National Eisteddfod Academy (NEA) - has a long standing relation with the Roodepoort Theatre for almost 13 years. The NEA is a non-profit organization that has established and developed the traditional eisteddfod into a no limitations programme for youth development in the arts. In doing so, the NEA emphasizes the importance of eisteddfod activities in building self-confidence and self-esteem in participants and in building bridges between communities. Therefore, all the eisteddfod activities as presented by the NEA are rooted in the basic human desire for respect and recognition. By combining the magic of the arts and this basic need for recognition and respect, the NEA has developed the eisteddfod concept over the past 17 years into a powerful tool that supports the personal growth of close to 500,000 participants; the Roodepoort Theatre plays a huge part in community development and in partnership with NEA, the future looks bright and this was evident during September and October showcases. The success of the NEA is due, in large part, to the variety of events that provide on-going opportunities for the development of the talented learner. The importance of this project in building self-esteem and confidence in the youth cannot be underestimated. With the support of various sponsors and communities over the past 20 years, it has become the largest eisteddfod in the country. The NEA has had a significant impact on youth development in the arts, exposing more than 1.2 million people (participants, parents and supporters) across the country to the magic of the arts. The first ever NEA Indigenous Arts Development Project of 2015 - 2016 (with the support of the National Lotteries Commission) and Roodepoort Theatre has expanded the NEA Eisteddfod platform to less-served communities.

been working with the professional and efficient Roodepoort Theatre staff for many years to ensure that we achieve this, the theatre has been our second home and the beautiful space and ambience adds to a memorable night.



The City of Joburg Mayor Herman Mashaba embarked on a Clean Up campaign and had requested Region C assistance in the project and the Roodepoort Theatre team was there in full force, picking up litter, sweeping the streets and making sure the city is liveable while trying to keep warm in their branded t-shirts from the City of Joburg. The clean-up was made easy though PikitUP up donations of refuse bags and garden tools, this initiative demonstrated that collaboration and inclusion within the city to move service delivery quicker. The team of the theatre worked efficiently and effectively ensuring the city is clean within keeping their mandate of public service and the community first demonstrating that a joburg that works is a South Africa that works in conjunction with Mandela Day.

ARE-SEBETSENG



TINA TURNER SIMPLY THE BEST –The year-end production was the electrifying concert experience of Tina Turner with this full stage production brimming with Tina hits from the 60s, 70s, 80s & 90s. Featuring the powerful, raspy vocals and thrilling stage presence of Caroline Barole was live on stage, complete with band, brass section, backing vocalist and dancers to make this the definitive tribute, and a fabulous fun night out! All the energetic Rock and soulful RnB hits that made Tina one of the 20th century's biggest names in music- Simply the Best, What's love Got to Do With It, River Deep Mountain High, Proud Mary, Nutbush City Limits, We Don't need another Hero, What you get is what you see, Private Dancer and may more were performed over two weeks. Carole smashed the concert with her powerful!

YOUTH AND COMMUNITY DEVELOPMENT

Joburg Theatre

Community and Youth Development programmes at Joburg Theatre promote economic development and attract investment towards achieving 5% economic growth that reduces unemployment, inequality and poverty and increase work opportunities at JCT

Joburg City Theatre's youth development in the art sphere caters for 400 youths attending programmes in drama and music.

Applied Performing Arts and Arts Management short course offered through partnership with the University of Witwatersrand through its Wits School of Arts, drama for life department, provides community theatre groups with tools to be active art entities in their community environment and to obtain relevant qualifications as art practitioners.

The programme has 51 young people registered.

Community theatre groups participating in the programme are from the following regions;

Area	Community Theatre Group
Region F - Johannesburg	PONGA Projects
Region D - Soweto	Perfect Storm and Litsomong
Region E- Alexandra	Alex Youth in Action
Region A - Ivory Park	Grace of Destiny

Community theatre groups graduated for their NQF level 4. Classes for NQF level 5 are underway and take place every Saturday 09:00 to 16:00. Students are participating in various festival to gain work experience from performing arts institutions in preparation for their year 2 assessment of producing their own collaborative festival using the theatre truck.

The programme creates employment opportunities and skill transfer focusing on four modules that the community theatre participate in, namely

1. Business Module
2. Creative Module
3. Performance Module
4. Technical Module

The programme creates a platform for graduates in the train the trainer programme to work with community theatre groups in applying skills transfer and while with course material during teaching time with facilitators.



Schools Programmes

As part of a drive to attract youth audiences, and to assist in arts education through theatre works, JCT produces School set works programme targeted at Joburg based high schools, to build new audiences, while assisting school with their school curriculum.

Shakespeare's school festival.

DNA Actor's workshops programme is a bridging course that assists graduates in the performing arts to acquire occupational skills for them to enter the performing arts industry.

Dr Duma Ndlovu and casting Director Dakalo Kwinda facilitate the classes. 48 students finished the programme and graduated on November 8th 2018. The students presented powerful 15 minutes showcases. Mixture of plays chosen by the class of 2018 dated back to the 1950 to plays written in the 21st century, the plays were a portrayal of their understanding of the role the performing arts plays in challenging society to be



The were 16 schools inclusive of institutions of higher learning that bought tickets to see the production, namely; Lillima Montessori, St Andrews Intl High School, Nova Pioneer, St Barnabas College, Dominic Convent, Market theatre laboratory, Wits School of Drama, Reddam house heldfontein, Kingsmead College, St Mary's Waverly, King David Victory Park, St Stithians Girls College, De la sale Holly cross, Crawford College, KwaMdal, Sibikwa Art Centre, City Varsity and Wits Drama for life students.

The play represents a vital role that theatre plays in playing a part to encourage society to reflect and self-examine and thus contribute to a community that is engaged and a community that cares. Although the play was written more than 15 years ago, it deals with social ills and modern day slavery that exists in poorest community that each member of society has to confront and must contribute to building a better society.

The play can be described as protest theatre against the 20 000 kids that are raped in South Africa each year. The representation of the harsh realities in our communities; heavy drinking, poverty, violence and patriarchy. The play was selected for the school network programme for Joburg Theatre, because it is a powerful



The two adopted schools had 40 learners participating in the programme.

1. Iterele-Zenzele High School from region A Diepsloot
2. Alexandra High School, region E.

20 School participated in programme, Joburg Theatre's Youth Development adopted two schools as part of development of youth in drama;

The programme offers primary and high school learners an opportunity to explore aptitudes in a range of work fields within a theatre environment, wardrobe, props, student stage managers, creative directors in music and drama, marketing, sound lighting and various other career shaping experiences.

The Shakespeare's school festival is an opportunity for primary and high school learners to make the theatre debut on a professional stage.

Below are theatre productions produced by young thespians.

1. Poetry Dot Slam – This programme recognises poetry's role in the performing arts as a trade Monthly programmes;
 2. Shet and the Kitchen Music – This group has made a breakthrough in the Music industry and have now released their first album. The groups is from Joburg Theatre music development programme.
 3. New Melody – a music programme that unearths new talent.
 4. Stand-up comedy – this platform introduces upcoming comedians.
 5. African Goombay – Dance programme focus on African dance styles.
- Space.com is a youth development venue that assists young artist to explore entrepreneurship platforms that exist in the performing arts and thus be active economic participants. The 80/20% tickets sales partnership agreements between young producers and Joburg Theatre make it possible for the aspirant theatre makers to becoming well versed entrepreneurs using their trade.



Community Outreach

The outreach programme entails collaborations with communities within the City of Joburg regions, utilizing the theatre truck to enable access to resource for showcasing theatre work in communities. The 2018 outreach programme was a partnership with Saeed Foundation at the Danie Van zly recreational center in Region B.



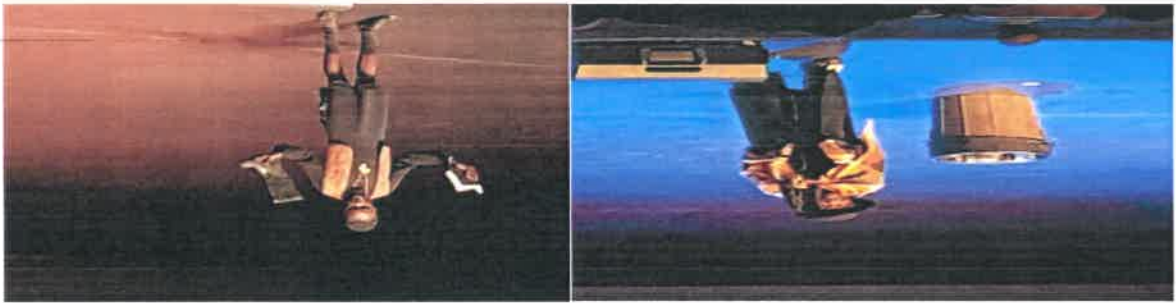
Themes of these play were universal in the human context of life in confrontational to societal issues. The students held their own in producing convincing representation of these award winning plays, such as Island by Athol Fugard, Dr John Kani and Wiston Ntsona, Waiting for Godot Play by Samuel Beckett The Black Hermit by the Kenyan author Ngũgĩ wa Thiong'o, Eclipsed by Danaí Gurira and Fences by American playwright August Wilson.

Production	Region	Production narrative
Forbidden Knowledge by Simpiwe Ntshingila and Katlego Sekhosana	F-Naturena	Forbidden knowledge "Thabang" is a show about forgiveness and the fear of letting go of something. It's usage of sound, movement and acting, tell stories about alienation and mental illness/distress heightened with an influence of Late renaissance.
The Void by Moses D	F-Johannesburg	The play was developed through a series of workshops, with three performers who researched, interviewed and used their personal stories to get different perspectives about the idea of waiting.
Indodakazi Yakho By Bongikwazi Xulu and Star Tlali	B-Randburg	The stories are told from different points of views and interwoven into one narrative of hope, love, exploration, tension, despair and coming together. As a central theme, the play explores the idea of waiting for a parental figure. It interrogates absent parents, the reasons behind their absence and the impact this may have on their children and their upbringing. A narrative about three generations of women, who share similar traumas. No one wants to intervene in or interfere with the 'inevitable' narrative of the African woman's struggle, not even the African woman herself.
The last Respect by Micheal Mazibuko	F-Johannesburg	"You are her mother. Why did you not warn her?" The Production is set between 21 st century Democratic South Africa, the defining years of the government of the day. Cadre Moswaswi is one of the electorate constituents, and is about to be sworn in as the new acting National Police Commissioner. Moswaswi suffer from schizophrenia which causes him to lose touch with reality. He serves under a corrupt and power hungry government. He is often caught between serving his master and the people; as such this causes internal conflict.
The 2 nd coming by Sipho Saba	D-Soweto	Tebogo 'Sgoloza' Monageng is affected by substance abuse, confronted by nyaope, he befriends the worst of characters in the society also turns those around him victims by pestering and stealing their things. Sgoloza dies because of overdose and gets confronted by a reality he never even dreamed of, exposed in front of a jury of Engels, a panel of super judicial entities, satan and God.
Departed Family by Bongami Makhanya	F-Johannesburg	Bongani Makhaya is a graduate from APRAAM programme, who produced the play in collaboration with
Black by Nqobile Khumalo	F-Johannesburg	This programme was initiated by young people from Joburg CBD and invited Joburg schools to attend
Rental City Varsity	F-Johannesburg	City varsity hosted it's student with week of performance and selling tickets for the programmes,
THE 6th International African Women Writers' Symposium hosted by Department of Arts and Culture, Outreach Foundation and Joburg Theatre		The use of our venue for such programmes, gives opportunities for young artist to gain experience from experience writers, whom they would not have not have access to.

Evolution Of The Rainbow – Youth Development

This project was made possible by a grant from the National Lotteries Commission (NLC). The theme of the training programme was “A Slave’s Prayer”, focusing on the Slave or enslavement heritage of South Africa. The production utilized Colonialism and the spice trade to explain the variety of people and cultures in our country. Our former President, Mr. Nelson Mandela very aptly stated: “Society without The Arts has no soul”, it was no coincidence that this event took place a day before his birthday in the year of his centenary celebration. The

Braamfischer based Amukelani Theatre Production hosted its second Jozi Community Theatre and Dance Festival on July 13,14 and15 at the Rodepoort Theatre, broken down in three quadrants being a workshop in the business of the arts , followed by a competition and ended with a youth concert . The young, gifted and black dance community came in numbers some from all the way from Limpopo to partake in this prestige event. The platform that Rodepoort Theatre gave to the groups was highly appreciated as the groups would have not ordinarily been given an opportunity to showcase their talent and dance on a stage as big as the theatres. The dance festival is the first of many and will in partnership with the theatre continue to shine the light of new talent comprising of a diverse community.



Jozi Community Theatre and Dance Community Rodepoort Theatre



6th INTERNATIONAL AFRICAN Women WRITERS' SYMPOSIUM
4TH IN MEMORIAM LECTURE FOR MADINE GOMBER
 Guest Speaker: Letta Abovoti (Student/ypm)

DATE: 6 DECEMBER 2018
 TIME: 6.30PM
 VENUES: SPACE.COM AT JOUBURG THEATRE
 ADMISSION FREE
 BOOKING ESSENTIAL
 EMAIL: afwcc@space.com
 Tickets costing will be provided
 @afwccwomenwritersinc

NLC, Anavarata and members utilized their training process to assist fellow artists within our Arts, Culture and Creative Sector to help grow interest within previously disadvantaged communities. The training took place in the form of advanced/master classes to community-based youth.

The training was free to all participants as they were individuals from previously disadvantaged communities. The certificate recipients had been through rigorous training in various South African and World dance styles by professionals in these genres. The trainees/interns of the programme have in turn been teaching the children and Youth to connect to the joy, healing and freedom of Dance and Dance theatre. Each participant became an active agent of change, transformation and Social Cohesion- an Ambassador of Peace and Nation- Building.

Social Development
 MMC Mpho Phalaste and the department of Women and Social development hosted women in the basement theatre to end of woman's month. The event was free to attendees who amongst the advice and counselling also received goodie bags and were part of the debate and discussions that had to do with women abuse, equality and skills development.

Performing HEARTS Theatre Programme is a Theatre Programme consisting of 3 artistic disciplines, namely Acting, Physical Theatre/Movement/Contemporary Dance and Creative Writing. Workshops are aimed at youth in the Westrand area from ages 6- 18 and will be conducted weekly by head facilitator Francesca Mattys, a versatile Performing Artist, Theatre maker and Writer. From a young age, the arts has always been a vehicle for Francesca to express herself and now a professional artist, she believes that the arts is vital for the development of each child. **Performing HEARTS** provides a platform where children are allowed to engage in play whilst gaining quality arts training. **Performing HEARTS** aims to not only develop potential performers but confident and expressive youths. The programme ran successfully for the quarters and will return in the next quarter.

Womb Outside My Body- This is a play of a mother and son, their love, their challenges and their special bond. She has dreams for him and his future. His journey of rejection, low self – esteem which ultimately culminates into drug abuse, crime and a vicious cycle of rehab, prison and the streets. The love bond between them is a combination of love and hate but mostly and always love conquers all. There are turning points in their lives and a tragedy changes their lives irrevocably. The mother struggles to deal with her emotions so she's preparing to meet him for supper and she has prepared only his favorites, every day non-stop but he just never turns up until one day, she realizes why. She reminisces about his childhood, his challenges and their journey together. There are funny stories and sad stories but the expectancy and enthusiasm is there every step of the way. She cannot wait to see her son and tell him how much she loves him and catch up every bit of news. The climax of the play was when she was confronted with the truth about her son and why he did not turn up for dinner. This is a play of hope, love and forgiveness but most of all a story based on different people's real stories including that of the producer, what a tear jerking show.



Youth Development continues to be an important area of delivery for Soweto Theatre. The theatre implements programmes that have tangible outcomes that benefit the community. All youth development programmes of arts & culture within the community.

Community and Youth Development programmes at Soweto Theatre provide structured and professional opportunities to aspirant artists and new audiences for in-depth development of their artistic skills and the

Soweto Theatre

Twice every year RLT Productions takes over the Rodepoort Basement Theatre. At the end of the year there's always our acclaimed summer-celebrating festive variety show and around mid-year we blow into town with something completely different to shake off the winter blues. ROAR-GUST UNWIND was the 2018 winter-warmer, not only did we get to enjoy marvelous performances by the cream of the RLT crop, audiences also had a unique opportunity to see other fabulous acts in action. Each year they invite fellow local or out-of-town community theatre companies to share our stage. Previously we've had such esteemed guests as the Franklin Players, the Merry Wives, Edenvale Acting & Dramatic Society and Phoenix Rising Drama Academy. This year we're delighted to introduce West Rand audiences to the tantalizing talent and top-notch teamwork of Benoni-based Protea Stage Productions, known not only for their full-scale productions of classic musicals such as The Wizard of Oz and Snow White and the Seven Dwarfs and laugh-a-minute farces like See How They Run and Key for Two, they're also masters of the art of the pint-size play, skits and comic sketches. The RLT team included experienced improve artists Graham Shirley and Oriela van der Walt, a couple of very talented, eager new-comers, and plenty of opportunity for the audience to contribute to the action with outrageous suggestions, their own turn in the spotlight, and the applause decided the winner of each game.



This event showcased local talented young people with a zest for words and music, the show was enjoyed by many as they came out in their numbers to witness new and raw talent within region C, the producers hoped that this production will spark the youth into action to come out and support the local home grown talent, this was the first of many.

Youth Word Explosion

The ART Revival is a platform to introduce talented up and coming artists to the public, with the hope that these new artists can get a following and grow from there. TAR was also looking to revive the love of the arts within our fellow countrymen and women. TAR's intention was to use the arts to mend our injured country, to bridge the racial and cultural boundaries and this time around, there was reserved time on the program for an open mic session. What an amazing night full of talent.



programmes are professional; participants gain skills and/or, accredited certification, which enable access to opportunities.

Ubhuku Lwamange is a school's set work festival's production that performed at the Soweto Theatre. Teachers from different schools gathered together with language advisors from GDE at the Red theatre to review the play in an effort to encourage schools to attend.

Mama I want the black that you are -Molepo Theatre Projects in association with Nkgo Ya Metsi presented 'Mama, I Want the Black That You Are'. Supported by Departments of Arts, Culture and Social development and Arts & Culture for a National Schools Tour.



Music Tutorial Programme – Soweto Theatre Junior Orchestra

The Music Tutorial Programme makes music theory and practice available to children and youth in and around Soweto as well as provides music qualification support through the UNISA Music Foundation. The programme offers training in wind instruments with the recorder as the entry level instrument, string instruments with particular attention to violin, viola and cello, as well as vocal to children and youth from the age of 10 to 21 years. The programme has 101 learners registered as the Soweto Theatre Junior Orchestra.

On the 16th – 18th of October, the learners wrote their first music theory exam at the Cape Gate MIAGI Centre for Music as the exam centre for Soweto. 76 learners sat for the exams and 23 did not write due to exam dates clashing with their school exams, 2 students received an opportunity to write a supplementary paper in 2019.



MTP Schools Music Outreach

In addition to the music training, the programme also facilitates music outreach in schools around Soweto, conducting basic music workshops with different musicians every month.

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

Schools that took part in the workshops are the following:

The programme has managed to attract and sustain sponsorship from ConcertsSA and the SAMRO foundation, as well as media coverage from various mainstream and community publications and radio stations such as Zola Urban News, Jozi FM and Kaya fm. The programme received another grant funding to the amount of R 25 000 from the SAMRO music foundation. This grant funding covered music lessons costs for the Junior Orchestra in preparation for the UNISA music theory and practical exams. The programme has submitted another proposal for grant funding from ConcertsSA, this funding will assist to cover the musician's and sound engineer costs for the schools music workshops in Quarter 3 and 4 of the 2018/19 financial year.

Successes/Highlights



On the 2nd of December, the programme hosted an end of year concert, with the Junior Orchestra showcasing their musical talent. These young people who are dedicated to being the next generation of musical greatness, celebrated the year by sharing the stage with two young professional musicians who are also passionate about the development of youth in music. Gabisile Motuba who is a young female composer and classical musician and Mandla Mlangeni, a Soweto born young jazz musician who has been awarded the 2018/19 Standard Bank Young Artist Award in the jazz category.

MTP End of year showcase



These workshops were facilitated by Iphupho L'ka Biko and Zakes Bantwini respectively. Learners were taught the different techniques of voice and music instruments such as guitar, trumpet, keyboard, as well as indigenous music instruments such as percussion (djembe drums).

Name of School	Area - Ward	Date	Total learners attended
Bustiswe Junior Primary School	Zola 2, Ward	26 – 28 November	106
Nkhosi Primary School	Pimville, Zone 2, Ward	24 – 26 October	86



On the 9th of December, the programme hosted a successful end of year showcase, presenting two productions namely Botshelo and Wopanda Matupa that were performed by the junior group and the senior group respectively. At the end of the showcase, certificates of attendance were handed out to those learners who had attended all lessons successfully.

- 7 – 10 years
- 11 – 14 years
- 15 – 18 years
- 19 – 21 years

The different age groups who participate in the showcase are as follows;

The programme presents two showcases per year as a way to measure the learners' development and progress. These take place in June and December and are supported by the learners' families, friends and the community in general as the audience. The programme produced two productions, a junior production for the 7 – 14 year old group and a senior production for the 15 – 21 year old group. The programme has 98 learners currently registered and attending lessons.

21. The lessons for the programme take place once every week, i.e Saturdays at Soweto Theatre, from 09:00 – 15:00.

Lit's Among Theatre Development Programme



Thabang Mabaso	98%
Keke Chele	81%
Jo Anne Petersen	62%
Tshego Masoabi	60%

JBS teachers Thabang Mabaso, Jo-Anne Wyngaard, Retshogofaditsoe Masoabi and Keke Chele were also enrolled into their second set of exams, participating in the Advanced 1 examination that took place in September. The results attained were as follows:



5 students did not attend the final exam dress rehearsal and were thus removed from the exam.

Pass (50% - 64%):	1
Merit (65% 79%):	24
Distinction (80% - 100%):	16

vocational examinations. Results we as follows:

The teaching staff has however worked tirelessly to ensure that adequate care was taken in preparing the students for their external exams that occurred in October 2018. Fifty-five (55) students were entered into the Cecchetti Society External Examinations and the examination and administrative costs for 2018 came to a total of R31, 985.00. The selected students were expected to achieve high merits but ideally, Distinctions for these

of no surprise to the JBS staff as we have passed the middle of the year and as preparations for exams commence, some students find it hard to commit during school holidays and they often do not return for the remainder of the year. This brings the total number of active learners receiving classical ballet training to 90. The drop in numbers is

JBS Accelerated Program	29
BRAAMFONTEIN	18
SOWETO	23
ALEXANDRA	20

The 2018 academic year has seen many challenges for the Joburg Ballet School (JBS) although many efforts have been made to combat these. The current number of students has dropped as indicated below:



Mr Mabaso received the highest marks in the entire Gauteng Province for the Advanced 1 Examination. The next step is to obtain the Associates Diploma in Teaching and this will be complete by November 2019.

The aforementioned teachers also completed a Basic First Aid Course through the St. John's Health Organisation that is recognised as the leading organisation providing excellence in training and services in first aid, basic health and home care in South Africa. The course was conducted in Pretoria at the Zanelle Wessels Dance Studio.

Ten students of the JBS Accelerated Program will appear in Joburg Ballet's The Nutcracker in October 2018. Students and parents/guardians have signed Letters of Agreement stating all the expectations that the company and the school has of them. Three of the male students will also assist the Eborali, Melville and De Wet Studio in their performances as they do not have male students training with them.



Five students will also take part in the annual Decor Morning hosted by Edith Venter in aid of the Johannesburg Child Welfare Society on the morning of September 12th at Shepstone Gardens in Mountain View, Johannesburg. Teacher Keke Chele has choreographed an item that shall have its first performance at the event and possibly be performed at the annual showcase in December 2018.

The children in our Accelerated Program have also participated in the Heritage Day event at Rodepoort High School, performing a new piece entitled "LAPENG" (the Southern Sotho word meaning "HOME") choreographed by Keke Chele as well as in the 2nd annual Jozi Tese Festival held at the Walter Sisulu Botanical Gardens where they performed "FURAHHA" which was also choreographed by Keke Chele.

Other performances that took place happened on television where Level 2 student Naleli Hialele performed for The Morning Show, a new, live breakfast show on E-TV to discuss her plans for the Joffrey Ballet Summer School taking place in the United States of America. Ntando Mhlanga and Oratlwe Moahang, also in Level 2, perform a pre-recorded duet for The Epic Hangout, a youth lifestyle show that focuses on young learners excelling in various fields. The latter was accompanied with an interview of the two learners as well as with JBS Coordinator Keke Chele.

In addition, we have received some coverage in a few newspapers regarding, Naleli Hialele alongside Joburg Ballet's Senior Soloist and one of Naleli's inspirations, Kitty Phetla.

Lastly, 4 students of the JB Satellite School in Braamfontein as well as 2 students from the Accelerated Program have been cast in Joburg Ballet's Cinderella choreographed by Artistic Director Iain Macdonald and the production will also see Teacher Keke Chele return to the stage as one of the Step Sisters.



The final performance of the year was the annual JB School Showcase at the Soweto Theatre on December 8th and Joburg Ballet's Senior Management who were in attendance at the showcase. Joburg Ballet's videographer Mr Lauge Sorensen was also there to capture the moments leading up to the event and record the performances that showcased choreography by the entire staff compliment at the JB School. A DVD will be produced and sold at a nominal fee to the students.

Our annual auditions saw more than 250 young, hopeful dancers attend and just over 60 new learners were accepted into the program for 2019. The school will host a late audition in early January for the people that missed the auditions and hopefully unearth more talented potential students. The school will officially commence on January 7th in 2019.



Ballet is every little girl's dream

Natal dancers
her way to
New York
The Year of Dancers
Natal's answer to it

Working hard to make dreams come true
Learning ballet from young to old, and from every corner.

Rhiza dances on new level
The young dancer has taken her skills to the next level.

Artistic Director Iain Macdonald
The school will host a late audition in early January for the people that missed the auditions and hopefully unearth more talented potential students.

JB School Showcase
The final performance of the year was the annual JB School Showcase at the Soweto Theatre on December 8th and Joburg Ballet's Senior Management who were in attendance at the showcase.

02 June

JBS parents watching class

JUNE

**Joburg Ballet Schedule Of Events And Activities
July 2018 – December 2018**

Facebook: 12,466 followers (up from 11,330)
Twitter: 4,106 followers (down from 4,151)
Instagram: 4,328 followers (up from 3,883)
LinkedIn: 79 followers (up from 41)

Our top Tweet during this period was about our national auditions in October, which earned over 24K impressions.
Social media coverage our social media during this period focused primarily on our two seasons at Joburg Theatre, *Fire and Ice* and *The Nutcracker*, plus our first season at The Teatro, Montecasino with *Cinderella*.

Publicity and Marketing output generated summary:
Press Releases 7
Electronic Mailers to database 5
Invitations 4
Programmes 2

Publicity and awareness was generated through a combination of press releases, emailers, direct contact with media outlets and individual journalists, social media and The Friends of the Ballet.

Broadcast: R 2 841 909.87 (61 clips)
Online: R 16 077 587.85 (214 clips)
Print: R 11 297 818.10 (166 clips)

In the 171-day period under review the office generated an Advertising Value Equivalent (AVE) of R 30 217 315.82, amounting to 441 media clips.

**Marketing, Publicity And Public Relations Report
July 2018 – December 2018**



02 September	Solo Seal exam
03 – 08 September	Kevin Durwai
12 September	Decor morning (Edith Venter)
15 September	Nutracker Open day
21 September	Heritage day event TBC
22 September	Val Whyte Auditions
24 September	(Afrika)
26 September	JBS Alexandra progress assessment 3
27 September	JBS Braamfontein progress assessment 3
28 September	JBS Soweto progress assessment 3

SEPTEMBER

15 August – 09 September (CHINA – Revil and Shannon)
 25 August JBS Parents watching class

AUGUST

01 JUL. SUN 15:00	
03 JUL TUE. 11:00	
04 JUL WED. 11:00	
06 JUL FRI. 19: 30	
07 JUL SAT. 15:00	
07 JUL SAT. 19:30	
08 JUL SUN. 15:00	
09 -17 July	Company Leave
18 July	Mandela day (Othandweni)
20 July	Oprah Winfrey School
26 July	Maropeng

JULY

03 June	Friends Of The Ballet under 21 event
09 June	Open day (Fire and Ice)
14 June	Youth Day event (Albertina Sisulu Centre)
20 June	Alexandra progress assessment 2
21 June	Braamfontein progress assessment 2
22 June	Soweto progress assessment 2
23 June	Accelerated progress assessment 2
23 June	Friends Of The Ballet (Pronto)
SEASON 2	FIRE & ICE - 25 June – 08 July 2018
25 – 28	Production week
29 JUN. FRI 19:30	Opening night
30 June	Fire & Ice: Pre production presentation
30 JUN. SAT 15:00	
30 JUN. SAT 19:30	
01 JUL. SUN 15:00	
04 JUL WED. 11:00	
06 JUL FRI. 19: 30	
07 JUL SAT. 15:00	
07 JUL SAT. 19:30	
08 JUL SUN. 15:00	

29 September	JBS Accelerated progress assessment 3
OCTOBER	
SEASON 3 Nutcracker = 01 October – 14 October 2018	
05 OCT. 19:30	Opening night
06 October	Nutcracker: Pre production presentation
• 06 OCT. SAT 15:00	
• 06 OCT. SAT 19:30	
• 07 OCT. SUN 15:00	
• 09 OCT. TUE 11:00	
• 10 OCT. WED 11:00	
• 12 OCT. FRI 19:30	
• 13 OCT. SAT 15:00	
• 13 OCT. SAT 19:30	
• 14 OCT. SUN 15:00	
15 – 21 October	Company leave
15 October	lain's Talk
27 October	Company & Aspirants Auditions 2019
NOVEMBER	
07 November	AAB auditions
12 - 18 November	Gala Arts Cape
21 November	Studio performance (Cinderella)
21 November	JBS Alexandra final assessment
22 November	JBS Braamfontein final assessment
23 November	JBS Soweto final assessment
24 November	JBS Accelerated final assessment
27 November	Auditions Soweto
28 November	Auditions Alexandra
29 November	Auditions Braamfontein
29 November	AB Awards
30 November	Company Year End Function
DECEMBER	
01 December	Auditions JBS Accelerated
02 December	Open day Cinderella
08 December	JBS Year End Showcase
10 – 23 December	Cinderella (Monte Casino)
10 – 13	Production week
• 14 FRI. 19:30	
• 15 SAT. 14:00	
• 16 SUN. 15:00	
• 19 WED. 14:00	
• 20 THU. 14:00	
• 21 FRI. 19:30	
• 22 SAT. 14:00	
• 23 SUN. 15:00	
23 December	Company closing for 2018

JOBURG BALLET SCHOOL INTERACTIONS JULY 2018 – DECEMBER 2018

Joburg Ballet celebrated the Youth Day at Albertina Sisulu Centre on the 14th June 2018, in partnership with the Johannesburg Philharmonic Orchestra and Johannesburg West District of the Gauteng Department of Education.

We had Bonginkosi Makwakwa who is a motivational speaker from the University of North West and Directors from the Johannesburg West District West.

Programme of the Youth Day Event:

- **Plea for Africa:** Sivejile Primary School and Johannesburg Philharmonic Orchestra
- **Motivational Speaker:** Bonginkosi Makwakwa
- **Poem:** Mayibuye Primary School
- **Rain Dance:** Joburg Ballet
- **The Dying Swan:** Joburg Ballet and Johannesburg Philharmonic Orchestra
- **Street Variation:** Joburg Ballet
- **Story Telling:** Khindlimukani Primary School (Kuluthelo)
- **Music:** Sapibuso Primary School
- **Poem:** Khindlimukani Primary School (Nkatoko)
- **Story Telling:** Mayibuye Primary School
- **Game of Thrones:** Joburg Ballet



During the Carmen Season, the following schools made bookings for the performances:

- St Peters College
- Oakfields College
- Waterkloof Hoërskool
- Assumption Convent High
- Elite College of Excellence
- Inkanyezi Warldorf School

Mandela Day – Orphanage Visit

We went to Othandweni Child welfare Centre in Soweto with dancers to spent time with the kids and we had Nicole Ferreira-Dill, Chloe Blair, Erica Vadelka; Christina Nakos and Alice le Roux. We had Lauren Slade, Kabelo Modiga, Emmanuel Madavha and Kevin Hurter to deliver the donations to the centre for the kids collected from the staff and dancers. Performing were dancers below:

30 November 2018
 We had about 50 kids from 5 day care centres around Vereeniging receiving early Christmas gifts collect by Joburg Ballet during The Nutcracker Season. In partnership with NG Welfare Centre we had the company perform and staff members spent the day with the kids from disadvantaged families we had two social workers working with the NG Kerk.

- Assumption Convent
- Hoerskool Waterkloof
- Crawford prep Sandton
- Crawford prep Lonehill

The Nutcracker – Schools Performances
 We have the below Schools booked for 09 and 10 October 2018



Once again we had the partnership with The Johannesburg Philharmonic Orchestra for the Heritage event 2018, they played the National Anthem together with the learners from the two Districts and for the first time, we had Johannesburg West and Johannesburg Central District of the Gauteng Department of Education for the Joburg Ballet Company and Joburg Ballet School, Learners from Rodepoort and Soweto show cased their talents the best way they can to celebrate our Heritage. We had had about 350 learners on the day.

Heritage Month Celebration

On 16 March 2018 we had learners from Heron Bridge for a workshop.
 We had learners from Oprah Winfrey School on 20 July 2018 and learners from the German School to watch company class and rehearsal on 18 September 2018.

Workshops

- Kitty Pheta,
- Shana Dewey
- Savannah Ireland
- Mahlatse Sachane

It is through these Education and Development concerts that many hear the music of the orchestra for the first time and the impact it has is vital to the development of an awareness of the arts and the possibilities that exist for learners beyond their time in the formal classroom setting. Watching the way the Orchestra's work

reach over just one year. At the heart of the JPO's endeavours is a community engagement programme that is fast gaining momentum. The programme has seen a dramatic increase in reach over the last year with many members of the community experiencing its benefits. During the year under review the Orchestra visited 12 schools in various areas in and around Johannesburg, reaching a total of 3100 learners - more than a 50% growth in

Education and Development

Justice Dikgang Moseke
Chairman of the Johannesburg Philharmonic
Orchestra Board of Directors

Reflecting back on the six months behind us I am thrilled at the progress that the Johannesburg Philharmonic Orchestra has made in 2018. JPO has demonstrated itself as an asset to the City of Johannesburg; a unique organisation focused on creating a better society, with new programmes being instituted and existing programmes growing from strength to strength. No great organisation can achieve distinction without individuals who champion its cause: the Johannesburg Philharmonic has at its helm high calibre leaders who serve on its Board of Directors. Led by Chief Executive and Artistic Director, Mr Bongani Tembe the administration and the musicians who make up the Orchestra continue to do a sterling job. I remain deeply thankful. I extend my thanks, too, to you: our partners, audience members, and the communities we serve. You make our work both possible and worthwhile.

Message from The Chairman



Joburg Ballet will be their destination, not their departure point!



unites audience members across every race and age and cultural and social background makes the work of the Johannesburg Philharmonic Orchestra all the more worthwhile.



Senior Citizens

The Johannesburg Philharmonic Orchestra's Education and Development programme is not only focused on scholars. It also includes a Community Engagement component, which takes the orchestra to various different social settings. From time to time the orchestra performs for senior citizens: at these concerts the Orchestra performs a number of light classical pieces, popular favourites and highlights from the silver screen. For many retired communities these concerts provide far more than mere entertainment. They are an opportunity to experience a sense of community, to be valued as important members of society and, for many, to remember and recall some of their life's greatest highlights. The Bryanston Country Club hosted one such event on December 11th, with five musicians from the orchestra performing.

The World Symphony Series (WSS) is fundamental to the work that the Johannesburg Philharmonic Orchestra does. With three seasons being presented annually, the series brings the cream of local and international talent to the South African stage and showcases the full artistic capability of its members both individually and as a unit, with substantial works of art performed. The World Symphony Series was first introduced in Durban more than 20 years ago and was made known to Johannesburg audiences in August 2017 with the relaunch of the Johannesburg Philharmonic Orchestra. Since then the Orchestra has seen more than 20 conductors and 25 soloists grace its stage (including both local and international artists), with performances that have garnered the praise of the Johannesburg public and attracted both local and national press attention. This shows, once again, the power of the orchestra to showcase and develop the cream of South African and international talent, taking Africa to the world and bringing the world to Africa.

The Early Spring Season saw conductors and soloists from six different countries grace the Linder Auditorium's stage — proof that the Johannesburg Philharmonic Orchestra truly can be a national tourism resource. The programme for the first concert of the Season included works by Beethoven, Schumann and Dvorák. Acclaimed conductor Daniel Raiskin was on the podium and the soloist was cellist Estelle Revaz. Maestro Raiskin returned to the stage for the second week of the season, this time leading the orchestra in a performance of Rachmaninoff's *Rhapsody on a Theme of Paganini*, with South African soloist Brian Wallick on the piano, as well as Shostakovich's *Symphony No. 5*. The third programme of concerts in the Johannesburg Philharmonic Orchestra's Early Spring Season featured the talented young Hong Kong-born conductor Perry So in a richly Romantic-era selection of works by Smetana, Mendelssohn and Tchaikovsky. The soloist was violinist Alissa Margulis, who hails from Germany and is appreciated for her expressive and very emotional performances. Alissa Margulis regularly plays in some of the world's most prestigious concert halls.

The last of the Johannesburg Philharmonic Orchestra's Early Spring Season programmes featured Perry So again on the podium. He was joined by pianist Vitaly Pizarenko performing Beethoven's *Piano Concerto No. 3*, while the rest of the programme featured two well-loved Romantic Era works: the *Overture to A Midsummer Night's Dream* by Mendel's son and Schubert's *Unfinished Symphony*.

Peter And The Wolf With Vuyani Dance Theatre
On October 19th the Johannesburg Philharmonic Orchestra presented a performance of *Peter and the Wolf* in collaboration with Vuyani Dance Theatre — a multi-awarded and globally esteemed contemporary African dance company. The performance took place at Thaba Tsheho Primary School at Soweto with 200 children in attendance. Peter and the Wolf is a work by Prokofiev, a narrated orchestral fairytale written with the intention of introducing children to the individual instruments that make up an orchestra.

THE NUTCRACKER WITH JOBURG BALLET
The Johannesburg Philharmonic Orchestra continued its partnership with Joburg Ballet with performances of *The Nutcracker* from 5-14 October 2018, choreographed by former senior principal dancer with Joburg Ballet Angela Malan with beautiful new sets and lighting by designer Wilhelm Disbergen. Eddie Clayton conducted the full compliment of the Johannesburg Philharmonic with many performances being sold out — testament to the fact that Johannesburg audiences are truly thrilled at the return of their Orchestra and the various collaborations that have been established as a result.



Heritage Day Collaborative Concert with Joburg Ballet
The Heritage Day Collaborative Concert with Joburg Ballet took place on September 21st at Rodepoort High School. Following the success of the Johannesburg Philharmonic Orchestra's Heritage last year, the Orchestra once again embarked on a Collaborative Heritage Day Concert, together with Joburg Ballet, the concert audience increased by around 400% from last year. The programme showcased a range of ballet highlights including *The Dying Swan* and extracts from a brand new production of *The Nutcracker* for learners from seven schools.

WSS Late Spring Season
The final season of the World Symphony Series 2018, which ran from October 24th to November 17th, kicked off with a magnificent concert featuring conductor William Edlins and violinist Rachel Lee Friday, who performed Brahms' *Violin Concerto in D Major*. What made this concert extraordinarily special was the debut performance of Bongani Nodana-Breen's *Ma Sisulu Sinfonia* — a work honouring Albertina Sisulu. The Johannesburg Philharmonic Orchestra is proud to champion the performance of worthy South African compositions and was thrilled to share the stage with members of the KZN Philharmonic Orchestra for this joint performance which also featured works by Bernstein and Saint-Saëns.

The Johannesburg Philharmonic Orchestra was thrilled to present a community concert at the Diepkloof Hall in Soweto on December 17th. For this special event the Orchestra was joined on stage by a myriad of local soloists including Mmusi Morekhure, Lerato Malebo, Lethlogonolo Moaisi, Siphokazi Stofu, Omphile Kgogome, Nonhlanhla Yende-Mtirara, David Phoshane and Thabang Sheela. There were approximately 500 people in attendance. The orchestra donated its services free of charge to present this Christmas concert, set to become an annual event in Soweto. It is aimed at promoting community vocal talent, giving local singers the opportunity to perform with professional musicians, as well as introducing new music to the communities around Johannesburg. Choral music plays an important role in South Africa, particularly in the black communities; it is a fantastic tool for bringing people together in happy and sad moments. Almost every village, township, school or church has a choir. The Johannesburg Philharmonic Orchestra is delighted to promote this genre of music and to help enhance the skills of choristers and conductors.

Christmas In Soweto



A hallmark of many of the world's leading orchestras is the opportunity to tour to regions outside their regular reach. Testament to the Johannesburg Philharmonic Orchestra's stature as one of the leading orchestras in South Africa, they were invited to perform in Harare, Zimbabwe, as part of the Vine DVD launch on November 25th 2018 - following the success of recording the DVD earlier in the year. 40 musicians travelled to Harare for a performance at the Harare International Convention Centre with the Zimbabwe Gospel Choir, a full band and numerous soloists. The concert, which was streamed live on YouTube, had an attendance of approximately 3500 people.

VINE Project DVD Launch - Tour to Harare

A string ensemble comprising nine musicians performed alongside a choir and soloists at the Word and Life Church's Christmas Concert in Boksburg on December 2nd. The concert was very well attended, with the organisers now planning to make it an annual event.

Christmas Concert with Word And Life Church



Diners for the second quarter reflected a great increase! According to the South African Customs Union report, food and fuel costs have been increasing for the past few months, grocery chains have stabilised there pricing, making it more affordable for consumers to dine in. That comes as many restaurant operators have been

Hospitality and catering visits for the second quarter decreased 12% from year-earlier levels due to the unfortunate cutting back of large corporate spending over the festive season. Evening trade for the period represents 58% of all visits to the restaurants, and it offset an increase in demand for breakfast, however our Quick Change Breakfast is still a hit amongst our earlier trade patrons.



We strengthened Beverage revenues for the second quarter in Stages Restaurant by implementing Snow White aligned beverage specials as well as regional specials throughout or businesses.



The current economic uncertainty in our area and the increasing prices pressure the hospitality and catering industry, South African eateries have faced a slowdown in traffic, according to reports from research firm Stats SA. Our Joburg City Theatre Hospitality and Catering departmental traffic fortunately increases due to the ever popular and well awaited Pantomime scheduled in the second quarter, following an increased performance in the second three months of the year.

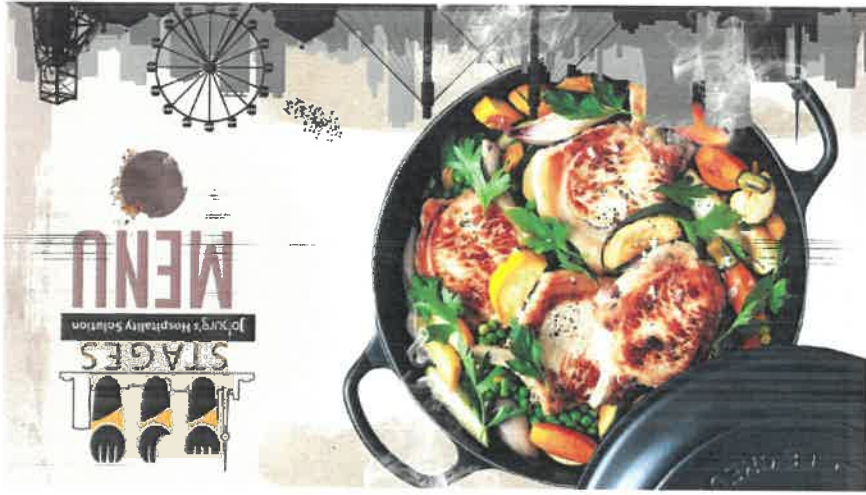
HOSPITALITY AND CATERING



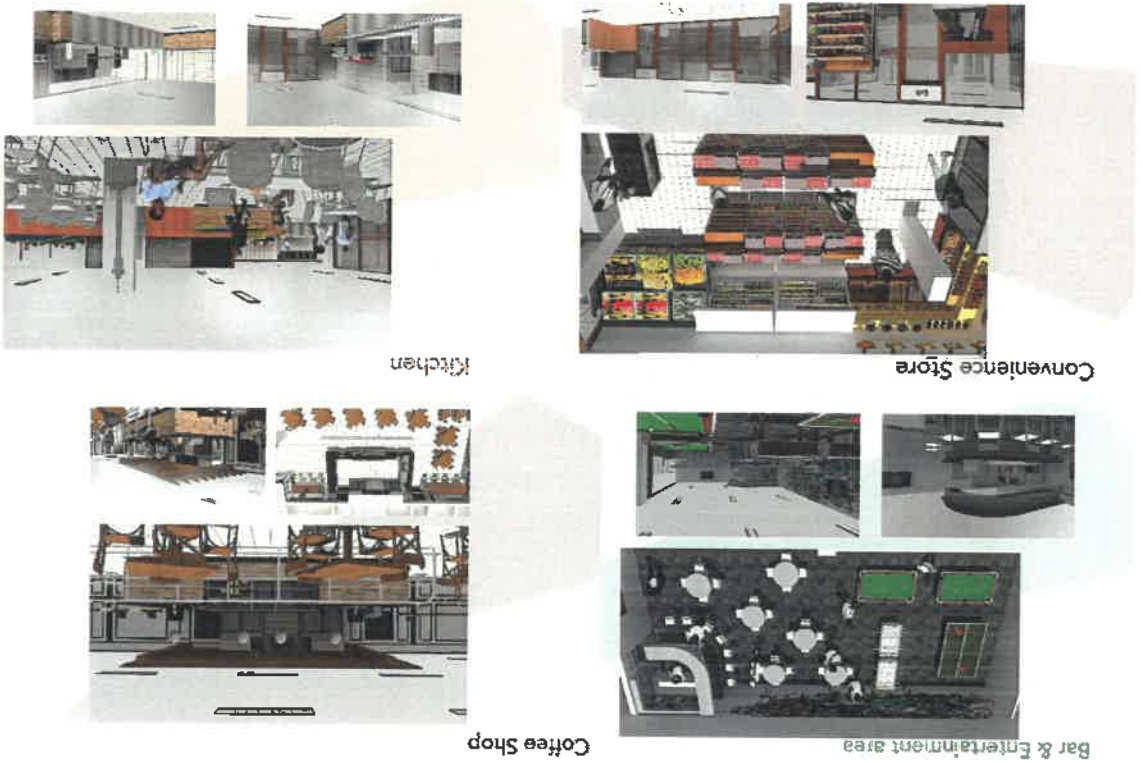
increasing menu prices, we have been fortunate enough to keep our prices lower than any other facility in the surrounding areas.

Hospitality and catering hosted a few noteworthy events, the tree of lights launch held on the 25th November were we received great reviews from all in attendance

The Metro Centre offering is currently underway, there have been a few hindrances however Hospitality and catering is making steady progress with this project and we can barely contain our excitement for the launch early next year



A sneak peek at the new logo and digital screens content



Convenience Store

Kitchen

Bar & Entertainment area

Coffee Shop

A few Jazz on the lake and external Banqueting functions

Our business is subject to seasonal fluctuations. Historically, our second and fourth quarters have tended to be the strongest revenue quarters due largely to the year-end holiday season and the popularity of dining out during the autumn and winter months. Consequently, results for any one quarter are not necessarily indicative of results to be expected for any other quarter or for any year and comparable restaurant sales for any particular period may decrease.



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

Strategic Objectives Action Plan

The report looks at the three different theatres' marketing activities for the midyear performance report.

MARKETING AND COMMUNICATION



External Functions



- Highlight the presence of each and every new show/production/event to internal and external target markets, the public and the media raising full on, in the now awareness for upcoming shows/productions/events
- Create JCT brand awareness and exposure of JCT as an entity of COL brand
- Reach out the target market with issues concerning the community regarding theatre and entertainment
- Promoting the experience by evoking emotion through publicity of each production/show/event to both the internal and the external target markets

Implementation Plan:

- Umbrella branding has been a major focus, with a tiered approach, so as to make sure that all the brands are represented at all times;
 - Tier 1: City Of Joburg - Joburg City Theatres;
 - Tier 2: Joburg Theatre, Soweto Theatre and Rodepoort Theatre
 - Tier 3: Productions being showcased on each of the 10 venues at any given point in time (production publicity)
 - Tier 4: Hospitality and Catering
 - Tier 5: Youth Development
- Targeted marketing was practiced starting from October where marketing focused on a specific audience per show/production and engaged with a specific focus on the type of target audience
- Created strategic alliances and collaborations with individuals, partners and organisations that focus on growth and development within different career spaces
- Make use of an integrated communications approach: utilizing as many communication platforms that speak to the identified target audience at the same time for repeat and reminder visibility
- The constant focus is always to get feet in the theatres doors, bums on seats, eyeballs on the stage, hearts in love with the smell of the food at Stages and tongues on the taste of the food – engage the consumer in all their senses in the ultimate objective of driving sales.

Marketing Tactics Utilised During This Period:

Reaching The Internal Target Market:

- There has been a continuous use of lift door branding, foyer hanging banners, leaflets, posters and pull up banners which are all forms of indoor advertising have been utilised as a standard procedure for all productions showing in the theatres depending on the type of show it is i.e. Rental, co-production or an in-house
- This is because:
 - JCT continuously strives to foster a culture of communicating its brands amongst its staff and staff need to be informed and advertised to about what is showing at the theatre as the theatre's number one brand ambassadors
 - There are visitors to the theatre on a daily basis; to watch shows, to eat and to meet, they need to be enticed and informed of what is happening at the theatre

REACHING THE EXTERNAL TARGET MARKET:

- In October JCT produced a quarterly brochure with all the productions taking place at all three theatres; these were distributed to both external and internal staff
- Leaflets and posters were printed and distributed; this saw an increase in numbers during the months of November and December, not for internal usage only but an increase for external distribution to new, unchartered territory; areas that we had never distributed to before – the distribution areas are growing at a very fast pace through new partnerships and alliances
- Press releases were sent out 6 weeks before each production/show/event goes onstage

Top 5 productions that received the most positive coverage

1. The cancellation of the Soweto International Jazz Festival in June that attracted some negative comments from those who had bought tickets to attend the event
2. In October month the theatre received negative commentary around the invite of Siphoswe 'Brickez' Ndlovu to perform at the Mzantsi Kwaito House Music Awards, despite him being convicted of Rape
3. Joburg Theatre received negative media coverage on social media regarding the snack bar price list

Lowlights

- Overall Joburg Theatre is leading Soweto theatre and Rodeport Theatre is always tailing behind.
1. Joburg Theatre received an extreme amount of positive coverage during the period of January to February during the staging of *The Color Purple*
 2. *Cirque infernal* emerged as the dominate production September
 3. *Tshepang* the first Testament dominated in October
 4. Basadi Kadiduku received great attending in August when Soweto Theatre celebrated Women's month
 5. *Tina - Simply The Best* is the leading production in December

Highlights

Media Highlights and Lowlights:

- Newspapers such as Caxton Soweto Urban & Caxton Northern local newspapers. There has also been a continuous use of The Star, Saturday Sun, City Buzz, The Next 48 Hours, Sunday Independent, The Rodeport Record and The Citizen
- A bimonthly newsletter is sent out to all patrons on our databases; each theatre has its own database and therefore different newsletters are sent out per theatre
- Public appearances have been conducted where the mobile theatre truck has been used to stage youth development productions and to activate the JCT brand by showcasing selected shows
- A vigorous online brand engagement has taken place by making use of blogs, online magazines, online newspapers, editorials on certain online publications that received JCT press releases and responded
- Increased the number of billboards that we currently had and also moved other billboards to strategic areas of focus
- Creating strategic alliances with two celebrities, the individuals are well-known and well recognized individuals within the arts and entertainment industry driving a greater engagement online and mainly on social media
- Increased social media engagement has been embarked upon across all 3 theatres with an aligned approach inclusive of look and feel where there has been tremendous growth; this is evident in our Joburg Theatre social media pages which saw an increase from July to December by 863 Instagram followers, 2 392 page likes on Facebook and 2 600 Twitter followers.
- Magazines such as: Creative Feel, Event, Joburg Style and Equinox were made use of; some for the sole purpose of advertising all three theatres and some to advertise just one production/event/show at one selected theatre
- Stretched publicity that assisted in creating new opportunities for interviews and reviews that has been received such as the Financial Mail and The New Age but towards the end of Q2 there has been new media opportunities

Media Coverage

Sello Maake Kaincube @sellomkn · Feb 4
Michaël Nzei and I other Retweeted

ColorPunkSA a must see show at the Joburg Theatre

When last did you watch a South African theatre production & will you be getting a ticket to watch **ColorPunkSA**?

We had an amazing time & this was certainly one of our best ever performances we've ever seen (and we grew up watching theatre)

The Best Experience · Aug 15

uyouproduct.com

URBAN

PHOTOS: DOGS ON FLEEK

ROWEETS OUT OF SEAD

BR THE LAND CRISIS PRADO

30 30 24

37 156 5



performers at @joburgtheatre's Cirque Internal, showing until Sep 23. Spoiler - look out for the thrilling knife show!



Catch the Tina Turner tribute show at Roodepoort Theatre

The scores promised to be a follow-up to the first show for the family

14 October 2018

Joburg Theatre In Your Pocket

Pantomime season starts

It's time to get ready for the start of the pantomime season at the Joburg Theatre. The season will feature a variety of shows, including 'The Three Musketeers' and 'The Snow Queen'. The shows are designed to be fun and entertaining for the whole family.

The first show, 'The Three Musketeers', is a classic tale of three brave men who fight against a powerful enemy. The second show, 'The Snow Queen', is a story of a young girl who is kidnapped by a wicked witch and must be rescued.

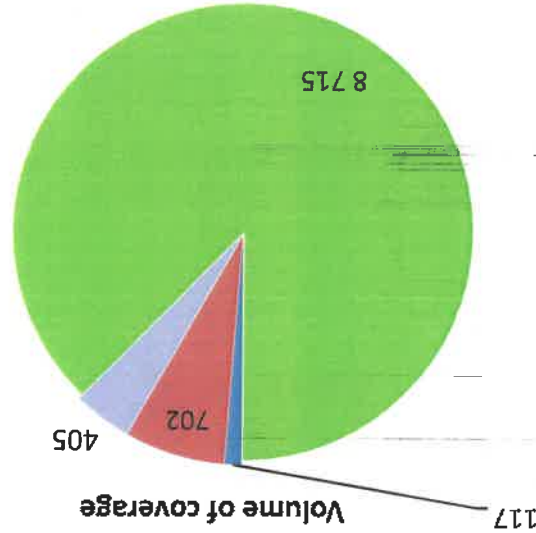
The Joburg Theatre is proud to present these shows and is looking forward to a successful season.

The Third Testament

LAST NIGHT'S SHOW WAS A SUCCESSFUL ONE. THE AUDIENCE WAS ENTHRALLED BY THE STORY AND THE PERFORMERS' TALENTS.

The show was a great success and the audience was very responsive. The performers did a fantastic job and the story was well-received.

■ Broadcast ■ Online ■ Print ■ Social



Weekly coverage	Media Coverage	Online	Print	Broadcast	Social
July	Reach	25 885 500	8 038 466	2 583 810	14 912 974
		916	177	100	4
August	Reach	28 342 400	6 537 626	8 738 133	2 880 308
		1 057	117	11	739
September	Reach	73 183 887	5 546 456	75 280 000	120 056 907
		3 788	80	37	3 552
October	Reach	1 803 357	50 150 085	2 655 304	46 111 598
		1 561	63	31	1 454
November	Reach	49 935 090	605 447	559 000	16 170 147
		1 517	26	29	1 366
December	Reach	25 473 969	2 368 107	26 175 000	40 998 061
		1 100	57	23	969

Media coverage	#of CLIPS	Reach
Broadcast	117	115 991 247
Online	702	204 624 203
Print	405	65 207 721
Social	8 715	241 129 995
Total	9 939	626 953 166

- Overview of coverage:**
1. Total number of media items (clips) received = 9 939 news articles
 2. Total number of Online items = 702 items
 3. Total number of Print items = 405 items
 4. Total number of Broadcast Clips = 117 items
 5. Total number of Social items = 8 715



Aunty Merle kom vir 'n derde keer terug

Die spreker in die bylaan op 3 September het 1 467 mense in die voorstoep van die Afrikaanse Kerkgebou in Pretoria gesien. Die spreker het ook 1 467 mense gesien wat die bylaan in die voorstoep van die Afrikaanse Kerkgebou in Pretoria gesien het. Die spreker het ook 1 467 mense gesien wat die bylaan in die voorstoep van die Afrikaanse Kerkgebou in Pretoria gesien het.



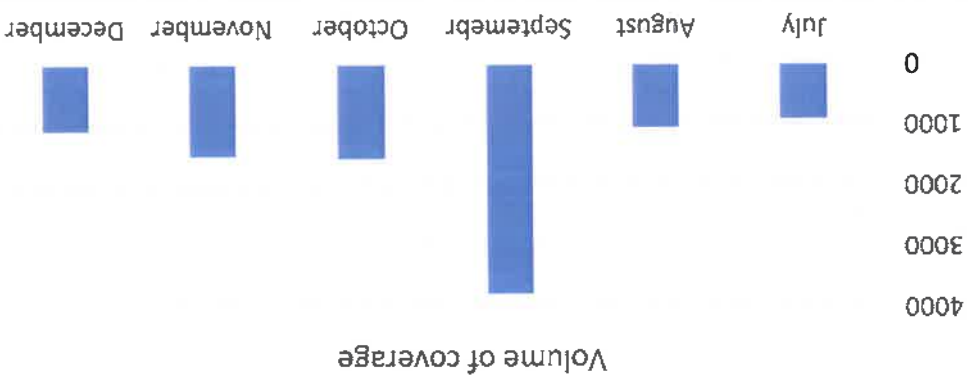
Protest music of SA, Cuba and Italy delivers message of unity and hope

Print



Broadcast

Coverage of Joburg City Theatres peaked in the month of September 2018.



- Total number of media items that the analyses will be based on = 9 939 news articles
1. A potential 115 991 247 listeners may have heard **BROADCASTING** news.
 2. **PRINT** had a circulation of 65 207 721 readers. Circulation
 3. **ONLINE** media articles were exposed to a potential of 204 624 203 browsers in 2018. Page views
 4. **SOCIAL** media had 241 129 995 followers

Reach:

- Youth development focus and priority;
- Host, develop and stage world class productions that tell the story – and promote civic pride / social cohesion which includes community dialogues and education sessions implemented in identified high risk areas for Xenophobic attacks as well as utilisation of diverse cultural activities amongst the citizens

Section 3: Performance against Service Standards

significant challenge.

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

Millions of migrants from neighbouring countries and provinces settle in Gauteng in pursuit of economic and employment opportunities, which ultimately impacts negatively on infrastructure and service delivery and challenges government to cater for the needs of a more diverse citizenry. Sectoral challenges in developing collaboration with others as a result of the competitive nature of the industry. Maintain and develop relationships with local producers such as Market Theatre and State Theatre and nationally such as Artscape and Durban Playhouse.

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

Section 2: Service Delivery Challenges



Countdown to White Star's Miss Soweto Finale



Get ready for some crowning with 'Sinatra and Me'



Citizen reporter

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

rendered.

The main objective is to heighten the customer experience of both customers and citizens of services. Soweto Theatre has 2 reviews on the site, while Rodepoort Theatre has not yet been rated by any travellers.

Excellence as an attraction that consistently earns great reviews from travellers. The venue is rated not for things to do in Braamfontein. TripAdvisor has awarded the theatre a Certificate of new development. Joburg Theatre has 90 reviews: 42 excellent, 40 very good, 4 average, 2 poor and 1 terrible. Joburg Theatre has also been rated quite dramatically on the travel website www.tripadvisor.com, which is a

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

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

Joburg City Theatres: Customer Satisfaction Survey

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

- Accelerate number of activities: Heritage and arts appreciation and education;
- Audience and content development;
- Continuous product enhancement and employee skilling;
- Promote the visibility of facilities and programmes;
- Customer care improvement;
- Integrate the programming across the City theatres
- Visible improvement in service delivery through: Service Delivery Standards, Compliance to Service Level Standards

JCT SERVICE STANDARDS

Core Service	Service Standard Target	Level	Actual	Evidence	Verified Actual*	Variance	Variance explanation	Mitigations
Theatres accessible to people with disabilities	100%		100%	4 disabled parking bays provided at Soweto, Roodepoort & Joburg Theatres 4 wheelchair seats in the Mandela Theatre / Soweto Theatre / Roodepoort Theatre and Fringe Theatre Easy access to disabled bathrooms at Soweto, Roodepoort & Joburg Theatre Information easily available on Theatre websites	See site images See theatre seating plans	0%		
Production Start Times	100 of all shows start within 15 minutes as per schedule		100%	Theatre manager's show reports	0 shows started more than 15 minutes after scheduled start time	0%		
Safety of Patrons	100% compliance to health and safety legislation		100%	Zero incidences reported	Zero incidences reported	0%		

JOBURG CITY THEATRES CAPEX 2018/19				
PROJECT	EXPENDITURE (VAT EXCL)	ORIGINAL BUDGET	COMMITTED BUDGET	AVAILABLE BALANCES
JOBURG THEATRE				
BUILDING RENOVATIONS AND UPGRADES	508 253.05	1 614 000.00	1 764 097.91	1 105 746.95
UPGRADE OF STAGE MACHINERY, RENEWAL	5 030 200.00	11 604 000.00	-	6 573 800.00
TECHNICAL EQUIPMENT NEW OPERATIONAL	734 927.82	6 300 000.00	-	5 565 072.18
INFORMATION TECHNOLOGY	407 868.25	408 000.00	-	131.75
TOTAL - JOBURG THEATRE	6 681 249.12	19 926 000.00	1 764 097.91	13 244 750.88
ROODEPOORT THEATRE				
BUILDING RENOVATIONS	26 055.00	200 000.00	-	173 945.00
STAGE EQUIPMENTS UPGRADES	-	840 000.00	795 692.09	840 000.00
TOTAL - ROODEPOORT	26 055.00	1 340 000.00	795 692.09	1 313 945.00
SOWETO THEATRE				
BUILDING RENOVATIONS	187 982.00	528 000.00	-	340 018.00
STAGE EQUIPMENTS UPGRADES	531 990.48	500 000.00	-	-31 990.48
TOTAL - SOWETO	719 972.48	1 028 000.00	-	308 027.52
TOTAL CAPEX JCT 2018/19	7 427 276.60	22 294 659.00	2 559 790.00	14 866 723.40
33%				
Spent to date	R	7 427 276.60		
Committed Budget	R	2 559 790.00		
Total Available	R	14 866 723.40		

The budget for 2018/19 is R 22,294,659. Joburg City Theatre's capital expenditure spend as at 31 December is 33%. JCT exceed the target by 3% and have R2, 5m committed to be spent in the coming months to ensure that a target of 100% is met as at 30 June 2019

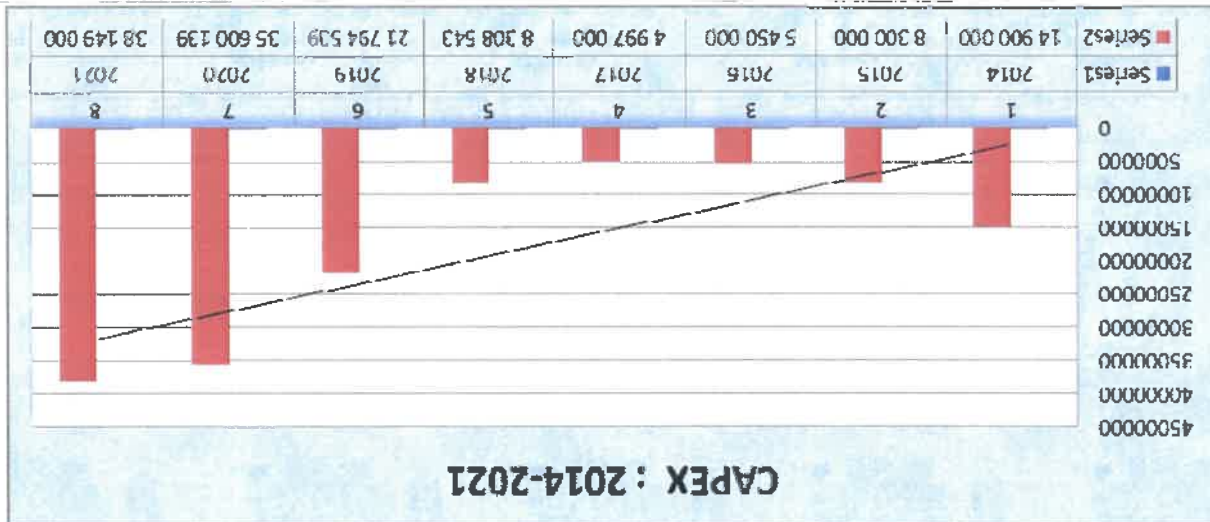
Section 4: Capital Projects & Expenditure

Value	What it means in practice for Joburg City Theatres
Service With Pride	We will display a results orientation and a commitment to perform and deliver on the priorities of the organisation. We will place customer service excellence at the centre of everything we do. We will do so in a competent, timely, cost effective and efficient manner. We will take ownership of our work at all times and take responsibility for our actions
UBUNTU (Care and concern for people)	We will do our work with care, empathy and concern for the wellbeing of vulnerable communities, customers and stakeholders. We will at all times display tolerance, respect and consideration of cultural diversity.
Accountability	We will display punctuality, reliability, dependability and a commitment to meet deadlines. We will act in a transparent manner and display ethical and consistent behaviour. We will behave with integrity in all our actions, always acting in the best interest of the citizen and organisation.
Agility	We will seek to be flexible, adaptable and responsive to our highly competitive environment. We will value and promote innovative ideas and solutions in order to deliver exceptional results.

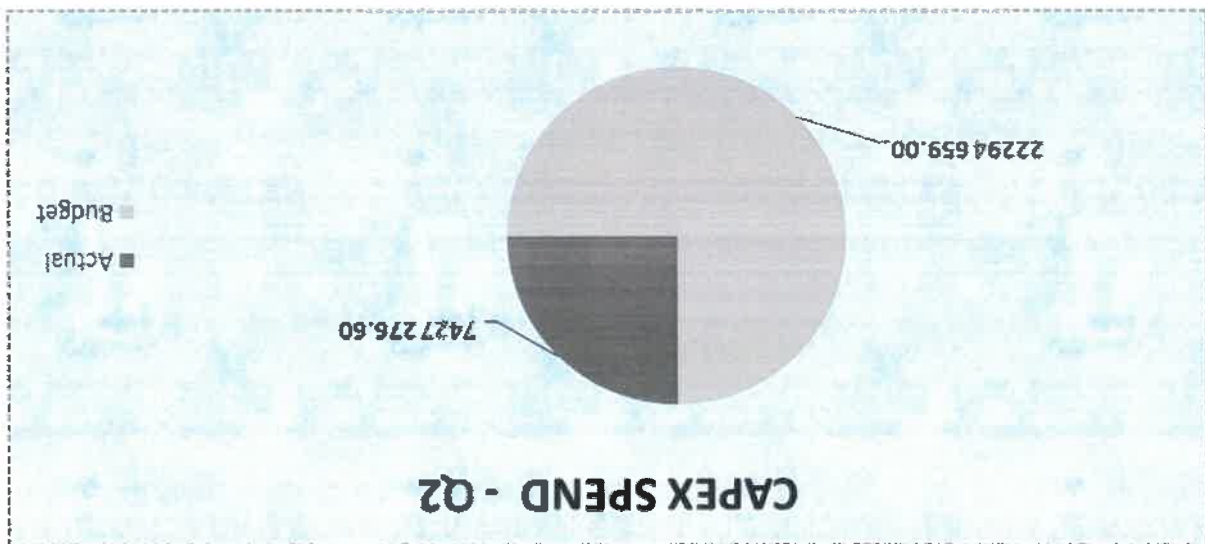
To support and drive its core strategy, JCT appreciates that values identify the principles for the conduct of the institution in carrying out its mission; and in this regard, the institutional values are derived in conjunction with the JCT mission. JCT values define a citizen-oriented approach for producing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

JCT's budget capital expenditure allocations from COJ has been declining as reflected on the diagram above in 2014 to 2018 however it ascend in the 2019, 2020 and 2021.

JCT spent and invested a lot on the infrastructure of the organisation, where there has been a major upgrade amongst all the Theatres's buildings, stage machinery, Catering & Hospitality department. The capex projects included upgrading of stage tower and Seating for the Fringe Theatre as well as Upgrade of the West End of the Joburg City Theatre Buildings, IT hardware, upgrade of stage equipment which includes the major upgrade of stage machinery at the Mandela Theatre which will be completed in the year 2021 and the establishment of canteen at the Metro Centre. The Theatre is looking at continuing investing on upgrading the stage machinery and the acquisition of a back up generator that will ensure that the operation of the business continue without interruptions. These capex requirements are a priority for the theatres due to the impact they have on the operations of the theatre and they are also rated high in the strategic risk register. The purpose of investing on the Theatre's infrastructure is for growth and be in line with the Theatre's mission to become competitive in the market.



The diagram below depicts the overall capital expenditure budget allocation pattern from the year 2014 to 2021.



The diagram below depicts the actual capex spend as at 31 December 2018:

Section 5: Performance against "Dipheto go"

The Mayor has stated his commitment to "business unusual" game changer priorities that will make a significant contribution to enhanced service delivery. In response, the JCT "Dipheto go" commitments are informed by, and build upon, the foundation laid by the 2015 JCT "transformation charter" which was aimed at transforming the organisation to be commercially viable and relevant within a changing society. While Joburg City Theatres has traditional audiences, it must be an environment which is accessible to all members of society; and transformation and relevance must be integral to the organisation's focus. JCT has identified the following "Dipheto go" commitments for the period 2018/19 and beyond:

Moral Imperative	Impact	JCT Focus Areas	2018/19 Target	Means of Verification	Unit Responsible for Reporting	Reporting Period	2018/19 Performance Targets				Comment
							Q1	Q2	Q3	Q4	
							Jul - Sep 2018	Oct - Dec 2018	Jan - Mar 2018	Apr - Jun 2018	
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 curation.	12 activations (Monthly)	Attendance registers / SLA, Quarterly report / Contracts and marketing material	EP	Quarterly	3 Activations	6 Activators	6 Activations	6 Activations	Target for Midyear was Achieved
			2 programmes (productions and concerts)	Attendance registers / SLA, Quarterly report / Contracts and marketing material	EP	Biannual	2 programmes (productions and concerts)	6 Activations			Target for Midyear was Achieved
Social - Greater quality of life and dignity for previously marginalised sections of our society	Inner City Rejuvenation Programmes: (Ballet, Orchestra, Arts & Crafts)	To champion and harness a multi-cultural public space. To develop and attract new audiences to the theatre	1 Programme	Attendance registers / SLA, Quarterly report / Contracts and marketing material/ Ticket reports	EP	Annually	1 Programme (1 Concert + 1 Production)	1 Programme			Target for Midyear was Achieved
											Target for Midyear was Achieved
Socio-Economic - To ensure access to and use of theatre facilities by communities and other art industries	Community Education	To incorporate other art forms, beyond theatre, Industrial Theatre and Industrial Cultural messaging. Fairs and markets.	Fraud Awareness	Attendance registers / SLA, Quarterly report / Contracts and marketing material/ Ticket reports	EP	Annually		1 Collaborative Industrial Theatre/Production			Target for Midyear was Achieved

Section 6: Performance against Institutional SDBIP

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets				Means of Verification	Unit Responsible for Reporting	Reporting Period	2018/19 Performance Targets				2018/19 Budget
				Baseline 2017/18 Estimate	2018/19 Target	Q1	Q2				Q3	Q4			
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	New	250	Expanded Public Works programmes (EPWP) work opportunities created at JCT	Employment contracts / HR/ Payroll Information	COO	Quarterly	50	150	200	250	Target for Midyear was Achieved	
										Expanded Public Works programmes (EPWP) work opportunities created at JCT	64 Opportunities	209 Opportunities	200 Expanded Public Works programmes (EPWP) work opportunities created at JCT		250 Expanded Public Works programmes (EPWP) work opportunities created at JCT
Create a culture of enhanced service delivery with pride and dignity	Improved service delivery	Percentage of achievement on service level standards	Youth development in the art sphere	New	400 of youths attending arts programmes (Non-Cumulative	Attendance registers / Tutor reports on programme content Programme summary	Executive Producer, Artistic Manager	Quarterly	400 of youths attending arts programmes (Non-Cumulative	400 of youths attending arts programmes (Non-Cumulative	400 of youths attending arts programmes (Non-Cumulative	400 of youths attending arts programmes (Non-Cumulative	400 of youths attending arts programmes (Non-Cumulative	Target for Midyear was Achieved	
									99.5%	100%	90%	90%	90%		

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

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets				2018/19 Performance Targets				2018/19 Budget	
				Baseline 2017/18 Estimate	2018/19 Target	Means of Verification	Link Responsible for Report ⁹	Reporting Period	Q1	Q2	Q3		Q4
				2017/18	2018/19				Jul - Sep 2018	Oct - Dec 2018	Jan - Mar 2019		Apr - Jun 2019
Create a culture of enhanced services delivery with pride and dignity	Promote economic development	Annual Targets not cumulative	To make venues more accessible Promotion of positive social local content	18 Arts and Culture festivals and themed productions held / in-house production	24 Arts and Culture festivals and themed productions held / in-house production	Contracts Marketing material Show reports	Executive Producer	Quarterly	8 Arts and Culture festivals held / in-house productions held	13 Arts and Culture festivals held / in-house productions held	17 Arts and Culture festivals held / in-house productions held	20 Arts and Culture festivals held / in-house productions held	Target for Mid-year was Achieved
				6 ballet seasons	6 ballet seasons	Quarterly report Contracts and marketing material	Executive Producer	Quarterly	2 ballet seasons	4 ballet seasons	5 ballet seasons	6 ballet seasons	
				4 Philharmonic Orchestra seasons	4 Philharmonic Orchestra seasons	Quarterly report Contracts and marketing material	Executive Producer	Quarterly	1 Philharmonic Orchestra seasons	2 Philharmonic Orchestra seasons	3 Philharmonic Orchestra seasons	4 Philharmonic Orchestra seasons	
Ensure pro-poor development that addresses spatial and all forms of income inequality and provides meaningful redress	Improved audience development and accessibility to venues	Number of discounted tickets issued to school learners	Affordable tickets, public access to theatres	30,000 number of discounted tickets issued to school learners	40,000 number of discounted tickets issued to school learners	Ticket reports	COO	Quarterly	11,000 discounted tickets issued to school learners	30,000 discounted tickets issued to school learners	35,000 discounted tickets issued to school learners	40,000 discounted tickets issued to school learners	Target for Mid-year was Achieved
				10,000 free tickets issued to various communities	15,000 free tickets issued to various communities	Ticket reports	COO	Quarterly	3,000 free tickets issued to various communities	9,500 free tickets issued to various communities	12,500 free tickets issued to various communities	15,000 free tickets issued to various communities	
				4,500 discounted tickets issued to senior citizens	6,500 discounted tickets issued to senior citizens	Ticket reports	COO	Quarterly	3,000 discounted tickets issued to senior citizens	4,000 discounted tickets issued to senior citizens	5,500 discounted tickets issued to senior citizens	6,500 discounted tickets issued to senior citizens	
Strategic Objective 3: Affordable access to and use of theatres by communities				30,000	40,000	COO	Quarterly	11,000	30,000	35,000	40,000	Target for Mid-year was Achieved	
Strategic Objective 3: Affordable access to and use of theatres by communities				10,000	15,000	COO	Quarterly	3,000	9,500	12,500	15,000	Target for Mid-year was Achieved	
Strategic Objective 3: Affordable access to and use of theatres by communities				4,500	6,500	COO	Quarterly	3,000	4,000	5,500	6,500	Target for Mid-year was Achieved	

IOP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		2018/19 Performance Targets				2018/19 Budget		
				Baseline 2017/18 Estimate	2018/19 Target	Q1 Jul - Sep 2018	Q2 Oct - Dec 2018	Q3 Jan - Mar 2019	Q4 Apr - Jun 2019		Capex Opex	
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	215,000 attendees to theatres	255,000 attendees to theatres	60,000 attendees to theatres	160,000 attendees to theatres	200,000 attendees to theatres	255,000 attendees to theatres	81,435	165,506	Target for Midyear was Achieved

Strategic Objective 4: Good governance, financial sustainability and sound management

Enhance our financial sustainability	Improved financial planning and project management	Percentage of CAPEX budget spent	Capital project programme	2018/19 Performance Targets		CFO	Quarterly	2018/19 Performance Targets				Target for Midyear was Achieved	
				Baseline 2017/18 Estimate	2018/19 Target			Q1 Jul - Sep 2018	Q2 Oct - Dec 2018	Q3 Jan - Mar 2019	Q4 Apr - Jun 2019		
Enhance our financial sustainability	Improved and sound financial management	Proportion of earned income against total revenue - including subsidy	Financial sustainability	38% / 84% Earn Revenue R54,714m Total revenue R180,439m	38% / 62% Earn Revenue R67,653m Total revenue R179,097m	CFO	Annually	39% / 61% Earned revenue R19,994m Total revenue R50,508m	49% / 51% Earned revenue R51,037m Total revenue R103,346m	39% / 61% Earned revenue R57,658m Total revenue R145,420m	38% / 62% Earn Revenue R67,653m Total revenue R179,097m	Target for Midyear was NOT Achieved	
	Internal control improvement process	Audit opinion	Clean audit outcome	Unqualified audit opinion with zero audit report findings	Unqualified without material findings	External audit opinion and report Annual financial statement	CFO	Annually	42% / 59% Earned revenue R22,257m Total revenue R52,768m	39% / 61% Earned revenue R39,097m Total revenue R61,017m	Unqualified without material findings	Unqualified Audit Opinion	Target for Midyear was Achieved
	Audit mitigation initiatives	Percentage of procurement spend on SMEs against total procurement expenditure	Business Support to SMEs	30% of procurement spend on SMEs against total procurement expenditure	30% of procurement spend on SMEs against total procurement expenditure	Procurement reports	CFO	Quarterly	30% of procurement spend on SMEs against total procurement expenditure (quarterly)	30% of procurement spend on SMEs against total procurement expenditure (quarterly)	30% of procurement spend on SMEs against total procurement expenditure (quarterly)	30% of procurement spend on SMEs against total procurement expenditure (quarterly)	Target for Midyear was Achieved
	Increased entrepreneurs support of small							94%	68%			Target for Midyear was Achieved	

JDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective/Annual Targets		Means of Verification	Unit Responsible for Reporting	Reporting Period	2018/19 Performance Targets				2018/19 Budget	
				Baseline 2017/18 Estimate	2018/19 Target				Q1 Jul - Sep 2018	Q2 Oct - Dec 2018	Q3 Jan - Mar 2019	Q4 Apr - Jun 2019		
Promote economic development and attract investment towards achieving 5% economic growth that reduces unemployment by 2021	businesses	Percentage of procurement spend on BBBEE against total procurement expenditure	Business support to BBBEE's	75% of procurement spend on BBBEE against total procurement expenditure	75% of procurement spend on BBBEE against total procurement expenditure	Procurement reports	CFO	Quarterly	75% of procurement spend on BBBEE against total procurement expenditure (quarterly) 100%	75% of procurement spend on BBBEE against total procurement expenditure (quarterly) 107%	75% of procurement spend on BBBEE against total procurement expenditure (quarterly) (Non-Cumulative)	75% of procurement spend on BBBEE against total procurement expenditure (quarterly) (Non-Cumulative)	Target for Midyear was Achieved	Capex Opex
	increased entrepreneurs support of small businesses	Number of SMAMES supported by JCT	SMAMES supported	New	120 SMAMES supported by JCT	Procurement reports	CFO	Quarterly	120 SMAMES supported by JCT (Non-Cumulative) 120	120 SMAMES supported by JCT (Non-Cumulative) 269	120 SMAMES supported by JCT (Non-Cumulative)	120 SMAMES supported by JCT (Non-Cumulative)	Target for Midyear was Achieved	

Strategic Objective 5: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT

Create a culture of enhanced service delivery with pride and dignity	Improved perceptions of JCT	Number of monthly media monitoring reports	Monitoring perceptions and media reporting	12 monthly media monitoring reports	12 monthly media monitoring reports	Monthly media monitoring reports	Executive Marketing Manager	Monthly	3 media monitoring reports	6 media monitoring reports	9 media monitoring reports	12 media monitoring reports	Target for Midyear was Achieved
Create a City that responds to the needs of the citizens, customers, stakeholders and businesses	Improved stakeholder mobilisation	Number of strategic partnerships created	Partnerships / Collaborations productions / programmes / events	18 strategic partnerships created	20 strategic partnerships created	Signed MCA / MOU / contract	Executive Producer	Quarterly	5 strategic partnerships created 5 Partnerships	10 strategic partnerships created 12 Partnership	15 strategic partnership created	20 strategic partnerships created	Target for Midyear was Achieved

Summary

Quarterly KPIs	17
Annual KPIs	01
Total number of KPIs	18
Total number of KPIs Measured	18
Number of Quarterly KPIs Achieved	18
Number of Quarterly KPIs Not Achieved	1
Total achieved constitutes	94,4%

Section 7: Supply Chain Management and Black Economic Empowerment

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

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

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

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

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

In terms of Regulation 6 (1) read with Regulation 6(2) of the MSCMR issued in terms of the Local Government MFMA 56 of 2003, the Board of Directors of the Municipal entity must maintain an oversight role over the implementation of its SCM Policy. This report has been compiled in compliance thereto. The CEO in terms of the MSCMR, the company's SCM Policy and delegations within the SCM Policy approves tenders up to R10 000 000.00.

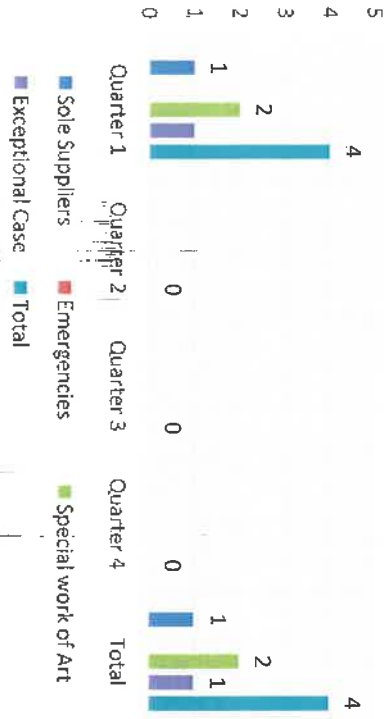
All bids approved by the CEO are in accordance with the approved budget provisions.

PROCUREMENT FROM RELATED PARTIES

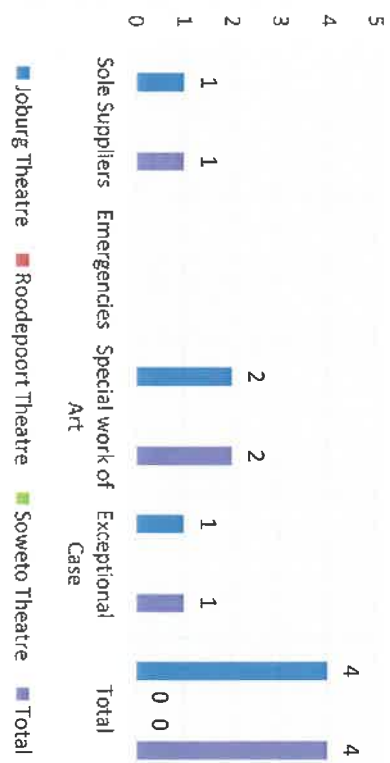
During the period under review, there were no payments processed on procurement from related parties.

Below is the summary of SCM Report

Analysis of deviation by quarter



Analysis of deviations by theatre



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

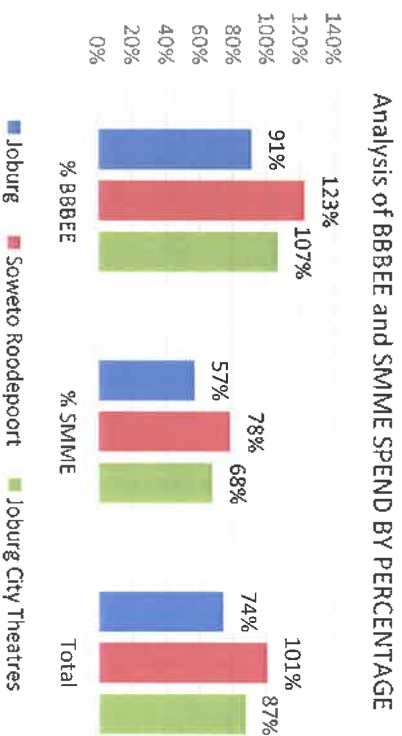
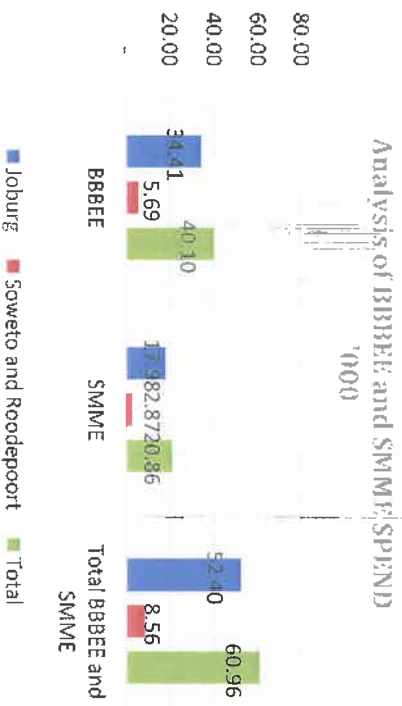
Category	Joburg Theatre	Roodepoort Theatre	Soweto Theatre	Total
Sole Suppliers	0	0	0	0
Emergencies	0	0	0	0
Special work of Art	0	0	0	0
Exceptional Case	4	0	0	4
Total	4	0	0	4

Joburg City Theatres had a total of 4 deviations for the mid-year 31 December 2018. All deviations raised were classified as Special work of Art, Exceptional case and sole suppliers where it is impractical to follow a procurement process. The deviations relating to Renewal of licenses, in-house productions, marketing partners or barter arrangements, and Sole Suppliers. All details provided on page 5 and 6 of this report.

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

Joburg City Theatres awarded RFQs amounting to R4 450 919.50 and tenders amounting to R2 061 249.86 besides the majority 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 107% which is 32% better than the scorecard target while spend on SMMEs averages at 68% and this is 38% above the scorecard target of 30%. Joburg City Theatres have supported 269 companies during the Mid-Year quarter of 2018/2019 financial year. This achievement has been consistent throughout the years and maintenance of phenomenon is critical for the advancement of the objectives of South African Constitution, Preferential Procurement Framework Policy Act, MFMA, BBBEE codes. This ultimately translates into the economic transformation of citizens of the city of Johannesburg. This contributes towards job creation and the reduction of poverty as one of the imperatives and priorities of the city of Johannesburg.



Theatres	% BBBEE	% SMME	Women	Youth
Joburg	9%	57%	20%	4%
Soweto & Rodepoort	123%	78%	18%	9%
Joburg City Theatres	107%	68%	19%	7%

DEVIATION FROM SCM POLICY FOR THE MID-YEAR PERIOD ENDING 31 DECEMBER 2018

- 2.1 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.
- 2.2 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.
- 2.3 During Mid-year of the 31 December 2018, Joburg City Theatres had a total of 4 deviations, reported to the Board of Directors. The total value of the deviations during the mid-year end is R 38 917 356.68 but does not necessarily mean that the total amount has been spent.
- 2.4 The deviation for Joburg City Theatres for mid-year 31 December 2018 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 2017/18	R 33 532 850.00	16 July 2018	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 4 600 000.00	28 August 2018	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	02 July 2018	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>
Renewal of Licenses for Electronic Operating Systems and Miscellaneous Licenses	R 784 506,68	02 July 2018	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

Description	Value of the Project (Incl Vat)	Reasons
Slo Jo - Supply of Slo Jo syrups and powders -Joburg City Theatres	R 65 302.48	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 214 773.70	Frozen Drinks Africa is the Sole Supplier of the Slush Puppy Syrups. Sole supplier letter has been received.
The Flavor Lab	R 41 912.56	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.

BIDS (Tender) ADVERTISED

Department	Contr act No.	Description	Contracted Provider(s)	Service	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Hospitality and Catering	00104/1	Supply and delivery of Catering equipment for hire & decorations	Hode Group (PTY) LTD Party Solutions CC Eventquip Distributors	Hiring	12 months	Level 2 Level 4 Level 2	Evaluated in accordance with the PPPFA Regulations	As and when needs basis
Hospitality and Catering	00105/1	Supply of Butchery/Meat Supplies for JCT theatres stages restaurant, banqueting facilities & Theatre Bars	EBK and BidFood (JV)		12 Months	Level 2	Evaluated in accordance with the PPPFA Regulations	As and when needs basis
Hospitality and Catering	00107/1	Supply of delivery of baked goods & Pastries for JCT's Stages Restaurant, Banqueting Facilities	Le Pate A Choux Bistro and Confectioners CC		12 Months	Level 4	Evaluated in accordance with the PPPFA Regulations	As and when needs basis
Hospitality and Catering	00108/1	Supply of Resale items for JCT theatres stages restaurant, banqueting facilities & Theatre Bars	EBK and BidFood (JV)		12 Months	Level 2	Evaluated in accordance with the PPPFA Regulations	As and when needs basis

Hospitality and Catering	00109/1 8	Coffee solution for Joburg City Theatres stages Restaurant, Banqueting facilities and Theatre Bars	Ground One Coffee	12 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	in the needs basis and
Hospitality and Catering	00110/1 8	Supply of delivery of branded bottled water	EBK and Bidfood (JV)	12 Months	Level 2	Evaluated in accordance with the PPPFA and Regulations	in the needs basis and when
Hospitality and Catering	0111- /18	Supply of delivery of dairy products for JCT Theatres Stages Restaurant, Banqueting facilities and Theatre Bars	EBK and Bidfood (JV)	12 Months	Level 2	Evaluated in accordance with the PPPFA and Regulations	in the needs basis and when
Hospitality and Catering	0112/18	Supply of delivery of Halaal meals	Saffron Kitchen	12 Months	Level 4	Evaluated in accordance with the PPPFA and Regulations	in the needs basis and when
Hospitality and Catering	0113/18	Supply of delivery of fresh Juice	Sir Fruit (PTY) LTD	12 Months	Level 7	Evaluated in accordance with the PPPFA and Regulations	in the needs basis and when
Governance	00114/1 8	Appointment of a travel management company for JCT	Munlin Travel XL Nexus Travel	12 months	Level 1 Level 2	Evaluated in accordance with the PPPFA and Regulations	in the needs basis and when
Customer Services	0116/18	Supply and delivery of server software	Vukani Technologies (PTY) LTD	12 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	in the needs basis and when
Hospitality and Catering	0117/18	Supply of delivery of refrigeration units for the JCT Hospitality and catering operations	Panel Caterware Supplies (PTY) LTD	12 Months	Level 2	Evaluated in accordance with the PPPFA and Regulations	in the needs basis and when
Hospitality and Catering	0118/18	Supply of delivery of large Kitchen equipment for the JCT Hospitality and catering operations	Panel Caterware Supplies (PTY) LTD	12 Months	Level 2	Evaluated in accordance with the PPPFA and Regulations	in the needs basis and when

Governance	0119/18	Outdoor Event Stage, Sound And Lighting Hire	Gearhouse South Africa (PTY) LTD	12 Months	Level 3	Evaluated in accordance with the PPPFA and Regulations	In As and when the needs basis
Stage Department	0120/18	Supply of delivery of 5 Masking borders	Showtex Events Textiles South Africa (PTY) LTD	12 Months	Level 4	Evaluated in accordance with the PPPFA and Regulations	R 380 291.83
Building & Maintenance	00122/1	Supply and Installation of CCTV IP System	Triple SL Tech CC	12 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 345 220.80
Marketing Department	00124/1	Provision of Videographer and photographer for JCT	Cheers to Leaders JZ van Loggenberg Multimedia T-Tree Media	12 Months	Level 1 Level 4 Level 1	Evaluated in accordance with the PPPFA and Regulations	In As and when the needs basis
Stage Department	00127/1	Provision of Night transport of staff	Peace Enterprise (PTY) LTD	06 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 271 692.00

REQUEST FOR QUOTATIONS

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
HOSPITALITY & CATERING	00590/18	Supply & Delivery Of Pastries For Joburg City Theatre	Le Pate A Choux Bistro and Confectioners & Fournos Group (PTY) LTD	12 Months	Level 4	Evaluated in accordance with the PPPFA and regulations	R 200 000.00
HOSPITALITY & CATERING	00591/18	Supply And Delivery Of Breads And Rolls	Le Pate A Choux Bistro and Confectioners & Fournos Group (PTY) LTD	12 Months	Level 4	Evaluated in accordance with the PPPFA and regulations	R 200 000.00

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
SOWETO THEATRE	00592/18	Removal Of Existing Domestic Pumps & Supply And Installation Of New Domestic Pumps	Vee's Automotive Pipes & Fittings CC	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 138 000.00
CUSTOMER SERVICES	00593/18	Supply And Delivery Of It Hardware On A "As And When" Basis	Vukani Technologies (Pty) Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	R 15 414.90
CUSTOMER SERVICES	00594/18	Supply And Delivery Of Laptops On A "As And When" Basis	Vukani Technologies (Pty) Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	R 16 806.82
CUSTOMER SERVICES	00595/18	Supply And Delivery Of Microsoft Office Licenses On A "As And When" Basis	Vukani Technologies (Pty) Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	R 8 393.99
HOSPITALITY & CATERING	00597/18	Supply And Delivery Of Staff Uniforms For Joburg City Theatres Hospitality And Catering Operations	1. Bambanani 2. Fanel Caterware 3. Kaytla Identity	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	Must not exceed R 200 000.00
HOSPITALITY & CATERING	00598/18	Supply And Delivery Of Audio Visual Equipment For Joburg City Theatres Hospitality And Catering	Bophelo Ke Tlhago (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 116 725.00
HOSPITALITY & CATERING	00599/18	Supply And Delivery Of Front Of House Smalls For Joburg City Theatres Hospitality And Catering Operations	1. Bambanani 2. Fanel Caterware 3. Bophelo Ke Tlhago	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 125 285.42
HOSPITALITY & CATERING	00600/18	Supply And Delivery Of Kitchen Smalls For Joburg Hospitality And Catering Operations	Fanel Caterware Supplies (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 128 741.70
HOSPITALITY & CATERING	00601/18	Supply And Delivery Mobile Trolleys For The Joburg City Theatres Hospitality And Catering Operations	Mykatrade 16 CC t/a Bambanani	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 106 839.00

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
BUILDING & SECURITY	00602/18	Indoor Parking For Truck (Lockable)	AZA's Auto CC	12 Months	Level 4	Evaluated in accordance with the PPPFA and regulations	R 11 730.00 pm
BUILDING & SECURITY	00603/18	Manufacturing And Installation Of Aluminium Shopfronts	Blue Lotus Trading (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 139 495.00
BUILDING & SECURITY	00605/18	Bathroom Renovations	GST Office Refurb CC	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 92 143.90
BUILDING & SECURITY	00606/18	Supply And Delivery Of Tissue Paper	Afrikongo IT Consulting (Pty) Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	R 260.00
BUILDING & SECURITY	00607/18	Supply & Installation Of Carpets In The Pt Barnum	Phumula Meokgo Trading	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 44 402.11
BUILDING & SECURITY	00608/18	Upgrade Of Flooring In The Cas Covadia Studios	Divine Spaces Construction & Building Projects (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 76 155.75
HOSPITALITY AND CATERING	00609/18	Procurement Of Design Services For Look And Feel Of The Metro Centre	Where is the Beef Media	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 120 200.00
HUMAN RESOURCES	00610/18	Training: Computer Software, Microsoft Word, Excel, Powerpoint, Microsoft Outlook And Internet	Spectrum (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 179 331.00
GOVERNANCE	00611/18	Body Stress Release	JH Holman	12 Months	Level 0	Evaluated in accordance with the PPPFA and regulations	R 350.00 pp
BUILDING AND SECURITY	00613/18	Extension Of A Merchandise Counter At Jct Zoo	Edem Consulting Engineers (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 52 894.25
HUMAN RESOURCE	00617/18	Training: Evacuation For Joburg City Theatres And The Zoo	Transafric Consulting (Pty) Ltd	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 168 749.55
HUMAN RESOURCE	00618/18	Training: Fire Fighting	Transafric Consulting (Pty) Ltd	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 165 951.44

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
HUMAN RESOURCE	00619/18	Training: First Aid Level 1, Level 2 And Level 3	Impendulo Planning Development (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 53 360,00
GOVERNANCE DEPT	00620/18	Facilitation Of Jct's Strategic Planning Session	Vortex Training Systems CC	Once Off		Evaluated in accordance with the PPPFA and regulations	R 147 775,00
SOWETO THEATRE	00621/18	Major Generator Service	Thabela Air Conditioners & Refrigeration	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 18 700,00
SOWETO THEATRE	00622/18	Supply, Delivery And Installation Of Led Floodlight	Colmab Electrical CC	Once Off		Evaluated in accordance with the PPPFA and regulations	R 143 750,00
SOWETO THEATRE	00623/18	Cleaning For Soweto Theatre High Access Windows (Interior And Exterior)	Mvelapanda General Trading & Projects	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 49 455,60
SOWETO THEATRE	00624/18	Removal And Replacement Of Electric Heater Channel Elements For 6 Air Handling Unit	Thabela Air Conditioners & Refrigeration	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 54 000,00
HOSPITALITY AND CATERING	00625/18	Request For A Professional Service Provider Hardware, Software, Implementation Of Pos. Full Training On The System And Back Of House Reporting On The Restaurant	FalconSoft CC	Once Off		Evaluated in accordance with the PPPFA and regulations	R 198 179,50
SOWETO THEATRE	00626/18	Supply And Installation Of Aluminium Glass Door Fitted With Biometric Access Control	Triple SL Tech	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 35 577,55
SOWETO THEATRE	00627/18	Basement Partition	Thabela Air Conditioners & Refrigeration	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 55 000,00
SOWETO THEATRE	00628/18	Supply And Installation Of Kitchen Wall Tiles	Khuthala Africa Trading & Projects	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 45 350,00

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
SOWETO THEATRE	00629/18	Supply And Installation Of Tinted Aluminium Single Glass Door For Control Room	Blue Lotus Trading (Pty) Ltd	Once Off	Level	Evaluated in accordance with the PPPFA and regulations	R 17 416.75
SOWETO THEATRE	00630/18	Extension Of Backstage Exit Ramp	Puledi Construction	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 28 900.00
GOVERNANCE DEPT	00631/18	Provision For A Facilitator To Provide Strategic Planning, Research And Knowledge For The City Of Johannesburg Legislature Strategy Business Planning Workshop	Events Galore CC	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 193 200.00
BUILDING AND SECURITY	00634/18	Upgrade Of Auditorium Led Lights	Boitliso Trading and Projects	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 104 000.00
BUILDING AND SECURITY	00635/18	Upgrade Of The FOH Dimmers (Installation & Commissioning)	Prosound (Pty) Ltd	Once Off	Level 00	Evaluated in accordance with the PPPFA and regulations	R 112 733.25
SOWETO THEATRE	00636/18	Refurbishment Of Grand Piano	Matwaitwal & Sons (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 92 945.10
HOSPITALITY AND CATERING	00637/18	Supply, Delivery And Installation Of Camera System At Stage Restaurant, Metro Centre	Omega Fire & Security (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 76 678.72
BUILDING AND SECURITY	00639/18	Supply And Installation Of Kitchen Units	Pivotal (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 48 000.00
HOSPITALITY AND CATERING	00640/18	Supply And Delivery Of Ice	Cliffteez Transport and Rubble Removal	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	R 465.75
HOSPITALITY AND CATERING	00641/18	Deep Cleaning Of Kitchen Extraction On "As And When" Need Basis	Brasco Electrical 2001 CC	12 Months	Level 00	Evaluated in accordance with the PPPFA and regulations	R 4 062.95
HOSPITALITY AND CATERING	00642/18	Printing Out Of The Food And Beverage Menu For Jct And Joburg Zoo	Mvelapanda General trading & Projects	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 43 650.00
GOVERNANCE	00643/18	Provision For A Facilitator To	Events Galore CC	Once Off	Level 2	Evaluated in accordance with	R 185 092.50

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Var Incl)
DEPT		Provide Chairpersons' Committee Workshop				the PPPFA and regulations	
SOWETO THEATRE	00644/18	Landscaping And Irrigation System Upgrade	Mphoivv General Trading (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 197 377.00

SPENT REPORT

The percentage of BBBEE and SMME companies respectively, supported during the mid-year period are as follows:

JOBURG THEATRE							
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION		
R 37 757 662.05	R 34 417 140.09	R 3 340 521.96	R 21 685 041.41	R 7 560 714.31	R 1 664 534.24		
	91%	9%	57%	20%	4%		
212	192	20	152	17	28		
ROODEPOORT & SOWETO THEATRE & ZOO							
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION		
R 4 776 285.45	R 5 898 025.35	-R 1 121 739.90	R 3 731 487.75	R 843 085.65	R 416 318.58		
	123%	-23%	78%	18%	9%		
84	78	6	66	17	14		
JOBURG CITY THEATRES (CONSOLIDATED)							
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION		
R 42 533 947.50	R 40 315 165.44	R 2 218 782.06	R 25 389 529.16	R 8 403 799.96	R 2 080 852.82		
	107%	-7%	68%	19%	7%		
252	229	23	184	39	28		

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

Section 8: Statement on Amounts Owed By and To Government Departments and Public Entities

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

Name of Department	Amounts owed	Account Status	Comments
City of Johannesburg	3,894,590	56% is sitting under 30 days on the debtor's age analysis and 44% is sitting over 60 days.	100% of this balance is for COJ department and COJ entities
Department of arts and culture	1,600,000	The department is sitting over 120 days on debtor's age analysis. The debt is payable upon receipt of close report which was drafted and sent.	This was sponsorship for the Africa Day celebration
City of Johannesburg	3,894,590	56% is sitting under 30 days on the debtor's age analysis and 44% is sitting over 60 days.	100% of this balance is for COJ department and COJ entities

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	855,565	The account is sitting under 30 days on the creditor's age analysis.	The balance relates to utilities (water/sewer and waste removal) and for CHASA.

CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT

Section 1: Human Resources Management

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

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

Section 2: Employee Remuneration

Joburg Theatre (SOC) Limited
(Registration number 2005/013032/07)

Financial Statements for the 6 Months ended 31 December 2018

Notes to the Financial Statements

Figures in Rand

31 December 2018
30 June 2018

16. EMPLOYEE RELATED COSTS

Salaries and Wages
Employee costs included in other expenses

36,137,718	833,481
88,787,338	1,324,108
36,971,200	70,121,448

Employee Costs Breakdown

Net Salary
PAYE
SDL
UIF
Medical Aid
Pension Contribution
Third Parties
13th cheque leave accrual and performance bonus

18,461,840	35,887,054
5,535,891	11,390,800
311,023	652,463
384,602	747,085
2,292,832	4,584,928
5,280,051	10,882,543
106,895	623,201
3,814,885	4,207,633
36,137,719	68,725,807

Committee Fees Breakdown

Net Salary

833,481	1,324,108
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In the current financial year, PAYE was not deducted from the Board members' fee.
Chief Executive Officer

Annual Remuneration
Performance Bonuses
Contributions to UIF, SDL, Medical Aid and Pension Funds
Other

347,700	1,672,808
3,182	218,151
-	512,128
-	89,705
350,882	2,472,890

Notes to the Financial Statements

Figures in Rand

31 December 2018
30 June 2018

16. EMPLOYEE RELATED COSTS (continued)

	31 December 2018	30 June 2018
Annual Remuneration	625,398	1,169,970
Cell Allowance	6,000	-
Discretionary Bonuses	103,658	152,438
Contributions to UIF, SDL, Medical Aid and Pension Funds	198,598	345,075
Acting Allowance	75,048	109,360
Chief Operating Officer	1,068,701	1,774,841

	31 December 2018	30 June 2018
Annual Remuneration	741,909	1,438,899
Cell Allowance	6,000	-
Performance bonus	-	189,370
Contributions to UIF, SDL, Medical Aid and Pension Funds	210,581	359,904
Acting Allowance	57,474	-
Other	-	116,073
Chief Financial Officer	1,015,964	2,096,205

	31 December 2018	30 June 2018
Annual Remuneration	893,512	-
Performance Bonuses	79,500	-
Contributions to UIF, SDL, Medical Aid and Pension Funds	229,678	-
Other	89,774	-
Executive Producer	1,291,464	-

The Executive Producer resigned on 30 April 2018 hence current year remuneration is less than previous year.

	31 December 2018	30 June 2018
Annual Remuneration	837,042	1,003,818
Cell Allowance	6,000	-
Performance Bonuses	-	112,200
Contributions to UIF, SDL, Medical Aid and Pension Funds	5,356	11,678
Other	-	53,828
Company Secretary	848,398	1,181,518

Section 3: Key Vacancies

All critical vacancies are filled.

The current approved structure has 169 positions of which 144 positions have been filled while 25 positions are vacant. A detailed staff establishment per department is provided in the table below to indicate occupancy and vacancy percentages as per the approved structure. The City of Johannesburg has appointed Joburg Theatre to operate the Canteen, Coffee shop and Trolley Services for the City of Joburg through Section 110 of the Municipal Finance Management Act (MFMA). Eleven (11) new positions were created in the Catering and Hospitality department. The approved structure as end of midyear quarter was 158.

- There is no fixed patron capacity in the theatre bars as the business in this area is determined by the shows that are on the stage at any given time, hence this area is treated as seasonal work based on the seasonal run of any given show.
- The restaurant business is managed on a day to day basis based as per point 1, as well as the daily take up of the restaurant by the surrounding businesses.
- Unfortunately, the department often experiences an extreme fluctuation of business volumes that occur over a period of any one year due to the area of the hospitality it works in, namely, the theatre.
- There are very few foreign nationals in the workforce and their fixed term contracts are based on their current valid work permits.

Term Contract due to the business requirements for the following reasons –

The second largest group of temporary employees is found in the Hospitality and Catering department. The total number stands at 120. These groups of employees consist of waiters, scullers, bartenders, commis chefs, kitchen staff, banquetting staff and general assistants, etc. The Department currently utilises Fixed

employees stands at 326.

JCT had 176 temporary employees as of end of midyear. The number has increased to 182 as of end of second quarter. Three (3) terminations and nine (9) appointments were recorded in this quarter. The appointment of temporary employees is dictated by the needs of the business. The nine Adhocs were appointed to work during the Colour Purple Show. The total number of permanent and temporary

fill the 25 vacant posts in the 3rd quarter of 2018/2019 financial year.

Three (3) permanent terminations and five (5) appointments were recorded in this term. There are plans to

recorded as vacancy rate.

JCT is operating at 85% occupancy rate against the approved staff establishment with the remaining 15%

Department	Approved Positions	Occupied Positions	Vacant Positions	Vacancy Occupancy %	
				85%	15%
Governance	6	6	0	0	1
Human Resources	2	2	0	0	1
Stage	28	23	5	0	2
Finance and SCM	15	15	0	0	3
Building and Security	30	28	2	3	1
Customer Services	11	11	0	27	1
Client Services (Programming)	9	8	1	0	0
Catering and Hospitality	37	21	16	120	30
Soweto Theatre	17	16	1	17	4
Rodeport Theatre	14	14	0	15	0
Total	169	144	25	182	40

Table 1: Detailed analysis on occupancy and vacancy report as at 31 December 2018

The number of temporary
The table below summarises the recruitment activities and progress towards filling of vacant positions.

1.1 WORKFORCE PROFILE PER THEATRE

1.2.1. Joburg Theatre

Table 2: Workforce Profile

Grand Total	Female					Male					Occupational Level
	A	C	I	W	Total	A	C	I	W	Total	
4	1	-	-	-	3	1	-	-	-	1	Top Management
12	7	1	0	2	10	1	1	0	5	12	Senior Management
21	7	0	0	1	8	1	1	0	1	21	Professionally Qualified / Middle Management
24	11	2	1	3	17	7	0	0	0	7	Skilled Technically and Academically Qualified
27	18	0	0	0	18	9	0	0	0	9	Semi-Skilled
5	1	0	0	0	4	1	0	0	0	4	Unskilled
93	45	3	1	10	59	32	1	1	34	37%	Total
	49%	3%	1%	11%	63%	34%	1%	0%	1%	37%	% of Gender Representation

1.2.2. Soweto Theatre

Table 3: Workforce Profile

Grand Total	Female					Male					Occupational Level
	A	C	I	W	Total	A	C	I	W	Total	
0	0	0	0	0	0	0	0	0	0	0	Top Management
0	0	0	0	0	0	0	0	0	0	0	Senior Management
1	0	0	0	0	1	0	0	0	1	1	Professionally Qualified / Middle Management
3	2	0	0	0	2	1	0	0	2	3	Skilled Technically and Academically Qualified
4	2	0	0	0	2	2	0	0	2	4	Semi-Skilled
6	4	0	0	0	4	3	0	0	3	6	Unskilled
0	0	0	0	0	0	0	0	0	0	0	Total
	50%	0%	0%	0%	50%	50%	0%	0%	0%	50%	% of Gender Representation

Department	Position	Number of positions	Mode of recruitment	Progress
	Lighting Technician	1	External	Interviews were completed. Background screening for a successful candidate is in progress.
	Sound	2	External	Interviews completed. Reference

Table 2: Recruitment progress report as at 31 December 2018:

Occupational Level	A	C	I	W	Total	A	C	I	W	Total	Female			Grand Total
											%	%	%	
Top Management	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Senior Management	0	0	1	0	1	0	0	0	0	0	0	0	0	1
Professionally Qualified / Middle Management	0	0	0	1	1	0	0	0	0	0	0	0	0	1
Skilled Technically and Academically Qualified	0	0	0	0	0	1	0	0	0	1	0	0	0	2
Semi-Skilled	8	0	0	0	8	1	0	0	0	1	0	0	0	10
Unskilled	4	0	0	0	4	4	0	0	0	4	0	0	0	8
Total	12	0	0	1	13	15	6	0	0	21	0	0	0	21
% of Gender Representation	57%	0%	0%	5%	10%	71%	29%	0%	0%	29%	0%	0%	0%	29%

1.2.4. Hospitality and Catering Department
Table 5: Workforce Profile

Occupational Level	A	C	I	W	Total	A	C	I	W	Total	Female			Grand Total
											%	%	%	
Top Management	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Senior Management	0	0	1	0	1	0	0	0	0	0	0	0	0	1
Professionally Qualified / Middle Management	1	0	0	0	1	1	1	1	0	3	0	0	0	3
Skilled Technically and Academically Qualified	4	0	0	0	4	1	0	0	0	5	0	0	0	5
Semi-Skilled	2	0	0	0	2	2	0	0	0	4	0	0	0	4
Unskilled	0	0	0	0	0	1	0	0	0	1	0	0	0	1
Total	7	0	1	0	8	8	5	1	0	14	0	0	0	14
% of Gender Representation	50%	0%	7%	0%	7%	36%	57%	7%	0%	43%	0%	0%	0%	43%

1.2.3. Roodepoort Theatre
Table 4: Workforce Profile

Department	Position	Effective Date	Positions
Finance	Payroll Administrator	01 August 2018	1
Stage	Lighting Technician	01 August & 1 October 2018	2
Catering & Hospitality	Driver & Adhocs	1 October 2018	10

Table 3: New appointments

During the quarter under review fourteen (14) new appointments were made as depicted in the table below:

Department	Position	Number of positions	Mode of recruitment	Progress	
Client Services	Technicians			checks to be conducted first week of January 2019	
	Assistant Storeman	1	External	Interviews completed. Reference checks to be conducted first week of January 2019	
	Stage Crew	1	External	Interviews completed. Reference checks to be conducted first week of January 2019	
	Automation Technician	1	External	Interviews completed. Reference checks to be conducted first week of January 2019	
	Executive Producer	1	External	Recruitment has not started	
	Soweto Theatre	Operational Manager	1	External	Offer has been signed. Background screening in progress
		Driver	1	Internal	Recruitment was completed. Candidate started work 1 October 2018
	Catering & Hospitality	Canteen General Assistant	1	Internal	Interviews completed. Recommendation for appointment to approved first of January 2019
		Stages General Assistant	1	Internal	Interviews completed. Recommendation for appointment to approved first of January 2019
		Bookkeeper	1	Internal	Interviews completed. Recommendation for appointment to approved first of January 2019
Junior Sous Chef		3	External	Interviews scheduled on 18 January 2019	
Food & Beverage Manager		1	External	Interviews scheduled on 25 January 2019	
HR Coordinator		1	External	Interviews scheduled on 28 January 2019	
Cash & Stock Controller		1	External	24 January 2019	
Sous Chef		1	External	21 January 2019	
Chief Executive Officer		1	External	Recruitment was completed. Candidate commenced work on 1 November 2018	
Governance		General Assistant	1	Internal	Interviews completed. Recommendation for appointment to approved first of January 2019
	General Assistant	1	Internal	Interviews completed. Recommendation for appointment to approved first of January 2019	
	Stages General Assistant	1	Internal	Interviews completed. Recommendation for appointment to approved first of January 2019	
	Bookkeeper	1	Internal	Interviews completed. Recommendation for appointment to approved first of January 2019	
	Junior Sous Chef	3	External	Interviews scheduled on 18 January 2019	
	Food & Beverage Manager	1	External	Interviews scheduled on 25 January 2019	
	HR Coordinator	1	External	Interviews scheduled on 28 January 2019	
	Cash & Stock Controller	1	External	24 January 2019	
	Sous Chef	1	External	21 January 2019	
	Chief Executive Officer	1	External	Recruitment was completed. Candidate commenced work on 1 November 2018	

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

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.

Section 4: Employment Equity

The majority of JCT employees are aged between 26-45 years of age, which represents 62.53% of the JCT staff establishment. This group is largely represented by African employees at 79%. 24% of staff are between the age groups of 46-55 years. The least represented age group is 56-65 at 11%.

Age Groups	Number of staff	% representation	Gender		Race		
			Male	Female	A	C	W
18-25	2	1.4%	0	2	2	0	0
26-35	42	29.2%	19	23	38	3	1
36-45	48	33.33%	33	15	41	1	1
46-55	35	24.30%	26	9	29	0	1
56-65	17	11.8%	13	4	12	1	0
Total	144	100%	91	53	122	5	3

Table 5: Age Analysis profile per race and gender

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

Department	Position	Reason for termination	Years in service	Effective date	Positions
Building & Security	Administrative Assistant	Expiry of Contract	3 Months	1 August 2018	1
Catering & Hospitality	Food & Beverage Manager	Resignation	5 years	11 November 2018	1
Customer Services	Adhoc (Ushers) x 2	Resignation		1 November 2018	2
Rooport Theatre	Adhoc (Ushers) x 1	Resignation	8 months	October 2018	1
Stage	Sound Technician	Resignation	5 years	31 August 2018	1
	Sound Technician	Resignation	9 years	16 September 2018	1
Total Number of Terminations					7

Table 4: Staff turnover as at 31 December 2018

Total Number of Appointments	
Governance	1
Chief Executive Officer	1 November 2018
Total	14

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 31 December 2018.

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 6: Employment Equity Profile

Occupational Level	Male		Female		Total	A	W	Total	A	W	Total	Total	
	C	I	C	I									
Top Management	0	0	0	0	0	1	0	1	0	0	0	3	4
Senior Management	1	2	2	0	2	12	2	12	0	0	0	3	15
Professionally Qualified / Middle Management	0	0	6	2	11	16	2	16	0	0	0	13	29
Skilled Technically and Academically Qualified	2	1	3	0	11	23	0	23	0	0	0	11	34
Semi-Skilled	0	0	1	0	15	33	0	33	0	0	0	15	48
Unskilled	0	0	0	0	9	5	0	5	0	0	0	9	14
Total	72	3	3	12	90	51	2	51	0	1	1	54	144

Gender	African		Coloured		Indian		White		TOTAL	
	Target	Actual	Target	Actual	Target	Actual	Target	Actual	Target	Actual
Male	44.8%	50%	1.7%	2.08%	1.8%	2.08%	7.9%	8.33%	56.1%	62.5%
Female	35.4%	35%	1.3%	1.4%	1.1%	1.1%	6.3%	0.7%	43.9%	37.5%
TOTAL	80.0%	85%	3.0%	3.5%	2.9%	2%	14.2%	9%	100%	100%

Table 9: Gender representation

Description	Total number of employees		Gauteng EAP EE Target %		JCT EE Actual %		Variance
Africans	123	80.0%	85%	+5%			
Coloureds	5	3%	3.5%	-0.5%			
Indians	3	2.9%	2%	-0.9%			
Whites	13	14.2%	9%	-5.2%			
Persons with disability	1	2%	0.7%	-1.3%			
Male	90	50%	62.5%	+12.5%			
Female	54	50%	37.5%	-12.5%			

Table 8: Employment Equity and Economically Active Population (EAP) Targets

- 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.

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

employees who leave the organization due to natural attrition and reasons related to staff turnover.

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 persons who leave the organization due to natural attrition and reasons related to staff turnover.

The target for employment of Persons with disability is 2%. It should be achieved against the institution's entire staff complement. The employment of the persons with disabilities is currently at 0.7%.

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

Table 7: Disability Profile

% of Gender Representation	50	2.08	2.08	8.33	62.5	35.4	1.4	0	0.7	37.5
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During the reporting period (Table 12), overall African representation stands at 85% which is above the set target of 80.0%, Coloureds at 3.5% which is also above a target of 3.0%, Indians at 2% which is below the target of 2.09%, and the under representation of White employees by 9%, which is below the set target of 14.2%. Males form 62.5% of the staff profile and are over represented while women in general are underrepresented at 37.5%.

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 10: Training and Development

Occupational Levels	Training Intervention	Target Participants	Total number of Staff	Costs
Top Management	Performance Management Training	Executives	2	R20 000.00
Senior Management	Performance Management Training, EE Committee Induction, Generic Management & Health and Safety Training	Senior Management, Supervisors, EE Members and employees	22	R48 467.17
Professionally Qualified / Middle Management	EE Committee Induction / Health and Safety Training	Supervisors, EE Members and employees	37	R65 316.71
Skilled Technically and Academically Qualified	Health and Safety Training and EE Committee Induction	EE Members and employees	52	R86 839.77
Semi-skilled	EE Committee Induction and Health and Safety Training	EE Members and employees	62	R118 235.17
Unskilled	Stores Management – and Stock Control, Health and Safety Training	Stage and H & C employees	111	R184 008.51
Total			286	R522 867.33

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

As at 15 December 2018, a combined total of 1370 leave days were taken by employees. Annual leave was the most taken, however this did not affect business operations.

Type of Leave	Q1 (Jul-Sep)	Q2 (Oct-Dec)	Q3 (Jan-Mar)	Q4 (Apr-Jun)	Total Leave Days Taken	% Leave days taken
Annual Leave	291	742			1033	75.4
Sick Leave	84	99			183	13.4
Family Responsibility Leave	14	30			44	3.3
Study Leave	8	24			32	2.4
Unauthorised Leave	0	0			0	0
Maternity Leave	66	12			78	5.7
Total	463	907			1370	100%

Table 12: Overall Company Leave Analysis as at 31 December 2018

In line with the approved leave policy, JCT employees are entitled to 21/24 days leave per annum to be taken at a time convenient to JCT and agreed upon by line management. 30/36 sick leave days in a three (3) year cycle are also provided. The section below provides a detailed overall leave management and analysis per department.

Section 7: Leave and Productivity Management

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.

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.

Section 6: Performance Management

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. Two employees have registered B Tech International Relations degree with TUT and B Com Accounting with UNISA through the company's study financial assistance this period. One employee has registered to upgrade Matric qualification.

include access to training by members of designated groups, structured training and development programmes.

Number of staff	Table 18: Soweto Theatre						
	Type of Leave	July	Aug	Sep	Oct	Nov	Dec
	Annual Leave	2	0	43	30	46	119
	Sick Leave	4	7	26	3	4	33
	Family Responsibility Leave	0	0	0	1	1	2
	Study Leave	6	9	0	0	5	5
	Unauthorised Leave	0	0	0	0	0	0
	Maternity leave	0	0	2	0	0	12
	Total	12	16		71	39	171

Number of staff	Table 17: Joburg Theatre						
	Type of Leave	July	Aug	Sep	Oct	Nov	Dec
	Annual Leave	2	0	262	92	227	581
	Sick Leave	4	7	43	18	3	64
	Family Responsibility Leave	0	0	14	11	3	28
	Study Leave	6	9	16	3	0	19
	Unauthorised Leave	0	0	0	0	0	0
	Maternity leave	0	0	0	0	0	0
	Total	12	16		335	124	692

Table 17: Joburg Theatre

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

Annual leave was the most leave taken by employees as per figure 1 above by 75.4%, Sick leave at 13%, then Study leave at 2.40%, Family Responsibility at 3.30% and Maternity leave was the least leave taken at 5.70%.

Figure 1: Leave Analysis



Cases	No. Of Cases	Comments
Death and memorial service.	0	The company did not experience any death of its employee
Bereavement support intervention	0	There was no bereavement support intervention

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.

Department	Nature	Outcome	Effective date
-	-	-	-

Table 20: Labour Relations Cases

There was no labour cases reported in this term.

Labour Relations matters

A total of 57 employees belong to South African Municipal Workers Union (SAMWU). The rest of the employees are not affiliated to any union.

Union Membership

The 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.

Section 8: Disciplinary Matters and Outcomes

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

Number of staff	Type of Leave	July	Aug	Sep	Oct	Nov	Dec	Total Days Taken
		2	0	11	18	13	42	
14	Annual Leave	4	7	2	0	0	2	
	Sick Leave	0	0	0	0	0	0	
	Family Responsibility Leave	6	9	0	0	0	0	
	Study Leave	0	0	0	0	0	0	
	Unauthorised Leave	0	0	0	0	0	0	
	Maternity leave	0	0	0	0	0	0	
	Total	12	16	13	18	13	44	

Table 19: Roodepoort Theatre

The Board has approved the Home Owners Allowance. The number of employees who receive home owners allowance has increased in this quarter from 28 to 40. 54 employees still receive allowances towards the use for business purposes of their personal cell phones.

Company Allowances

- Discovery has 64 members, of which 43 receive 60% employer contributions, 18 receives 75%, while 3 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

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 66 employees are members of the schemes as follows:

Medical Aid Funds

The total number of employees on pension funds is 144.

- Johannesburg Municipal Pension Fund (NMG) has 13 employees.
- E-Joburg Pension Fund has 123 employees.
- Mutual Gratiuity Pension Fund (MGF) has 8 employees.

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

Defined Benefit Funds

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.

Section 10: Employee Benefits

- 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.

No Wellness Day was conducted this term. However as part of the organizations strategy for employee wellness and internal communications:

Section 9: Employee Wellness

Cases	No. Of Cases	Comments
Study	0	3 employees registered during the term under review.
Miscellaneous cases	0	There was none
GRAND TOTAL	0	

Company Allowances

Five (5) employees still receive monthly housing allowances with their salaries (a contractual policy that ceased for any new employees from July 2000), and 54 employees receive allowances towards the use for business purposes of their personal cell phones.

Section 11: Occupational Health & Safety Programmes

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

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

Section (16) 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 persons 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

Section 1: Statement of Financial Position

Joburg Theatre (SOC) Limited

(Registration number 2009/013032/07)

Financial Statements for the 8 Months ended 31 December 2018

Statement of Financial Position as at 31 December 2018

Figures in Rand		31 December 2018		30 June 2018	
			Note(s)		
ASSETS					
Current Assets					
Inventories	8,514,183	5,852,601	2	8,514,183	5,852,601
Receivables from exchange transactions	9,618,281	10,888,086	3	9,618,281	10,888,086
VAT receivable	1,194,454	3,075,107	4	1,194,454	3,075,107
Cash and cash equivalents	68,233,482	18,728,386	5	68,233,482	18,728,386
Non-Current Assets					
Property, plant and equipment	12,854,879	11,802,101	6	12,854,879	11,802,101
Intangible assets	701,697	731,894	7	701,697	731,894
Heritage assets	1,787,700	1,582,700	8	1,787,700	1,582,700
Total Assets	15,364,060	14,226,755		102,924,460	49,781,985
LIABILITIES					
Current Liabilities					
Payables from exchange transactions	68,176,835	19,116,636	9	68,176,835	19,116,636
Provisions	9,808,094	3,016,333	10	9,808,094	3,016,333
Non-Current Liabilities					
Deferred tax	4,688,935	4,688,935	11	4,688,935	4,688,935
Total Liabilities	82,682,664	26,828,904		82,682,664	26,828,904
NET ASSETS	20,241,796	22,952,081		20,241,796	22,952,081
Share capital	10	10	31	10	10
Reserves	1,784,049	1,784,049		1,784,049	1,784,049
Investment from Shareholder	18,457,737	21,168,022		18,457,737	21,168,022
Accumulated surplus	20,241,796	22,952,081		20,241,796	22,952,081
Total Net Assets	20,241,796	22,952,081		20,241,796	22,952,081

Draft

Section 2: Statement of Financial Performance

Joburg Theatre (SOC) Limited

(Registration number 2000/013092/07)

Financial Statements for the 6 Months ended 31 December 2018

Statement of Financial Performance

11 Months ended 31 May 2019	6 months ended 31 December 2018	Notes(s)
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Figures in Rand

			Revenue
			Revenue from exchange transactions
			Ticketing Services
12	541,967	1,014,876	Catering Services
12	16,061,496	30,413,031	Rental facilities and equipment
12	3,404,834	8,032,721	Arts Alive Festival
12	7,809,627	10,275,555	Sponsorships
12	-	1,391,304	In-House Ticket Sales
12	8,031,435	11,155,035	Other income
13	533,593	2,678,646	Interest received - investment
14	3,588,796	6,544,523	Total revenue from exchange transactions
	39,091,748	70,505,691	Revenue from non-exchange transactions
			Transfer revenue
			Subsidy
15	61,017,000	104,432,000	Total revenue
12	100,108,748	174,937,691	Expenditure
			Salaries and Wages
16	(30,971,200)	(70,121,448)	Depreciation and amortisation
17	(812,540)	(1,352,067)	Debt impairment
18	-	(20,980)	Transfers and Subsidies
18	(16,086,632)	(19,339,330)	General Expenses
19	(49,846,661)	(83,333,509)	Total expenditure
	(102,819,033)	(174,167,333)	(Deficit) surplus before taxation
	770,356	276,595	Taxation
20	(2,710,285)	494,763	Surplus

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Section 3: Cash Flow Statement

Joburg Theatre (SOC) Limited

(Registration number 200001303207)

Financial Statements for the 8 Months ended 31 December 2018

Cash Flow Statement

		Figures in Rand	
		8 months ended 31 May 2018	31 December 2018
	Note(s)		
Cash flows from operating activities			
Receipts		38,893,409	58,388,911
Sale of goods and services		111,444,000	104,432,000
Grants		3,558,799	5,544,523
Interest income		159,608,205	168,386,434
Payments		(35,043,551)	(61,801,699)
Employee costs		(65,316,241)	(111,356,020)
Suppliers		(100,359,792)	(173,257,709)
Net cash flows from operating activities	21	53,336,413	(4,891,272)
Cash flows from investing activities			
Purchase of property, plant and equipment	6	(708,347)	(1,895,221)
Purchase of other intangible assets	7	(10,980)	(608,026)
Purchases of heritage assets	8	(115,000)	-
Net cash flows from investing activities		(832,337)	(2,663,247)
Cash flows from financing activities			
Net increase/(decrease) in cash and cash equivalents		(309,004)	(7,554,519)
Cash and cash equivalents at the beginning of the year		15,729,386	23,283,904
Cash and cash equivalents at the end of the year	9	15,420,382	15,729,386

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Joburg Theatre (SOC) Limited

(Registration number 2000/013022/07)

Financial Statements for the 6 Months ended 31 December 2018

Notes to the Financial Statements

Figures in Rand

2018 2018

2. INVENTORIES

Work in progress	7,095,599	658,816	7,095,599	658,816
Consumable stores	528,241	528,241	528,241	528,241
Trading Stock - Food and Beverage	759,778	759,778	759,778	759,778
	8,514,133	8,514,133	8,514,133	8,514,133

Work in Progress	4,652,825	529,361	4,652,825	529,361
Opening Balance	4,652,825	(529,361)	4,652,825	(529,361)
For year WIP transferred	7,095,599	7,095,599	7,095,599	7,095,599
Current year WIP	7,095,599	4,652,825	4,652,825	4,652,825

Consumable Stock	237,231	528,241	237,231	528,241
Opening Balance	291,010	130,575	291,010	130,575
Stock movement for the year	528,241	528,241	528,241	528,241

Trading Stock	661,104	671,535	661,104	671,535
Opening Balance	89,243	89,243	89,243	89,243
Stock movement for the year	671,535	671,535	671,535	671,535

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 and Snow write.

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	443,725	1,899,182	443,725	1,899,182
Accrued income	5,306,411	192,120	5,306,411	192,120
Related Party Debtors	3,868,155	8,806,794	3,868,155	8,806,794
	9,618,291	10,898,096	9,618,291	10,898,096

Accrued income consist of interest earned (R11 410).

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 the youth month activities, EPWP and CAPEx. Joburg City Theatres does not charge interest on related party debtors.

Debtors are measured at fair value.

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.

Notes to the Financial Statements

Figures in Rand

31 December 2018
30 June 2018

3. RECEIVABLES FROM EXCHANGE TRANSACTIONS (continued)

The receivables increased from last financial year to current year due to invoice issued to City of Johannesburg-CAPEX (R6 087 666), Department of Arts and Culture (R 1 600 000), COJ-EPWP (R 994 767,30), COJ-Department of Economic Development (R 878 787,53)

Receivables From Exchange Transactions by Class

	2018	2018
Hospitality and Catering	2,882,017	-
City of Joburg-CAPEX	6,087,666	-
City of Joburg-Entres	57,110	-
Total	9,026,793	2,882,017

Debtors Age Analysis	2018		2018	
	90 Days +	60 Days	30 Days	Current
Hospitality and Catering	61,350	34,792	571,859	10,769,469
City of Joburg-CAPEX	2,261,028	141,404	831,170	831,170
City of Joburg-Entres	-	-	571,859	10,769,469
Total	2,322,378	176,196	1,974,888	21,368,108

4. VAT RECEIVABLE

	2018	2018
VAT	1,184,454	3,075,107

The company accounts for VAT on an accrual basis.

The major contributors to VAT receivables are refunds not yet received from SARS which include amongst other VAT input from invoices for grants paid to Joburg Ballet and Philharmonic Orchestra R318 600, utilities R305 816, security and cleaning services R192 043, Africa Month activities R121 505, insurance premium R57 884, upgrade of accounting software (MSCOA) R21 190 and other year end adjustment i.e accruals R356 799.

5. CASH AND CASH EQUIVALENTS

Cash and cash equivalents consist of:

	2018	2018
Cash on hand	83,781	100,321
Redbank accounts balance	14,258,480	11,714,478
Invested Investment Accounts	53,891,201	3,914,599
Total	68,233,462	15,729,398

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 8.02%.

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Financial Statements for the 6 Months ended 31 December 2018

Notes to the Financial Statements

Figures in Rand

31 December
2018

30 June
2018

5. CASH AND CASH EQUIVALENTS (continued)

The entity had the following bank accounts

Account number / description	31 December 2018	30 June 2018	31 December 2017	30 June 2017	31 December 2018	30 June 2018	30 June 2017
Nedbank-current account- Joburg Theatre	529,214	298,781	1,922,526	529,214	298,781	1,922,526	529,214
Nedbank-current account- Roodpoort and Soweto Theatre	219,714	79,809	176,152	219,714	79,809	176,152	219,714
Nedbank-current account- Ticketing	655,249	77,301	38,713	655,249	77,301	38,713	655,249
Nedbank-current account- Hospitality and Catering	760,891	180,259	254,571	760,891	180,259	254,571	760,891
Nedbank-current account- Joburg Theatre	6,922,712	6,927,811	769,449	6,922,712	6,927,811	769,449	6,922,712
Nedbank-current account- Joburg Theatre	95,383	-	-	95,383	-	-	95,383
Nedbank-current account- Metro centre	49,623	-	-	49,623	-	-	49,623
Nedbank-current account- Roodpoort and Soweto Theatre	3,555	3,457	3,259	3,555	3,457	3,259	3,555
Nedbank-call account- Ticketing	3,044,315	628,174	3,044,315	3,044,315	628,174	3,044,315	3,044,315
Nedbank-call account- Hospitality and Catering	8,708	450,845	1,962,798	8,708	450,845	1,962,798	8,708
Nedbank-fixed account- Joburg Theatre	1,900,325	-	-	1,900,325	-	-	1,900,325
Invested-call account	63,891,201	-	2,178,739	63,891,201	-	2,178,739	63,891,201
Invested-Fixed account	-	3,914,619	15,242,917	-	3,914,619	15,242,917	-
Subtotal	68,149,681	15,629,065	23,204,971	68,149,681	15,629,065	23,204,971	68,149,681
Cash on hand	83,781	100,321	78,933	83,781	100,321	78,933	83,781
Total	68,233,462	15,729,386	23,283,904	68,233,462	15,729,386	23,283,904	68,233,462

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

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31 December
2019

30 June
2018

12. REVENUE

	31 December 2019	30 June 2018
Ticketing services	541,967	1,014,876
Catering services	15,051,496	30,413,031
Rental facilities and equipment	3,464,834	8,032,721
Arts Alive	7,909,627	10,275,555
Sponsorship	-	1,391,304
In-house ticket sales	8,031,435	11,155,035
Other income	533,593	2,678,646
Interest received - investment	3,558,796	5,544,523
Subsidy	61,017,000	104,432,000
	100,108,748	174,937,691

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

Ticketing services
Catering services
Rental facilities and equipment
Arts Alive
Sponsorship
In-house ticket sales
Other income
Interest received - investment

541,967	1,014,876
15,051,496	30,413,031
3,464,834	8,032,721
7,909,627	10,275,555
-	1,391,304
8,031,435	11,155,035
533,593	2,678,646
3,558,796	5,544,523
39,091,748	70,505,691

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

Taxation revenue
Transfer revenue
Subsidy from City of Joburg

61,017,000	104,432,000
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13. OTHER INCOME

Other income

533,593	2,678,646
---------	-----------

The table below provides the breakdown of other income:

The table below provides the breakdown of other income:

31,750	332,025
-	1,099,936
-	55,457
366,791	567,119
398,541	2,654,536

Management fees

EPWP

Mobile Theatre Truck

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31 December 2018
30 June 2018

14. INTEREST RECEIVED - INVESTMENT

Interest revenue	3,658,798	6,544,523
Bank		

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	830,870	3,702,528
Investec bank Limited	1,138,142	1,841,895
Netbank Limited	1,975,112	5,544,523

15. SUBSIDY

Operating Grants and Subsidies	48,012,878	81,194,879
Joburg Theatre		
Roopeport Theatre	4,271,110	9,004,749
Soweto Theatre	8,133,012	16,252,573
	61,017,000	104,442,000

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

16. EMPLOYEE RELATED COSTS

Salaries and Wages	38,137,710	68,797,350
Employee costs included in other expenses	833,481	1,324,108
	36,971,200	70,121,448

Employee Costs Breakdown

Net Salary	18,481,940	35,887,054
PAYE	6,835,891	11,380,800
SDL	311,023	652,463
JIF	384,602	747,085
Medical Aid	2,262,832	4,584,828
Pension Contribution	5,280,051	10,682,543
Third Parties	106,895	623,201
13th cheque leave accrual and performance bonus	3,814,685	4,207,833
	36,137,719	68,725,807

Committee Fees Breakdown

Net Salary	833,481	1,324,108
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In the current financial year, PAYE was not deducted from the Board members's fee. Chief Executive Officer

Annual Remuneration	347,700	1,672,808
Performance Bonuses	-	218,151
Contributions to JIF, SDL, Medical Aid and Pension Funds	3,192	512,128
Other	-	88,705
	350,892	2,472,890

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16. EMPLOYEE RELATED COSTS (continued)

	31 December 2018	30 June 2018
Chief Operating Officer	625,398	1,198,970
Annual Remuneration		
Cell Allowance	6,000	-
Discretionary Bonuses	163,656	152,436
Contributions to UIF, SDL, Medical Aid and Pension Funds	198,592	345,075
Acting Allowance	75,048	108,350
Chief Financial Officer	1,068,701	1,774,841
Annual Remuneration	741,809	1,436,858
Cell Allowance	6,000	-
Performance bonus	193,970	-
Contributions to UIF, SDL, Medical Aid and Pension Funds	210,591	358,904
Acting Allowance	57,474	-
Other	116,073	-
Executive Producer	1,015,964	2,096,206
Annual Remuneration	853,512	853,512
Performance Bonuses	79,500	-
Contributions to UIF, SDL, Medical Aid and Pension Funds	228,678	-
Other	88,774	-
The Executive Producer resigned on 30 April 2018 hence current year remuneration is less than previous year.		
Company Secretary	532,042	1,003,816
Annual Remuneration		
Cell Allowance	6,000	-
Performance Bonuses	112,200	-
Contributions to UIF, SDL, Medical Aid and Pension Funds	5,356	11,076
Other	53,826	-
17. DEPRECIATION AND AMORTISATION	548,398	1,181,518
Property, plant and equipment	812,540	1,352,057
18. GRANTS AND SUBSIDIES PAID	15,068,632	19,339,330
Subsidies		
Grants Paid	15,068,632	19,339,330
Subsidies comprises of:		
Joburg Ballet	8,873,178	-
Joburg Philharmonic Orchestra	10,466,154	-
	19,339,330	-

Section 4: Ratio Analysis

Financial Ratios	31-Dec-18	31-Dec-17	Target	Norm	Interpretation
Current Ratio	1.12	1.43	> 1.00	1.5 to 2.1	The current ratio is below the norm of between 1.5 to 2.1, however this does not pose any challenge as 66% of the payables do not require any cash outflow, it is simply an accounting treatment for deferred revenue.
Solvency Ratio	1.24	1.54	> 2.00	02:01	Solvency Ratio is also below the norm of 2:1 and again this is not a challenge for the entity because of the same reason of the accounting treatment for deferred revenue.
Debt: Revenue	83%	58%	< 45%	45%	The ratio is above the target as the entity does not raise its funds from borrowings.
Remuneration	66%	38%	At least 30%	25% - 40%	The ratio is within the accepted range and JCT will continue to monitor this ratio and put measures in place to ensure it does not go outside the norm.
Repairs & Maintenance	8%	5%	8%	8%	The ratio is on level with the norm of 8%.
Interest: Expenditure	0%	0%	< 7%	<7%	The entity is really not financed by interest bearing borrowings hence a lower ratio on interest hence target was achieved.
Net Operating Expenditure	-3%	11%	At least 15%	= or > 0%	The entity is sitting at a position of less than 0% which implies that the entity is operating at a deficit; the entity will optimise revenue to improve the bottom line.
Cost Coverage Ratio	150	150	> 45 Days	1 – 3 Months	The entity is above the norm of 1 - 3 months which means the entity will be able to meet its obligations to provide basic services

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

Irregular Expenditure

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 (2018/19) coverage plan.

The following table shows business areas to be audited in the current financial year in terms of the coverage plan and 7 have been started.

Business Area	Focus Area	Suggested Timeline	No. of findings	Status	
FINANCE	Revenue Management (Including Hospitality and Catering)	Q4	0	Not yet commenced	
	Petty Cash	Q4	0	Not yet commenced	
	Accounts Payable	Q4	0	Not yet commenced	
	Assets Management	Q4	0	Not yet commenced	
	Supply Chain & Expenditure Management	Q4		Not yet commenced	
	Quality Assurance on Annual Financial Statement Preparation including compliance with related legislation	Q4/Q1 next FY		Not yet commenced	
	HUMAN RESOURCES	Human Capital	Q3	0	Not yet commenced
		Leave Management	Q3	0	Not yet commenced
		Payroll Review	Q3	0	Not yet commenced
		Marketing of all three Theatres	Q2	0	Not yet commenced
EXTERNAL ENVIRONMENT	Youth development	Q2	0	Not yet commenced	
	Maintenance and security	Q2	0	Not yet commenced	
	Health and safety	Q2	0	Not yet commenced	
MAINTENANCE	Repairs and Maintenance	Q2	0	Not yet commenced	
	INFORMATION TECHNOLOGY	IT Application Controls Review	Q3	0	Not yet commenced
	IT General Controls Review	Q3	0	Not yet commenced	
COMPLIANCE TO CODE OF CONDUCT	Compliance to Code of	Q3	0	Not yet commenced	
	Conduct	Quarterly	0	Not yet commenced	
PERFORMANCE INFORMATION			0		

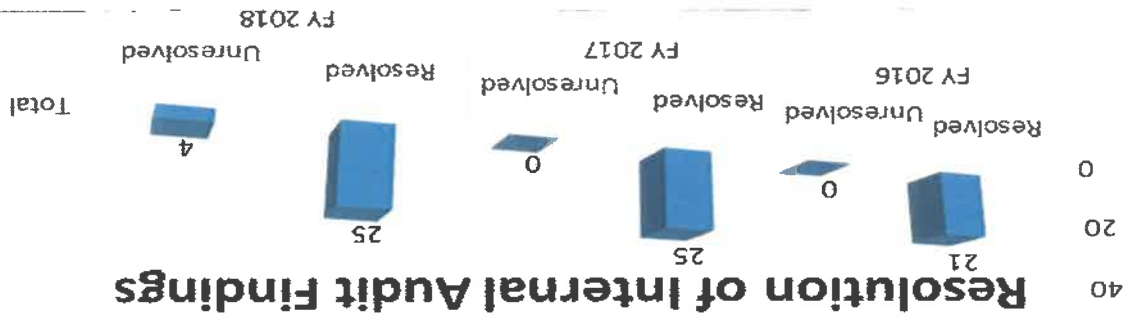
Section 2: Progress on Resolution of Internal Audit Findings for 2017/18 financial year.

There has been an increase of 14% internal audit findings in 2016/17, again in the prior financial year from 24 internal audit findings to 29 internal findings (20.8%). In the current financial year, the audit has not yet commenced.

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. In 2017/18 financial year, an increase occurred from 2 to 10 audit findings.

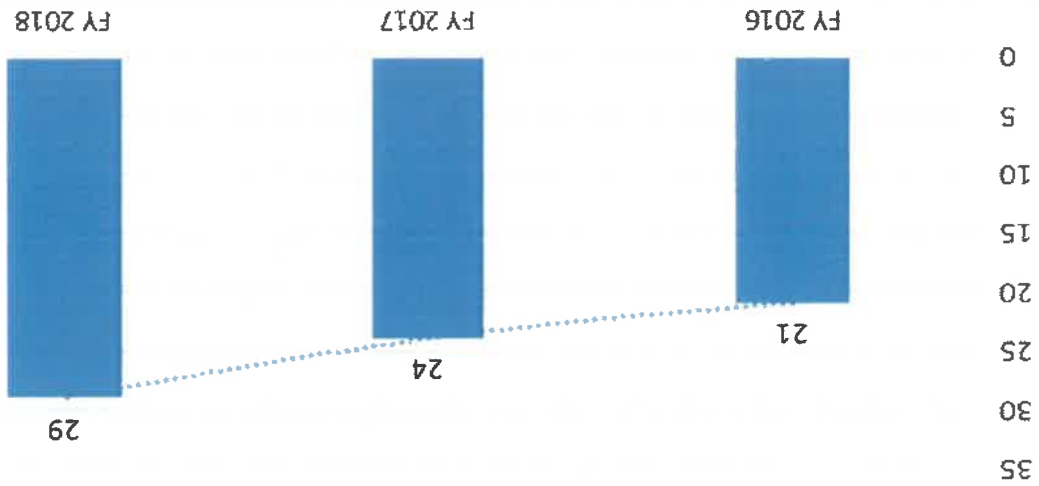
Analysis of AG Audit Findings

Section 3: Progress on Resolution of Auditor General Audit Findings for 2017/18 financial year.



All internal audit findings relating to previous financial years have been resolved. Out of 29 audit findings that were issued in the prior financial year, only 4 have not been resolved.

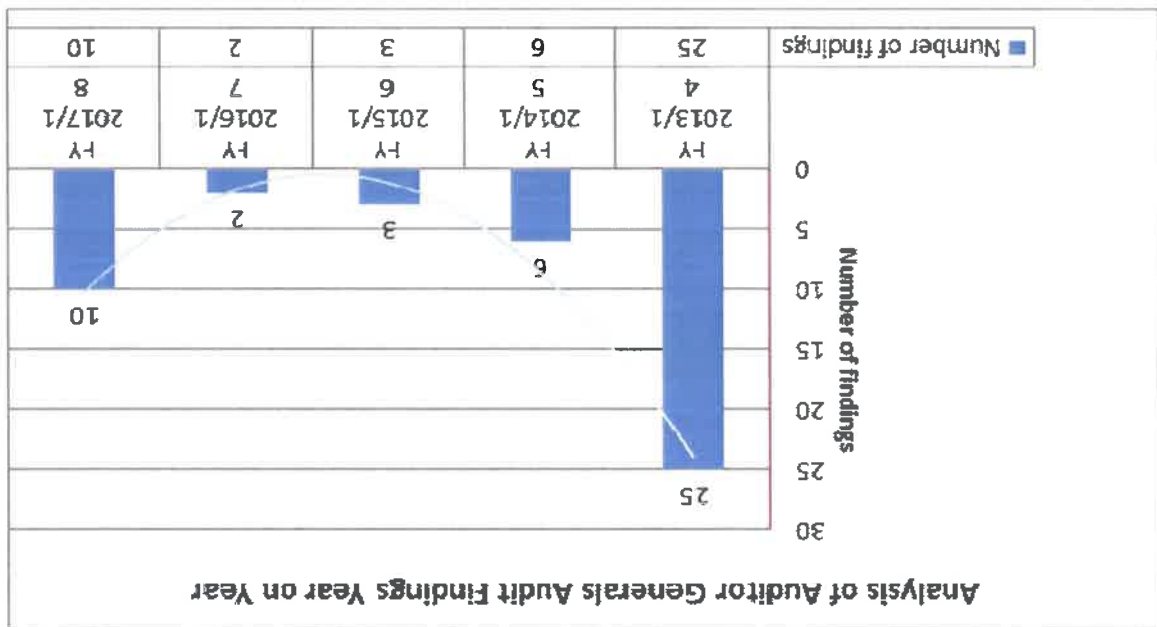
Progress on resolution of internal audit findings for 2018/19 financial year.



Analysis of Internal Audit Findings per financial year

Progress on resolution of external audit findings for 2018/19 financial year.

Auditor General of SA raised 10 audit findings in 2017/18 financial year, only 3 has not yet been resolved. Evidence was provided and verified by the auditors. All other audit findings coming from the previous years were resolved.



Findings/Department	Description	Action Required	By Whom	When	Status	Managers' comment
1 SCM	Suppliers in which persons in service of other state institutions have an interest were made of audited techniques (CAATs) and no declarations were made of interest identified and have the possible false declarations made by the supplier(s).	Management should investigate the possible required steps based on the interest identified and have the possible false declarations made by the supplier(s).	Gratam	Immediately	Done	Management has investigated the matter, it has confirmed that the service provider is not in service of the state.
2 Finance	Input VAT levied on bank charges was not claimed in the 2017/18 financial year.	JCT to claim VAT on bank charges.	Finance	31-Oct-18	Done	Audit finding has been noted and its recommendation has been implemented on the VAT return.
3 Finance	Proper disclosure has not been made of the building lease agreements with COJ on their buildings.	It is recommended that proper disclosure be made in the annual financial statements of the building lease agreements with COJ.	Finance	Immediately	Done	AFS have been amended to reflect lease transactions under related party note.
4 Finance	Assets assessed as redundant by the theatre have not been written off at year end.	The Jubling Theatre should update the asset fixed asset register to reflect the assets which have been assessed as redundant at year end.	Finance	30-Nov-18	Done	Audit adjustment has been done on the AFS.
5 Finance	Effective steps were not taken to prevent regular expenditure which could result in material non-compliance with laws and regulations.	The accounting officer should ensure that the necessary and regulations, where laws and regulations should be monitored and reviewed.	Finance	Immediately	Done	The City of Johannesburg resolved that the contract for the provision of fleet services be centralized at Group level, entities were therefore directed to use the centralized fleet contract that the City had secured with Alys Fleet Services, and City. The contract has been declared regular at Group level due to non-compliance with section 116 of the MFMA.
6 Strategic Support	Management did not implement a proper system of reviewing the accuracy of the reported performance results.	Management needs to adjust and the agreements should be provided to the auditors for inspection.	Finance	Immediately	Done	Annual report has been amended as per auditors recommendation.
7 IT	The entity had adopted the Windows Server Update Services (WSUS) tool to download Microsoft security updates from Internet and implement a patch management process to ensure the most up-to-date approved patches and application updates are installed on the JCT's IT environment. All patches should be evaluated and tested before deployed to JCT's production environment.	Management should design and implement a patch management process to ensure the most up-to-date approved patches and application updates are installed on the JCT's IT environment. All patches should be evaluated and tested before deployed to JCT's production environment.	Jason	Immediately	Done	Management is in agreement with the finding. All patch updates that might affect application servers will be evaluated and validated with all service providers concern before implementing.
8 IT	No evidence of review for the IT security policy; the framework did not clearly stipulate the governance structures that does exist at strategic and operational level and the IT strategic objectives were stipulated on the IT governance framework, however, the IT goals were not clearly aligned to the Johannesburg City Theatre's (JCT's) business strategic objectives.	The IT policies and procedures should be reviewed and updated, the system administrator should generate the reports for user access and verify IT access of users within their divisions to responsibilities and the evidence for this review should be kept for future references.	Jason	30-Apr-19	Done	Management is in agreement with the finding. The policy will be updated to consider all key aspects highlighted.
9 H&C	The system generated audit logs on the application systems. (Fintax and Falcon) were not enabled as these systems are off-the-shelf together with the service providers to determine the feasibility of enabling the audit logs on the application system to ensure changes are automatically logged and monitored on a periodic basis.	Management should work together with the service providers and consider upgrading the Fintax system to GM H&C.	GM H&C	01-Jul-19	Done	The system currently cannot record change logs due to system limitations, however the limitation will be moved over to S&P system in 2019/20 financial year.
10 Finance & Hospitality and Pastel systems	Inadequate user account management processes on Pastel Falcon management should work together with the service providers and consider upgrading the Pastel system to GM H&C.	Management should work together with the service providers and consider upgrading the Pastel system to GM H&C.	Finance	01-Jul-19	Partly Done	The new database has been cleaned up and management will continuously review the user listing to ensure all users requesting access are authorized and validated. The developers of the Pastel system can only provide the current status on the system however the limitation will be moved over to S&P system in 2019/20 financial year.

Findings #	Dpt	Heading	Action Required	By Whom	When	Status	Comments
1	Youth Development	Incomplete documents supplied by applicants	All the required documents are attached to the application form before submission. No application form is accepted without the required documents.	Community and Audience Development Manager: Soveb Theatre	09-Feb-18	Done	Documents have been made available
2	Youth Development	Application Forms not signed	Management must ensure that all application forms for learners to participate in Youth Development are fully completed and signed by the parent/guardian as proof and acknowledgment of their responsibilities and requirements.	Community and Audience Development Manager: Soveb Theatre	09-Feb-18	Done	The required signatures have been obtained
3	Youth Development	Youth Development Policy not in place	Youth Development policy must be developed and approved by the Board.	Community Development Manager: Joburg Theatre	31-Dec-18	Done	The policy has been approved
4	Health and Safety	Aircondition at Rodeopool Theatre not working	A new air conditioner is installed	General Manager: Rodeopool Theatre	31-Mar-18	Done	PC Boards have been replaced
5	Health and Safety	Glass door at Student room cracked	The glass door is fixed as a matter of urgency to avoid injury and serviced on regular basis.	General Manager: Rodeopool Theatre	28-Feb-18	Done	The glass door has been fixed and it is serviced regularly.
6	Human Resource	Leave Policies not reviewed periodically	Leave policies are periodically reviewed, updated and implemented and that compliance is developed to monitor deadlines.	HR Manager	09-Mar-18	Done	Leave policies have been reviewed and compliance checked is developed
7	Human Resource	Annual Leave Exceeding 1 Week Not Made Ahead 1 Month in Advance	All employees comply with the policy requirements.	HR Manager	09-Mar-18	Done	Management policies have been reviewed to be aligned with the COJ
8	Human Resource	Differences between Leave Form and Leave System Report	All leave captured is checked for accuracy and compliance by the responsible supervisor/manager and the system is reviewed for accuracy and updated where it is applicable.	HR Manager	Immediately	Done	Leave management is automated
9	Human Resource	Lack of segregation of dates	Management must ensure that leave applications are not captured into the system by the same applicant	HR Manager	Immediately	Done	Leave management is automated
10	Information Technology	Data validation weaknesses identified on the SAGE 300 Payroll	Management must configure the SAGE 300 Payroll system to detect any algorithmic errors when data is captured.	Payroll Manager	30-Jun-18	Done	SAGE 300 Payroll system has been configured to detect any algorithmic errors when data is captured
11	Information Technology	Weaknesses identified on user access	Access request forms are completed as per the JCT IT Policy.	Payroll Manager	30-Jun-18	Done	Access request forms are completed when access is requested as per the JCT IT policy
12	Information Technology	Weaknesses identified on the the JCT IT Policy to ensure the system complies with the security standards.	Configure the SAGE 300 Payroll system password settings as per the JCT IT Policy.	Payroll Manager	30-Jun-18	Done	SAGE 300 Payroll system password settings has been configured to ensure the system complies with the security standards
13	Information Technology	Insufficient evidence to support the reported performance	Management must ensure that progress reported is supported by adequate and accurate evidence. SOP is finalized to be used as a guide during performance reporting periods and the means of verification required.	Vincent Ndlovu	30-Jun-18	Done	Evidence was provided
14	Information Technology	Performance documentation not provided for audit purposes.	Management must ensure that supporting documentation, reliability of reported performance is enhanced by implementing a proper record keeping systems	Vincent Ndlovu	30-Jun-18	Done	Evidence was provided

Section 4: Statement of Internal Control
 The internal Audit of Joburg City Theatres provides the Audit and Risk Committee and management with assurance that the internal controls are adequate and effective; in line with section 165 of the MFMA, the Institute of Internal Auditors (IIA) Standards and the requirements of King III report on Corporate Governance.

15	Performance	Reported performance progress differs with provided evidence	Controls regarding monitoring of performance information are strengthened to ensure that performance reported by the department is supported by adequate, complete and accurate evidence supporting evidence	Vincent Motau	30-Jun-18	Done	The three invoices during the reconciliation of claim 2 of CAPEX.
16	Maintenance and Security	No parking shades in Soweto Theatre	Management must ensure that parking shades are constructed to protect theatre and staff vehicle against extreme weather conditions.	General Manager: Building & Security	31-Dec-18	Done	The Board has agreed to have this finding to be closed with discussion with GRAS without actually doing the parking shades. GRAS has closed the finding.
17	Maintenance and Security	Insufficient backup power generator	Management must ensure that: - A more powerful generator is installed. - Another back-up power generator is procured for stage machinery.	General Manager: Building & Security	On-going	In progress	Budget has been made available for 2020/21.
18	Revenue	No cash register at Joburg Theatre	Management must ensure that: - There is compliance with section 95 (b) of IFTM - An operational cash register is installed which would record all carter sales.	Andre Schutte and Branden Karim	31-Dec-18	Done	The port of sale system which records all carter sales has been installed.
19	Revenue	Revenue policy not updated periodically	Ensure that Joburg City Theatres revenue policy is updated, approved and implemented	Finance Manager	30-Nov-18	Done	Finance Policies have been approved on the 30th of November 2018.
20	Revenue	Failure to exchange coins for notes for timely banking	Coins are immediately exchanged for notes and banked timely and finance officer is not allowed to keep cash.	GM - Hospitality and Catering	31-Dec-18	Done	Coins are promptly banked using G&S services.
21	Supply Chain	Service Level Agreement acceptance of the awards and draft Service Level Agreement is delayed to approve	Service Level Agreement is signed by all parties soon after the acceptance of the awards and draft Service Level Agreement is prepared before the appointment of potential supplier	SCM Manager	Immediately	Done	SLA are now signed by all parties soon after the acceptance of the awards. Supply Chain prepares the draft SLA before the appointment of potential supplier
22	Supply Chain	Invoice served before the purchase order	SCM policies and procedures are complied with and Goods are purchased when there is a need	Graham Momphe	Immediately	Done	Document tags are correct
23	Petty Cash	No segregation of petty cash and authorisation	Compliance with Joburg City Theatres Petty Cash Policy and HOD is not processed in the absence of both the claimants and HOD signatures.	Finance Manager	Immediately	Done	Petty cash is processed in the presence of both the claimant's and HOD signatures.
24	Petty Cash	No odometer readings for use of own vehicles	The entity must review its policy to include the use of GPS	Finance Manager	01-Apr-18	Done	Complete odometer readings are being taken before the approval of the claim.
25	Assets Management	Different descriptions of assets	Periodic asset verification is conducted and adjust the register accordingly.	Phumtani Nkomo	31-Aug-18	Done	Assets verification has been done and the register has been adjusted.
26	Assets Management	Internal Audit noted that the Asset Register does not contain the Depreciation Method	Management must ensure that the Asset Register has all the data type needed to be a compliant asset register.	Phumtani Nkomo	31-Aug-18	Done	Depreciation method is included in Fixed Assets Register
27	Assets Management	Assets not recorded on the asset register	Assets are recorded on Asset Register upon delivery and they randomly select assets on the floor and trace them to the asset register.	Phumtani Nkomo	31-Dec-18	In progress	Service Provider has been appointed to do assets valuation.
28	Assets Management	Assets not barcoded	All movable assets are barcoded for easy identification.	Phumtani Nkomo	31-Dec-18	In progress	Service Provider has been appointed to do assets valuation.
29	Assets Management	Description not specific in the Asset Register	Management must ensure that: - The correct location description is updated in the Asset Register - Assets register is periodically updated - A movement register is implemented.	Phumtani Nkomo	31-Dec-18	In progress	Management has started to update the Fixed assets Register.

This is achieved by means of regular risk based audit assignments, as well as the identification of corrective actions and suggested enhancements to the controls and processes in respect of key risk areas identified.

In line with best practice and Municipal Management Finance Act (MFMA) requirements, Group Risk and Assurance Services (GRAS) compiled a risk-based audit coverage plan for the Joburg City Theatres which was approved by the Audit and Risk Committee on July 2018. This audit coverage plan has taken into consideration areas that are perceived to be of high risk as per the risk registers for the three theatres and areas identified by management. The timelines indicated on the plan were discussed and agreed with management.

As at 31 December 2018 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 PERIOD COVERED: (Tick as appropriate)		ASSESSMENT PERFORMED ON: July 2018-Dec 2018	
	PFMA	MFMA	Apr – Jun'18	Jul – Sep'18
	Jul – Sep'18	Oct – Dec'18	Jan – Mar'19	Apr – Jun'19
	Apr – Jun'19	Jul – Sep'19	Oct – Dec'19	Jan – Mar'20

No. DRIVERS	Improved	Unchanged	Regressed	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 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 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	ASSESSMENT		
					Good	In progress	Intervention required

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.		

Joburg Theatre (SOC) Ltd

REPORTING PERIOD: DECEMBER 2018

BranchName: JHB, MET, RCT, SWT, Zoo

COVER SHEET

Main Account	Sub AccountName	Mid-Year 2018/19				ANNUAL BUDGET		ANNUAL BUDGET	
		Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Budget Spent %	
INCOME									
	Rental Of Facilities & Equipment	100 108 213	99 099 276	1 008 937	1%	179 097 000	-78 988 787	55.90%	
	Interest Earned from External Investments	3 464 834	5 098 000	-1 633 167	-32%	8 025 121	-4 560 287	43.17%	
	Operating Grants and Subsidies	3 558 796	3 832 895	-274 098	-7%	5 300 765	-1 741 969	67.14%	
	Arts Alive	61 017 000	61 017 000	-0	0%	111 444 000	-50 427 000	54.75%	
	Joburg Film Office	7 909 627	0	7 909 627	0	0	7 909 627	0	
	Other Revenue	0	0	0	-	0	0	-	
	In-House Stage Productions	24 157 955	29 151 381	-4 993 426	-17%	54 327 114	-30 169 159	44.47%	
	In House Music Programme	8 031 435	9 632 251	-1 600 816	-17%	10 699 638	-2 668 203	75.06%	
	Sponsorships	0	98 206	-98 206	-100%	3 596 866	-3 596 866	-	
	Food Beverage And Retail /Stages	0	0	0	-	2 189 077	-2 189 077	-	
	Ticketing Services	15 051 496	16 960 197	-1 908 701	-11%	30 234 191	-15 182 696	49.78%	
	Management Fees	541 967	519 379	22 588	4%	1 319 219	-777 252	41.08%	
	Special Projects and Other Income	0	0	0	-	1 583 017	-1 583 017	-	
		533 058	1 941 348	-1 408 290	-73%	4 705 106	-4 172 049	11.33%	

Joburg Theatre (SOC) Ltd
REPORTING PERIOD: DECEMBER 2018
 BranchName: JHB, 'MET', 'RCT', 'SWT', 'Zoo' **COVER SHEET**

INCOME STATEMENT

Main Account	Sub AccountName	Mid-Year 2018/19				ANNUAL BUDGET		Budget Spent %
		Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	
Expense								
Employee Related Costs		102 818 497	108 052 536	5 234 039	5%	129 097 000	-76 278 503	57.41%
Directors and Committee Members		36 137 719	36 647 737	510 018	1%	73 376 968	-37 239 250	49.25%
Depreciation & Asset Impairment		833 481	706 293	-127 188	-18%	1 713 032	-879 551	48.66%
Repairs And Maintenance		812 540	1 200 000	387 460	32%	2 400 000	-1 587 460	33.86%
Contracted Services		1 062 508	1 458 361	395 853	27%	2 928 943	-1 866 435	36.28%
Insurance		2 363 832	1 745 100	-618 732	-35%	3 476 000	-1 112 168	68.00%
Joburg Ballet & Orchestra		194 718	194 714	-4	0%	389 428	-194 710	50.00%
Joburg Film Office		15 088 632	15 088 632	0	-	19 586 999	-4 498 367	77.03%
Arts Alive		0	0	0	-	0	0	-
General Expenses		7 295 020	0	-7 295 020	0	0	7 295 020	0
Consumables		39 030 047	51 011 700	11 981 653	23%	75 225 629	-36 195 582	51.88%
Utilities		1 635 569	2 886 454	1 250 885	43%	4 276 607	-2 641 038	38.24%
Audit Fees		6 248 245	7 242 450	994 205	14%	11 758 427	-5 510 182	53.14%
Telecommunication		1 091 499	700 000	-391 499	-56%	700 000	391 499	155.93%
Business Travel		342 467	709 980	367 514	52%	1 111 247	-768 781	30.82%
Entertainment		206 930	712 420	505 490	71%	712 420	-505 490	29.05%
Transportation		287 815	393 630	105 815	27%	787 260	-499 446	36.56%
Youth Development		645 190	1 284 832	639 642	50%	1 573 265	-928 075	41.01%
Special and Social Awareness Projects		881 557	2 034 931	1 153 374	57%	2 177 694	-1 296 137	40.48%
Advertising, Publicity and Marketing		118 435	592 168	473 732	80%	1 090 243	-971 808	10.86%
In-House Stage Productions		2 349 961	2 014 777	-335 184	-17%	4 010 207	-1 660 246	58.60%
In-House Music Programs		13 954 667	16 174 654	2 219 987	14%	19 387 171	-5 432 503	71.98%
Contributions to Tenant Productions		30 000	2 632 104	2 602 104	99%	3 874 083	-3 844 083	0.77%
Ticketing		93 440	1 927 643	1 834 203	95%	2 812 205	-2 718 766	3.32%
Miscellaneous		693 437	720 604	27 168	4%	1 441 209	-747 772	48.11%
Catering and Hospitality		1 973 214	1 770 800	-202 413	-11%	2 987 324	-1 014 111	66.05%
Mobile Theatre Truck		7 972 808	8 659 053	686 245	8%	15 417 234	-7 444 426	51.71%
COIDA		617	321 652	321 035	100%	643 304	-642 687	0.10%
EPWP		155 610	154 182	-1 429	-1%	308 363	-152 753	50.46%
New Years Eve		286 590	78 000	-208 590	-267%	156 000	130 590	183.71%
Finance Costs		0	0	0	-	0	0	-
Other		0	1 365	1 365	100%	1 365	-1 365	-
TRADING SURPLUS (/ SHORTFALL)		-2 710 284	-8 953 260	6 242 976	-70%	0	-2 710 284	-4167231822%

Joburg Theatre (SOC) Ltd

REPORTING PERIOD: DECEMBER 2018

BranchName: JHB



INCOME STATEMENT

Main Account	Sub AccountName	Mid-Year 2018_19				ANNUAL BUDGET		ANNUAL BUDGET	
		Actual YTD	Budget YTD	YTD Var	YTD Var%	Full Year	Remaining	Budget	Spent %
INCOME									
	Rental Of Facilities & Equipment	80 692 354	78 605 685	2 086 669	3%	138 802 972	-58 110 618	58.13%	
	Interest Earned from External Investments	1 987 015	2 963 287	-976 281	-33%	4 976 522	-2 989 507	39.93%	
	Operating Grants and Subsidies	3 558 796	3 832 895	-274 098	-7%	5 300 765	-1 741 969	67.14%	
	Arts Alive	48 612 878	48 612 878	0	0%	86 635 756	-38 022 878	56.11%	
	Joburg Film Office	7 909 627	0	7 909 627	0	0	7 909 627	0	
	Other Revenue	0	0	0	-	0	0	-	
	In-House Stage Productions	18 624 037	23 196 615	-4 572 578	-20%	41 889 928	-23 265 891	44.46%	
	In House Music Programme	8 000 522	9 632 251	-1 631 729	-17%	10 659 638	-2 699 116	74.77%	
	Sponsorships	0	0	0	-	1 762 117	-1 762 117	-	
	Food Beverage And Retail /Stages	0	0	0	-	2 189 077	-2 189 077	-	
	Ticketing Services	9 778 141	11 236 306	-1 458 164	-13%	19 801 217	-10 023 076	49.38%	
	Management Fees	383 238	405 386	-22 148	-5%	1 187 778	-804 540	32.27%	
	Special Projects and Other Income	0	0	0	-	1 583 017	-1 583 017	-	
		462 136	1 922 673	-1 460 537	-76%	4 667 084	-4 204 948	9.90%	

INCOME STATEMENT

Main Account	Sub AccountName	Mid-Year 2018 19			ANNUAL BUDGET		ANNUAL BUDGET	
		Actual_YTD	Budget_YTD	YTD Var	Full Year	Remaining	Budget spent %	
Expense								
Employee Related Costs		85 556 230	89 742 879	4 186 649	144 852 700	-59 296 470	59.06%	
Directors and Committee Members		27 789 831	31 325 168	3 535 337	62 353 923	-34 564 092	44.57%	
Depreciation & Asset Impairment		833 481	706 293	-127 188	1 713 032	-879 551	48.66%	
Repairs And Maintenance		474 540	655 500	180 960	1 311 000	-836 460	36.20%	
Contracted Services		385 610	1 052 080	666 470	2 114 394	-1 728 784	18.24%	
Insurance		1 125 017	879 330	245 688	1 744 460	-619 443	64.49%	
Joburg Ballet & Orchestra		117 044	109 960	-7 084	219 920	-102 876	53.22%	
Joburg Film Office		15 088 632	15 088 632	0	19 586 999	-4 498 367	77.03%	
Arts Alive		0	0	0	0	0	-	
General Expenses		7 295 020	0	-7 295 020	0	7 295 020	0	
Consumables		32 447 055	39 925 916	7 478 861	55 808 973	-23 361 918	58.14%	
Utilities		1 177 759	2 044 904	867 145	2 903 024	-1 725 264	40.57%	
Telecommunication		5 389 743	6 266 063	876 321	9 785 994	-4 396 251	55.08%	
Audit Fees		1 091 499	700 000	-391 499	700 000	391 499	155.93%	
Business Travel		211 261	458 643	247 383	710 737	-499 476	29.72%	
Entertainment		191 368	89 589	-101 779	89 589	101 779	213.61%	
Transportation		113 659	359 074	245 414	718 147	-604 488	15.83%	
Youth Development		565 243	1 004 543	439 300	1 128 370	-563 127	50.09%	
Special and Social Awareness Projects		881 557	1 130 555	248 998	1 130 555	-248 998	77.98%	
Advertising, Publicity and Marketing		1 397	31 522	30 124	43 317	-11 920	3.23%	
In-House Stage Productions		1 580 210	1 724 129	143 919	3 444 723	-1 864 513	45.87%	
In-House Music Programs		13 127 555	13 847 380	719 824	14 688 133	-1 560 578	89.38%	
Contributions to Tenant Productions		0	2 181 628	2 181 628	3 423 607	-3 423 607	-	
Ticketing		93 440	1 851 992	1 758 552	2 652 960	-2 558 920	3.52%	
Miscellaneous		693 437	516 157	-177 280	1 032 313	-338 877	67.17%	
Catering and Hospitality		1 888 977	1 413 345	-475 632	2 376 195	-487 218	79.50%	
Mobile Theatre Truck		5 091 297	5 854 543	763 246	10 078 209	-4 986 912	50.52%	
COIDA		617	321 652	321 035	643 304	-642 687	0.10%	
EPWP		101 622	100 198	-1 424	200 396	-98 774	50.71%	
New Years Eve		184 417	30 000	-154 417	60 000	124 417	307.36%	
Finance Costs		0	0	0	0	0	-	
Other		0	0	0	0	0	-	
TRADING SURPLUS (/ SHORTFALL)		-4 863 876	-11 137 194	6 273 318	-6 049 728	1 185 853	80%	

Joburg Theatre (SOC) Ltd

REPORTING PERIOD: DECEMBER 2018

BranchName: RCT



INCOME STATEMENT

Main Account Sub AccountName

	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	ANNUAL BUDGET Full Year	ANNUAL BUDGET Remaining	Budget Spent %
INCOME							
Rental Of Facilities & Equipment	6 001 834	6 682 713	-680 880	-10%	12 459 884	-6 458 050	48.17%
Interest Earned from External Investments	455 341	1 095 487	-640 146	-58%	1 329 744	-874 403	34.24%
Operating Grants and Subsidies	0	0	0	-	0	0	-
Arts Alive	4 271 110	4 271 110	0	0%	8 542 220	-4 271 110	50.00%
Joburg Film Office	0	0	0	0	0	0	0
Other Revenue	0	0	0	-	0	0	-
In-House Stage Productions	1 275 382	1 316 116	-40 734	-3%	2 587 920	-1 312 537	49.28%
In House Music Programme	0	0	0	-	0	0	-
Sponsorships	0	0	0	-	0	0	-
Food Beverage And Retail /Stages	0	0	0	-	0	0	-
Ticketing Services	1 210 288	1 223 086	-12 798	-1%	2 473 719	-1 263 431	48.93%
Management Fees	52 594	74 692	-22 097	-30%	77 523	-24 929	67.84%
Special Projects and Other Income	0	0	0	-	0	0	-
	12 500	18 339	-5 839	-32%	36 678	-24 178	34.08%

Joburg Theatre (SOC) Ltd
REPORTING PERIOD: DECEMBER 2018
 BranchName: RCT' 

INCOME STATEMENT

Main Account	Sub AccountName	Mid-Year 2018/19			ANNUAL BUDGET Full Year	ANNUAL BUDGET Remaining	Budget Spent %
		Actual YTD	Budget YTD	YTD Var			
Expense							
Employee Related Costs		5 944 102	7 331 592	1 387 490	13 666 481	-7 722 379	43.49%
Directors and Committee Members		3 075 346	2 333 109	-742 236	4 813 368	-1 738 022	63.89%
Depreciation & Asset Impairment		0	0	0	0	0	-
Repairs And Maintenance		111 500	186 420	74 920	372 839	-261 339	29.91%
Contracted Services		110 070	221 025	110 955	405 715	-295 645	27.13%
Insurance		472 614	495 899	23 285	991 797	-519 183	47.65%
Joburg Ballet & Orchestra		42 264	42 264	0	84 528	-42 264	50.00%
Joburg Film Office		0	0	0	0	0	-
Arts Alive		0	0	0	0	0	-
General Expenses		2 132 309	4 052 875	1 920 567	6 998 233	-4 865 924	30.47%
Consumables		232 205	531 907	299 701	790 195	-557 990	29.39%
Utilities		17 517	17 258	-260	53 884	-36 367	32.51%
Audit Fees		0	0	0	0	0	-
Telecommunication		70 711	152 209	81 498	202 174	-131 463	34.98%
Business Travel		0	286 559	286 559	286 559	-286 559	-
Entertainment		114 102	28 116	-85 986	56 233	57 869	202.91%
Transportation		26 288	138 200	111 913	226 776	-200 488	11.59%
Youth Development		0	904 376	904 376	1 047 139	-1 047 139	-
Special and Social Awareness Projects		0	21 583	21 583	33 740	-33 740	-
Advertising, Publicity and Marketing		482 671	110 622	-372 049	221 124	261 547	218.28%
In-House Stage Productions		533 239	839 983	306 743	2 045 955	-1 512 716	26.06%
In-House Music Programs		0	0	0	0	0	-
Contributions to Tenant Productions		0	56 233	56 233	112 466	-112 466	-
Ticketing		0	130 773	130 773	261 547	-261 547	-
Miscellaneous		55 353	244 663	189 309	407 692	-352 338	13.58%
Catering and Hospitality		573 228	539 403	-33 825	1 150 767	-577 539	49.81%
Mobile Theatre Truck		0	0	0	0	0	-
COVIDA		26 994	26 992	-2	53 984	-26 990	50.00%
EPWP		0	24 000	24 000	48 000	-48 000	-
New Years Eve		0	0	0	0	0	-
Finance Costs		0	0	0	0	0	-
Other		0	0	0	0	0	-
TRADING SURPLUS / (SHORTFALL)		57 732	-648 878	706 610	-1 206 596	1 264 328	-5%

Joburg Theatre (SOC) Ltd

REPORTING PERIOD: DECEMBER 2018

BranchName: SW/T



INCOME STATEMENT

Main Account	Sub AccountName	Mid-Year 2018/19				ANNUAL BUDGET		ANNUAL BUDGET	
		Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Budget Spent %	
INCOME									
	Rental Of Facilities & Equipment	10 635 815	11 288 240	-652 425	-6%	22 887 550	-12 251 736	46,47%	
	Interest Earned from External Investments	1 022 477	1 039 217	-16 740	-2%	1 718 854	-696 377	59,49%	
	Operating Grants and Subsidies	0	0	0	-	0	0	-	
	Arts Alive	8 133 012	8 133 012	-0	0%	16 266 023	-8 133 012	50,00%	
	Joburg Film Office	0	0	0	0	0	0	0	
	Other Revenue	0	0	0	-	0	0	-	
	In-House Stage Productions	1 480 326	2 116 011	-635 685	-30%	4 902 673	-3 422 347	30,19%	
	In House Music Programme	30 913	0	30 913	0%	0	30 913	0,00%	
	Sponsorships	0	98 206	-98 206	-100%	1 834 749	-1 834 749	-	
	Food Beverage And Retail /Stages	0	0	0	-	0	0	-	
	Ticketing Services	1 284 857	1 978 168	-693 311	-35%	3 012 662	-1 727 806	42,65%	
	Management Fees	106 135	39 301	66 833	170%	53 918	52 217	196,84%	
	Special Projects and Other Income	0	0	0	-	0	0	-	
		58 422	336	58 086	17283%	1 344	57 077	4345,82%	

Joburg Theatre (SOC) Ltd

REPORTING PERIOD: DECEMBER 201

BranchName: SW1*

COVER SHEET

INCOME STATEMENT

Main Account	Sub AccountName	Mid-Year 2018/19			ANNUAL BUDGET		ANNUAL BUDGET		Budget Spent %
		Actual_YTD	Budget_YTD	YTD Var	Full Year	Remaining	Spent %		
Expense									
Employee Related Costs		8 434 365	8 585 374	151 009	15 351 958	-6 917 593	54.94%		
Directors and Committee Members		4 306 609	2 174 859	-2 131 750	4 129 118	177 491	104.30%		
Depreciation & Asset Impairment		0	0	0	0	0	-		
Repairs And Maintenance		226 500	358 080	131 580	716 161	-489 661	31.63%		
Contracted Services		540 962	177 154	-363 808	358 639	182 323	150.84%		
Insurance		755 076	366 871	-388 204	733 743	21 333	102.91%		
Joburg Ballet & Orchestra		35 410	42 490	7 080	84 980	-49 570	41.67%		
Joburg Film Office		0	0	0	0	0	-		
Arts Alive		0	0	0	0	0	-		
General Expenses		2 569 809	5 465 919	2 896 111	9 329 318	-6 759 509	27.55%		
Consumables		194 756	235 979	41 223	450 583	-255 827	43.22%		
Utilities		778 598	920 555	141 956	1 834 498	-1 055 900	42.44%		
Audit Fees		0	0	0	0	0	-		
Telecommunication		42 930	80 702	37 772	153 699	-110 769	27.93%		
Business Travel		15 562	336 273	320 711	336 273	-320 711	4.83%		
Entertainment		60 053	6 440	-53 613	12 880	47 173	466.25%		
Transportation		53 659	142 088	88 429	218 119	-164 460	24.60%		
Youth Development		0	0	0	0	0	-		
Special and Social Awareness Projects		117 038	539 063	422 025	1 013 186	-896 148	11.55%		
Advertising , Publicity and Marketing		283 631	180 027	-103 603	344 360	-60 729	82.36%		
In-House Stage Productions		293 873	1 487 292	1 193 419	2 653 083	-2 359 210	11.08%		
In-House Music Programs		30 000	450 475	420 475	450 475	-420 475	6.66%		
Contributions to Tenant Productions		0	19 418	19 418	47 380	-47 380	-		
Ticketing		0	73 674	73 674	147 349	-147 349	-		
Miscellaneous		27 683	112 793	85 110	203 438	-175 754	13.61%		
Catering and Hospitality		542 858	828 783	285 925	1 360 646	-817 788	39.90%		
Mobile Theatre Truck		0	0	0	0	0	-		
COVIDA		26 994	26 992	-2	53 984	-26 990	50.00%		
EPWP		102 173	24 000	-78 173	48 000	54 173	212.86%		
New Years Eve		0	0	0	0	0	-		
Finance Costs		0	0	0	0	0	-		
Other		0	1 365	1 365	1 365	-1 365	-		
TRADING SURPLUS / (SHORTFALL)		2 201 450	2 702 866	-501 416	7 535 592	-5 334 143	29%		

Joburg Theatre (SOC) Ltd
REPORTING PERIOD: DECEMBER 2018
Branch Name: Hospitality and Catering

COVER SHEET

INCOME STATEMENT

Main Account	Sub Account Name	Mid-Year 2018/19			ANNUAL BUDGET Full Year	ANNUAL BUDGET Remaining	Budget Spent %
		Actual_YTD	Budget_YTD	YTD Var			
INCOME							
	Rental Of Facilities & Equipment	15 069 724	17 015 342	-1 945 618	30 360 067	-15 290 342	49.64%
	Interest Earned from External Investments	0	0	0	0	0	-
	Operating Grants and Subsidies	5 118	18 895	-13 776	38 783	-33 665	13.20%
	Arts Alive	0	0	0	0	0	-
	Other Revenue	15 064 606	16 996 447	-1 931 841	30 321 284	-15 256 678	49.68%
	In-House Stage Productions	0	0	0	0	0	-
	In House Music Programme	0	0	0	0	0	-
	Sponsorships	0	0	0	0	0	-
	Food Beverage And Retail /Stages	15 053 496	16 960 197	-1 906 701	30 234 191	-15 182 695	49.78%
	Ticketing Services	0	0	0	0	0	-
	Management Fees	0	0	0	0	0	-
	Special Projects and Other Income	13 110	36 250	-23 140	87 092	-73 982	15.05%
Expense							
	Employee Related Costs	14 355 704	15 593 793	1 238 089	29 303 918	-14 948 214	48.99%
	Depreciation & Asset Impairment	6 061 006	5 902 277	-158 729	11 889 354	-5 828 348	50.98%
	Repairs And Maintenance	235 643	248 188	12 546	496 377	-260 734	47.47%
	Contracted Services	106 241	127 023	20 781	269 267	-163 026	39.46%
	Insurance	70 840	33 549	-37 291	52 392	18 448	135.21%
	Arts Alive	0	0	0	0	0	-
	General Expenses	7 881 974	9 282 756	1 400 782	16 596 528	-8 714 554	47.49%
	Consumables	115 010	260 726	145 716	391 506	-276 496	29.38%
	Utilities	89 460	67 711	-21 749	152 331	-62 871	58.73%
	Audit Fees	0	0	0	0	0	-
	Telecommunication	15 781	19 155	3 374	45 319	-29 538	34.82%
	Business Travel	2 902	0	-2 902	0	2 902	0.00%
	Entertainment	0	0	0	0	0	-
	Transportation	0	0	0	0	0	-
	Youth Development	0	0	0	0	0	-
	Special and Social Awareness Projects	0	1 509	1 509	13 304	-13 304	-
	Advertising / Publicity and Marketing	38 903	33 909	-4 995	51 129	-12 226	76.09%
	Ticketing	0	0	0	0	0	-
	Miscellaneous	244 334	239 328	-5 006	524 339	-280 005	46.60%
	Catering and Hospitality	7 375 584	8 659 053	1 283 470	15 417 234	-8 041 650	47.84%
	New Years Eve	0	0	0	0	0	-
	Finance Costs	0	0	0	0	0	-
	Other	0	1 365	1 365	1 365	-1 365	-
TRADING SURPLUS / (SHORTFALL)		714 021	1 421 549	-707 528	1 056 149	-342 128	68%

INCOME STATEMENT

Main Account	Sub AccountName	Mid-Year 2018/19			ANNUAL BUDGET		ANNUAL BUDGET	
		Actual_YTD	Budget_YTD	YTD Var	Full Year	Remaining	Budget Spent %	
INCOME		2 730 642	2 522 638	208 004	4 946 593	-2 215 951	55.20%	
	Rental Of Facilities & Equipment	0	0	0	0	0	-	
	Interest Earned from External Investments	0	0	0	0	0	-	
	Operating Grants and Subsidies	0	0	0	0	0	-	
	Arts Alive	0	0	0	0	0	0	
	Other Revenue	2 730 642	2 522 638	208 004	4 946 593	-2 215 951	55.20%	
	Sponsorships	0	0	0	0	0	-	
	Food Beverage And Retail /Stages	2 730 642	2 522 638	208 004	4 946 593	-2 215 951	55.20%	
	Ticketing Services	0	0	0	0	0	-	
	Management Fees	0	0	0	0	0	-	
	Special Projects and Other Income	0	0	0	0	0	-	
Expense		2 833 058	2 392 691	-440 367	5 225 861	-2 392 803	54.21%	
	Employee Related Costs	965 933	814 601	-151 332	2 080 560	-1 114 627	46.43%	
	Directors and Committee Members	0	0	0	0	0	-	
	Depreciation & Asset Impairment	0	0	0	0	0	-	
	Repairs And Maintenance	26 784	8 102	-17 682	50 196	-24 412	51.37%	
	Contracted Services	11 125	3 000	-8 125	6 000	5 125	185.42%	
	Insurance	0	0	0	0	0	-	
	Arts Alive	0	0	0	0	0	0	
	General Expenses	1 830 216	1 566 989	-263 227	3 089 105	-1 258 889	59.25%	
	Consumables	28 773	73 665	44 892	132 805	-104 032	21.67%	
	Utilities	62 386	38 574	-23 812	84 051	-21 664	74.22%	
	Telecommunication	17 565	18 426	861	44 638	-27 073	39.35%	
	Business Travel	0	0	0	0	0	-	
	Entertainment	0	0	0	0	0	-	
	Transportation	0	0	0	0	0	-	
	Youth Development	0	0	0	0	0	-	
	Special and Social Awareness Projects	0	0	0	0	0	-	
	Advertising , Publicity and Marketing	0	0	0	0	0	-	
	Ticketing	0	0	0	0	0	-	
	Miscellaneous	0	0	0	0	0	-	
	Catering and Hospitality	1 721 491	1 436 324	-285 168	2 827 611	-1 106 120	60.86%	
	New Years Eve	0	0	0	0	0	-	
	Finance Costs	0	0	0	0	0	-	
	Other	0	0	0	0	0	-	
TRADING SURPLUS /(SHORTFALL)		-102 416	129 947	-232 362	-279 268	176 852	37%	

INCOME STATEMENT		Mid-Year 2018/19			ANNUAL BUDGET	ANNUAL BUDGET	Budget
Main Account	Sub Account Name	Actual_YTD	Budget_YTD	YTD Var	Full Year	Remaining	Spent %
INCOME		47 567	0	47 567	0	47 567	0.00%
	Rental Of Facilities & Equipment	0	0	0	0	0	-
	Interest Earned from External Investments	0	0	0	0	0	-
	Operating Grants and Subsidies	0	0	0	0	0	-
	Arts Alive	0	0	0	0	0	0
	Joburg Film Office	0	0	0	0	0	-
	Other Revenue	47 567	0	47 567	0	47 567	0.00%
	Sponsorships	0	0	0	0	0	-
	Food Beverage And Retail /Stages	47 567	0	47 567	0	47 567	0.00%
	Ticketing Services	0	0	0	0	0	-
	Management Fees	0	0	0	0	0	-
	Special Projects and Other Income	0	0	0	0	0	-
Expense		50 741	0	-50 741	0	50 741	0.00%
	Employee Related Costs	0	0	0	0	0	-
	Directors and Committee Members	0	0	0	0	0	-
	Depreciation & Asset Impairment	0	0	0	0	0	-
	Repairs And Maintenance	83	0	-83	0	83	0.00%
	Contracted Services	0	0	0	0	0	-
	Insurance	0	0	0	0	0	-
	Arts Alive	0	0	0	0	0	0
	General Expenses	50 659	0	-50 659	0	50 659	0.00%
	Consumables	2 075	0	-2 075	0	2 075	0.00%
	Utilities	0	0	0	0	0	-
	Telecommunication	0	0	0	0	0	-
	Business Travel	0	0	0	0	0	-
	Entertainment	0	0	0	0	0	-
	Transportation	0	0	0	0	0	-
	Youth Development	0	0	0	0	0	-
	Special and Social Awareness Projects	0	0	0	0	0	-
	Advertising , Publicity and Marketing	3 450	0	-3 450	0	3 450	0.00%
	Ticketing	0	0	0	0	0	-
	Miscellaneous	1 200	0	-1 200	0	1 200	0.00%
	Catering and Hospitality	43 934	0	-43 934	0	43 934	0.00%
	New Years Eve	0	0	0	0	0	-
	Finance Costs	0	0	0	0	0	-
	Other	0	0	0	0	0	-
TRADING SURPLUS /(SHORTFALL)		-3 174	0	-3 174	0	-3 174	0%

