



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

trading as
Joburg City Theatres

the **JOBURG THEATRE**



MIDYEAR PERFORMANCE REPORT 2020/21

**FINAL DRAFT
SUBMITTED ON 14 JAN 2021**

JOBURG THEATRE
SOC LIMITED

COMPANY INFORMATION:

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Approval

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ABBREVIATIONS

Abbreviation/ Acronym	Explanation/ Description
AA	Affirmative Action
AFS	Annual Financial Statement
AG	Auditor General South Africa
AGM	Annual General Meeting
ARC	Audit and Risk Committee
BBS	Behaviour Based Safety
BBBEE	Broad Based Black Economic Empowerment
CAPEX	Capital Expenditure
CATHSSETA	Culture Arts, Tourism, Hospitality and Sport Sector Education and Training Authority
CCMA	Commission for Conciliation, Mediation and Arbitration
CEO	Chief Executive Officer
CFO	Chief Financial Officer
COJ	City of Johannesburg
EAP	Employees Assistant Programme
EE	Employment Equity
EPWP	Expanded Public Works Programme
EXCO	Executive Management Committee
FY	Financial Year
GAC	Group Audit Committee
GDS	Growth and Development Strategy
GRAP	Generally Recognised Accounting Practice
HR	Human Resources
IAC	Independent Audit Committee
ICT	Information and Communication Technology
IDP	Integrated Development Plan
IT	Information Technology
JCT	Joburg City Theatres
JT	Joburg Theatre
KPA	Key Performance Area
GRAS	Group Risk and Assurance Services
KPI	Key Performance Indicator
MANCO	Management Team Committee
MFMA	Municipal Finance Management Act
MOE	Municipal Owned Entity
MOI	Memorandum of Incorporation
MSCMR	Municipal Supply Chain Management Regulations
NED	Non-Executive Director
PANSA	Performing Arts Network South Africa
RAC	Risk Assurance and Compliance
SAMRO	Southern African Music Rights Organisation
SCM	Supply Chain Management
SDA	Service Delivery Agreement
REMSEC	Remuneration, Social and Ethics Committee
RT	Roodepoort Theatre
SETA	Sector Education and Training Authority
SHEQ	Safety Health Environment and Quality
SLA	Service Level Agreement
ST	Soweto Theatre
STAGES	Stages Restaurant
YTD	Year to Date

CHAPTER ONE: INTRODUCTION AND CORPORATE PROFILE

Section 1: Corporate Profile / Overview of the entity

The City Council of Johannesburg initially constructed the Johannesburg Civic Theatre in 1962, creating a high-profile landmark on the top of the Braamfontein hill, which grew to become one of the most technically proficient theatres in the southern hemisphere. It was operated by the Johannesburg Civic Theatre Association¹.

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

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

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

In 2011, a high-level review of the City's institutional arrangements was commissioned, and it resolved that Joburg Theatre (SOC) Ltd and Roodepoort City Theatre NPC t/a Joburg Promusica be integrated into a single theatre management company; and further to institutionalise the operations of the newly established Soweto Theatre under the same structure.

The strategic rationale for this decision was as follows:

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

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

The merger of the Joburg Theatre (SOC) Ltd and Roodepoort City Theatre NPC t/a Joburg Promusica was approved by Council on 25 August 2011, pending the required due diligence and legal processes; and the integrated theatre management company – now called **Joburg City Theatres (JCT)** – was mandated to render the functions and services that, until 31 December 2012, were rendered by the three theatres. The effective date for the integration was 1 January 2013.

Joburg Theatre is also permanent home to Joburg Ballet, which is supported by an annual grant from Joburg City Theatres; as well as the Peoples Theatre Company – performing throughout the year to children between the

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

ages of 3 and 13 – and one of the country’s most respected community development projects in the arts, the tiny ‘black-box’ theatre known as space.com.

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

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

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

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

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

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

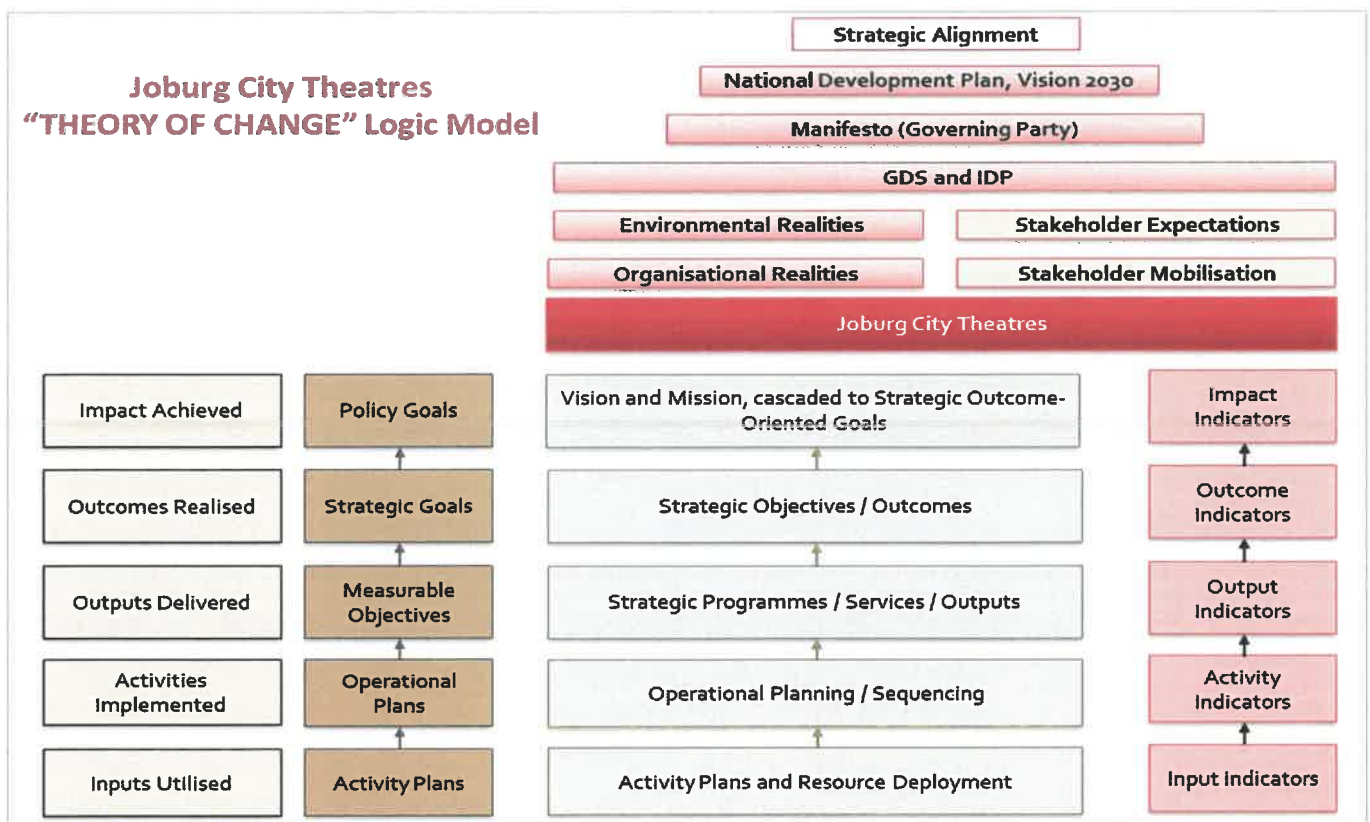
During November to December 2018, Joburg City Theatres thus embarked on an iterative process to critically examine its strategic posture and direction in line with its mandate, and in light of shifts in the environment, which have an impact on its planning and programme delivery. There was a need to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

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

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

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

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



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

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

- c) How to best apply and leverage limited resources in order to grow the reach and impact of the organisation in the next five years and beyond;
- 5) The required institutional arrangements and organisational design considerations to give effect to the strategy.

This Business Plan, as approved by the Board, then serves as input to the management team towards the development of an aligned Annual Performance Plan for 2020/21. Management will then actively pursue implementation of the approved Business Plan as aligned to the Five Year Strategic Plan of 2019/20-2023/24, under the oversight and guidance of the Board.

Mandate and Core Business

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

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

The primary mandate of Joburg City Theatres is:

To provide a high quality and innovative live entertainment and educational programmes, which serves the diverse communities of the City of Joburg and supports social cohesion, inclusivity and tolerance.

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

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

Vision

Joburg City Theatres sets for itself the following vision:

A leading World Class home of live entertainment, providing sustainable, development-oriented and diverse programming.

In support of the City of Joburg's Vision:

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

Mission

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

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

In so doing, Joburg City Theatres' commits to:

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

To support and drive its core strategy, Joburg City Theatres appreciates that values identify the principles for the conduct of the institution in carrying out its mission. Joburg City Theatres’ values define a citizen-oriented approach for producing and delivering its services in line with the service delivery improvement priorities of the CoJ, as follows:

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

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

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

In support of the NDP, the CoJ **Growth and Development Strategy 2040 (GDS)** presents five systemic outcomes that serve to guide and orientate all planning in the City and shape the priorities of the City to 2040, namely:

Outcomes	What it means in practice
Outcome 1	<p>Improved quality of life and development-driven resilience for all</p> <ul style="list-style-type: none"> ▪ <i>The City envisages a future that presents significantly improved human and social development realities, through targeted focus on poverty reduction, food security, development initiatives that enable self-sustainability, improved health and life expectancy, and real social inclusivity. By 2040, the City aims to achieve substantially enhanced quality of life for all, with this outcome supported by the establishment of development-driven resilience</i>
Outcome 2	<p>Provide a resilient, liveable, sustainable urban environment – underpinned by infrastructure supportive of a low-carbon economy</p> <ul style="list-style-type: none"> ▪ <i>The City plans to lead in the establishment of sustainable and eco-efficient infrastructure solutions (e.g. housing, eco-mobility, energy, water, waste, sanitation and information and communications technology), to create a landscape that is liveable, environmentally resilient, sustainable, and supportive of low-carbon economy initiatives.</i>
Outcome 3	<p>An inclusive, job-intensive, resilient and competitive economy that harnesses the potential of citizens</p> <ul style="list-style-type: none"> ▪ <i>The City of Johannesburg will focus on supporting the creation an even more competitive, ‘smart’ and resilient city economy, when measured in relation to national, continent and global performance. The City will promote economic growth and sustainability through the meaningful mobilisation of all who work and live here, and through collaborating with others to build job-intensive long-term growth and prosperity, from which all can benefit</i>
Outcome 4	<p>A high performing metropolitan government that pro-actively contributes to and builds a sustainable, socially inclusive, locally integrated and globally competitive Gauteng City Region.</p> <ul style="list-style-type: none"> ▪ <i>The City envisages a future where it will focus on driving a caring, responsive, efficient and progressive service delivery and developmental approach within the GCR and within its own metropolitan space, to enable both to reach their full potential as integrated and vibrant spaces.</i>

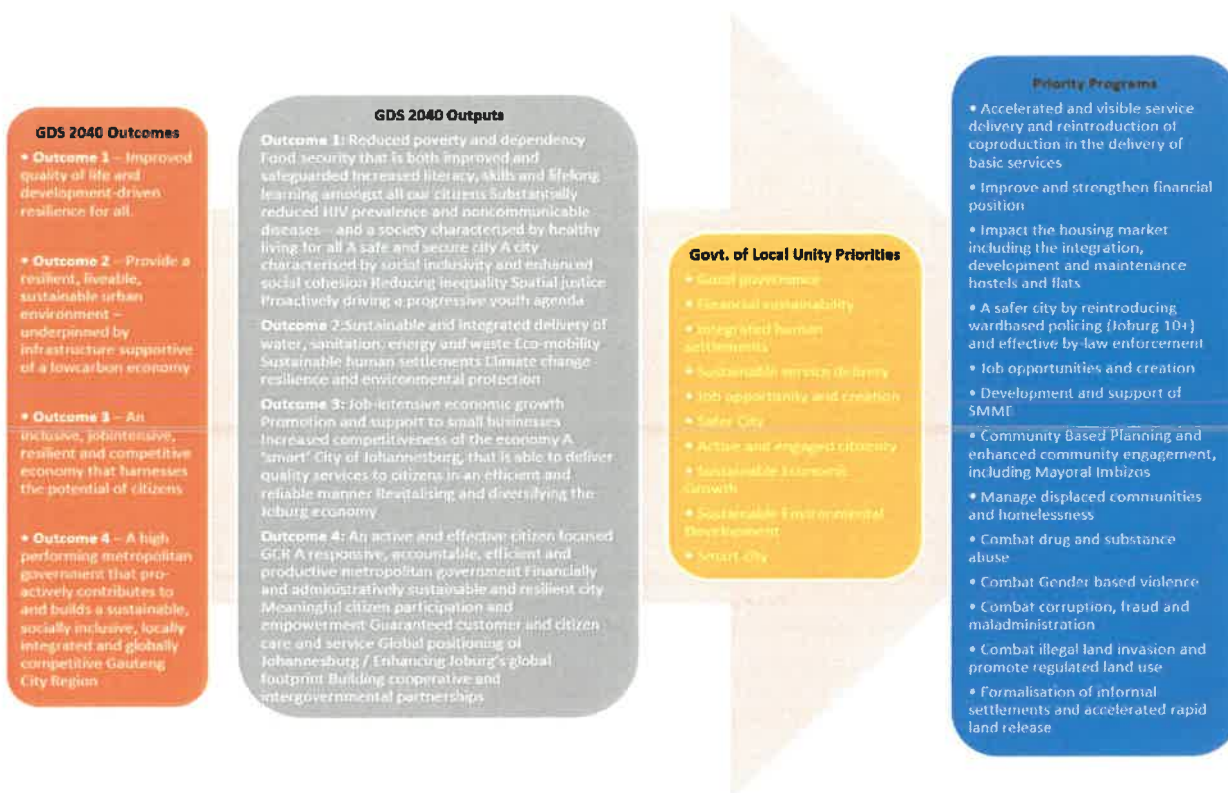
The above strategy and policy imperatives inform this business plan of Joburg City Theatres for the financial year 2020/21. In this regard, Joburg City Theatres is a progressive, complementary and supportive intergovernmental partner of the Department of Arts Culture.

As part of the Social and Human Development Cluster and located under the Department of Community Development with the MMC as Executive Authority, Joburg City Theatres is primarily tasked to support **GDS Outcome 1**, aimed at a future that presents significantly improved human and social development realities in the City; and to ensure an integrated approach to providing a comprehensive and effective service to all citizens of the City.

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

In turn, the following diagrams reflect the alignment of the GDS the new strategic agenda and the Government of Local Unity (GLU) priorities.

Alignment to the New Strategic Agenda:



The Aligned CoJ Priorities:

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

Specific priorities focus areas for JCT to 2021:

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

COJ PRIORITIES AND IDP PROGRAMMES	JOBURG CITY THEATRES STRATEGIC FOCUS AREAS (Informing JCT Strategic Objectives and Key Result Areas)
<ul style="list-style-type: none"> ➤ COJ Priority 7: Active and Engaged Citizenry IDP Programme 7, 9 & 10: ➤ Community Based Planning and enhanced community engagement, including Mayoral Imbizos 	<ul style="list-style-type: none"> ▪ Audience development; ▪ Arts education and arts talent development. ▪ Theatre open days ▪ Mobile theatre truck – take theatre to communities;

COJ PRIORITIES AND IDP PROGRAMMES	JOBURG CITY THEATRES STRATEGIC FOCUS AREAS (Informing JCT Strategic Objectives and Key Result Areas)
<ul style="list-style-type: none"> ➤ Combat drug and substance abuse ➤ Combat Gender based violence 	
<p>COJ Priority 5: Job opportunity and creation</p> <ul style="list-style-type: none"> ➤ IDP Programmes 5: Job opportunities and creation 	<ul style="list-style-type: none"> ▪ Expanded Public Works programmes (EPWP) opportunities ▪ Provide opportunities for the youth, including development of future arts practitioners ▪ Work opportunities created at JCT
<p>COJ Priority 4: Sustainable Service Delivery</p> <ul style="list-style-type: none"> ➤ IDP Programme 1: Accelerated and visible service delivery and reintroduction of coproduction in the delivery of basic services 	<ul style="list-style-type: none"> ▪ Thematic productions; ▪ Host, develop and stage productions that tell the story – and promote civic pride / cohesion; ▪ Customer care improvement; ▪ Integrated programming of the theatres ▪ Ensure efficient and effective internal business processes and systems.
<p>COJ Priority 1: Good Governance</p> <p>IDP Programme 11:</p> <ul style="list-style-type: none"> ➤ Combat corruption, fraud and maladministration 	<ul style="list-style-type: none"> ▪ Put mechanisms in place to verify observance of code of conduct and ethics and make it known within JCT; ▪ Perform a comprehensive fraud risk assessment as part of the operational risk assessment; ▪ Develop and deploy preventative and detective fraud control activities; ▪ Formulate and collate a fraud response plan to ensure a coordinated approach to investigation and corrective action.
<p>COJ Priority 2: Financial sustainability</p> <ul style="list-style-type: none"> ➤ IDP Programme 2: Improve and strengthen financial position 	<ul style="list-style-type: none"> ▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue; ▪ Increase asset utilisation and leveraging investment; ▪ Well planned and implemented CAPEX and maintenance programme. ▪ Cost efficiency across value-chain;
<p>COJ Priority 8: Sustainable Economic Development</p> <ul style="list-style-type: none"> ➤ IDP Programme 6 Development and support of SMME 	<ul style="list-style-type: none"> ▪ SMME support; ▪ Ensure sound and consistent supply chain management processes that support preferential procurement, and enhance the contribution of JCT to enterprise development; ▪ Cultivate local entrepreneurs / suppliers.

COJ PRIORITIES AND IDP PROGRAMMES	JOBURG CITY THEATRES STRATEGIC FOCUS AREAS (Informing JCT Strategic Objectives and Key Result Areas)
<p>COJ Priority 10: Smart city</p> <p>➤ IDP Programme 1: Accelerated and visible service delivery and reintroduction of coproduction in the delivery of basic services</p>	<ul style="list-style-type: none"> ▪ Theatre production streaming ▪ Offering free wifi in theatre venues
<p>COJ Priority 7: Active and Engaged Citizenry</p> <p>➤ IDP Programme 1: Accelerated and visible service delivery and reintroduction of coproduction in the delivery of basic services</p> <p>COJ Priority 8: Sustainable Economic Growth</p> <p>➤ IDP Programmes 5 & 6: Job opportunities and creation Development and support of SMME</p>	<ul style="list-style-type: none"> ▪ THEMATIC FOCUS OF PRODUCTIONS: (Edu-tainment and productions that address issues). ▪ Relevant programming; ▪ Host, develop and stage productions that tell the story – and promote civic pride / cohesion; ▪ Culture, heritage and arts appreciation and education. ▪ Audience and content development; ▪ Arts education and arts talent development. ▪ Promote accessibility to JCT venues and improve the utilisation of facilities; ▪ Promote the visibility of facilities and JCT brand; ▪ Take arts to communities.
<p>COJ Priority 4: Sustainable Service Delivery</p> <p>➤ IDP Programme 1: Accelerated and visible service delivery and reintroduction of coproduction in the delivery of basic services</p>	<ul style="list-style-type: none"> ▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue; ▪ Cost efficiency across value-chain; ▪ Customer care improvement; ▪ Integrate the programming of the theatres and integrate the value chain of the theatres; ▪ Ensure efficient and effective internal business processes and systems.
<p>COJ Priority 1: Good Governance</p> <p>➤ IDP Programme 11: Combat corruption, fraud and maladministration</p>	<ul style="list-style-type: none"> ▪ Put mechanisms in place to verify observance of code of conduct and ethics and make it known within JCT; ▪ Perform a comprehensive fraud risk assessment as part of the operational risk assessment; ▪ Develop and deploy preventative and detective fraud control activities;

COJ PRIORITIES AND IDP PROGRAMMES	JOBURG CITY THEATRES STRATEGIC FOCUS AREAS (Informing JCT Strategic Objectives and Key Result Areas)
	<ul style="list-style-type: none"> ▪ Formulate and collate a fraud response plan to ensure a coordinated approach to investigation and corrective action.
<p>COJ Priority 9: Sustainable Environmental Development</p> <p>➤ IDP Programme 2: Impact the housing market including the integration, development and maintenance hostels and flats</p>	<ul style="list-style-type: none"> ▪ Promote accessibility to JCT venues in support of quality liveable spaces / urban revitalisation around the precincts; ▪ Increase asset utilisation and leveraging investment; ▪ Well planned and implemented CAPEX and maintenance programme.
<p>COJ Priority 2: Financial sustainability</p> <p>➤ IDP Programme 2: Improve and strengthen financial position</p>	<ul style="list-style-type: none"> ▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue; ▪ SMME support; ▪ Ensure sound and consistent supply chain management processes that support preferential procurement, and enhance the contribution of JCT to enterprise development; ▪ Cultivate local entrepreneurs / suppliers; ▪ Encourage urban regeneration in Braamfontein / Newtown and Jabulani Cultural Precinct nodes, in order to stimulate economic growth in contribution to the 5% target.

Section 2: Strategic Objectives

As the organisation pursues its Vision and Mission, the Strategic Objectives are derived from the above strategic intent and business model, and are aligned to both the GDS 2040 and CoJ strategic priorities and outcomes of the Government of Local Unity.

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

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

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

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

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

For the period 2020/21 and beyond, five (5) Strategic Objectives have been developed in order to enable Joburg City Theatres to effectively focus and prioritise its options in delivering on its mandate and respond to the above strategic focus areas. The Strategic Objectives are framed as statements that describe the outcome expected as a result of Joburg City Theatres' intervention, and are elaborated upon in the table below:

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

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

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

Table 3: Joburg City Theatres Strategic Objectives

Joburg City Theatres Strategic Objective (Towards achieving the mandate, mission and Strategic Priorities)	Objective Description and Focus Areas	CoJ Priority Alignment
<ul style="list-style-type: none"> ● High quality performing arts and entertainment experiences and facilities. 	<ul style="list-style-type: none"> ▪ Excellence in delivery of the JCT core business, in support of the mandate, vision and mission; ▪ Supporting the development and creation of work; ▪ Strengthening the acquiring and hosting of local and international work; ▪ Facilitate production partnerships with theatres in South Africa and the African Diaspora for the development of productions from African stories; ▪ Ensuring facilities and infrastructure are in excellent condition; and ▪ Monitor and enhance customer satisfaction and the achievement of service standards. 	<ul style="list-style-type: none"> ▪ Sustainable service delivery ▪ Financial sustainability ▪ Job opportunity and creation ▪ Smart City
<ul style="list-style-type: none"> ● Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT. 	<ul style="list-style-type: none"> ▪ Build JCT brand awareness and grow market share of JCT as a leading brand; ▪ Build JCT visibility through enhanced marketing, communication and stakeholder management; ▪ Leveraging of mutually beneficial partnering agreements and joint programmes; and ▪ Fundraising and donations. 	<ul style="list-style-type: none"> ▪ Sustainable Service Delivery ▪ Financial sustainability

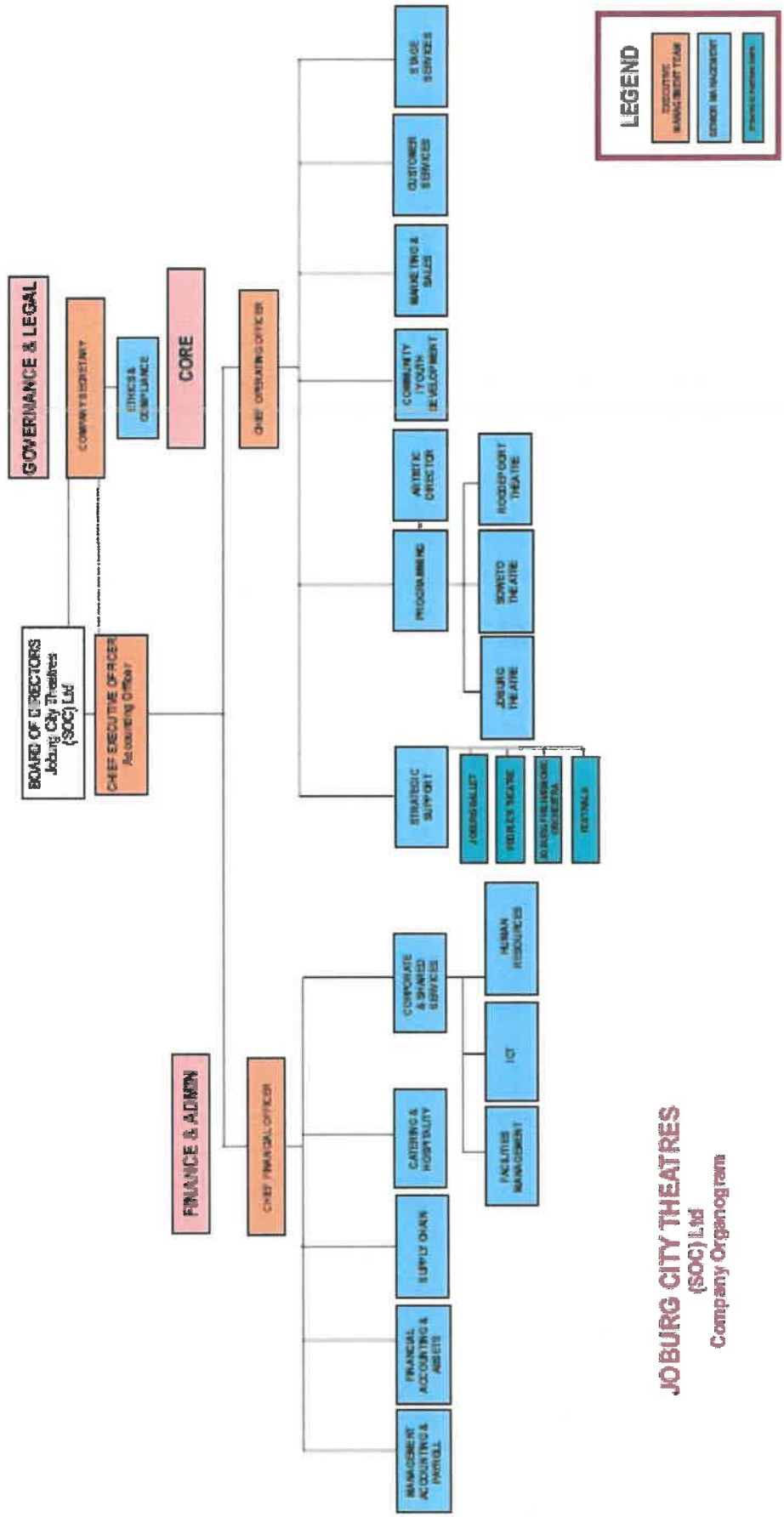
Joburg City Theatres Strategic Objective (Towards achieving the mandate, mission and Strategic Priorities)	Objective Description and Focus Areas	CoJ Priority Alignment
<ul style="list-style-type: none"> • Provision of opportunities for the youth, including future arts practitioners and entrepreneurs. 	<ul style="list-style-type: none"> ▪ Support local content development; ▪ Support for youth development programmes; ▪ Facilitate partnerships and co-productions that widen the participation of local producing partners engaged with JCT; ▪ Implement structured opportunities for the development of the talents and skills of young people in the arts; and ▪ Sound and consistent supply chain management processes that support preferential procurement, and enhance the contribution of JCT to enterprise development. 	<ul style="list-style-type: none"> ▪ Active and engaged citizenry ▪ Job opportunity and creation ▪ Sustainable Economic Growth
<ul style="list-style-type: none"> • Affordable access to and use of theatres by communities. 	<ul style="list-style-type: none"> ▪ Thematic productions that address issues; ▪ Engagement with arts practitioners, private sector and communities in bringing new audiences into contact with JCT programmes; ▪ Develop future audiences by providing discounted tickets to learners; ▪ Provide access to JCT venues; ▪ Accessibility to theatres venues for people living with disabilities; and ▪ Mechanisms and approaches that assist to make theatre going practical for various communities; 	<ul style="list-style-type: none"> ▪ Job opportunity and creation ▪ Active and Engaged Citizenry ▪ Sustainable service delivery
<ul style="list-style-type: none"> • Good governance, financial sustainability and sound management. 	<ul style="list-style-type: none"> ▪ Balance the imperative for revenue generation with socio-economic development; ▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue; ▪ Increase asset utilisation and leveraging investment; 	<ul style="list-style-type: none"> ▪ Good Governance ▪ Financial Sustainability

Joburg City Theatres Strategic Objective (Towards achieving the mandate, mission and Strategic Priorities)	Objective Description and Focus Areas	CoJ Priority Alignment
	<ul style="list-style-type: none"> ▪ Cost efficiency across value-chain; ▪ Customer care improvement; ▪ Integrate the programming of the theatres and integrate the value chain of the theatres; and ▪ Ensure efficient and effective internal business processes and systems. 	

Section 3: Salient Features

- JCT managed to stream 7 productions
 - **73% scorecard** achievement and 29% CAPEX Spend
 - The average spend for JCT on BBBEE is **96.18%** while spend on SMMEs averages at **62.16%**
 - The earned revenue for 2019/20 2nd quarter was R 42 million and in the 2020/21 is R 21 million representing an decrease of -50%.

Section 4: High-Level Organisational Structure



JOBURG CITY THEATRES
(SOC) Ltd
Company Organogram



Section 5: Chairperson's Foreword



The year under review has been challenging in many respects for the entertainment industry, particularly for theatres. With the emergence of the COVID-19 pandemic, theatre industry has become more critical than ever before to ensure that communities are offered edu-tainment and diversified programming. In the midst of these challenges compounded with the weaker economic outlook, Joburg City Theatres has a responsibility towards providing theatre practitioners with support that enables them to perform their functions and ensure service delivery continues. This report is an account of the Joburg City Theatre s' performance for Mid-year of 2020/21 financial year, which indicates 73% achievement of the targets set in its approved 2020/21 Business Plan, whilst 29% percent was partially achieved on Capex. These achievements are a direct result of the dedication of employees of Joburg City Theatres, together with the stakeholders who worked tirelessly, and at times work odd hours of the day to ensure that service delivery continues, I express my gratitude

to them.

In fulfilling our vision '*A leading World Class home of live entertainment, providing sustainable, development-oriented and diverse programming*', Joburg City Theatres continues to focus on the creation and maintenance of an enabling business environment for theatre practitioners to stimulate economic growth and jobs creation even under the bad cloud of Covid-19 pandemic. During the period under review, the consistent strategic approach and innovation-specific interventions were successful for JCT, despite tough economic challenges. This was done through two key approaches, namely by streaming online and providing live performances with limited numbers in compliance with COVID-19 lockdown regulations.

With the current global COVID-19 pandemic, as a country we recognise the local impact of global disasters and how small our world has become. For this reason, we must view our world through different lenses and redefine the resilience of our communities. Even though this pandemic is a tragedy to our economy and society at large, it presents us with an opportunity to focus our collective efforts to strengthen our reach to disadvantaged communities that require strategic and urgent attention on delivering our artistic offering.

Importantly, I thank our many stakeholders and partners for their dedicated sacrifices, innovation underpinned by a heart of service towards the protection of the lives of our people, the environment, property and business. The next reporting period will require us to work as a collective force to rebuild and adapt to the new normal.

I would like to thank members of the board and independent audit committee members for charging out oversight roles and strategic guidance in order to manage the sustainability and governance of the company. Finally, I would like to share our gratitude as JCT Board and thank our MMC, Cllr Margaret Arnolds, 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.

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

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

Section 6: Chief Executive Officer's Report



This report presents the mid-year performance of Joburg City Theatres (JCT) for the financial year 2020/21. The report is divided into sections that cover all operational functions of the company in line with its strategic objectives. Joburg City Theatres continues to be agile and responsive to change. During the period under review, management and staff continued to focus on the new normal emanating from the lockdown restrictions.

The achievements captured in this report are aligned to the strategic priorities of CoJ which drives the strategic direction of the company ensuring that these priorities are implemented in the form of measurable targets and deliverables. The strategic priorities of CoJ are outlined in the Growth and Development Strategy (GDS) and in the Integrated Development Plan (IDP).

JCT continue to reflect efforts to meet and exceed the expectations of City of Johannesburg Metropolitan Municipality (CoJ) as the sole shareholder which is determined by the service delivery objectives in the company scorecard, even under the unfavourable circumstances brought by Covid-19 pandemic. JCT continued to stream some of the productions online as well as providing live performance with a limited audience whilst venues were limited to 50% capacity. However, for all its promise, virtual concerts also present certain drawbacks. Firstly, the cost of offering tickets through a third party may be quite steep, effectively eating into thin profit margins. Secondly, there always exists the possibility of one live event ticket being used by more than one person. As third-party ticketing companies sell tickets to a live event which takes place on a separate site, one person might buy a ticket and share the link with a few friends, allowing them to gain access without paying the price of admission. Because of this, artists very rarely receive full value of their virtual concerts.

SCORE CARD PERFORMANCE

JCT has 24KPIs, for the period under review only 19KPIs were measured. The overall score for the mid-year is **73% achievement**; and **29% achievement** on capital expenditure budget against the target of 30%.

ARTISTIC PERFORMANCE

The arts and entertainment industry is continuing to be hit harder by Covid-19 than almost every other area of the economy. The first quarter marked a significant moment for theatres as we attempted to reopen in the wake of the devastation left by the coronavirus pandemic and ensuing lockdown. As we celebrate this toe back in the water of live performance inside theatre buildings, we are still a long way away from recovery. During these trying times Joburg, Soweto & Roodepoort Theatres have been activating works, albeit in different ways and forms.

Over the past few months, it has been interesting to watch how theatre navigates what, in many cases, is largely new territory: digital space. The streaming of production began as a free-for-all, with organisations throwing anything they could online, and this has now moved as theatres grapple with monetising them, so that artists and organisations have income.

The pandemic has sped up the need for theatre to engage with different forms and methods of distribution. Those who cling to the idea that eventually theatre can return to some kind of normal are in danger of finding themselves left behind, as other theatremakers embrace ways of telling new stories in new ways and redefine what theatre can be. Sometimes, the most exciting change emerges from the most difficult of times.

Lockdown regulations have meant that jobs for producers, directors, choreographers, musicians, performing artists, stage crew and technicians had lined up in 2020, in effect, disappeared. The impact is greater in the theatre space where the pressure also incorporates patrons as a stakeholder. During lockdown level 5, entertainment venues closed, and arts and music festivals were cancelled or postponed. Amendments to allow

theatres to operate as studios for recording or live-streaming productions with small casts were gazetted in May, and the audio-visual and interactive media domain could resume operations within specified parameters. Under level 3, theatres could partially operate again, but with limited capacity and social distancing measures in place.

The address by President Cyril Ramaphosa to South Africans on the 28th December 2020, in response to the second wave of Covid-19, SA was taken back to adjusted Level 3 from Level 1 with immediate effect. This meant all indoor and outdoor gatherings would be prohibited for 14 days.

Following this announcement, Joburg Theatre together with the City of Johannesburg entities; Joburg City Parks and Zoo and City Power called off the Festival of Lights event. The Festival of enchanting collection of illuminated life-size animal characters, music, dance, Christmas Carols, Opera, food stalls; kiddies play areas, night markets now in its second year had already sold out until 3 January 2020. The festival strived to keep programming alive and bring entertainment to the people from theatre, to the Zoo equally so providing an opportunity of work for over 100 artists which included, young as well as professional artists. All this was done with the COVID19 restrictions compliance and safety measures in place.

While adhering to the COVID19 legislation, now more than ever is a time of heightened danger in the face of a global pandemic. We are looking forward to a healthy 2021, as we have opened bookings for outstanding productions.

All of this makes it nearly impossible for theatres to remain financially viable. It not only impacts those working in and for the theatre, but also those working in other areas that provide services to theatres, such as food and beverage, printing, etc. While many performing artists work across several domains and may have diversified their employment options, the health of employment opportunities in the arts and culture industry remains in jeopardy.

When JCT first started streaming existing and archived productions, it was done through YouTube at no cost to the viewer/s which is an unsecured platform. The viewer numbers were initially quite high. We then explored uncharted waters by going through a more secured platform and started charging for the viewing which has displayed some challenges for the following main reasons:

- It is highly competitive as we are now competing with platforms such as Netflix, Showmax etc.
- It is now viewed as a luxury to watch any of our programming as a family of four would not buy x4 tickets but rather just one ticket for all to view from one device.
- The streaming becomes more of a social component from the theatre's point of view as we try to maintain and keep our audiences entertained safely in the comfort of their homes. This for JCT is a future invest so that when the theatre reopens their doors, JCT is still at the top of the patrons minds and they can come back and flood our theatres. This however impacts negatively on the financial performance of theatres.

The creation of new works that were filmed for streaming contributed the job creation and community building as we would need this community to still be alive when the theatre doors finally open and it is time to revive the arts in the city. Maintaining and investing in the talent ensures that the Cultural and Creative Industry is not forgotten along the way and lost.

The streaming of productions will never have the same result and / or impact compared to live theatre performances with an audience. This is what differentiates theatre from other digital entertainment forms. We however cannot stop presenting our work, we have to ensure that we are on people's minds - keep theatre alive.

JCT is currently in the process of developing a comprehensive strategy for the revival of the Arts & Arts Festivals during **COVID 19 and beyond** which will enhance the cultural products offered by the City in celebrating diversity, contribute to tourism and improving the quality of life in the City of Joburg.

The development and implementation of the revised strategy will include Newtown Cultural Precinct, Wits Arts corner, Joburg Theatre, the Hollard Business Development and Constitution Hill.

FINANCIAL PERFORMANCE

- The total revenue for 2020/21 is R107 million compared to R107 million in 2019/20 2nd quarter.
- The earned revenue for 2020/21 is R 21 million compared to R 42 million in 2019/20 2nd quarter representing a -50% decrease.
- Hospitality and catering revenue for 2020/21 is R9.7 million compared to R18.4 in 2019/20 2nd quarter representing a -47%decrease.

The CFO's report below will provide detailed explanations for the variances noted above.

HUMAN RESOURCES

JCT is operating at 90% occupancy rate against the approved staff establishment with the remaining 10% recorded as vacancy rate. The high vacancy recorded is inclusive of the new positions in the approved structure which will be filled in a 3 year cycle.


We look forward to our own priority in the next six month period of discussing, debating and identifying strategy for Joburg City Theatres going forward in order to provide a strong and secure theatre base in Joburg that constantly evolves and transforms in order to serve all Joburg's citizens.

Joburg City Theatres (JCT) sends heartfelt condolences to the family of the Dawn Lindberg, legendary singer, actress, theatre entrepreneur, founder and chief executive officer of the national Naledi Theatre Awards who succumbed to COVID-19 complications on 7 December 2020.

"Hers was a life in theatre and entertainment that moved from tiny make-do halls, to great theatrical successes and on to the creation of South Africa's most important theatre awards programme," daily maverick

Dawn will be remembered and always celebrated as a theatre ambassador, a phenomenon to the world of theatre leaving behind an exceptional legacy of celebrating the arts.

Thank you to my fellow EXCO and MANCO teams, the Theatre made significant progress against service delivery targets, which demonstrates the commitment of the Theatre to contribute to set objectives. The support from the city leadership continues to provide guidance and direction relating to all aspects of the business and matters of governance. The City Manager's office has provided the distinctive and direct leadership, when it is really needed by the company. The immense support from the MMC, Councillor Margaret Arnolds through her vested interest in the theatre business, and her passion on prioritizing Youth Development in line with the City's human development agenda to provide proper, well-equipped early childhood development infrastructure in deprived communities.



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

Section 7: Chief Financial Officer's Report



Executive Summary Revenue

COVID 19 has exposed the antithesis of what good theatre delivers to us. In act 1 it dimmed the lights, brought down the curtains and put the bolts on the theatre doors. Who will script act 2 for theatres after the Covid-19 pandemic? What will act 2 look like when the pandemic will have changed our world in ways that we had hardly anticipated?

The pandemic is expected to bow out and exit stage left only some time during next year, and that is only if a vaccine brings on a Eureka moment. It is possible that even with such a discovery we may never be able to return to our theatres in the way we know.

For most South African theatre makers this is an extremely hard blow. Not only have the past 9 months of the national lockdown resulted in severe loss of income and immense frustration with an Artist Relief Fund South Africa that has been poorly administered by the department of Sport, Arts, & Culture, but it may also leave theatre makers with potentially fewer factory floors to ply their trade.

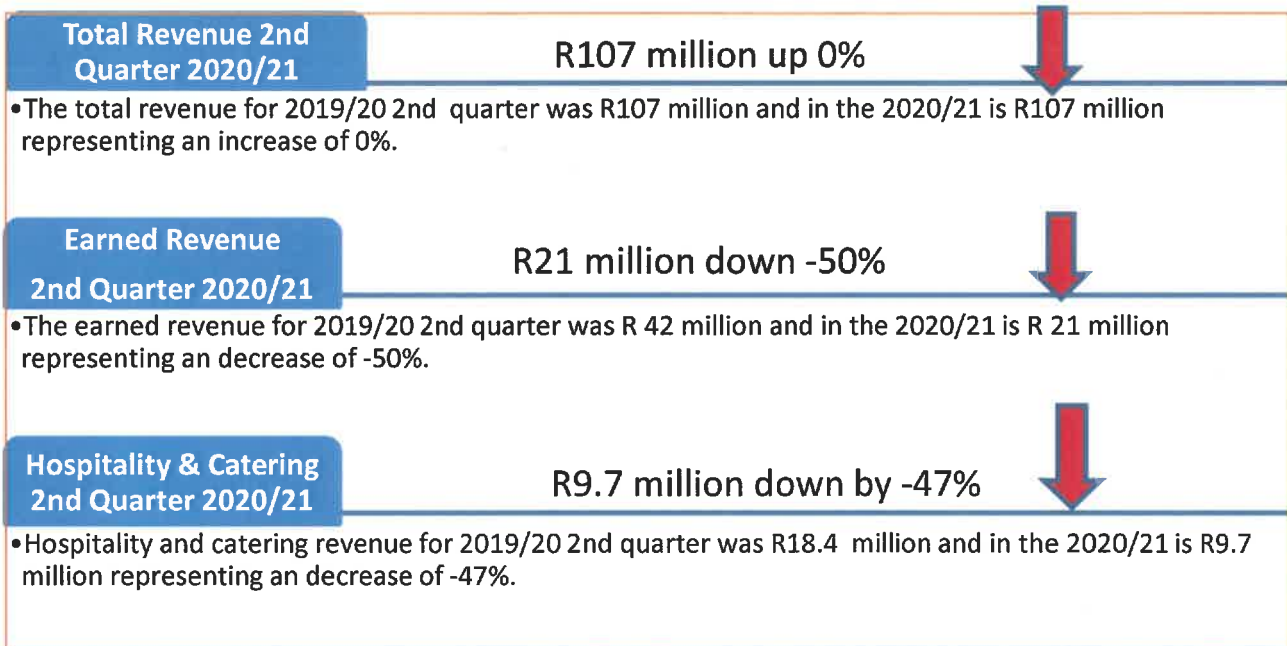
A white paper for Arts and Culture has been so long in incubation that its pages have probably yellowed. There has been no map drawn up for how the government will grow and sustain our theatre industry. It is therefore not surprising that there hasn't been any kind of a framework through which the Artist Relief Fund could effectively come to the rescue of renowned theatre institutions.

The national lockdown affected all businesses. Many consumers and industries suffered economic loss. Because of this, our results, which includes months under lockdown, are down by 1% compared to the same period last financial year. The impact of this pandemic on the arts and economies is devastating, not only in South Africa but globally. The arts feed the soul and, at a time like this, its absence is felt deeply as if spirit is lacking. The extent of job and income losses is enormous and will continue to be devastating for artists and the sector.

The COVID-19 pandemic has had a significant impact on the performing arts, mirroring its impacts across all arts sectors. Due to physical distancing requirements and closure of the physical venues, curtailing not only public performances but also rehearsals, many performing arts institutions attempted to adapt by offering new (or newly expanded) digital services. In particular this resulted in the free online streaming of previously recorded performances of many companies, especially orchestral performances and plays. Theatre performances have been cancelled or delayed. The biggest challenges for the arts and artists is the complete loss of income, the cancellation of potential work planned over the next few months, the uncertainty and the duration of lockdown for the sector. In some countries, restrictions have been eased and in SA we moved to Level 1 towards the end of September - public gathering spaces like theatres are included in such eases with strict restrictions on the number of patrons depending on the capacity of the venue, but with limitations, taking social distancing into account. It will take some time before government can allow full considering the fact that a second wave in the rise in infections is expected after the move to level 1, That will prolong the strain on the income for artists, institutions and those who work in the industry. The entity will have to wait for direction from the government to see how to navigate the way forward, but what happens in the meantime?

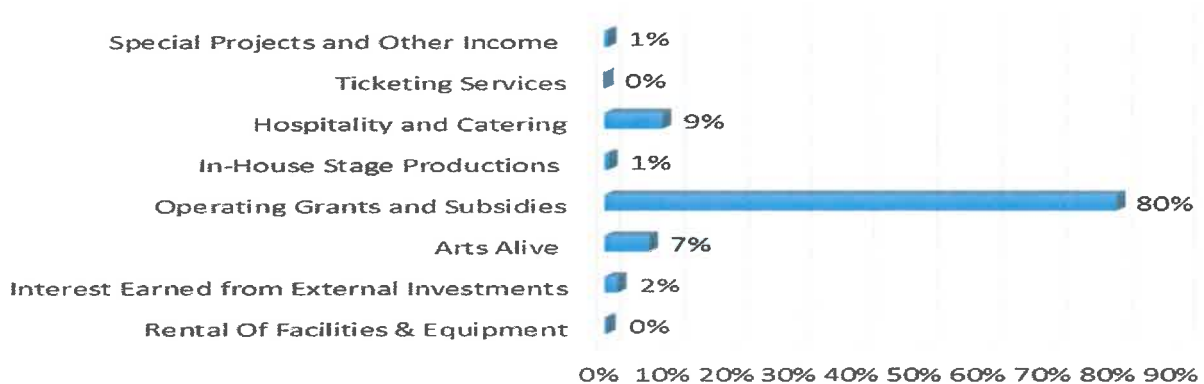
The pandemic has made us all rethink the future and how we do things from now on, and that certainly applies to the arts. There can be no denying that it will somehow change much of what we have become used to and how we've taken so much for granted. Theatre is a lived experience, an exchange between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



















The entity has certainly seen new trends emerging. The biggest one being the rush to digital or livestreaming. However, the entity does not believe that as a medium, it can replace the essence of what theatre is or serves to be. Nothing can replace the live experience, being in the same space watching it live, that engagement or interaction between audiences and artists and even amongst audiences. Another trend is that creativity and 'thinking out of the box' is emerging, a sense of recalibration and rethinking of the arts. But, Theatre will always be needed to entertain, educate, lift us and move us deeply as few other mediums can. JCT's performance is therefore not immune from the effects of these macro-economic factors, more so that the operations of the entity are in entertainment which is viewed as a luxury in the context of a struggling economy. Notwithstanding the aforementioned economic challenges, the entity has shown resilience and relatively maintained satisfactory revenue performance.



Graph below is a summary of main revenue items:

Revenue Contribution by Line Item



Item Description	Actual_Qtr 2	Budget_Qtr 2	Actual_Qtr 2	Actual to Budget %	Current to Prior %
	2020/21 R'000	2020/21 R'000	2019/20 R'000		
Income	106 838	109 759	107 433	 -3%	 -1%
Rental Of Facilities & Equipment	434	1 413	3 759	 -69%	 -88%
Interest Earned from External Investments	2 178	1 345	3 739	 62%	 -42%
Operating Grants and Subsidies	85 688	85 688	64 926	 0%	 32%
Arts Alive	7 424	-	8 696	 0%	 -15%
In-House Stage Productions	762	5 358	6 414	 -86%	 -88%
Hospitality and Catering	9 701	14 242	18 419	 -32%	 -47%
Ticketing Services	36	260	585	 -86%	 -94%
Other Income	615	1 454	896	 -58%	 -31%

Explanation of Variances

Our revenue streams come from several different places like producing shows and renting shows, and there is not much in terms of rental activity, loss of revenue has had a pretty serious impact on our operations, and we sadly had to reduce stage crew. For most theatres, operating at a heavily reduced capacity makes productions financially unviable, the shows resuming their runs at auditoriums aren't opening to make a profit but to provide opportunities to the workforce and bring audiences back into the Theatre, boosting the local economy. COVID 19 restrictions affect more than box-office sales, too. We will continue to monitor the situation and be guided by the Government guidelines.

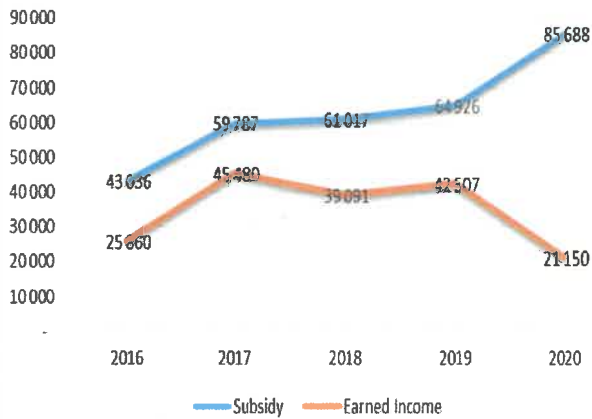
Revenue for the past 5 years

The revenue for the entity has been increasing for the past 5 years from R68m to R106m which translate to an average increase of 11% per annum. However it has gone down in the current quarter due to the impact of COVID 19 as explained above.

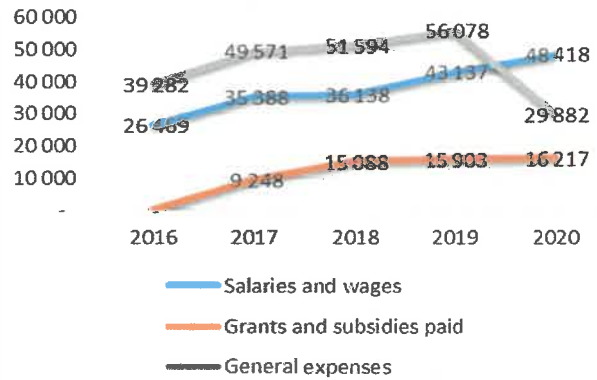
Consolidated Revenue JCT					
Revenue category	Quarter 2 Actuals R'000				
	2021	2020	2019	2018	2017
Subsidy	85 688	64 926	61 017	59 787	43 036
Earned Income	21 150	42 507	39 091	45 480	25 860
	106 838	107 433	100 108	105 267	68 896

Consolidated Expenditure JCT					
Expenditure category	Quarter 2 Actuals R'000				
	2021	2020	2019	2018	2017
Salaries and wages	48 418	43 137	36 138	35 388	26 469
Grants and subsidies paid	16 217	15 903	15 088	9 248	-
General expenses	29 882	56 078	51 594	49 571	39 282
	94 517	115 118	102 820	94 207	65 751
Surplus for the period	12 321	-7 685	-2 712	11 060	3 145

Quarter 2 Revenue For the Past 5 years



Quarter 2 Expenditure For the Past 5 years



Expenditure

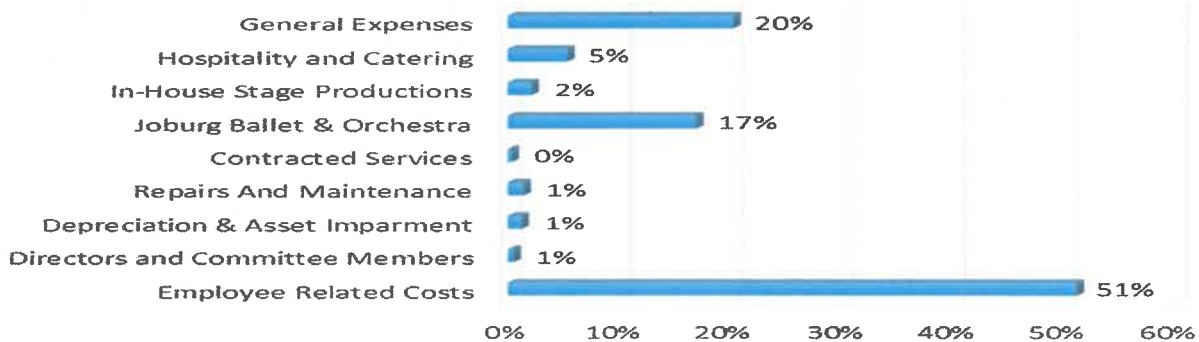
JCT continues to employ its utmost financial discipline when it comes to expenditure management. Total Expenditure for the 2020/21 is 14% below budget primarily because of the savings on almost all the line items of expenditure. Minimal activities in the theatre has caused the savings on all the commitments, with the exception of hospitality and catering which has been operating on most of the City of Johannesburg events.

The table below depicts expenditure performance against target for the 2nd quarter:

Item Description	Actual_Qtr 2 2020/21 R'000	Budget_Qtr 2 2020/21 R'000	Actual_Qtr 2 2019/20 R'000	Actual to Budget %	Current to Prior %
Expenditure	94 517	109 294	115 117	14%	22%
Employee Related Costs	48 418	48 317	43 137	0%	-11%
Directors and Committee Members	488	1 126	336	57%	-31%
Depreciation & Asset Imparment	1 187	1 187	977	0%	-18%
Repairs And Maintenance	1 353	1 450	1 405	7%	4%
Contracted Services	335	915	1 103	63%	229%
Insurance	214	214	308	0%	44%
Joburg Ballet & Orchestra	16 217	16 217	15 903	0%	-2%
Arts Alive	7 161	-	9 180	0%	-28%
In-House Productions	2 041	11 846	12 957	83%	535%
Hospitality and Catering	7 161	6 351	11 660	-13%	63%
General Expenses	9 941.52	21 670	18 151	54%	83%

The bar chart below depicts the expenditure contribution for 2nd quarter:

Expenditure by Category



Trading Surplus/Deficit

JCT recorded a trading surplus of R 12m for the mid-year against the budgeted surplus of R465k.

Statement of Financial Position 2nd quarter 2020/21

Cash and cash equivalents improved by 28% year on year. Current ratio for the entity has improved by 8% year on year from 0.97:1 to 1.04:1, and above the City's norm of 1:1, The solvency ratio is 5% better than the same period last year at 1.17:1 from the 1.11:1 however it's still below the norm of 2:1, however this does not pose a challenge for the entity as the asset base does not grow because a lot of asset improvements are funded by the shareholder and more than 90% of the payables is deferred income from the subsidy that the entity expected to spend in the current year. Current assets has improved by 8% year on year and current liabilities increased by 17%. Total assets increased by 21% year on year while total liabilities also gone up by 15% year on year.

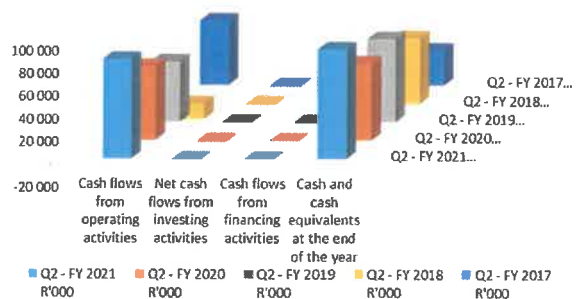
Cash flow results for 2nd quarter Financial Year

Cashflows	Q2 - FY 2021	Q2 - FY 2020	Q2 - FY 2019	Q2 - FY 2018	Q2 - FY 2017
	R'000	R'000	R'000	R'000	R'000
Cash flows from operating activities	87 995	65 478	53 336 -	13 774	56 874
Net cash flows from investing activities	- 23 -	955 -	832 -	549 -	895
Cash flows from financing activities	-	-	-	-	154
Cash and cash equivalents at the end of the year	96 807	68 233	73 222	57 892	31 150

CASH BALANCES



Cashflow analysis



Statement on Compliance

There were no unauthorised and irregular expenditure for the period under review

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

Joburg Ballet

Joburg Ballet submitted its quarter 2 management accounts in line with the Service Level Agreement. The management accounts reflected a surplus of R 523k against a surplus budget of R 150k. The entity has R307k in the bank account and the tranche for the 2nd quarter has been released.

Joburg Ballet						
Statement of Financial Position as at 31 December 2020			Statement of Financial Performance for the period ending 31 December 2020			
	December 20	December 19		Actual	Budget	Variance
Assets						
Current assets	342	277	Revenue	339	291	17%
Non current assets	427	548	Grants	3 050	3 224	-5%
Total assets	<u>769</u>	<u>825</u>	Expenditure	- 2 866	- 3 364	-15%
Liabilities						
Current Liabilities	821	856		<u>523</u>	<u>150</u>	248%
Non current Liabilities	-	395				
Total liabilities	<u>821</u>	<u>1 251</u>				
NET Assets	<u>- 51</u>	<u>- 426</u>				
Bank Balances	<u>307</u>	<u>228</u>				

Johannesburg Philharmonic Orchestra

Orchestra submitted its quarter 2 management accounts in line with the Service Level Agreement. The management accounts reflected a surplus of R 5.6m against a surplus budget of R5m. The entity has R10.9m in the bank account and the tranche for the 1st quarter has been released.

Johannesburg Philharmonic Orchestra						
Statement of Financial Position as at 31 December 2020			Statement of Financial Performance for the period ending 31 December 2020			
	December 20			Actual R'000	Budget R'000	Variance
Assets						
	R'000		Revenue	7 718	12 823	-40%
Current assets	11 523		Grants	11 042	14 420	-23%
Non current assets	13 417		Expenditure	- 13 096	- 22 227	-41%
Total assets	<u>24 940</u>			<u>5 664</u>	<u>5 016</u>	13%
Liabilities						
Current Liabilities	238					
Non current Liabilities	-					
Total liabilities	<u>238</u>					
NET Assets	<u>24 702</u>					
Bank Balances	<u>10 919</u>					

AUDIT OPINION TRENDS

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

Audit Opinion for the past 5 year

FY	2019	2018	2017	2016	2015
Type of opinion	Clean	Clean	Clean	Clean	Clean

In conclusion

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


Solomon Mphakathi
 Chief Financial Officer
 Joburg Theatre (SOC) Ltd

CHAPTER TWO: DIRECTOR'S REPORT AND GOVERNANCE

Section 1: Board of directors

JCT has a unitary board and the positions of Chairperson and CEO are distinct and separate. The board consists of two executive directors, i.e. the Chief Executive Officer (CEO) and the Chief Financial Officer (CFO) and twelve (12) non-executive directors.

In the first quarter, the total number of non-executive directors was reported as thirteen (13). However, the other non-executive director who was appointed at the 2020 Annual General Meeting (AGM), Mr. Vincent Langa did not assume his duties.

Mr. Desmond Ndzipho is an independent Non-Executive Director and board Chairperson. Accordingly, Mr. Ndzipho is not an employee of JCT.

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

The board of directors is the Accounting Authority of JCT and retains full control of the entity. As such, the board is responsible for the performance of JCT and all its employees, including ensuring compliance with all applicable legislation and policies.

The board oversees the entity's performance on a quarterly, bi-annual and annual basis and reports to the parent municipality, the City of Johannesburg Metropolitan Municipality ("the City of Joburg"), as prescribed by the Local Government: Municipal Finance Management Act (MFMA) and the Local Government: Municipal Systems Act (MSA) .

The board is responsible and accountable to the City of Joburg, the sole shareholder of JCT, the City's stakeholders and the citizenry of Johannesburg. A Service Delivery Agreement (SDA) concluded in accordance with the MSA and a Shareholder Compact regulates the relationship between the board and the Shareholder.

Through the CEO, non-executive directors have unlimited access to the company's executive management.

The Company Secretary plays a pivotal role in guiding the board in the discharge of its fiduciary duties and the company in all governance and legal matters. In discharging this obligation, the Company Secretary is guided by the provisions of section 88 (1) and (2) of the Companies Act 71 of 2008 as amended.

The board can commission independent advice on any matter for which it performs oversight following the prescriptions of the MFMA and JCT's Supply Chain Management policies.

The City's Group Governance department, as mandated by the Shareholder undertakes board evaluation for effectiveness and to identify areas of continuous board development.

During the mid-year, JCT arranged a board development session which was delivered by the Institute of Directors of South Africa (IoDSA).

The board is composed as follows:

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

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

Board Resignations

Dr. Mongane Serote (NED) resigned during the mid-year under review.

During the mid-year, the Board of Directors of JCT met twice on the 16th of July 2020 and 08th of October 2020. The board discussed, *inter alia*, the following matters:

- JCT's 2020/21 first quarter performance assessment report;
- The revised performance management policy and procedure, the revised transport policy and the overtime management policy; and
- The quarterly reports on Joburg Ballet and the Johannesburg Philharmonic Orchestra (JPO).

Section 2: Board Committees

JCT has two (2) board committees which assist the board in overseeing service delivery and monitoring the execution of JCT's mandate in accordance with the SDA and Shareholder priorities. The two (2) board committees are the Audit and Risk Committee (ARC) and the Remuneration, Social and Ethics Committee (REMSEC).

Audit and Risk Committee

The Audit and risk committee (ARC) is responsible for performing oversight on the entity's asset management, ensuring that the entity has effective internal controls, the entity's Annual Financial Statements fairly represent its affairs and that the entity's risk management framework is adequate in identifying, assessing and effectively responding to the entity's risks. The ARC discharges this duty in line with its terms of references which were approved by the board, the MFMA, other applicable legislation and best practice.

In addition, the ARC monitors strategic risks, i.e. risks relating to liquidity, solvency and reputation associated with poorly designed or inadequate responses, amongst other risks. During the mid-year, the ARC and management undertook a risk management workshop which was facilitated by the City's Group Risk and Assurance Services for purposes of reviewing the entity's strategic risk registers. Board members were also invited to the workshop. The exercise is an annual process.

During the mid-year, the ARC met twice on the 16th of July 2020 and the 08th of October 2020.

The following members make up the ARC:

- Ms. Chrystal Cape-Independent Audit Committee (IAC) member and Chairperson
- Ms. Nompumelelo Mkhize-IAC member;
- Mr. Frank Masibi – IAC Member;
- Ms. Ashley Hayden -NED
- Mr. Vetman Sizwe Linda-NED
- Mr. Rabone Morige-NED; and
- Adv. Mbuso Majozi-NED.

Remuneration, Social and Ethics Committee

REMSEC is a board committee tasked to perform oversight on the company's human resources management and labour matters. The entity's performance in its operational environment, health and public safety is the responsibility of REMSEC.

Furthermore, REMSEC performs oversight on JCT's social and economic development and good corporate citizenship responsibilities.

The following non-executive directors comprise REMSEC:

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

During the mid-year, REMSEC met twice on the 14th of July 2020 and the 29th of September 2020.

The table below outlines the remuneration and attendances at Board meetings and board committees for the mid-year:

Name of Board Member	REMSEC Meeting 14 July 2020	Audit and Risk Committee 16 July 2020	Board Meeting 16 July 2020	Group Risk Governance Committee (GRGC) Meeting 18 August 2020	REMSEC Meeting 29 September 2020	Group Audit Committee (GAC) Meeting 28 September 2020	Audit and Risk Committee 08 October 2020	Board Meeting 08 October 2020	Special Group Audit Committee Meeting with entities 14 October 2020	Total
Mr. Desmond Ndzipho	R00.00	R00.00	R16 000.00	-	-	-	-	R16 000.00	R 6000.00	R38 000.00
Ms. Dineo Sitole	R8000.00	R00.00	R12 000.00	-	R8000.00	-	-	R12 000.00	-	R40 000.00
Ms. Ashley Hayden	R00.00	R6000.00	R12 000.00	-	-	-	R6 000.00	R12 000.00	-	R36 000.00
Mr. Mabutho Sithole	R6000.00	R00.00	R12 000.00	-	R6000.00	-	-	R12 000.00	-	R36 000.00
Adv. Mbuso Majozi	R00.00	R6000.00	R12 000.00	-	-	-	-	R00.00	-	R18 000.00
Mr. Rabone Moripe	R00.00	R6000.00	R12 000.00	-	-	-	R6 000.00	R12 000.00	-	R36 000.00
Mr. Junior Ramovha	R6000.00	R00.00	R12 000.00	-	R6000.00	-	-	R12 000.00	-	R36 000.00
Mr. Sizwe Vetmani	R00.00	R6000.00	R12 000.00	-	-	-	R6 000.00	R12 000.00	-	R36 000.00
Mr. Tom Mofokeng	R6000.00	R00.00	R12 000.00	-	R6000.00	-	-	R12 000.00	-	R36 000.00
Mr. Dingane Khesuoe	R00.00	R00.00	R12 000.00	-	R6000.00	-	-	R12 000.00	-	R30 000.00
Ms. Thandiwe Shezi	R6000.00	R00.00	R12 000.00	-	R6000.00	-	-	R12 000.00	-	R36 000.00
Independent Audit Committee Members										
Ms. Chrystal Cape	-	R8000.00	-	R6 000.00	R00.00	R6 000.00	R 8000.00	-	R 6000.00	R34 000.00

Name of Board Member	REMSEC Meeting 14 July 2020	Audit and Risk Committee 16 July 2020	Board Meeting 16 July 2020	Group Risk Governance Committee (GRGC) Meeting 18 August 2020	REMSEC Meeting 29 September 2020	Group Audit Committee (GAC) Meeting 28 September 2020	Audit and Risk Committee 08 October 2020	Board Meeting 08 October 2020	Special Group Audit Committee Meeting with entities 14 October 2020	Total
Ms. Nompumelelo Mkhize	-	R6 000.00	-	-	-	-	R6 000.00	-	-	R12 000.00
Mr. Frank Masibi	-	R6 000.00	-	-	-	-	R6 000.00	-	-	R12 000.00
Total	R32 000.00	R44 000.00	R136 000.00	R6 000.00	R38 000.00	R6 000.00	R38 000.00	R124 000.00	R12 000.00	R436 000.00

ATTENDANCE AT BOARD AND COMMITTEE MEETINGS

NAME	REMSEC Meeting 14 July 2020	Audit and Risk Committee 16 July 2020	Board Meeting 16 July 2020	Group Risk Governance Committee (GRGC) Meeting 18 August 2020	REMSEC Meeting 29 September 2020	Group Audit Committee (GAC) Meeting 28 September 2020	ARC Meeting 08 October 2020	Board Meeting 08 October 2020	Special Group Audit Committee Meeting with entities 14 October 2020	Total
NUMBER OF MEETINGS	1	1	1	1	1	1	1	1	1	
Mr. Desmond Ndzipho	-	-	1	-	-	-	-	1	1	3/3
Ms. Dineo Sitole	1	-	1	-	1	-	-	1	-	4/4
Ms. Ashley Hayden	-	1	1	-	-	-	1	1	-	4/4
Mr. Mabutho Sithole	1	-	1	-	1	-	-	1	-	4/4

NAME	REMSEC Meeting 14 July 2020	Audit and Risk Committee 16 July 2020	Board Meeting 16 July 2020	Group Risk Governance Committee (GRGC) Meeting 18 August 2020	REMSEC Meeting 29 September 2020	Group Audit Committee (GAC) Meeting 28 September 2020	ARC Meeting 08 October 2020	Board Meeting 08 October 2020	Special Group Audit Committee Meeting with entities 14 October 2020	Total
Adv. Mbuso Majazi	-	1	1	-	-	-	Not Present	Not Present	-	2/4
Mr. Rabone Moripe	-	1	1	-	-	-	1	1	-	4/4
Mr. Junior Ramovha	1	-	1	-	1	-	-	1	-	4/4
Mr. Sizwe Vetmani	-	1	1	-	-	-	1	1	-	4/4
Mr. Tom Mofokeng	1	-	1	-	1	-	-	1	-	4/4
Mr. Dingane Khesuoe	-	-	1	-	1	-	1	1	-	4/4
Ms. Thandiwe Shezi	1	-	1	-	1	-	-	1	-	4/4
Independent Audit Committee Members										
Ms. Chrystal Cape	-	1	-	1	1	1	1	-	1	6/6
Ms. Nompumelelo Mkhize	-	1	-	-	-	-	1	-	-	2/2
Mr. Frank Masibi	-	1	-	-	-	-	1	-	-	2/2

NOTE: The total number attended by each board member varies because the total meetings include committees and Group meetings which the Audit and Risk Chairperson and board Chairperson attended on invitation. The board Chairperson is not a member of any sub-committee but has a standing invitation to all sub-committees. Independent Audit Committee members only attend Audit and Risk Committee meetings.

The table below discloses the 2020/21 remuneration of executive management:

SENIOR MANAGEMENT REMUNERATION: JUL TO DEC 2020

No	Name	DETAILS				TOTAL
		Basic Salary	Allowances & Contributions	Other	Bonus / Fees	
1	X Nduneni-Ngema (Chief Executive Officer)	1,180,333.00	11,030.00	8,400.00	-	1,199,763.00
2	B Mashika (Chief Operations Officer)	707,678.00	201,564.00	53,443.00	111,008.00	1,073,693.00
3	S Mphakathi (Chief Financial Officer)	1,091,667.00	13,187.00	312,776.00	-	1,417,630.00
4	P Maduka (Company Secretary)	607,696.00	6,349.00	47,291.00	-	661,336.00
	TOTAL	3,587,374.00	232,130.00	421,910.00	111,008.00	4,352,422.00

Section 4: Company Secretarial Function

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

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

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

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

Compliance with the MFMA Circular 65 (relating to the payment of suppliers within 30 days) and 68 (relating to the incurring of unauthorised, irregular, fruitless and wasteful expenditure) for the period July and September 2020 was reported on by the entity and the requisite report submitted to GRAS for assessment. Following the assessment by GRAS, as the entity's Internal Auditors, GRAS will report accordingly to CoJ structures.

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

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	2019/20 Target	2020/21 Target	2019/20 Performance				
						Target	Q1	Q2	Q3	Q4
Enhance our financial sustainability	Improved financial planning and project management	Percentage compliance with relevant legislation and policy prescripts	Strategy improvement plans	100%	100%	Actual	100%	96%	100%	100%

NOTE: This KPI is a new KPI, which the company commenced measuring at an organisational level in this 2020/21 financial year. Therefore, there is no baseline for the KPI.

Section 5: Risk Management and internal controls

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

All employees of JCT have a daily responsibility to manage risks and internal controls through the execution of duties in the entity's operations.

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

Risk management is a standing agenda item on the Executive Committee (EXCO)'s weekly meetings and Management Committee (MANCO)'s monthly meetings. During the past six months, there were no MANCO meetings, as the entity was not operating at full capacity due to the COVID-19 restrictions. EXCO meetings took place on a weekly basis.

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

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

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

On a monthly basis, the entity reports to the City (through GRAS) on compliance with the provisions of Circular 68 and Circular 65 of the MFMA. A summary of these reports are illustrated in the entity's quarterly performance assessment reports which management present to the board at its quarterly meetings for oversight.

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

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

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

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

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

In order to meet its responsibility with respect to providing reliable financial information, Joburg City Theatres maintains financial and operational systems of internal controls. These controls are designed to provide

reasonable assurance that transactions are concluded in accordance with management authority, that the assets are adequately protected against material loss or unauthorised acquisition, use or disposal and those transactions are properly authorised and recorded. The system includes a documented organisation structure and areas of responsibility, established policies and procedures, including a Code of Ethics to foster a strong ethical climate, which are communicated to the parent municipality. It also includes the careful selection, training and development of people.

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

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

Risk Register

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

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

ME Objectives	Risk Description	Root Causes	Consequences	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owners	Action Deadline
High quality performing arts and entertainment experience and facilities and financial sustainability	Incapacity to deliver on the core mandate.	1. Outbreak of Corona virus 2. Lockdown regulations	Loss of revenue Disruptions of operations Threat to financial sustainability	Catastrophic	Almost Certain	Very High	<ol style="list-style-type: none"> Introduction of virtual performances Performance to limited audiences as per the COVID19 regulations. Virtual meeting and remotely working Increase in subsidy allocation from shareholder. Implementation of health and safety regulations. Implementation of the Business Continuity Plan. A COVID19 Compliance Officer has been appointed. Adequate signage and arrows to influence crowd behaviour 	Fair	High	CEO	<ol style="list-style-type: none"> The entity will continue to adhere to the COVID regulations. Employees will be working in separate areas to observe social distancing. Continue to encourage online booking to avoid cash enclashes. 	CFO COO	Ongoing
High quality performing arts and entertainment experience and facilities	Countrywide implementation of load shedding by the state power utility (Eskom)	<ol style="list-style-type: none"> Eskom is experiencing a shortage of capacity due to a number of generating units still out of service due to breakdowns. The situation remains tight and volatile Eskom might implement further load shedding in the year should the situation deteriorate. Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings 	<p>Cancellation of shows</p> <p>Loss of revenue</p> <p>Reputational damage</p>	Moderate	Possible	Moderate	<ol style="list-style-type: none"> JT continuously engages and negotiates with City Power to community schedule load shedding. STI has an emergency generator for lighting RT has a generator however does not provide sufficient power to run all the operations 	Fair	Low	CEO	<ol style="list-style-type: none"> Joburg Theatre will install emergency backup generator. 	CFO	31 December 2020
Affordable access to and use of theatres by communities	Inconsistent attendance at theatre show.	<ol style="list-style-type: none"> High cost of productions and the need to recover costs. Effect of the country's economic status. Lack of exposure of potential audiences to the theatre experience Loadshedding Fear of COVID Fear of crime in the area. COVID 19 regulations and limited audiences allowed in the theatre 	Loss of revenue.	Major	Almost Certain	High	<ol style="list-style-type: none"> Different pricing structures based on product and venue. Offering a limited number of discounted and/or free tickets to the youth and senior citizens Mobile theatre truck used to take the acts to targeted diverse communities. Action to engage stakeholder to ensure safety in the precinct Customer satisfaction survey conducted after every show. 	Fair	Moderate	CEO	<ol style="list-style-type: none"> Implementation of funding strategy to target sponsorship Conduct comprehensive survey to establish audience needs To engage JYPD and SAPS to police the precinct. Develop and implement a marketing plan 	COO	<ol style="list-style-type: none"> 30 June 2021 30 March 2021 Ongoing 30 June 2021

№	ME Objectives	Risk Description	Root Causes	Consequences	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owners	Action Deadline
4	Good governance, financial sustainability and sound management	Aged, obsolete and outdated stage machinery and equipment	1. Old stage machinery becomes no longer usable. Stage machinery has reached its end of life and needs urgent replacement. 2. The current machinery can affect staging of productions and attracting new ones.	High Power consumption	Catastrophic	Almost Certain	Very High	1. Project plan to upgrade the stage machinery. 2. Theatre calendars are aligned with the project plan 3. Project manager and steering committee is in place to oversee the implementation of the project 4. Phase 1: Automation and software upgrades is completed	Fair	High	CEO	1. Monitor the implementation of the project plan. 2. Phase 2 upgrade on the stage lifts to be completed 3. Phase 3 for finalising and testing to be done	CFO	Ongoing 2.27 February 2021 (Physical work) 3. Final commissioning by August 2021
5		Lack of brand positioning and brand awareness of JCT	1. Inadequate marketing budget 2. Ineffective implementation of the marketing strategy	Reputational damage	Major	Likely	High	1. Media partnerships for productions at each theatre 2. Media database management 3.1. Continuous productions awareness campaigns. 3.2. Marketing strategy in place	Fair	Moderate	CEO	1. Implementation of the reviewed marketing and communication strategy 2. Allocating more funds to the project of brand awareness of JCT.	COO CFO	Annually
6	High quality performing arts and entertainment experience and facilities	Theft, fraud and corruption	1. Conflict of interest 2. Inadequate segregation of duties / Inadequate or no supervision 3. Weak internal control environment - cash handling / administrative procedures 4. Lack of accountability 5. Poor work ethics 6. Greed, collusion, bribery 7. Inadequate IT access controls 8. Inadequate physical security controls	Reputational damage	Major	Possible	High	1. Anti fraud and anti corruption policy in place. 2. Fraud prevention plan 3. Code of conduct 4. Segregation of duties 5. Declaration of interests 6. Gift register in place 7. Remuneration, Social and Ethics Committee 8. Fraud risk assessment conducted annually 9. Anti-fraud and corruption awareness workshops conducted	Fair	Moderate	CEO	1.1. Continue to conduct anti-fraud and corruption awareness workshop 1.2. Continue to conduct Fraud risk assessment	Company Secretary Risk Champion (FM)	1.1. Bi-annually 1.2. Annually
7	Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT	Non-compliance with applicable legislation	1. Various and changing legislative requirements to be complied with. 2. There is a requirement to comply with MSCOA	Reputational damage	Major	Likely	High	1. Regulatory compliance register/ assessment tool monitored by the Company Secretary. 2. Compliance policy and framework in place 3. Presented to the BOD the impact and progress on MSCOA compliance. 4. Quarterly reporting to oversight committees on compliance. 5. Entity is currently transacting on MSCOA	Fair	Moderate	CEO	1.1. Review of Regulatory compliance register 1.2. Continuous monitoring reporting on compliance. 2. Seamless integration of systems will be completed on implementation of SAP	1. Company Secretary 2. CFO	1. Annually (as and when legislation changes) 2. Quarterly and Monthly 3.
8	Good governance, financial sustainability and sound management	Limited programmes available for newly trained Arts Practitioners	1. Limited in-house production to absorb newly trained practitioners	Loss of revenue	Major	Likely	High	1. Applied Performing Arts and Arts Management partnership with WITS. 2. Weekly drama workshops 3. Mentoring and upskilling of internal staff in key positions on in-house productions	Fair	Moderate	CEO	1. Establish partnership with other role players in the industry	COO	Quarterly

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

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

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

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

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

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

Section 6: Sustainability Report

Sustainability Vision

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

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

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

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

Stakeholders Report

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

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

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

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

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

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
Government Departments, Local Government and COJ	JCT is committed to delivering its services with care, empathy and concern for the well-being of the entity's stakeholders. This is in line with the entity's values of Dignity, Ubuntu, Professionalism and Agility.
Artists, practitioners and Organised Performing Arts bodies	Opportunities are continuously provided to artists in support of creating work, performing, increasing accessibility, facilitating partnerships and co-production opportunities, incubating youth projects and addressing youth unemployment. JCT is an active member of PANSAs, the Performing Arts Network of South Africa.
Funding Partners / Business	JCT is always identifying strategic partners to support the delivery of JCT's mandate. During the period under review JCT partnered with the City's Department of Arts and Culture in delivering the Arts Alive Festival.
Professional service providers, contractors and suppliers	Continuous effort is put towards strengthening enterprise development and support, improving contract negotiation, management and reporting, compliance to fair supply chain management processes and timeous payment for work done as legislated.
Media	JCT's marketing strategy for the company provides guidance on enhancing communication of programmes and opportunities, proactively packaging and communicating project initiative and telling good stories of the programmes and creating brand awareness. The strategy is regularly reviewed to accommodate developing trends in the industry, where possible.
Patrons / General Public	During the first half of the mid-year, due to the COVID-19 pandemic could not stage live entertainment/ programs but through JCT's website and social media platforms live-streamed, some of its pre-existing content with the aim to keep the diverse residents within the City of Joburg entertained. In November and December 2020, JCT in partnership with Joburg City Parks and ZOO, Joburg City Power and Metrobus delivered the festival of lights at the Joburg ZOO.
Board	JCT continued to ensure sound performance reporting and sound corporate governance during the 3 rd quarter. Although the board have not had a meeting after the AGM, communication with the board has been going on online. In addition, JCT continued to support integration and collaboration across all business units and COJ.
Employees	JCT values its employees as a key human resource asset which makes possible service delivery and the attainment of the entity's strategic objectives.

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
	<p>The entity's human resources policies and practices are in place primarily to acknowledge and reinforce the strategic importance of human resources. There was a staff meeting during this quarter to inform employees on organisational performance, challenges in the entity and the economic outlook. Employees were also engaged on their concerns and how they could collaborate with management in achieving JCT's strategic objectives.</p> <p>Skills development and training interventions are offered to staff within the organisation and details of the training that took place during the quarter are reported under the Human Resources Management section of this report.</p>

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

Section 7: Anticorruption and Fraud

JCT has a culture of zero tolerance to fraud and corruption in all its activities and this commitment is reflected in the entity's Anti-Fraud and Anti-Corruption policy. The fundamental principles underpinning the policy are deterrence, prevention, detection, reaction to, and reducing the likelihood of fraud, corruption, theft and maladministration.

During the quarter under review, there was a single allegation of fraud reported at the entity. The case related to collusion between an employee and a supplier. The matter is under investigation.

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

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.

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.

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.

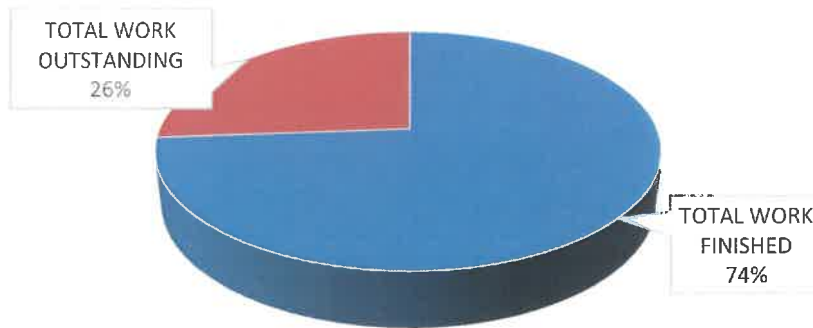
To confirm JCT's commitment to a culture of zero tolerance to fraud and corruption in all its activities.

As part of the entity's fraud prevention strategy, the entity conducts regular ethics awareness workshops.

Report on upgrade of stage Machinery

Since Mocon Systems gained access to the stage, after the Level 4 of the lockdown was announced, they gained a lot of ground on the upgrading of drive panels in the upper and lower machinery. Although there is still a way to go with the upgrading of the battens, progress can be seen.

Machinery Upgrade 2019 to 2021



Upper Machinery

All the batten panels has been upgraded with a few alterations that still need to be implemented. Mocon Systems is in the process of preparing for these alterations so that everything is ready to go once the Opera finishes on the main stage. Once they gain full access to the stage on 26 October 2020 and the batten system can be switched off, they will start with the local control system to have that ready as fast as possible so the battens might be used even if they are not completely finished with the main desk.

The upgrading for the lighting bridges has been completed. They were tested and are in a fully working condition. The HMI for the Bridges was programmed and is currently installed on the main desk.

Lower Machinery

The Side Stage Wagon panels has been converted to include an emergency system to enable maintenance to move the wagons out of the way during shows when a problem does occur. This emergency system was never part of the original specifications, however Mocon Systems felt this is a necessary add on which will help the smooth running of productions.

Mocon also encouraged the maintenance team to work on the software development for this system, under the supervision of Geoff Hawkridge, to gain some confidence in the using and understanding of the software program.

The personnel lift has been rewired, retro fitted with a new PLC and a HMI (Graphic Display), to enable the maintenance team to source faults quicker and do faster repairs. The Personnel Lift is fully upgraded.

The BSW has been moved to the back stage area for Mocon System to work on and upgrade. The mechanical contractors will be on site next week to do some changes on the wagon itself.

The contractors will also do repairs to the cable system for the lifts. Geoff cannot fully commission the lifts until they fix the steel cables for the encoder system.

Fly Floor

All the control desk panels for the Lower machinery was replaced with the new tops. There is still some wiring which need to be sorted. This will be in place before the 17th of October 2020. Most of the panel wiring is done and it is just the control wiring and the joystick levers still outstanding.

The development and planning for the upgrade of the local control panels is currently under way. Mocon is planning to have the new tops and cabinets on site by the end of October 2020.

1) Software Development

The software for the main stage is 95% in place. Geoff from Mocon Systems will finish the commissioning of the stage as soon as the steel wiring for the encoders is sorted out.

The software for the lighting bridges is done.

Testing of batten software for the local control system is underway.

Software for the personnel lift was loaded and tested.

Software for the emergency drive system for the SSW is currently in a test phase.

Section 8: ICT Governance

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

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

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

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

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

Improved value and strategic delivery:

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

The building department, in consultation with the contractor, schedules downtime around the stage machinery to ensure business continuity. Ironically, South Africa's lockdown status, due to Covid 19, has allowed for more time to be dedicated to this project. The entire project is ongoing and monitored by the building department's technical staff with reports submitted to CFO.

Cell Phone Signal Improvements and Network Extension

JCT procured and installed cell signal boosters in the Lesedi and Space.com venues to enable patrons and producers to make use of cell service providers within the venues. Previously, the location of the venues did not permit cell signals and producers found it difficult to communicate. JCT also extended their internal guest network to the venues in order to provide guest Internet access when required.

This project has proved to be of great value in the short time since it was installed. There are plans to extend this project to both Soweto and Roodepoort Theatre in the future if required.

COJ Free Wi-Fi

COJ is busy with a project to install Free Wi-Fi at Joburg Theatre. Network teams have been pulling in LAN cables to different venues within the Joburg Theatre. The completion of the project is dependent on the COJ.

COJ A647 SAP Business Transformation Programme

All PC/Laptop systems have been upgraded and prepped for the SAP software installation. SAP software has been received and will be rolled out early 2021 to all Finance PCs.

SAP – Connectivity to COJ

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

The second phase, provisioning of the network configurations to allow JCT to use the MTC network for the following purposes have been completed.

- Link Joburg Theatre (Head office) to Soweto and Roodepoort Theatre's and enabling them to share resources.
- Provision ports on the installed Fibre Network to gain access to the SAP (S4 HANNA) server environment for JCT to gain network access to (COJ) SAP servers.
- Provision Datacentre Access for JCT's offsite backup servers.

The last phase of the installation was completed this quarter. Tests are being conducted on the network in order to resolve any issues that may be discovered before going live. The COJ SAP team has been informed that JCT are ready for testing, however COJ has a project change lockdown between the 15th of December and 15 January 2021. We foresee that testing will only continue after the 15th of January 2021.

Backup infrastructure was moved to the Datacentre at Teraco (Edenvale). Backups of servers to the Datacentre at first failed. Network speeds and data processing rates had to be adjusted before our environments could successfully back up to the DC.

2020 2021 Capex

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

1. Once-off costs for massive connection installation through MTC (completed)
2. Purchase of IT hardware to allow for staff to work-from-home (completed)
3. Purchase of IT software for the stage department, to meet rapid advancements in both sound and lighting technologies (RFQ awarded)
4. Outright purchase of PABX (completed)
5. Investment in hardware and software to allow for in-house streaming projects (RFQ awarded)

Readiness for compliance legislation:

AG audits are currently being conducted and will flow over into January 2021.

Business and technology strategies

Software Licensing

JCT, in partnership with COJ, procure software licensing under the COJ's Enterprise agreement with Microsoft. Any future projects requiring licensing can now be addressed. JCT is no longer dependant on individual software agreements with Microsoft which in the past were subjected to expiration dates.

The Enterprise agreement with Microsoft ensures the longevity of systems and keeping them updated.

Risk management – Internet Security

All JCT systems are now running Windows 10 and supported by WSUS updates. The entire network can be maintained with one standard throughout. The team can focus on keeping the systems up to date and patched with the latest security updates and monitored by Anti-Virus software. JCT staff actively check that WSUS updates run on all PCs and that PCs have the latest security patches applied.

Business continuity

JCT implemented the latest virtualized systems theologies, which by design enables server virtualization, reduces the dependency of legacy hardware architecture and reduces hardware costs. On completion of the fibre connectivity between theatres and links to the offsite datacentre provided by MTC, JCT is now in a position where vital backup equipment is located off site to ensure business continuity.

Challenges

MTC's fibre network to Soweto Theatre is plagued with disconnections due to power outages within the Jabulani area affecting the connectivity. MTC assured JCT that they will be rectifying the situation by moving their network equipment into a container with backup power. MTC stated that the procurement process is expected to be completed by the 15th of December 2020.

We have made a lot of network changes and routing changes to enable the MTC network and to be in the position to establish connectivity to SAP, however the MTC network equipment going down when there is no power in Soweto was unexpected and causing frustration. We are dependent on MTC as the sole provider for this connectivity into the COJ network and hoping that they can resolve the matter soonest. We are actively monitoring the link and reporting outages to MTC.

Risk management – Internet Security

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

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

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

Possible Solutions

Service Level Agreement with Metro Trading Company

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

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

Section 9: Compliance with Laws and Regulations

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

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

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

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

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

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

Statement of Compliance

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

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

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

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

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

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

Subsidiaries or associations with other companies including trusts

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

Timeous notification with respect to resolutions to its members

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

Financial Irregularities

No financial irregularities were reported in the period under review.

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

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

Report of the documentation procedures and processes

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

Internal Audit Function

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

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

Corporate Ethics and Organisational Integrity

Code of Ethics

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

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

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

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

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

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

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

Register of Directors interest in contracts

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

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

No assets as contained in Section 115 were disposed.

Compliance Monitoring and Reporting

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

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

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

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

Annual Risk Management Plan

The Annual Risk Management and combined assurance Plan for the current financial year 2020/21 was reviewed and approved at the meeting held in July 2020 by the Audit and Risk Committee and submitted to COJ's Group Risk. The Committee oversees progress on the implementation of the annual plan at each quarterly meeting and has confirmed the entity's plan is aligned to the City's Group Risk.

As at end of the period under review, the progress against the plan was as follows:

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

Quarterly Risk Management Status Update

The Audit and Risk Committee confirms that the Committee has reviewed the Strategic risk profile of the ME, ensuring that these are aligned to the City-wide top strategic risks as applicable.

During the quarter under review, Joburg City Theatres experienced the following significant highlights from a risk management perspective:

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

Progress on implementation per action plan - The residual risk rating remains high even though the spread of the disease has slowed down drastically across the country, and the country has reached and passed its peak. There is a very high risk of a second wave of the peak in infections with the country having moved to lockdown level one of the risk adjusted lockdown levels strategy. The theatres remained closed throughout the quarter, as one of government's measures to curb the spread of the virus. During this period the theatre has ensured that all staff conducting deliveries have face masks to illuminate their coughing or sneezing on people & to limit the intake of germs from the atmosphere when in contact with other people. Constant use of hand sanitizer, and sanitizing the credit card devices after every use will decrease the spread of the virus. All employees that have been brought back to work are working in separate areas / sections and have very limited contact with each other. Call centre employees are based in separate offices whose only interaction with others are when they meet the cashier to wrap up the order. The separation between them when they do interact is 2m. In order to illuminate the movement of the printed till slip, the delivery person will take a picture of the bill to show to the customer for approval of payment.

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

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

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

Obsolete and/or outdated stage machinery and equipment:

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

Progress on implementation per action plan– The project is a multiyear project which will be completed by the 2nd quarter of the current financial year. About R30m has been spent on this project in the last three financial years (2017/18, 2018/19 & 2019/20).

i) Inadequate funding to support youth development programmes:

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

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

ii) Limited programmes available for newly trained Arts Practitioners

Limited in-house production to absorb newly trained practitioners.

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

iii) Key positions vacant:

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

Progress on implementation per action plan – Company structure has been revised and, COO has taken over the responsibilities of EP on full time basis and CFO has taken over some of the responsibilities of COO and CDM has been appointed.

iv) Inconsistent attendance at theatre shows:

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

Progress on implementation per action plan - Different pricing structures based on product and venue, offering a limited number of discounted and/or free tickets to the youth and senior citizens communities, mobile theatre truck used to access targeted communities as well as diverse and inclusive theatre programme.

v) Non-compliance with applicable legislation:

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

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

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

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

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

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



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




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




Table 1: Quarterly Risk Management Status Update




	LOW
	MODERATE
	HIGH

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

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Aged, obsolete and outdated stage machinery and equipment, resulting in cancelled productions/ inability to attract new productions	Old stage machinery becomes no longer useable. Insufficient financing to upgrade machinery and equipment. Inability to attract state of the art shows.	Moderate	Moderate			No	
Countrywide implementation of load shedding by the state power utility (Eskom):	Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings	High	High			No	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Countrywide implementation of load shedding by the state power utility (Eskom):	Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings	High	High			No	
Inadequate funding to support youth development programmes	The theatre is unable to pay the market rate for facilitators. This result in less youth trained.	Low	Low			Yes	
Limited programmes available for newly trained Arts Practitioners	Lack of internship placement for new entrants in the industry (Theatre) and lack of skills transfer from seasoned practitioners	Low	Low			Yes	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Inability to secure attractive productions	Some productions might not appeal to certain audiences; hence tickets will not sell. Competition from casino based theatres that are able to pay for production	Low	Low			Yes	
Key positions vacant	Executive Producer (EP) & Community Development Manager (CDM) positions vacant	Low	Low			Yes	
Inconsistent attendance at theatre shows	High cost of productions and the need to recover costs, effect of the country's downgraded economic status, lack of exposure of potential audiences to the theatre experience, image perceptions of poor security within the theatre environs, and trying to cater for diverse audience needs.	Moderate	Moderate			Yes	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
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			Yes	
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			Yes	
Lack of brand architecture (continuous and consistent message management)	Reputation of the Theatre precinct, poor/bad marketing strategy, inadequate marketing budget as well as lack of specialised personnel.	Moderate	Moderate			Yes	

Information on emerging / new risks

None.

Major projects and contracts risk profiles

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

ICT risk governance & ICT risk management

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

Fraud risk management / fraud prevention

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

Risk name	Causes/background to the risk	Impact on the entity	Treatment plan	Q1	Q2	Q3	Q4
Fraud and Corruption	There could be a possibility of nepotism, collusion, overtime payment, false travel claims, etc.	Reputational damage and financial loss	Continue doing workshops. Monitoring of compliance	Low	Low		

Risk transfer – exposures

There were two incidents reported in this quarter under review.

Compliance Monitoring and Reporting

Legal and regulatory compliance

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

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

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

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

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

Priority Legislation

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

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

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

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

Municipal Finance Management Act and Regulations Act of 56 of 2003

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

Companies Act

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

The Compliance Universe was updated with the following legislative changes:

- None

Circular 68

(i) Fruitless and Wasteful Expenditure

No incidents of fruitless and wasteful expenditure were identified.

(ii) Unauthorised Expenditure

The Entity identified the following instances of unauthorised expenditure:

No incidents of unauthorised expenditure were identified.

(iii) Irregular Expenditure

The Entity identified the following instances of irregular expenditure:

No incidents of irregular expenditure were identified.

(iv) Payments exceeding 30 days of receipt of invoice

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

No incidents of payments exceeding 30 days were identified.

Combined Assurance Model and Integrated Assurance Reporting

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

Joburg City Theatres Top Strategic risks

The top strategic risk areas for the financial year 2020/21 have been re-evaluated and monitored continuously during the 1st quarter. This entailed the re-evaluation of the strategic risk landscapes and the identification of new emerging risks.

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

Discussion

The consolidation of assurance outcomes is based on the work done as at the end of Quarter 1 of 2020/21 and are summarised herein. The report therefore covers the following:

- strategic risks and residual risk profile for Quarter 1 of 2020/21;
- Strategic and operational risk monitoring;
- Strategic risk mapping to the Priorities.

Joburg City Theatres Top Strategic Risks Monitoring

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

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

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

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

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

The residual risk rating remains high even though the spread of the disease has slowed down drastically across the country, and the country has reached and passed its peak. There is a very high risk of a second wave of the peak in infections with the country having moved to lockdown level one of the risk adjusted lockdown levels strategy. The theatres remained closed throughout the quarter, as one of government's measures to curb the spread of the virus. During this period the theatre has ensured that all staff conducting deliveries have face masks to illuminate their coughing or sneezing on people & to limit the intake of germs from the atmosphere

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

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

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

Progress on implementation per action plan– Management is continuously engaging and negotiating with City Power to conveniently schedule load shedding. Management was successful in lobbying shareholder to allocate additional CAPEX for the generators and/or alternative power source for JT and ST urgently, the implementation of this project is still in progress.**Obsolete and/or outdated stage machinery and equipment.**The residual risk rating remains moderate until the project has been fully completed. The residual risk rating remains high due to inadequate capex budget. Old stage machinery becomes no longer usable. Stage machinery has reached its end of life and needs urgent replacement.**Progress on implementation per action plan**– The project is a multiyear project which will be completed on in 2nd quarter of the current financial year.About R30m has been spent on this project in the two financial years (2017/18, 2018/19 and 2019/20).

Inadequate funding to support youth development programmes:

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

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

Limited programmes available for newly trained Arts Practitioners

Limited in-house production to absorb newly trained practitioners.

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

Key positions vacant:

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

Progress on implementation per action plan – Company structure has been revised and, COO has taken over the responsibilities of EP on full time basis and CFO has taken over some of the responsibilities of COO and CDM has been appointed

Inconsistent attendance at theatre shows:

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

Progress on implementation per action plan - Different pricing structures based on product and venue, offering a limited number of discounted and/or free tickets to the youth and senior citizens communities, mobile theatre truck used to access targeted communities as well as diverse and inclusive theatre programme.

Non-compliance with applicable legislation:

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

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

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

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

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

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

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

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

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

Group Risk Services

Group Risk Services continuously conducts risk assessment of Joburg City Theatres to 5 strategic risks, this entails assessing the mitigating actions and progress on implementation of action plans. The table below depicts the Joburg City Theatres risk highlights for the quarter under review based on the assessment conducted by Group Risk Services.

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
1	Aged, obsolete and outdated stage machinery and equipment	1. Fair maintenance of stage machinery. 2. The Council has allocated R16m & R30m in budget year 2018/19 and 2019/20 respectively. 3. The service provider has been appointed to do the upgrade. R30m has been spent in 2019/20 on this project. 5. Theatre calendars are aligned with the project plan 6. Project manager appointed to oversee the project	R30m has already been spent in 2019/20 on this project

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
2	<p>'A coronavirus has been identified in China (Wuhan City), and was initially known as 2019 Novel Coronavirus (2019-nCoV). The case was reported on December 31st, 2019, and confirmation of the coronavirus identification occurred on January 7th, 2020. Formally, the disease is now known as coronavirus disease or COVID-19. The virus causing the disease is known as "severe acute respiratory syndrome coronavirus 2" (SARS-CoV-2).</p>	<ol style="list-style-type: none"> 1. Strict safety measures (as per labour department regulations) is observed. 2. Compliance Officer appointed to monitor 3. Screening of employee entering office 4. Provided workers with flexible work arrangements in situations of sickness or sickness in the family, Protect the workplace against discrimination and social stigma, Support workers coping with stress during COVID-19 outbreak 5. Face masks 	<p>Ensure that all staff conducting deliveries have face masks to illuminate their coughing or sneezing on people & to limit the intake of germs from the atmosphere when in contact with other people. Constant use of hand sanitizer, and sanitizing the credit card devices after every use will decrease the spread of the virus. All employees that have been brought back to work are working in separate areas / sections and have very limited contact with each other. Call centre employees are based in separate offices whose only interaction with others are when they meet the cashier to wrap up the order. The separation between them when they do interact is 2m. In order to illuminate the movement of the printed till slip, the delivery person will take a picture of the bill to show to the customer for approval of payment.</p>
3	<p>Countrywide implementation of load shedding by the state power utility (Eskom)</p>	<ol style="list-style-type: none"> 1. Eskom is experiencing a shortage of capacity due to a number of generating units still out of service due to breakdowns. The situation remains tight and volatile Eskom might implement further load shedding in the year should the situation deteriorate. 2. Consistent load shedding could lead to cancellation of shows resulting in financial loss and reputational damage. 3. Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings 	<ol style="list-style-type: none"> 1. JT continuously engages and negotiates with City Power to conveniently schedule load shedding. 2. ST has an emergency generator for lighting 3. RT has a generator however does not provide sufficient power to run all the operations
4	<p>Lack of brand architecture (continuous and consistent message management)</p>	<ol style="list-style-type: none"> 1. Media partnerships 2. Media community management 3. Continuous brand and productions awareness campaigns. 4. Marketing strategy in place 5. Barter exchange deals 	<p>Review of the marketing and communication strategy.</p>

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

- **Internal Audit**

Due to the disruptions of Covid- 19, internal was still concluding the 2019/20 audits during the 1st quarter 2020/21.




The assurance outcomes by internal audit are based on the work done in fourth quarter of the 2019/20 financial year.



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



The officer of the Auditor General is yet to commence with the audit of 2019/20.



The assurance outcomes by the auditor general are based on the 2018/19 audit, Joburg City Theatres maintained it clean audit status in 2018/19.



TABLE 1: SUMMARY ASSURANCE OUTCOMES – QUARTER 1 OF 2020/21



		
LOW	MODERATE	HIGH

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q1 2020/21		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Aged, Obsolete and/or outdated stage machinery and equipment	Old stage machinery becomes no longer useable. Insufficient financing to upgrade machinery and equipment. Inability to attract state of the art shows.	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate
	Worldwide spread of Covid -19 causing disruption to business resulting from closure of all economic activities	Following the announcement by President Cyril Ramaphosa of 15 March 2020 declaring that COVID-19 had become a “national disaster and resulted to school closures, travel restrictions, and bans on large gatherings. The outbreak of COVID 19 has interrupted all Theatre activities planned for the 3rd and 4th quarter of 2019/20 financial year and also 1st quarter of the 2020/21 financial year.	High		High	High	High	High	High

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q1 2020/21	Level 2 – External Assurance	Level 1 and 2 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.	<p>Q1 Residual Risk</p> <p>Low</p> <p>Risk Movement</p> 	<p>Internal Audit</p> <p>Low</p> <p>Risk Advisory Services</p> <p>Low</p>	<p>Level 2 – integrated assurance</p> <p>Low</p> <p>Auditor General</p> <p>Low</p> <p>Combined Assurance</p> <p>Low</p>
	Countrywide implementation of load shedding by the state power utility (Eskom):	Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings	<p>Q1 Residual Risk</p> <p>High</p> <p>Risk Movement</p> 	<p>Internal Audit</p> <p>High</p> <p>Risk Advisory Services</p> <p>High</p>	<p>Level 2 – integrated assurance</p> <p>High</p> <p>Auditor General</p> <p>High</p> <p>Combined Assurance</p> <p>High</p>

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q1 2020/21		Level 2 – External Assurance		Level 1 and 2 Combined Assurance					
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance			
	Limited programmes available for newly trained Arts Practitioners	Lack of internship placement for new entrants in the industry (Theatre) and lack of skills transfer from seasoned practitioners	Low		Low	Low	Low	Low	Low	Moderate	Moderate	Moderate
	Key positions vacant	Executive Producer (EP) position vacant	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q1 2020/21		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Inconsistent attendance at theatre shows	High cost of productions and the need to recover costs, effect of the country's downgraded economic status, lack of exposure of potential audiences to the theatre experience, image perceptions of poor security within the theatre environs, and trying to cater for diverse audience needs.	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate
	Non-compliance with applicable legislation	Various and dynamic legislative requirements to be complied with. Non-compliance could be detrimental to the company. Shelving of RCT has been hanging for some time. This poses a challenge of wasteful expenditure. There is a new requirement to comply with MSCOA.	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q1 2020/21		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Lack of brand architecture (continuous and consistent message management	Reputation of the Theatre precinct, poor/bad marketing strategy, inadequate marketing budget as well as lack of specialised personnel.	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate
	Theft, fraud and corruption resulting in financial and non-financial loss	Conflict of interest, Inadequate segregation of duties / Inadequate or no supervision. Weak internal control environment - cash handling / administrative procedures, Lack of accountability, Poor work ethics, Greed, collusion, bribery, Inadequate IT access controls and Inadequate physical security controls.	Low		Low	Low	Low	Low	Low

Summary Discussion of Operational Risks

Operational Risks - Monitoring and assurance

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

- **Group Internal Audit**

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

CHAPTER THREE: SERVICE DELIVERY PERFORMANCE

Section 1: Highlights and Achievements

The 2020/21 financial year started while the country was still under level three lockdown, which meant that theatres still could not programme fully and audience numbers were limited. This however did not stop us from programming on our streaming platforms in an effort to continue keeping the arts alive even in these dire circumstances.

In an effort to ensure that the theatre remain alive in the hearts and minds of the public, JCT programmed some online activities for existing and new audiences. The COVID 19 pandemic created an opportunity for the theatre to capture new audiences by staying active online. Thus JCT had to look into collaborations and partnerships to keep our patrons/audiences entertained and educated online, with a variety of shows ranging from storytelling to opera, comedy, music, poetry and workshops. The theatres also receive venue bookings from film and television production companies to shoot scenes for music videos and documentaries.

The new normal, a new way of living that requires social distancing, discourages large gatherings and has been the single blow to the entertainment industry that has had far more casualties than success stories. Entertainers and entertainment venues have had to grapple with a need for a fundamental change in their business model. The entertainment business model is built on audiences, attendance to shows, large gatherings. In the wink of an eye, this foundation crumbled. Pulled out from underneath the industry like a carpet. Those who survived and those who are still to survive need feline agility to ensure they land on their feet.

At the start of the nationwide lockdown, it would be fair to say that the entire entertainment industry was caught by surprise. Performers and performance venues immediately faced a slue of cancellations, and as incomes from live performance swirled into the COVID drainpipe, the industry frantically sought ways to stay afloat.

First was going online. As meetings did, so did entertainment, go online. This was done without much thought or consideration for what people would watch on streaming. It was not enough to just perform and stream a live performance, television, which is what streaming was in direct competition with. When the theatres began to produce works for online streaming, a focus was put on ensuring that the streamed production was appealing and attractive to audiences at home.

JOBURG THEATRE

July was marked Mandela Month under the theme – Taking action to inspire change. During August JCT embarked on highlighting the plight of women given the heightened Gender Based Violence, which seemed to spike during lockdown. September month was dedicated to the celebration of heritage, tradition and culture through various programming under the Joburg Arts Alive belt.

October was a musical month all round in the Joburg Theatre venues under strict lockdown regulations compliance. JT had the pleasure of hosting the Best Female Artist of the Year Award Winner at the SAMA 2020, and top charting artist, *Ami Faku* in celebration of her double gold and 1 platinum selling single. Fresh from receiving a nod from both AFRIMA and African Muzik Magazine Awards, as a nominee, her one night only show was one not to be missed as she performed music from her debut album, *Imali*. This was a successful partnership

with Watcha PTY LTD. The show was sold out under COVID-19 restrictions and her performance received a well-deserved standing ovation for her artistry.



The virtual Arts Alive festival 2020 continued filming productions for streaming in the Lesedi. The filming of Urban Clash and a special Tribute to Legends with many artistic collaborations and different art forms had been invited to be part of this annual event.

Tribute to the Legends was presented as a two part series of acclaimed artists paying tribute to South African musical icons including the late Bheki Mseleku, Mariam Makeba and many others. Part 1 was a double bill concert with Nduduzo Makhathini and Thandiswa Mazwai and Part 2 with the South African iconic jazzman Khaya Mahlangu (on Sax) and his big band.

Urban Clash Bands featured a diverse and exciting selection of hip and original bands including pop, blues, rock, afropop to indi sounds. Some of the artists featured at Urban Clash Bands include SA leading vocalist Msaki, Andre Kriel from Black Cat Bones, Shameless, Nathi, three young women artists (Sanda, Thalitha and Basetsana) who participated in Prince KB's Covid project - #ProjectHOPE Stephen Jonathan and Wolfgang Marrow, Femi Koya and Siya Makuzeni, Qaba Nation, reggae band Fayah Ises and many more. Urban Clash Bands will also pay tribute and feature South African legendary guitarist Bra Themba Mokoena.

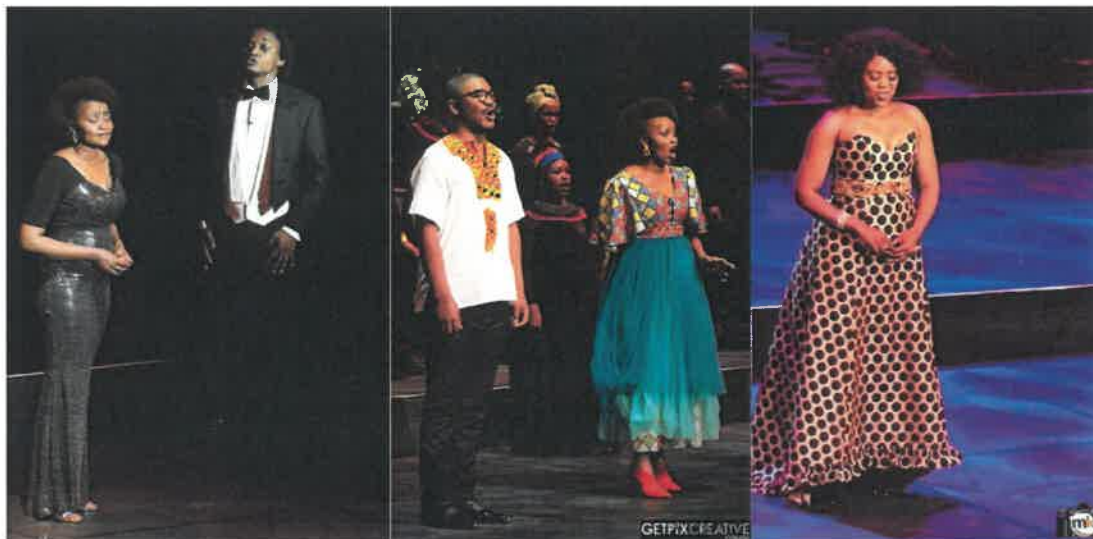


Cantiamo is one to go down into the history books as Joburg Theatre welcomed back arts and entertainment lovers into the Nelson Mandela auditorium with *Cantiamo - Mzansi Opera Celebration* for special two evenings of Opera. Directed by Marcus Tebogo Desando the production featured internationally-renowned voices of Kimmy Skota, Thesele Kemane, Phenye Modiane and Nonhlanhla Yende -Mtirara who had to jump in at the last minute after Kelebogile Besong had to pull out due to unforeseen circumstances as well as Paul Ferreira on piano. In addition, the Vivacious Sounds Choir who displayed some of the most beloved and recognizable opera works in the canon joined the singers. The choir, made up of young people between the ages of 13 to 35 years was a hit with the patrons as their melodic voices captivated and got everyone on their feet as they danced and sang along.

Cantiamo featured a variety of music from both international and local Opera composers. Music from Mozart's Don Giovanni, Wolfgang A Mozart's Le Nozze di Figaro and Verdi's La Traviata and Aida, together with a selection of local compositions showcasing Mzansi's contribution to the global opera repertoire. These included extracts from Phelelani Mnomiya's Ziyankomo and the Forbidden Fruit and Mzilikazi Khumalo's Princess Magogo as well as Mohau Mogale's Thamelakwane. The last four songs saw a dynamic spike as the soloists were joined by the Vivacious Sounds choir, singing three South African works – Wa Muhle Umzansi Afrika, Madiba and Nkuke, as well as Verdi's Brindisi – all with infectious energy that ended the evening on a high.

Cantiamo was the first show in The Mandela auditorium since lockdown and it not only took place live but also opera lovers worldwide had an opportunity to stream the production from their homes after the live shows. The maximum capacity allowed under the restrictions in The Mandela which has a 1047 seating capacity was 250.

"Whatever is happening on theatre stages for the next couple of months will have to contend with the novelty of being back in a building that – if you are passionate about the arts – is riddled with the treasured memories of productions past and the eager expectation of what might soon be again. Joburg Theatre must be commended on their careful application of the COVID-19 restrictions and regulations required to stage a show now – down to each audience member keeping the pen they signed in with as they enter the foyer – as this provides a feeling of relative security for sensible audience members who want to support artists and venues without putting themselves at undue risk. Cantiamo is a satisfying, soulful return to a sacred space" - Bruce Denill





Joburg Theatre in association with the City of Johannesburg entities: Joburg City Parks and Zoo and City Power presented the second annual Festival of Lights from 22 November 2020 – 3 January 2021. The festival scheduled for 29 December 2020 until 3 January 2021 was cancelled following President Cyril Ramaphosa’s announcement to put the country under advanced Level 3 lockdown on 28 December in an effort curb infections in response to the second wave of COVID-19.

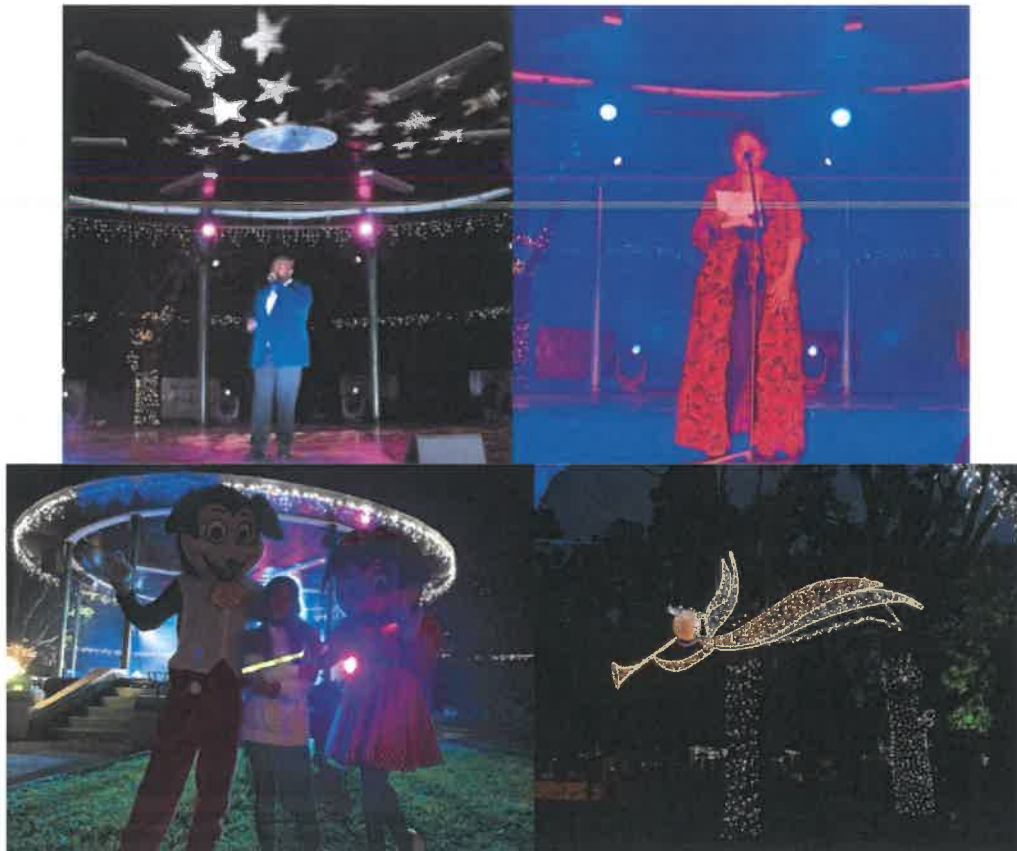
The Festival of enchanting collection of illuminated life-size animal characters and entertainment had already sold out until 3 January 2020. The festival strived to keep programming alive and bring entertainment to the people from theatre, to the Zoo equally so providing an opportunity of work for over 100 artists which included, young as well as professional artists. All this was done with the COVID-19 restrictions compliance and safety measures in place.

The Festival marked its second year on the Jozi Festival calendar by offering a treat for all ages. This year the Festival of Lights has added new features to join the magnificent animal sculptures together with illuminated trees within the Zoo, combined with exciting live entertainment offerings. Following the successful turnout by Joburgers last year, the festival once again presented an unmissable line-up of live performances including music, ballet, dance, Christmas carols, Opera, food, night market at the Bandstand.



The festival kicked-off with performances from two-time SAMA nominee, Timothy Moloi and the popular Joburg Ballet. The double bill, world-class the festivalgoers exclusively at Joburg Zoo can enjoy performances. Festivalgoers – kids and adults alike can expect an exciting and informative performances.

'We are thrilled to present the Festival once again, we embrace social distancing and COVID-19 regulations and promise to deliver a highly entertaining, world-class programme. Festival of Lights is an unmissable experience and offers a unique family festive experience in a safe and nocturnal environment,' says Xoliswa Nduneni – Ngema, Chief Executive Officer of Joburg City Theatres.



Mickey and Minnie Mouse came through as well to entertain young audience attending the Festival. Festival of Lights committed to bringing nothing but world class entertainment and memories for families this festive season. What better way to kick off the festive season than with the unforgettable marriage proposal that took place at the festival during Timothy Moloi's performance.



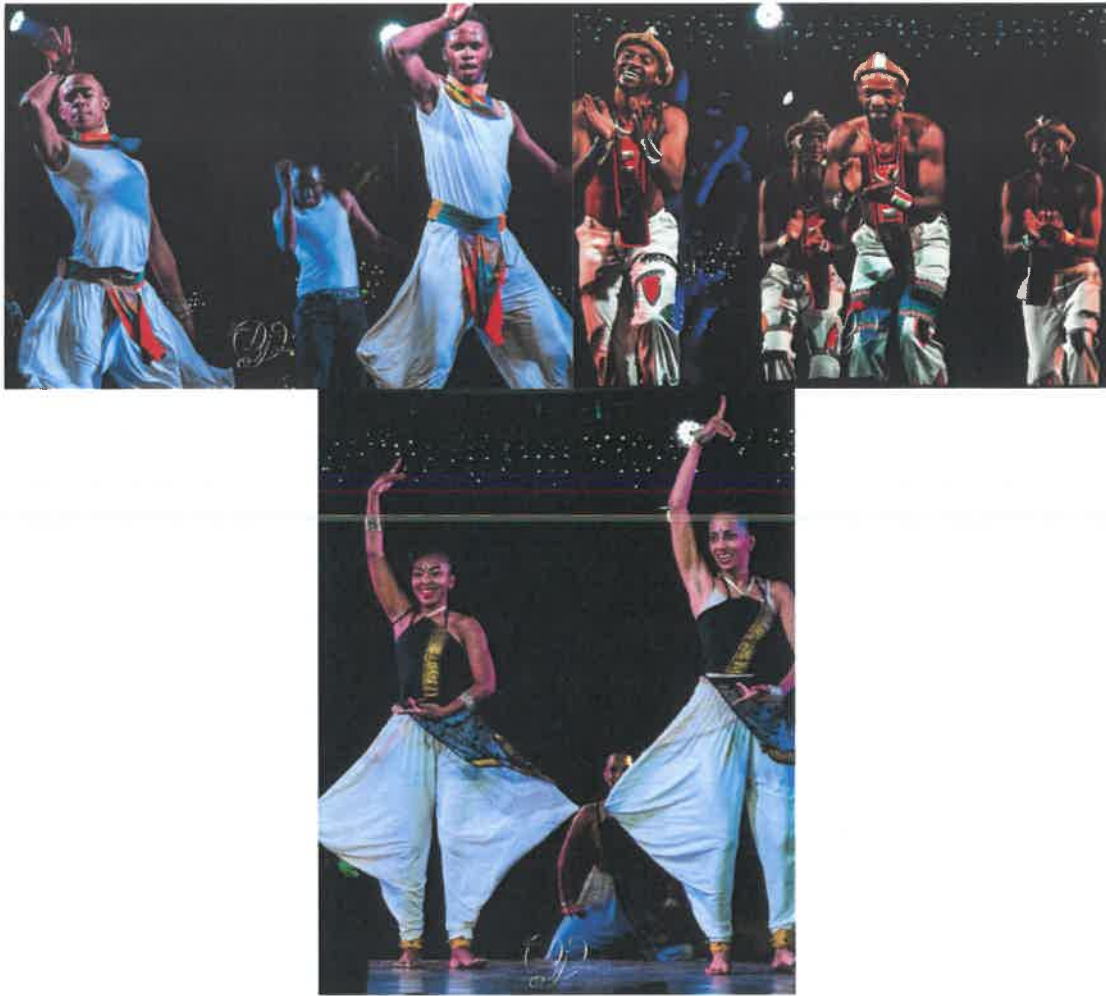
"Congratulations to the newly engaged couple. All the best with the wedding plans and have a lovely life together. May you always stay in love for the rest of your lives"- Joburg Theatre

Families enjoyed the Lights, food and wonderful entertainment in the form of children story telling in *Peoples Theatre's Stories and Songs beneath African Skies* as well musical items performed by *Bongi Mthombeni*. The

cherry on top was having *Joburg Ballet's Nutcracker* featured twice in the programme. It was a really full programme that was enjoyed by one and all.



Under the inspired direction of Jayesperi Moopen, *Tribhangi Dance Theatre* is a contemporary Dance Company dedicated to the creation and performance of original South African choreography. The talented dancers of Tribhanghi as affectionately known in the industry, mesmerized the crowd as part of festival of lights. The company's primary focus is the creation of new work and the development of dancers and other collaborators through involvement in the creative process. Tribhangi Dance Theatre believes strongly that the Arts contribute immensely to human, social and economic development. The company came out with an outstanding energy at the Festival of lights 2020, the audience enjoyed Tribhanghi's performance at the Joburg zoo with different fusion of dance styles. Bongji Mthombeni and Timothy Moloji joined Tribhanghi on stage on different days.



Moshito Music Conference & Exhibition launched its 2020 programme roll out on the theatre foyer engaging young artists in the business of music. Moshito have always been at the forefront of key trends and innovations in the international music business, from the launch of the very first sister market cultural exchange partnerships with eight major music markets in the world. Moshito conferences has often been among the first to explore new business models across emerging markets. It is well positioned to serve as a platform for the continent and international music industry business and organizations, small enterprise, artists and musicians.

Every year, Moshito designs an insightful and thought-provoking conference programme to help participants overcome the main challenges and harness key trends shaping the future of the international music business. In 2020 during the Covid-19 pandemic, Moshito welcomed a variety of speakers ranging from artists and industry leaders to entrepreneurs, tech pioneers, digital influencers, and journalists.





Moshito continued to present their music exhibition brought to live by the annual *Moshito Music Conference and Expo* themed “*Preserving our indigenous sounds in the 4IR*”. This Musical Conference took place at Lesedi over the period of three days with musical performances emerging from both commercial and upcoming artist to collaborate, served as a platform to showcase South African Talent. The last session was staged on Nelson Mandela Theatre foyer.

Preserving indigenous music through dance and the studying of African culture is the theme of this year’s Moshito. The music is informed by language and cultural heritage. Engaging invited guests to pass on the legacy of culture and identity of whom we are as Africans. Moshito music conference focused on improving the music industry and arts industry of South Africa infusing with other countries in Africa. Attended by renowned South African musical treasures and ambassadors of Moshito, Steve Kekana and Makhadzi. Moshito aims to uniquely identify a fine identity of who we really are as African and that has to be embraced through all customs traditionally and culturally.

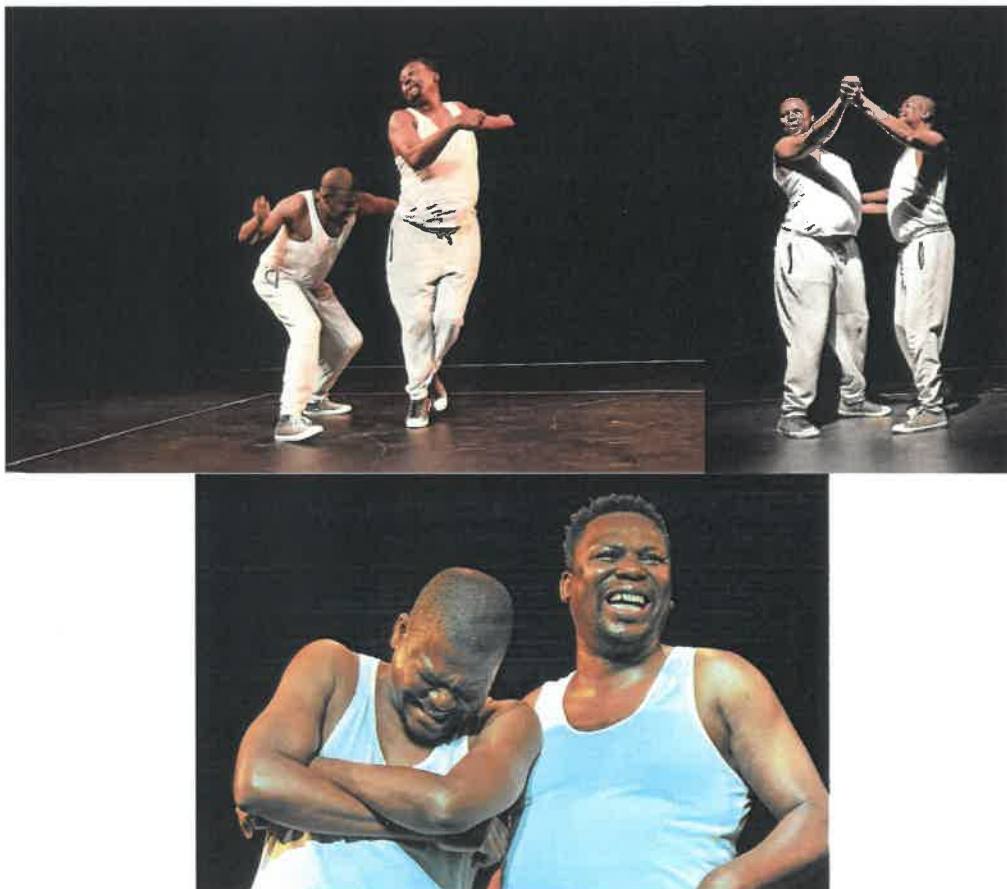
The following topics were covered during the conference:

- Preserving our Indigenous sound through music. Dance and the study of African Culture
- The heart of a musician – Revenue stream in today’s economic times.
- Economic value of African Music
- The role of incubation hubs in the creative sector
- The role of government in the creative industry
- Succeeding in the digital era





A powerhouse play written and directed by Mncedisi Shabangu, a revolutionary two-hander comedy *Vuka Machel* graced the Lesedi stage to give relief to all the music programmes we had in October. A story of a great FRELIMO liberation warrior and a former president of Mozambique, Samora Moises Machele. *Vuka Machel* took place at Lesedi Theatre and it was well received by the audience who have been craving theatre. Mncedisi used comedy to explore the majestic figure that Samora is and what he represents to South Africans given that his mysterious passing was on South African soil.



Joburg Theatre hosted the Joburg Finance Committee as well as the Joburg Mayoral Lekgotla. The Mayoral Lekgotla, which took place over 3 days in different City's venues with Lesedi Theatre being one of them strongly, focused on creating a world-class African city. Lesedi Theatre was the last stop for their 3-day programme. The city's officials took time to reflect and reboot with the goal of serving Joburg residents to the best of their ability.

One of the issues discussed was finding ways to ensure departments and entities fast track service delivery in the City of Joburg.



As we flowed through the month of November, we welcomed a play onto our stage, the story of *Modjadji* which was meant to be performed in Italy as part of an awards ceremony however due to travel restrictions it had to be performed locally and presented virtually. The Olive Tree production under the leadership of Ntshiang Mokgoro was selected as the winner of the international prize “*IL Teatro Naudo*” organized by *Spazio Teatro Nohma* under the leadership of *Terresa Pomodoro* and the *Township* of Milan with a high patronage of the president of the Italian republic and the support of the Ministry of *Foreign Affairs*.

Presented at the Lesedi Theatre, *Modjadji* is one of the emerging stories in South Africa, exploring reawakening of a South African consciousness and a deeper exploration of what it means to live in a beautiful country that we call home. The production had to be streamed live to Milan.





Word of Mouth hosted a very informative workshop with the cast of *Muvhango*. *Word of Mouth* under the leadership of Dr. Duma Ndlovu partnered with the Joburg Theatre for the past six years in developing an academy that helps the youth of South Africa to have stepping stone in the film and television industry working together with graduates from of the universities and colleges in South Africa. This year's workshop ended with the first ever awarding of The Golden Elephant Lifetime Achievement Award. The award went to Dr. John Kani who gave a compelling and wise feedback to the cast and creative crew of *Muvhango* on how to the craft going with passion and unapologetic deliverance.



City of Joburg's Social Development Department hosted a Gender Policy Review summit at the Lesedi Theatre. With Gender Based Violence statistics rising rapidly over the past years in South Africa, the main mandate of the summit was to review and reevaluate the policies, implementation of driven solutions to enforce the polices to have a positive impact in South Africa. This meeting was crucial since we have just kicked off 16 days of activism against No Violence against women and children. Policies below were reviewed;

- The gender draft policy
- The youth draft policy
- The people with disability policy
- The expanded social package policy
- Substance abuse policy

"We are engaging different stakeholders in order to make sure our policies speak to the lived experiences and issues of our City of Joburg residents" - MMC Eunice Mgcina.



[#GenderBasedViolence](#) [#StandAgainstGBV](#) [#16DaysOfActivism](#)

This Might not be Funny comedy tour by Bexta Ndabalime was hosted in the Lesedi Theatre. His set had the audiences in endless laughter. Bexta will be travelling all over the country to places like Kimberly, Mafikeng, Mthatha, Cape Town, Gaborone, Windhoek, Harare, Bulawayo, Lusaka and many more. A huge congratulation for his success of his comedy career.

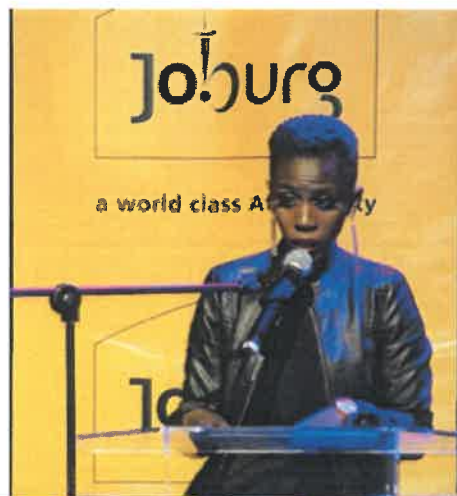
The Botswana born, Zimbabwean raised and South African matured comedian with a PAN African look at the world tackles personal, continental and global issues using anecdotal stories drawn from friends, family and the occasional stranger. From Love, Romance, peer pressure, absent fathers, politics, Africanism, Suicide, Social acceptance and more.



Brought to us by *Joburg Film Festival*, A Full Day Programme of the festival took place at the Lesedi Theatre. The guests then had an opportunity to view the screening of a short documentary; *my music, my culture* by Fanny Tsimong. The day was closed off with a Film Screening of Karabo Lediga; *what did you dream?*, which explores betting and dreams, how the mothers, aunts and grandmas who place bets always depending and relying on their dreams for numbers. Joburg Film Festival 2020's mandate is all about youth empowerment in the film and television industry and this was evident in the kind of programme and guests they hosted.



Women face what is known as a second pandemic in the form of gender based violence (GBV). The City of Joburg's Speaker of Council hosted a Women's seminar at the Lesedi Theatre as part of the *16 Days of activism against Women and Children abuse*. The City's officials gathered together to discuss Gender Based Violence in South Africa. The purpose and aim of this event was to empower young women from all areas on leadership values and principles, to prepare them for their journey of leadership as it applies to all areas of their lives. Not just professionally, but emotionally, psychologically and spiritually. A heartfelt performance by Jessica Mbangeni and Brenda Mtambo was part of this heartwarming and empowering seminar. Both artists used their voices to speak for the voiceless. This was followed by an exquisite dinner with the MEC of Sports, Arts and Culture in honoring arts across Gauteng.



It was then graduation time! Moreover, even after a hectic and not so great 2020, *Afric College* celebrated the end of the year with a world class graduation ceremony hosted at the Lesedi Theatre. A remarkable learning and

training institution that offers vocational training programs, policing and professional courses. Afric's vision is to be the institute of choice for students and employers and present a diverse and unique culture of achieving.



The Dance Industry, supporters, mentors, friends and followers of *Jozi Youth Dance*, were treated to a banging final dance show to finish off the 2020 year. Jozi Youth showed off their new dancers, Faculty as well as our competition work from this year. They had 3 events over the weekend and one of them was held in the Lesedi. A showcase of all the competition work of 2020 with the stars that dominated at the competitions nationally and internationally this year. All in one jam packed, exciting production.



Joburg Theatre in partnership with Afrocentric Agency staged a *Picnic in the Park* concert with the multi award winning and double platinum selling group, *The Soil*. The event also showcased and supported upcoming artists such as Khokho Madlala, Shade and Msera Msakazy. This event was the first of its kind since lockdown was made possible with technical partners CMP, Watcha TV and Native rhythms Productions. Audience enjoyed music while still following Covid-19 regulations.

“We are excited that we end what has been a difficult year with an event that brings together families and friends, enjoying good food and great music” Joburg City Theatres CEO, Xoliswa Nduneni.

“This event is just one of many events we have identified and have planned with Joburg Theatre. We are already planning *Orchestra in the Park* for first quarter of 2021 and other innovative events in to the year” Dr. Sipho Sithole

The park, spread out in front of the iconic theatre, had an inviting green scenery which presented a perfect environment for family-type cultural activities and art in open spaces events. The people who came out to enjoy the concert were very pleased with the entertainment, the venue as well as the COVID-19 regulations that had been put in place.



The production “*Who’s NeXt?*”, written by Zukanye Sihlobo and directed by Variety Oageng, is a play that reveals life through different women’s experiences the micro aggressions that lead to the killing, rape and abuse of women in South Africa. This theatre play is aimed at opening up conversations amongst South Africans about its current pandemic of Gender Based Violence (GBV) and Femicide. This is shown through the social, school, and home life of the characters, as well as comments on our justice system, is it where we want it to be? Do they care for women’s lives? You may laugh and cry or cry while you laugh, all emotions and reactions are welcome as long as an emotion and a reaction is evoked by the play that tackles this very difficult subject.



Brenda Mtambo presented Asante, Nobody expected this year to turn out the way it did and we all need to stand together in fighting this pandemic. An African soulful artist with her captivating afrosoul/jazz sounds. Brenda's sound is authentic and shoots straight to the soul, with two albums and some singles, Mtambo has earned her loyal fans through performing across the county and bringing fire on every stage. Introducing new songs for her

upcoming album also is one of exciting things audiences expected from her performance staged at Lesedi Theatre. The expressive lighting and set complimented her performance. The performance was nothing short of spectacular. A sure wonderful way to end the theatre programming for the calendar year of 2020 as the technical team takes a festive break and maintenance work starts on the theatres.



The festive season is *pantomime season* and every year, theatre lovers flock to the Joburg Theatre to watch their favourite live performances. This year, things are different. Like many other events this year, the pantomime took the virtual route. The 30-year-old tradition is a chance for patrons, from all walks of life, to enjoy light-hearted fun with their family and friends, and to kick start the celebrations of the festive season and bid farewell to the year.

Due to the global coronavirus pandemic, Joburg Theatre and Bernard Jay announced the postponement of 2020's pantomime *Cinderella* until next year. Janice Honeyman's *Cinderella* was set to centre stage at The Nelson Mandela Theatre from October 31 to December 20. The popular festive season family spectacular has been rescheduled for November 6 to December 24 2021.

"Not doing the panto? It leaves a huge hole in my theatre-year, and in the actors', creative team members' and, of course, the audiences' lives," bemoans writer and director, Janice Honeyman.

"We've had such fun over so many years, but this year, for the safety of the public and ourselves, we've had to sacrifice that fun for the time being. It is ultimately for the best.

Bernard Jay, the pantomimes' executive producer said: "This will be only the third year since 1987 that the wonderful tradition of a Janice Honeyman panto will not be seen in Joburg. "We are saddened that circumstances in the world around us do not allow this year for our show to bring its usual joy to so many theatregoers of all age groups."

Meanwhile, the Joburg Theatre is spreading some joy and cheer by streaming four previous pantomimes from December 12 to December 31. These are: Jack and the Beanstalk (2012); Aladdin (2013); Peter Pan (2014); and Sleeping Beauty (2015). The 2012-2015 Joburg Theatre pantomimes were streamed courtesy of M-Net and the participating artists and creative teams.

“The festive season is a time to come together as a family to share stories. This year we took a very difficult decision to postpone the 2020 pantomime Cinderella until 2021 due to the COVID-19 pandemic. However, we are excited to be treating our patrons to previous Janice Honeyman pantomimes on digital platforms to add more magical moments as we take theatre to the comfort of their homes. We hope you enjoy watching with us and wish you good health, rest and recovery during this season as we prepare to come back with our normal programming in the New Year,” said CEO of Joburg City Theatres, Xoliswa Nduneni-Ngema.

Tickets for the more-spectacular-than-ever 2021 Cinderella pantomime starring Desmond Dube, Ben Voss and Bongsi Mthombeni are now on sale through www.joburgtheatre.com.



Live entertainment enjoys audiences of people who like to experience things together. This marketing approach took into consideration this nuance of audience and as a result, even though numbers were not as high as usual, the productions did enjoy attendance.



In order to respond to the needs of the theatre to generate income, while at the same time the needs of the country to keep the spread of COVID down, Soweto Theatre approached the challenge with innovation and creativity. For the Solo's and Duets Theatre Festival the theatre showed each production once to allow for filming and focussed primarily on ensuring the shows were excellently lit, to maximise the production value. In addition, close attention was paid to ensuring that the sound was good. When people are streaming from home, the visual and the sound quality become key factors in keeping audiences watching.

In terms of attracting audiences for the festival, Soweto Theatre marketed the show to the family unit and social distanced families from each other. This was a breakthrough for Soweto Theatre as even though attendance numbers were low, this marketing approach was inviting for families who had spent lock down together. They

could travel in one car, come to the theatre, sit together social distanced from other patrons and enjoy the production.

A successful streamed production was the Lutavula cultural festival. This production did not call for physical attendance at all. Staged earlier in the financial year when restrictions did not allow attendance, the Lutavula Cultural Festival that was streamed online attracted audiences in numbers to the 'online theatre'. The high attendance can be attributed to the visual attributes of the production as well as its cultural entertainment value.

Another Soweto Theatre highlight was the Red Femicycle, this production which starred a non-gender conforming performing artist highlighted and depicted the realities of GBV. As audiences are discouraged from 'gathering' this production made the entire theatre complex their stage instead of confining the production to one theatre. This meant that the audience was actually walking through the venue and not sitting in one theatre. This dynamic use of the theatre had never been done before and audiences were blown away.



The production made Soweto Theatre a home, when one walked in through the door, one was greeted by a toxically masculine man declaring how this was his house. How familiar. We have all been trained to understand and accept that everyone home, 'is the man's house', immediately the audience is confronted by the reality that our cultural norms create the perfect foundation for gender violent behaviour.

Audiences were sucked into this home of aggressive GBV, so much so that for one of the showings a member of the audience stepped into the production as they just could not accept what was happening.

This production was theatre that moved you, affected you and impacted your existence. Soweto Theatre partnered with Red Femicycle to tell this story during 16 days of activism against violence on women and children.



Even though the industry has been dealt a formidable blow, at Soweto Theatre was agile and audiences were supportive, as long as their health and safety was protected.

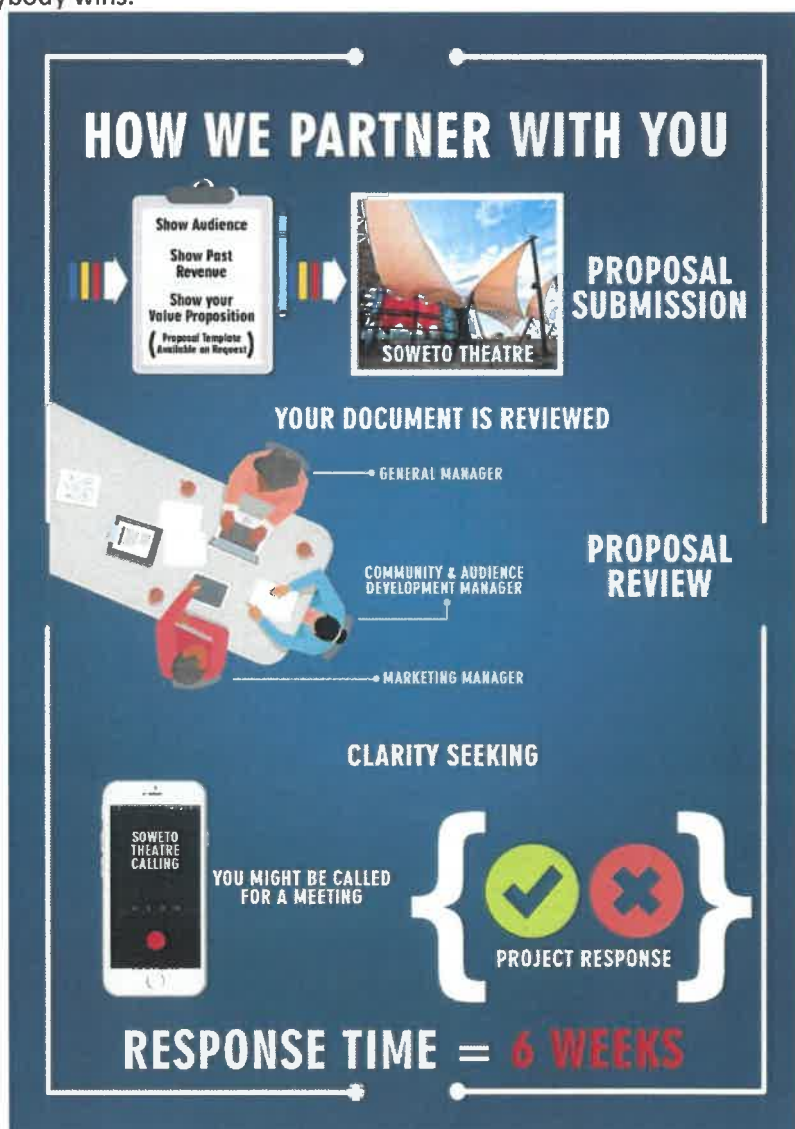
In the next quarter, Soweto Theatre will be staging the Isandlwana Musical Lecture in partnership with Mbuso Khoza as well as Raisin in the Sun as part of Black History Month. These two productions that reflect positive images of African people will be of focus for Soweto Theatre.

The partnership with Mbuso Khoza has unlocked partnerships with Soweto Tourism and Zindala Zombini who will be assisting Soweto Theatre in attracting families to the theatre.



Soweto Theatre is not only a source of entertainment, it is an important source of education, Theatre, used as a tool for teaching and learning is powerful as it provides audiences with access to information they may not have ordinarily engaged with. While COVID restrictions will still apply, this production will be shown at the theatre and online tickets will also be available for the public to purchase and stream the show from their own homes. Streaming gives the theatre access to audiences outside of Gauteng, and it should form part of the theatre offering moving forward.

Following the outbreak of COVID, many rental clients cancelled or postponed their productions as based on the new regulations, productions were not able to break even, let alone generate profits. Soweto Theatre has worked directly with clients to negotiate terms in order to retain rental bookings. This proactive approach has been beneficial to the theatre as rental clients are not as quick to cancel, but are interested in finding innovative outcome where everybody wins.



Amphitheatre progress and container village

The amphitheatre will be launched in May 2021. Programming and planning for the reopening of this historic venue has begun.

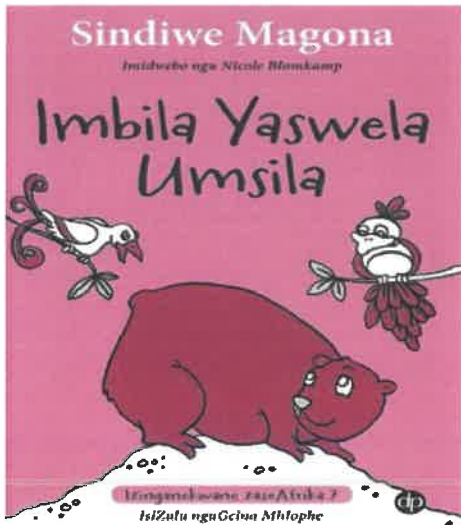


Roodepoort Theatre for the mid-year has learnt how vital stakeholder management and relationships are key, operating during the pandemic has indeed demonstrated how the relationships maintained through the years have a way of coming to fruition when all seems to be lost. The year was no doubt difficult but with an amazing team the theatre saw long standing clients booking the theatre and attending the in house productions during the quarters.



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 2020 was held at Roodepoort Theatre where children from the ages of 6-13 years doing songs like Shut up and Dance, One Call Away, this is Me, Not a Love Song and many others. The audience came to enjoy the up and coming talent doing their thing on stage.



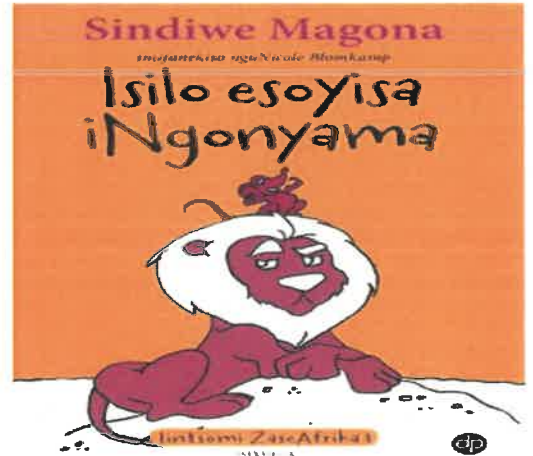


Imbila Yaswela Umsila and other African tales- All was well in the big, big forest. The king of the animals was very happy, his subjects were happy, and they served their king very well indeed. They served him so well that the king asks himself: 'My, my, what can I do to make my people happier still?' But one of the animals misses out completely....that was how the story began.

Africa has brought forth many rich stories of folklore to the literature world. These stories continue to fascinate audiences and are often taught in schools. The body of African folklore encompasses tales from multiple regions of Africa, including fairy tales and folk tales from South Africa, Nigeria, Rhodesia and Zanzibar. The tales from Africa aren't just stories, they're

living pieces of history and culture to those who tell them. Many of the stories bear characteristics that belong to the region from which they came, and the authors often collected their stories by region. Animals are prominent in African folk tales, especially the monkey, elephant, lion, and giraffe, though other animals have their part as well. In the stories, animals often have human characteristics. Some of the African folk tales don't have happy endings but instead impart a lesson.

The recording was a first of many other African tales yet to be told at the Roodepoort Theatre, as they say in Zulu, "size sibonane futhi".



A Mosali – In a time when we're celebrating all things women, it seems only fitting that we'd give a shout-out to our favourite women director Irene Mafuru who hosted a movie preview that goes beyond the realms of just entertainment; a movie that inspires, empowers and generally makes women feel proud of their independence and are made to feel loved and recognised.

Every scene was a reminder that, once women set their minds to something, anything is possible; from sending a rocket into space, to single-handedly taking on an entire army or simply by being themselves and representing their truth.

The Roodepoort Theatre once again became a space of power, as 154 women descended to the theatre on a hot November day, they were greeted with drinks upon arrival and copious amounts of popcorn and soda served with impeccable style and grace by Stages restaurant, the ladies and four gentlemen were in for a treat. The opening scene was a gripping melodic Sesotho song that echoed through the theatre and that moment shaped what was yet to come. The crux of the film was based on hardworking and independent women who have contributed to



society and communities alike, women who are successful, who are smart, who never give up and women who have endured unthinkable events in their lives but remain resolute. This one-hour film was worth coming out in the scorching heat and the standing ovation was testament to this.



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

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



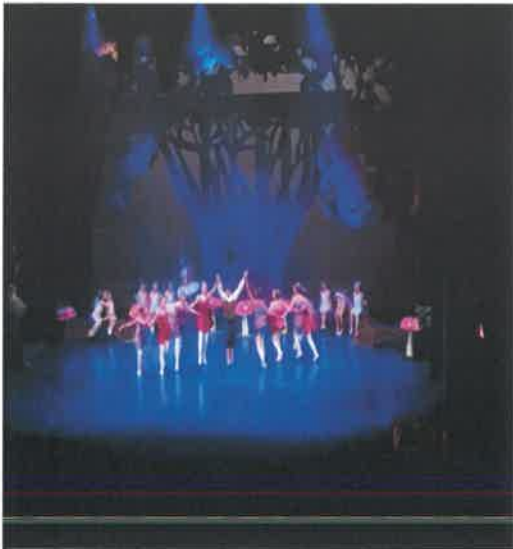
International Day for Older Persons - Older Persons Week is observed from 27 November. A key milestone during that week was the celebration of the International Day of Older Persons, a day designated by the United Nations in 1990, International Day of Older Persons Resolution 45/106, passed by the United Nations General Assembly on December 14th 1990, declared the day to be the International Day of Older Persons. Each year the United Nations provides the theme for the commemoration of International Day of Older Persons considering the challenges facing older persons globally during the particular year.



All activities during Older Persons Week were celebrated by the theatre in partnership with the Roodepoort City museum. The day was a special one for older people and senior citizens around the world but more so for those in Region C. The main focus was on how older persons have had an impact on society, schools, public institutions and community groups and how they can continue to contribute to socio economic matters.



The day was filled with wisdom and knowledge sharing; the theatre remains humbled by being in the presence of the elders and will continue to host such events honoring the ones that came before us, bearing witness to the African proverb that reads the strength of the elderly is in the ears and on the lips.



Move Dance and Turning Point Studio Year end showcase - One of the things that can charm any heart is to watch a creative work that can make the cupids begin to fly in the right direction.

The year-end showcase performance performed by the students the Move Dance Studio and Turning Point studio entrenched a rich storyline that held audiences spellbound for the entire show. This performance, which had its roots in late 19th century contemporary dance, was full of awe, sublime moves, and a well-choreographed display of talent and diversity. The premise of the dance was built on the role and history of dance in the 21st century. The dance moves were tweaked and presented in a fresh light without losing touch of the meaning of dance.

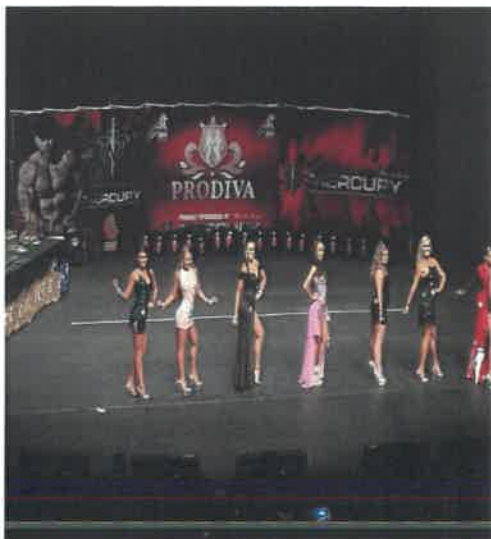
The Dance schools brought a unique light to this ever-enthralling piece. The various dance moves created laughter, sadness, excitement and fun for everyone that was in attendance, the audience of 158 over three productions felt at home and exceptionally safe at Roodepoort Theatre.

Contemporary & Ballet Awards (CBA) - Jozi youth Dance brought together dance students, dance professionals, dance teachers and studios from all over the world to celebrate the art of dance on a theatre stage in the form of a contest. Categories or styles included acrobatic dance, ballet, contemporary, folk & traditional, fusion, hip hop battles, hip hop lyrical, modern, musical theatre, open, tap, urban/commercial. Most exciting were the tap battles for professionals or high-end dancers and also the hip hop battle zone for junior and senior dancers. All styles were allowed and the results were interesting and exceptionally entertaining. The day was made amazing for all contestants as they had the opportunity to learn from some of the industry's leading teachers/choreographers. As the sun gave into its gaze the Contemporary & Ballet Awards (CBA) began its show down, the 4th annual dance competition took place on 14th November 2020 at the Roodepoort Theatre. The competition was no different to what the theatre expected, the audience was in for a treat as the toughest dance competition in the land commenced.

The CBA is a platform for young dancers to compete against the best, exposing them to National and International Judges. The Contemporary and Ballet Awards was the first competition in the country to have a commissioned piece in the finals and an added unique feature was a workshop conducted by esteemed Judges and this was all done while maintaining social distance and wearing masks.

The final day which was a crowd puller was the Gala show which was a huge production of all the best dancers performing the commissioned piece as well as their winning solo's. The Gala show was well worth watching, not only for competitors but for dance enthusiast, which included the Roodepoort Theatre General Manager who was seen taping his foot and nodding to the beat once in a while, this was because of the several genres performed which gave a variety of viewing pleasure to the audiences.

The General Manager made a moving speech that extended gratitude to the organizers', international connections, JHB Ballet and South African International Ballet Competition (SAIBC) which made sure that the prizes included scholarships, sponsorships and tours as well as cash prizes. The theatre says to the winners and participants remember to keep the rhythm of the beat.



IBFF Pro Diva – Nabba SA and Team Chaz Training Studio hosted the IBFF Championships at the Roodepoort theatre. This was a perfect way to display hardwork and dedication that goes into achieving a physic from bikini girls to beach bodies to fitness models right up to hardcore bodybuilders. The championship featured guest performance by the proudly South African artist Christian Heath while summer bodies paraded on the beautiful theatre stage, the theatre staff were in safe hands in the company of the biggest and leanest body builders of the country.

Ladies did not miss out on the glitz and the glamour of this brand-new female show in Gauteng hosted by IBFF Pro athletes Vivian Goosen and Bernadine Du Pisanie who have achieved phenomenal success in the fitness and physique industry. Due to their love and

passion for the industry, a new show was born to give existing and upcoming female athletes a platform to compete which saw the ladies strap on those heels, get glammed up and come and show off their hard work at the IBFF Pro Divas all-female show. The auditorium was full of an audience that was clapping with glee to their hearts content. The theatre was colourful as chiselled bodies filled the foyer. The theatre congratulates all participants and we say what an inspiration to keep our bodies fit and healthy. A team was selected to represent South Africa in Slovenia on a virtual competition.

Disney Dreams: An Enchanted Classic was a beautiful show performed at Roodepoort Theatre. An audience of three full houses Journeyed with the dance school as they learned how to believe in themselves by seeing the strength of positive thinking illustrated through an optimistic and encouraging attitude. A show for the whole family was presented through the Disney Magic version of the show which received a makeover, adding new scenes from Frozen and changing Anne Marie to a more modern look. The Disney Wonder version of the show got a similar version but scenes from Tangled was the new segment instead of Frozen, the audience were surprised as Frozen at the end of the Circle of Life segment was replaced by that of Tangled and Rapunzel in the finale segment. The show left the audience asking for more but fortunately they were advised to come back next year for an even bigger extravaganza.



One Step Ahead of Corona- Step ahead brought together dance students, dance professionals, dance teachers and studios from all over the country to celebrate the art of dance by capturing on the devastation of Coronavirus on the arts. The audience were entertained by categories of dance styles which 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 the hip hop battle zone for junior and senior dancers. All styles were allowed, and the results were interesting and exceptionally entertaining.



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 West Rand figure models for 2020, this year saw a restrictions 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 with masks for a competition of a life time where the winner receives a scholarship; as per the norm the theatre's tradition the General Manager was present for the prize giving and he also managed to strike a pose and share a speech of encouragement. The theatre staff service was fantastic, as they negotiated their way through Covid restrictions.

Unlike other events companies, The Art Revival (TAR) focuses on a holistic approach to uplift raw talent so they can monetize their craft while entertaining, educating and uniting communities. By their craft being monetized, they have more spending power. This means an increased GDP for Region C. The purpose of TAR is to look at artists core values while targeting community's art groups and add value to youth development at the theatre. TAR has been designed and implemented as an authentic arts and culture program that resonates directly with Roodepoort Theatre deliverables and that of arts and culture. As dance ushered in spring at the beautiful Roodepoort Theatre where dancers of all ages participated in a three-day long dance competition, where the winners were announced at the gala evening. The theatre had welcomed the long awaited sound of dancing feet and banging music which filled the corridors and hallways, the theatre sadly will miss that vibrancy and excitement that Jozi Youth Dance brought as this was the first production to grace the theatre under lockdown level 1.

Jozi Youth Dance provided a wonderful public platform for dancers to exhibit their dance talents and this year was a monumental year as the theatre saw an increase in numbers of both the audience and participants though different online platforms. As the theatre opened Stages restaurant was not left behind as it saw their snack bar being devoured by contestants to energise themselves as this was a gruelling three days of dancing, pivoting and magnificent arabesque allongéing their way to being champions of dance in region C. The theatre staff have been amazing during the duration of the festival and certainly deserved the standing ovation given by the audience on the last day of the festival for operating with a smile under a pandemic.

Chronicles of CORONA - It was a wonderful day of Ballet, Contemporary and Spanish dancing as the showcase was put on by beautiful students and their award winning dances from 2020. The Desiree Ballet School presented an amazing showcase that included choreographers, gorgeous dancers and talented students. From babies to seniors, the show was an uplifting and spectacular event for all which was sold out despite the chilly weather. It was the irony in the name as corona nearly ruined the day.



YOUTH AND COMMUNITY DEVELOPMENT

2020 has been a unique year in every way; demanding a change in the way everything is done in society. The theatre and arts industries have not escaped being impacted by the health and social crisis that has been Covid-19. The challenge for youth development has been to keep the young artists safe, follow regulations while continuing the important work to support and help artists find ways to work and express their creative impulses through this time. The arts have emerged as the essential non-essential and while we needed to down tool and keep everyone safe, finding new ways to continue to play our role as a supporter for young artists and for society has been a priority for the youth and community development team.

JOBURG THEATRE

Creating safe spaces for artists

The lack of safe spaces for artists to work has been a major challenge during the lockdown. While Joburg Theatre was not fully operational, it was important to use the space within the limitations of the Covid-19 regulations to offer safe working spaces for groups to continue working. An artist is like an athlete and just as runners must run to stay fast; singer, dancers and community groups need space spaces to continue to sharpen their craft. Joburg Theatre, youth and community development offered safe working spaces for our incubation groups.

New Melody

New Melody is a music platform hosted at Joburg Theatre, the producers audition new voices to music and curate a show to present the new found talent. New Melody was hosted at Joburg Theatre pre-Covid and continues to offer young musicians a platform to showcase their skills and talent. Curated by Shelton Forbes, the program finds and trains young musicians until they are stage ready. Shelton has created an online series for New Melodies. In 2021, Joburg Theatre with New Melodies will stream and share the 12 part music showcase and introduce to the public some talented young musicians sharing stages with some of the most popular names in hip hop. The first episode was streamed in the first week of December on Facebook and Instagram.

Art 24 Theatre festival

Community Theatre is a celebration of art and showcase of talents that exist in undervalued communities. Art Twenty Four Academy has spent time in Kliptown and the township of Lawley sparking dialogue about the pertinent issues facing the communities, through art and facilitated theatre. The Barloworld Empowerment Foundation (BEF) seeking to create platforms to enable communities to reflect upon their journeys and outline for themselves what their future looks like, partnered with a number of partners to work with and in select communities. The process has been an exchange, a sharing of idea and providing the mirrors needed for the community members to reflect; on who they are, what riches are within and what kind of future they are able to image for themselves.

Art24 is a creative arts collective under the leadership of theatre arts facilitator and trainer Mlamli Maloyi. The group started in Protea South as a response to the lack of arts opportunities for young people in the community. Maloyi took his experience as a Dramatic arts graduates at the Wits School of Arts back to his community and has now trained tens of aspirant young artists. The group meets weekly at Joburg Theatre and creates work with dance, poetry, acting and music specializations. The program in partnership with BEF has allowed the members of Art24, the opportunity to go back to communities like their own and give back, pass it forward. The program was conducted in the informal settlement of Kliptown and Lenesia township of Lawley.

The Barloworld Empowerment Foundation is rooted in the idea that communities have in them the resources and wealth needed to move them forward towards the shared vision of what is possible. To this end, the approach was to introduce to these communities, partners who would be able to train and create the environment for the young and members of the community to dialogue, engage and begin to state their

challenges, assess the resources available to address them and begin to imagine what the future vision of the community might be. Art 24 worked with local youth, and other vested stakeholders to develop a theatre festival presenting both the reality as well as the dream for these communities.

In the November the community presented the first 8 short plays created through the process and allowed the communities in question to engage with what the youth had to say. These are the first steps of a broader project by ART24, to take skills and craft to communities so that they are able to reflect their realities on their own terms with their own words. The play was shared with the broader community of Johannesburg at Joburg Theatre on the 29 November during 16 days of activism against women and child abuse. The program was shared on social media and the conversations expanded so that what is a reflection of Kliptown and Lawley will enter the broader national discourse.

Skills and development

The youth and community development at Joburg Theatre holds the training and skills development functions at the theatre. While the COVID-19 lockdown limited the education and skills programs, school has not stopped and learning continued with the Applied Arts and Arts Management (APAAM) program with Wits and Drama for life.

Botshelo Uncensored

In March, before the lockdown, it was days before the final APAAM presentation of the graduating class of 2019. The festival and graduation were halted. In August the students come back to finish what was yet unfinished in the APAAM process and have been working to create Botshelo, a digital festival that was streamed on various platforms from 1 to 31 October 2020. Botshelo literally gave life to the skills programs and created work despite the restrictive and challenging environment.

Five community theatre groups collectively curated Botshelo Uncensored. *Ponga Projects*, led by Brain Nyoni, is based in Hillbrow, presented “Arrows of Agony”, and tells the untold tales of struggle veterans who did not make it on the ‘gravy train’ or BEE lists. *Litsomong*, is part of the long-term development program of Joburg City Theatres whose students were part of the youth drama programs at Soweto Theatre. The group presents a poignant interrogation of the road to success when you are born black, poor, and rural in their play “Hopes and Dreams”. *Alexandra* is presented by Alex Youth in Action who raise the issue of gender-based violence through “Iphixi Phixi”. *Grace of Destiny* from Tembisa, explores the legalization of marijuana, and the month-long festival closed with, “In too Deep”, by the *Perfect Storm* from Soweto.

Adding to their theatre production skill, the students have also been trained in facilitation-through-theatre to help their communities find platforms to think and talk through the challenges they face. To this end, these five plays were part of an exciting festival with community interviews, profiles to get to know each group as well as the creative process during the COVID 19 period

The month of October had Facebook reach of 47 599 and 8000 viewers on Instagram. Through various partnerships with the community theatre groups, stakeholders and partners the festival was able to gather steam and attract young audience to the online festival. The online engagement allowed the team to curate and create an engaging program throughout the month.

16 Days of Activism

Act Out

Act Africa is a regional non-profit organisation working directly with victims of human trafficking, offering them refuge and help to get their freedom. Human trafficking is coming into the spotlight as it takes its self out of the shadows and act with greater brevity. ACT Africa gives hopeless people hope that there is still good in the world. Flatline Radio and the Department of Arts and Culture hosted Act Out at space.com on the 27th November. The

Act Out called artists; musicians, poets and performers to lend their voices, take a stand and Act out against gender based violence. Artists have a voice, this is a privileged position in society and they can use their voice to be heard in raising awareness as well as taking a public stand against GBV and human trafficking. The event saw the arts join forces with civil society to make the difference they can with voices. The event will be shared as a podcast through Flatline radio.

She conquers

Grace of Destiny, the Applied Performing Arts and Arts Management (APAAM) group from Tembisa brought 'She Conquers' to the theatre to contribute their voices to the 16 days campaign. The play explores the destabilising effect gender based violence, rape and femicide has on communities, families and people's attempts to live normal lives. The lives of the young couple are shattered and their dreams for a happy life brought to a halt by the intrusion of violence to their home.

Theatre has a powerful effect of allowing people space and time to reflect on the impact of their actions on other people. The group uses workshop theatre to develop productions that reflect the challenges faced in their communities.

Crossing Over

The play starts in a room filled with steam, lights are dim with a drum on the stage and a woman's voice shouts out "Ndingubani" who am I. A woman reaching for her inner self trying to connect to who she is. Sesethu Jita presented the play, exploring issues of abuse as part of the theatre's 16 days of activism program, proving that the theatre is essential to society in its ability to start conversations and present complex issues in ways that are relatable.

The department hosted Flatline radio; a digital radio station and explored ways to engage our audiences and artists over this time. Audio and digital radio platforms are an exciting new space the unit is exploring for creating new work as well as an affordable platform arts can employ to engage with their work and their audiences. New media is going to be instrumental to figuring a place for theatre in the new era. The department worked with Thugs of Comedy, to create video for social media, using phones and teaching producers the simple yet often intimidating skills of making videos and material that can be used to promote productions and give artists a way to engage the public. Theatre is an ancient art form, over these months, the unit has explored employing new media and mediums to keep the ancient relevant.

SOWETO THEATRE

MUSIC TUTORIAL PROGRAMME

In an effort to continue with the youth development programmes during the lockdown, Soweto Theatre's youth development department continued teaching, learning and developing, facilitating classes virtually to prepare its music development programme learners for their music exams with UNISA in November.

The Music Tutorial Programme students sat for their theory exams through the UNISA Music Foundation on the 20th of November, 38 students in total sat for the theory exams.

It is only due to the commitment of dedicated learners and committed facilitators that the music lessons continued. During the hard lock down, classes moved online, with learners and facilitators meeting virtually for lessons. A welcome musical treat for communities who enjoyed the musical sounds of violings and saxaphones dancing through the isoltade and quiet streets of Soweto.



Image of MTP learners after writing their exams in November



Image taken from the socially distanced exam room.

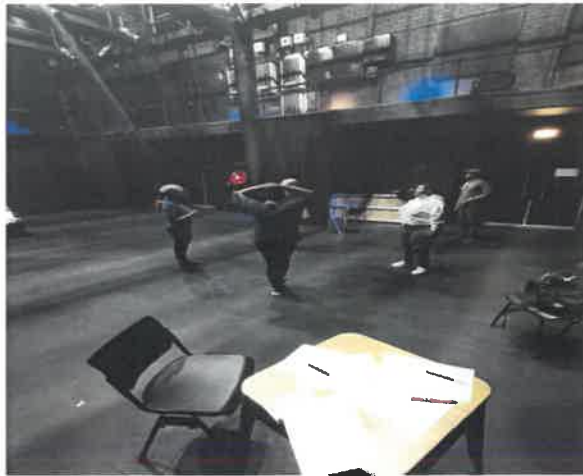
As the hard lockdown has loosened, lessons have been both physical and live video lessons and others have been through trainers recording work for students, who then would do work on their side and send through recorded proof of the given work.

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

[https://www.youtube.com/watch?v= At-yUO8wOA](https://www.youtube.com/watch?v=At-yUO8wOA)

LITSO'MONG – DRAMA PROGRAMME

In an effort to continue with the theatres planned programming and planning during lockdown, Soweto Theatre partnered with ASSITEJSA, to redesign the lits'omong programme to afford and offer an elevated experiences of the arts to the youth of Soweto. This was done by reconstructing the programme through the training of the facilitators, equipping them with advanced skills of facilitation to increase the productivity during lessons and offer a wide range of skills within our curriculum. The training took place from the 28th of October to the 14th December 2020 every Monday of the week for a period of 10 weeks with different outcomes for each week.



The theatre worked on this strategic partnership. While drama lessons could not continue, the lockdown was an opportunity to add value to the drama programme and this value will be of tremendous value to participating youth as the programme will now be accredited to enable professional growth for youth who participate.

The lockdown has been a challenging time for the entertainment industry however during this crucial time, Soweto Theatre has been focussed on finding ways to come back even better after the lockdown. Regularly, the theatre is incredibly busy and it is rare that there is time for the team to take stock on how performance can be improved. The lockdown gave the theatre this opportunity and the theatre took advantage of it.

JOBURG PHILHARMONIC ORCHESTRA

Kruger National Park Outreach- The JPO collaborated with Mdluli Safari Lodge in the Kruger National Park for an in-person concert. Guests were accommodated in luxury tents and enjoyed a performance by the Orchestra under the stars. JPO subscribers were offered a 10% discount from the Lodge’s advertised rates, applicable to the weekend. In addition, the Orchestra used the opportunity to record an Edu Concert at the venue, inviting schools from around the area with whom Mdluli have a partnership. The local Mdluli Community directly benefits from each guest’s stay at the Lodge.



The JPO performing at Mdluli Lodge



Members of the audience enjoying the JPO's EduConcert performance recording



Members of the JPO with learners from Mdluli

Thabang Ka Mmino Music (TKM) Fundraiser for st Matthew's School- The JPO is set to perform alongside students from St Matthew's Primary School in Soweto as part of a fundraising initiative for their orchestra project. The concert will take place on December 12th at the Firs in Rosebank. On December 12th, the Johannesburg Philharmonic Orchestra joined forces with St Matthew's School in Soweto, presenting a fundraising concert for the Thabang Ka Mmino Music and Culture Project (TKM) is a project based at St Matthews School which provides extra mural activities and constructive social outlets for the children of the community. Specifically, TKM has a dynamic music programme, now almost two decades old, which provides music education to learners. The fundraising event took place at the Design Quarter in Four ways, with nine musicians from the JPO who joined students from TKM to perform a number of Christmas carols and popular pieces.



In celebrating **South African icon Douw Steyn's** 68th birthday, the Johannesburg Philharmonic Orchestra has been contracted to produce a special birthday video, the recording of which will take place in the beginning of December and feature artists Timothy Moloi and PJ Powers.

The JPO partnered with the **South African National Youth Orchestra (SANYO)**, in an endeavour which is of great value to both of the organisations. For many young musicians, lessons and motivation has been difficult to come by throughout the pandemic. Always seeking for a venue to bring meaningful contributions to the future musicians of our country (more than 70% of South African professional musicians have been through the SANYO programme), this December SANYO ran Lifeline Lessons as part of their Summer 2020 Course, with a number of JPO musicians offering lessons (supported by the JPO) to members of SANYO. Additionally, SANYO ran a Baroque course, with even piece ensemble presenting an online concert from December 20th to 31st. The Johannesburg Philharmonic remains committed to creating career paths for young South African Musicians, and beginning this process at grassroots level is tremendously important. This will also assist JPO musicians to earn fees through the month of December.

JOBURG BALLET SCHOOLS

The school has continued class on Zoom, though teachers will be meeting to address not only work but loss of students due to socio-economic situations i.e. load shedding and financial implications. WhatsApp videos and a zoom lessons will be returning twice a week for those who can attend to access the weekly work sent. Before it was decided to take classes to zoom all parents were asked if they were willing to participate, though as parents are slowly going back to work it is clear students use parent's devices to log on, there has been a decline in attendance. Teachers met to set barre work for all grades, each grade is doing the same work in order to look

the same and perform at the same standard. Teachers concentrated on going back to basics due students having limited space, incorrect flooring in order for student to have a better understanding of ballet technique and to reinforce what has been taught when they were able to attend classes. We honed into barre work for strengthening technique, to establish more stability when moving onto centre practice work.

Teacher, Jo-Anne Wyngaard, performed all exercises for videos Grades 1 to Intermediate Foundation. All students received these videos. Students who were not able to attend classes via zoom have returned to class and started submitting via videos. Students are to practice the work received via video, resubmit, and attend classes via zoom, where the work is reinforced, and corrections are made. Attendance has improved in Soweto and Alexandra with Braamfontein remaining a constant. Attendance has of the online class has been satisfactory given the challenges of network, failures, power outages. Teachers are spending R599 to R1169 on data per month to keep the zoom classes going. Classes remain online and not in centres as determined by management. NSA will not be able to assist Joburg Ballet School and Satellite Schools with the use of studio space next year until May 2021. The Braamfontein School will be having classes at University of Johannesburg Arts and Culture Centre.

Alexandra students 15, Braamfontein students 24, Soweto students 19, Accelerated students 11 = 69 students as at 14 December 2020.



Accelerated

The school is running at nine classes a week in total. Saturdays at Joburg Ballet Studios. (All indemnity forms in compliance with our COVID-19 Policy). The school plans to have its customary internal assessments though it will now be in the studios at Joburg Ballet. Attendance of the online class has been satisfactory given the challenges of network, failures, power outages.

Exams

There were no external examinations this year, though the students in the Accelerated had an internal assessment second week of December 2020. Teacher.

Rehearsal – Nutcracker – Festival of Lights

Rehearsal and classes were held at the Joburg Ballet Studios only on Saturdays as per COVID-19 regulations.

Nutcracker with a Twist (30min) was performed at the Johannesburg Zoo for the Festival of Lights, and Sandton City 24 November to 29 November, 3, 4 December – 6 December JB Soiree and 13, 15 and 17 December at Nelson Mandela Square and Sandton City respectively.

Auditions

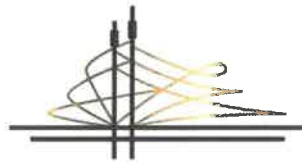
Enquiries for the above have grown since the last report was sent numbers have picked up total 69 students thus far. Dates and Braamfontein venue has been changed to:

20 January 2021 - Alexandra - San Kopano Resource Centre at 3pm

21 January 2021 - Braamfontein – UJ Arts and Culture - Arts Dance Studio at 3pm

22 January 2021 - Soweto - Uncle Toms Hall at 3pm.

School Closing date same as school calendar 15 December 2020.



JOHANNESBURG PHILHARMONIC ORCHESTRA

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



October saw the continued recording and post-production of the Virtual World Symphony Series Spring Season, together with the regular “At Home with the JPO” emailers. In addition, the Orchestra presented its first post-lockdown live event before an audience for a private function. After months of producing online content, and sourcing material from the Orchestra’s archives, it was a great pleasure to record an awful season and launch the JPO’s Virtual World Symphony Series Spring Season in November, details for which can be found in the pages of this report. In addition, the orchestra also performed a small number of concerts for private functions. The month of December was the first since the beginning of South Africa’s announced lockdown that saw the JPO return to some semblance of music performance, as we knew before all the changes that Covid-19 required. The Orchestra plans to continue producing digital content, while forging a way ahead with live performances that are well managed from a health and safety perspective.

Below follows a chronological outline of the Johannesburg Philharmonic Orchestra's programmes and performances:

~ 1st October 2020 | JPO | Mozart Clarinet Concerto in A | Maria Du Toit | Cond. Michael Hankinson

[Click here to watch](#)

Views to date - 478 views

~8th October 2020 | KZNPO | Jerusalem Challenge goes Classical in Durban

[Click here to watch](#)

Views to date - 464 views

~ 8th October 2020 | JPO | Shostakovich | Festive Overture | Cond. Arjan Tien | A Fireworks Celebration

[Click here to watch](#)

Views to date - 196 views

~ 15th October 2020 | JPO | Tchaikovsky | Romeo and Juliet Fantasy Overture | Cond. William Eddins

[Click here to watch](#)

Views to date - 266 views

~ 22nd October 2020 | JPO | Tchaikovsky | Piano Concerto no. 1 | Soloist: Ben Schoeman | Cond. Michael Hankinson

[Click here to watch](#)

Views to date - 257 views

Jozziwood Year-End Function - 31st October

An ensemble of 25 JPO musicians, conducted by Eddie Clayton, performed for Jozziwood's Year-End function on October 31st at the Sanion Convention Centre for an audience approximately 200 people.

Greenhouse Concert - 11th November 2020

A string quartet from the JPO performed at the Greenhouse Restaurant in Rosebank for approximately 50 guests.



A New Path Ahead- With the easing of lockdown restrictions, and the decrease in active Covid-19 cases, the Johannesburg Philharmonic was able to slowly begin reintroducing live events while still maintaining the necessary health and safety protocols. October saw the Orchestra's first event open to the members of the public, with planned concerts with limited audiences continuing through the months of November and December. However, the Orchestra continues to maintain traction with its digital platforms, incorporating the various avenues employed throughout South Africa's national lockdown.

This includes regular email updates with links to JPO performances, as well as the recording of an education programme and the recording of the Orchestra's first Virtual World Symphony Series Spring Season.

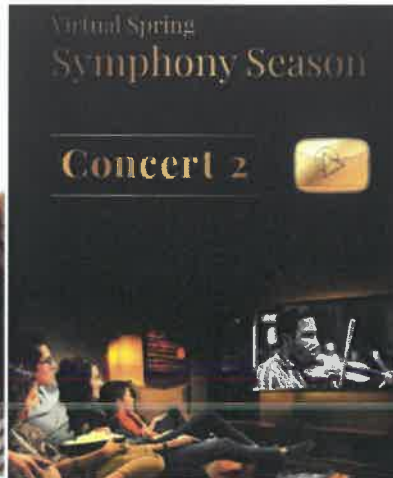


Virtual World Symphony Series-Due to the Covid-19 outbreak, the World Symphony Series Winter Season was cancelled, but the Johannesburg Philharmonic is thrilled to have been able to record a virtual Spring Season during the month of September, which will be released within the coming months. Recordings took place at the Linder Auditorium, the Johannesburg Philharmonic's home for symphony concerts, with all health protocols being followed. Due to restrictions in place at the time there was no audience present, but the Orchestra was

able to perform together for the first time since March 2020. The programme included local musicians, as well as South African conductors Brandon Phillips and Lykele Temmingh.

Virtual Spring
Symphony Season

Concert 1



Virtual Spring
Symphony Season

Concert 3



Virtual Spring
Symphony Season

Concert 4



JOBURG BALLET



During the period under review Joburg Ballet's activities were shaped in response to and in alignment with regulations relating to the COVID-19 crisis. All plans made prior to the sudden onset of the pandemic at the beginning of 2020 had to be scrapped and the ballet company had to adapt to a new set of realities that fundamentally challenged the way in which the company would function and, indeed, survive.

With the cancellation of live performances in theatres and other venues, the company had to adapt to operating in the digital sphere. During lockdown, daily ballet classes were done by the dancers from their remote locations which were challenging environments – usually their homes – and severely limiting for the dancers. However, during this time Joburg Ballet was able to secure the services of ballet teachers around the world who were willing to teach our dancers via Zoom on a pro bono basis. Also during this time Joburg Ballet undertook a number of digital projects.

The largest project during this period was the launch of Joburg Ballet's dancewear line, Made to Move, for which every dancer in the company designed dancewear as part of a merchandising endeavour to generate income at a time when it was not possible to earn box office income. Made to Move was initiated by ballet mistress Lauren Slade and the clothing manufactured by wardrobe mistress Yolanda Roos.

At the tail-end of the year, Joburg Ballet was able to return to live performing in a limited way by participating in the Festival of Lights at Johannesburg Zoo under the auspices of Joburg Theatre. For these performances in November, Joburg Ballet performed a 30-minute piece called *Nutcracker with a Twist*, a family-friendly ballet by artistic director Iain MacDonald designed to fit in with the holiday mood. Further performances were also given in other non-traditional settings including shopping malls and hotels and included *Nutcracker with a Twist* and a mixed programme entitled *Summer Splash*.

Before Joburg Ballet closed for the holidays on 22 December, New Zealand choreographer Corey Ballet worked with the company at the invitation of Iain MacDonald, creating a new work which will hopefully be included in the first ballet season in 2021.

The company went on leave on 22 December and returns to work on 21 January 2021.

Joburg Ballet is grateful to its principal funder, City of Johannesburg, to its major sponsors and to its many supporters and friends.

MARKETING, PUBLICITY AND PUBLIC RELATIONS

In the 189-day period under review the office generated an Advertising Value Equivalent (AVE) of R 6, 997,909.89 from 216 media clips.

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

Publicity and Marketing output generated summary:

Press Releases 4 (1 for the company announcement, 1 for The Corona Suite and the company's activities online, 1 for the Art Meets Dance collaboration with Strauss and Co and a final one for the Made to Move dancewear line)

Electronic Mailers to database 6 (One per month)

Invitations

0

Stills & video: Video shoots in this time were for the upcoming non-publicised projects and the Jerusalema Challenge. A photoshoot was conducted for the Made to Move dancewear line and a video shoot was done on the Nelson Mandela Stage for the dancewear line, 2 new works for our planned online auction in 2021 and a new piece by Soloist Mario Gaglione.

Interviews & features: One interview on China Global Television Network (CGTN) on "Blacks in Ballet" featured Ruan Galdino. We also had Artistic Director Iain MacDonald do a live interview in ENCA for the Festival of Lights at the Johannesburg Zoo

Key broadcast TV coverage: Artistic Director Iain MacDonald was on The Morning Show on ENCA.

Key magazine coverage: None.

Key print media coverage: None as most of our partners have moved online.

Key radio coverage: Artistic Director Iain MacDonald had a live telephonic interview on Classic1027 with Carolyn Steyn and there was a live read of an advert for the Festival of Lights at Joburg Zoo.

Key online coverage included coverage on platforms including Netwerk24, Mark Lives for a recent win of a Creative Circle Award for the 2019 campaign with Superbalist. The company also won 2 Loerie Awards and these took place virtually over 3 days, with guests streaming into see the announcement of winners.

Social media coverage: coverage during this period a series of online interviews entitled *Joburg Ballet - Off Stage* on Instagram Live as well as our regular posts for our popular #ManCrushMonday, #TutuTuesday featuring the company ladies in images from previous productions as well as our weekly Open Classes on a Wednesday. We also launched a series of videos entitled WOMEN OF WORTH that was produced by Keke Chele for Women's Month to celebrate the amazing women who have supported Joburg Ballet, including Joburg Theatre Producer Lindiwe Lekasapa.

Other notable highlights included the following:

*7 videos featuring 2 dancers each in their Made to Move designs by Mario Gaglione.

*14 videos by Lauge Sorenson featuring 4 dancers each and an additional 4 videos featuring the men, ladies, Principal Dancers and the full company respectively.

*1 video for the fundraising initiative headed BY Chase Bosch in aid of The Teddy Bear Clinic and Kitty and Puppy Haven. The video was viewed more than 2700 times.

*Best performing videos are the Jerusalema Challenge which was shared more than 740 times and viewed over 6000 times.

*World Ballet Day 2020 was a huge success with our livestream viewed by more than 1500 people. The combination of YouTube and Facebook viewers helped us reach great numbers on our social media count.

Social Media Stats:

Facebook: 14 662 followers (up from 14 063)

Twitter: 4 655 followers (up from 4 570)

Instagram: New Account 2 067 followers (up from 1 273)

LinkedIn: 295 followers (up from 290)



HOSPITALITY AND CATERING

The current economic uncertainty in the hospitality and catering economic sphere and the increasing price pressure in the hospitality and catering industry, South African eateries have faced a slowdown in traffic further exacerbated by the current COVID pandemic. This has fortunately not stopped the hospitality and catering department from performing well of this quarter. Joburg City Theatres Hospitality and Catering departmental traffic increases especially through the banqueting department. Overall, the department performed well with many compliments on the quality and standards of the product offering.

The Stages brand 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.

The Banqueting department hosted a large number of events both internal and external, which received compliments from all the clients. Below are a few noteworthy events:

Covid 19 – Service – Report

Date 01 October 2020

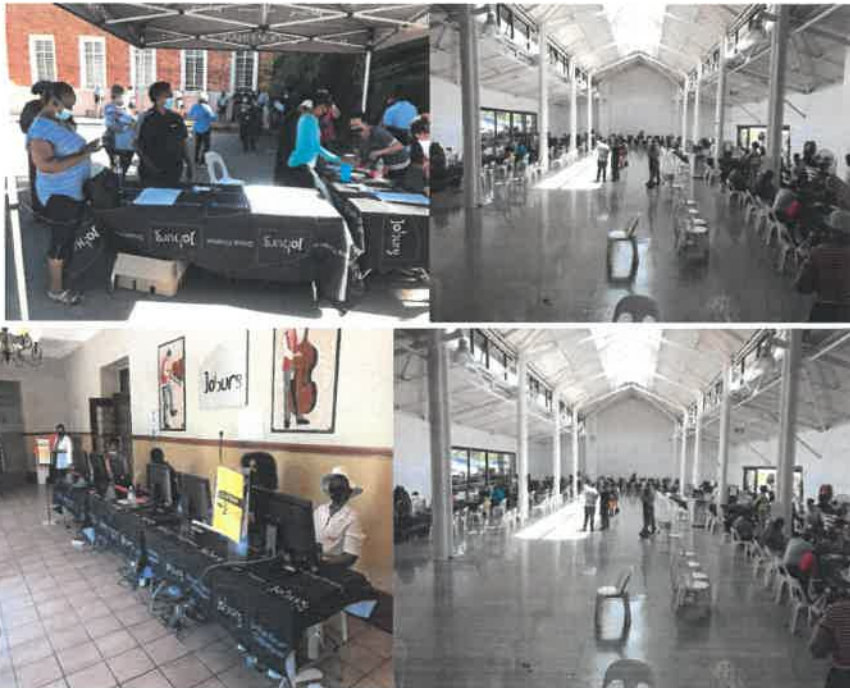
Servise Provide Operational Equipment - **Joburg City Theatre** together with COJ Department of housing **Riverside** Title deeds hand over event by MMC for Housing **Clr Mlungisi Mabaso**



Group Finance :

Enters the last tour of Open days Region

17 October 2020 at Midrand Waterfall Center 07 November Roodeport City Hall



FNB Mayoral Lekgotla 29 – 30 October 2020

Mayoral Lekgotla Took place at FNB Stadium



Elispark PublicSafety Womens indaba 18 November 2020



Word of Mounth together with Joburg Theatre houners DR Khani for his wonderful Journey in Film industruy 21 November 2020 @Joburg City Theatres – Lesedi Theatre



Gender Policy Review – Took Place at Joburg City Theatre

Hosted by **MMC Eunice Mgcina @ Lesedi Theatre**
Date 27 November 2020



JoburgImbizo-Region G with MEC for Community Safety Faith Mazibuko in Lenasia to evaluate the problem of land invasion in the south of Joburg...Rooderport Theatre provided Food packs #WeServeJoburg #JoburgImbizo –Don Mateman Eldorado. Finetown. Lenasia South Civic Centre. Lenasia Civic Centre Chris Hani

Date 02 December 2020



03 December

Danie Van Zyl Recreation Centre –City of Joburg Celebrated # International Day of Disabled Persons Indaba

#Social Development – together with Joburg city Theatres

#UnitedbyService



04 December – **Orange Farm Skills Centre Region G**

@COJHealths Youth Policy Review – Hosted by Socail and HealthMMC Eunice Mgcina

Skills centre has a bakery that operates on a daily basis and bakes up to 2000 loafs and buns daily The bakery employs young and old people from this Region –



04 December @ **Mandela Foyer**
City of Joburg hosted woman in Property



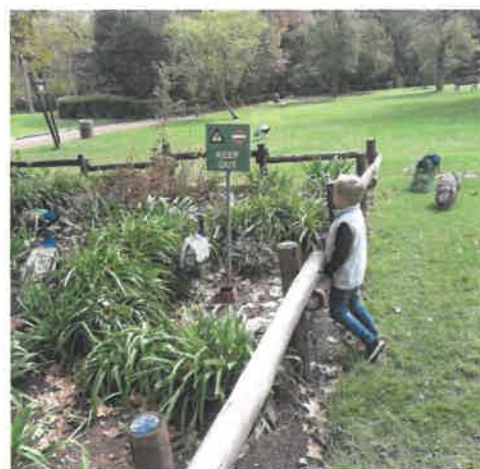
10 December – **Eikenhof Launche tunnels – Farmers**
By **Mayor Cllr Geoff Makhubo** together with Social and Health **MMC Eunice Mgcina**
Joburg Farmers # JoburgEnterprises #WeServeJoburg



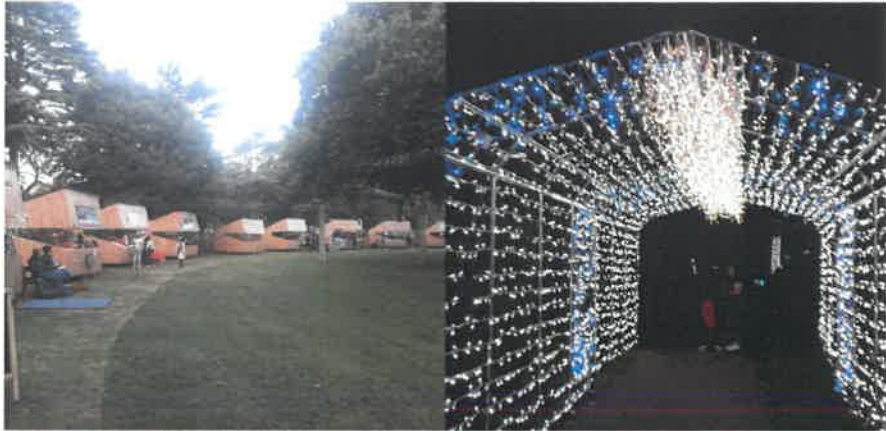


For the second year Joburg City Theatres Hospitality and Catering Department was instrumental in putting together the annual festival of lights, Turning the Joburg Zoo into a lighs filled wonderland for the city of Joburg residents.

Remodling the Zoo from this:



To This





The Hospitality and Catering Department was privileged to host the MMC on the 18 November for the opening night of the Festival of Lights.

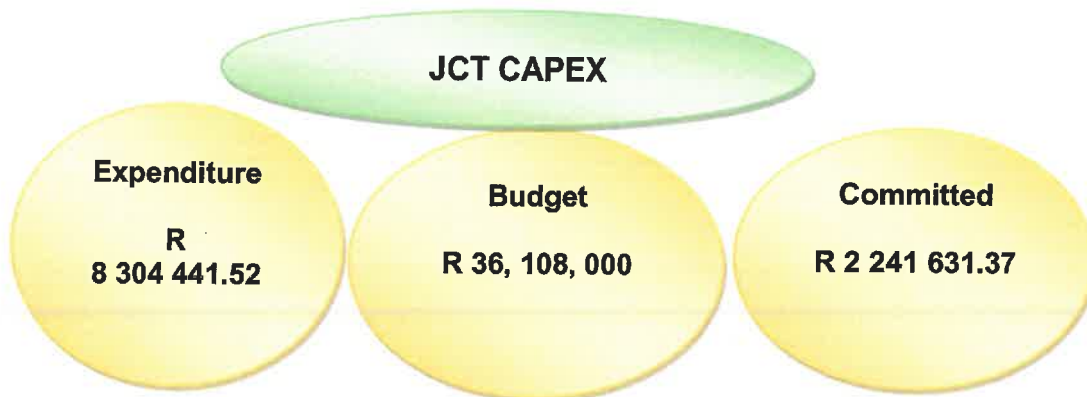


JCT SERVICE STANDARDS

Core Service	Service Level Standard Target	2020				Q3	Evidence	Verified Actual	Variance	Variance explanation	Mitigations
		Apr-20	May-20	Jun-20	Q3						
Theatres accessible to people with disabilities	100% accessibility	100%	100%	100%	100%	disabled parking bays - site visit / theatre seating plans / disabled bathrooms / information available on theatre websites	site visits	0%	no incidences reported		
Production start times	100% of all In-house Productions commence within 15 mins as per schedule	100,0%	100,00%	100,0%	100,0%	show reports & monthly show schedules	reports	0,0%	There were no late starting performances this quarter		
Safety of patrons	100% compliance to health and safety legislation	100%	100%	100%	100%	incidents reported /newsletter with Covid regulations / screen shot website with Covid regulations / Covid-19 screening register	OH&S	0%	no incidences reported		

Section 4: Capital Projects & Expenditure

Joburg City Theatres managed to achieve the quarterly target and the expenditure for 2020/21 is at 30% with the inclusion of R2.2m committed project .The diagram below depicts the current status for JCT capital expenditure.



JOBURG CITY THEATRE'S CAPEX 2020/21

		BUDGET	EXPENDITURE	COMMITTED BUDGET	AVAILABLE BALANCE	SPENT TO DATE	COMMITTED TO DATE	TOTAL
BUILDING RENOVATIONS AND UPGRADES OF NEW BUILDING ALTERACTIONS	PIERRE	R 24 807 000.00	R 3 158 689.99	R 2 000 000.00	R 19 648 310.01	R 3 158 689.99	R 2 000 000.00	21%
UPGRADE OF STAGE MACHINERY, RENEWAL PLANT & EQUIPMENT		R 10 400 000.00	R 4 556 304.80	R -	R 5 843 695.20	R 4 556 304.80	R -	44%
INFORMATION TECHNOLOGY NEW COMPUTER SOFTWARE	JUSTINE	R 901 000.00	R 589 446.73	R 241 631.37	R 69 921.90	R 589 446.73	R 241 631.37	92%
		R 36 108 000.00	R 8 304 441.52	R 2 241 631.37	R 25 561 927.11	R 8 304 441.52	R 2 241 631.37	29%

Spent to date	R 8 304 441.52	23%		
Committed Budget	R 2 241 631.37	6%		
Total	R 10 546 072.89	29%		

Section 5: Performance against game changers

The Executive Mayor has stated his commitment to Government of Local Unity (GLU) priorities that will make a significant contribution to enhanced service delivery. In response, JCT's 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 GLU commitments for the period 2020/21 and beyond:






Moral Imperative	Impact	JCT Focus Areas	2019/20 Target	Means of Verification	2020/21 Performance Targets				Comment		
					Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2019	Q2 Oct - Dec 2019		Q3 Jan - Mar 2020	Q4 Apr - Jun 2020
Social - Greater quality of life and dignity for previously marginalised sections of our society	Contribute to rebuilding the Inner City as an apex project: (Ballet)	Outreach programmes to champion and harness a multi-cultural public space. To develop and attract new audiences to the theatre	1 Per annum	Attendance registers / SLA, Quarterly report / Contracts and marketing material	COO	Annually	-	1 Outreach programme	-	-	Annual KPI and will be measure in the Second Quarter
	Contribute to rebuilding the Inner City as an apex project: (Orchestra)	To champion and harness a multi-cultural public space. To develop and attract new audiences to the theatre	1 Per annum	Attendance registers / SLA, Quarterly report / Contracts and marketing material	COO	Annually	-	1 programme Contribute to rebuilding the Inner City as an apex project	-	-	Annual KPI and will be measure in the Second Quarter
	Maximised collaboration with other stakeholders	To champion social cohesion and contribute to building a better society through the arts. To be accessible to communities. To promote diversity in content creation and curatorship.	2 programmes per annum	Attendance registers / SLA, Quarterly report / Contracts and marketing material	COO	Quarterly	-	1 collaborative programmes	-	1 collaborative programmes	Target to be measure in both Third and Fourth Quarter

Section 6: Performance against Institutional SDBIP

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	2021/21 Performance Targets				2019/20 Budget		
				Baseline 2019/20 Estimate	2012021 Target		Reporting Period	Unit Responsible for Reporting	Q1 Jul - Sep 2020	Q2 Oct - Dec 2020		Q3 Jan - Mar 2021	Q4 Apr - Jun 2021
Strategic Objective 1: High quality performing arts and entertainment experiences and facilities.													
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	270 Expanded Public Works programmes (EPWP) work opportunities created at JCT	170 Expanded Public Works programmes (EPWP) work opportunities created at JCT	Employment contracts / HR/ Payroll Information	COO	Quarterly	Target 10 Actual 12	Target 70 Actual 190	Target 120 Actual	Target 170 Actual	Target for Midyear was Achieved
	Increase youth development	Number of youths attending arts programmes (Non-Cumulative	Youth development in the art sphere	500 of youths attending arts programmes (Non-Cumulative	600 of youths attending arts programmes (Non-Cumulative	Attendance registers Tutor reports on programme content Programme summary	Executive Producer, Artistic Manager	Quarterly	Target 0 Actual 0	Target 600 Actual 153	Target 600 Actual	Target 600 Actual	KPI Not measured due to Covid19
Strategic Objective 2: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT.													
COVID-19 Response	Continuation of JCT Services	Number of livestreaming/ Online productions	To make JCT relevant during the Covid-19 Pandemic Promotion of positive social local content	NEW	8	Contracts Marketing material Show reports	Executive Producer, Artistic Manager	Quarterly	Target 2 Actual 4	Target 2 Actual 9	Target 2 Actual	Target 2 Actual	Target for Midyear was Achieved
Create a culture of enhanced service delivery with pride and dignity	Improved service delivery	Percentage achievement on service level standards	Service standards turnaround time improvement?	90% achievement service level standards	90% achievement service level standards	Service Level Standards Report	COO	Quarterly	Target 90% Actual 100%	Target 90% Actual 100%	Target 90% Actual	Target 90% Actual	Target for Midyear was Achieved

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

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	2021/21 Performance Targets					2019/20 Budget		
				Baseline 2019/20 Estimate	201/2021 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2020	Q2 Oct - Dec 2020	Q3 Jan - Mar 2021		Q4 Apr - Jun 2021	
				Target	Actual				Target	Actual	Target		Actual	Target
Create a culture of enhanced service delivery with pride and dignity	Improved audience development and accessibility to venues Promote positive social local content	Number of Arts and Culture festivals and themed productions held / in-house production	To make venues more accessible Promotion of positive social local content	20 Arts and Culture festivals and themed productions held / in-house production	19 Arts and Culture festivals and themed productions held / in-house production	Contracts Marketing material Show reports	Executive Producer	Quarterly	4	9	14	19	Capex Opex	
				Actual	6	22	Actual	Actual	Actual	Actual	Actual	Actual	Target for Midyear was Achieved	
				Target	4	9	14	19	Actual	Actual	Actual	Actual	Actual	Target for Midyear was Achieved
Promote economic development	Number of Ballet seasons	Ballet seasons	Image building of the CoJ by Joburg Ballet	6 ballet seasons	4 ballet seasons	Quarterly report Contracts and marketing material	Executive Producer	Quarterly	1	2	3	4	Target for Midyear was Achieved	
				Actual	1	2	Actual	Actual	Actual	Actual	Actual	Actual	Target for Midyear was Achieved	
				Target	1	2	3	4	Actual	Actual	Actual	Actual	Actual	Target for Midyear was Achieved
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	4 Philharmonic Orchestra seasons	4 Philharmonic Orchestra seasons	Quarterly report Contracts and marketing material	Executive Producer	Quarterly	1	2	3	4	Target for Midyear was Not Achieved	
				Actual	1	2	Actual	Actual	Actual	Actual	Actual	Actual	Actual	Target for Midyear was Not Achieved
				Target	1	2	3	4	Actual	Actual	Actual	Actual	Actual	Target for Midyear was Not Achieved
Enhance our financial sustainability	Improved financial planning and	Percentage spent on operating budget against approved operating budget	Operating project programme	255,000 attendees to theatres	250,000 attendees	Ticket reports	COO	Quarterly	0	40,000	70,000	110,000	Target for Midyear was Not Achieved	
				Actual	0	22 748	Actual	Actual	Actual	Actual	Actual	Actual	Actual	Target for Midyear was Not Achieved
				Target	0	40,000	70,000	110,000	Actual	Actual	Actual	Actual	Actual	Target for Midyear was Not Achieved
Good governance, financial sustainability and sound management	Operating project programme	NEW	Operating project programme	97%	97%	OPEX expenditure report Financial statements	Operating project programme	Quarterly	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	Target for Midyear was Not Achieved	
				Actual	96%	86%	Actual	Actual	Actual	Actual	Actual	Actual	Actual	Target for Midyear was Not Achieved
				Target	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	Reporting Period	2021/21 Performance Targets				2019/20 Budget		
				Baseline 2019/20 Estimate	2012021 Target				Q1 Jul - Sep 2020	Q2 Oct - Dec 2020	Q3 Jan - Mar 2021	Q4 Apr - Jun 2021			
Enhance our financial sustainability	project management	Percentage of CAPEX budget spent	Capital project programme	100% of R3,443m CAPEX budget spent	95% of total CAPEX budget spent	CAPEX expenditure report Financial statement \$	CFO	Quarterly	Target 10%	Actual 17%	Target 30%	Actual 29%	Target 95%	Actual 95%	Target for Midyear was Not Achieved  Tender for generators to accelerate spending on capex and it will be awarded in quarter 3. Target for Midyear was Achieved 
				NEW	97%	Expenditure report Financial statement \$	CFO	Quarterly	Target 10%	Actual 58%	Target 30%	Actual 93%	Target 70%	Actual 97%	Target for Midyear was Achieved 
				38% / 62% Earn Revenue R67,653m Total revenue R179,097m	38% / 62% Earn Revenue R67,653m Total revenue R179,097m	Financial statement Income reports	CFO	Quarterly	Target 23% / 77% Earn Revenue R12,345m Total revenue R54,740m Actual 16% / 84% Earned Revenue R6,858m Total revenue R49,702m	Target 23% / 77% Earn Revenue R24,691m Total revenue R109,481m Actual 20% / 80% Earned Revenue R21,150m Total revenue R838m	Target 23% / 77% Earn Revenue R37,038m Total revenue R158,594m Actual 24% / 76% Earn Revenue R49,382m Total revenue R207,688m	Target for Midyear was NOT Achieved  Impacted by lockdown due to Covid -19			
Improved and sound financial management	Percentage of valid invoices paid in 30 days after receipt of invoice or statement ³	Financial sustainability Improved and sound financial management	NEW	100%	Expenditure report Financial statement \$	CFO	Quarterly	Target 100%	Actual 100%	Target 100%	Actual 100%	Target 100%	Actual 100%	Target for Midyear was Achieved 	
			Unqualified audit opinion with zero audit report findings	Unqualified without material findings	External audit opinion and report Annual financial statement	CFO	Annually	Target Unqualified without material findings	Actual Unqualified without material findings	Target Unqualified without material findings	Actual Unqualified Audit Opinion	Target Unqualified without material findings	Actual Unqualified Audit Opinion	Annual KPI and will be measure in the Third Quarter	
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	Target Unqualified without material findings	Actual Unqualified without material findings	Target Unqualified without material findings	Actual Unqualified Audit Opinion	Target Unqualified without material findings	Actual Unqualified Audit Opinion	Annual KPI and will be measure in the Third Quarter
				Unqualified without material findings	Unqualified without material findings	External audit opinion and report Annual financial statement	CFO	Annually	Target Unqualified without material findings	Actual Unqualified without material findings	Target Unqualified without material findings	Actual Unqualified Audit Opinion	Target Unqualified without material findings	Actual Unqualified Audit Opinion	Annual KPI and will be measure in the Third Quarter

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

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	Reporting Period	2021/21 Performance Targets				2019/20 Budget			
				Baseline 2019/20 Estimate	2012021 Target				Q1 Jul - Sep 2020	Q2 Oct - Dec 2020	Q3 Jan - Mar 2021	Q4 Apr - Jun 2021				
														Target	Actual	Target
Audit mitigation initiatives		Percentage of predetermined objectives achieved	Strategy improvement plans	NEW	85% of pre-determined objectives achieved	Quarter reports / evidence files	COO	Annually	Target	Actual	Target	Actual	Annual KPI and will be measure in the Third Quarter			
Improved financial planning and project management		Percentage of resolution of AG findings	Strategy improvement plans	NEW	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Actual	Target	Actual	Target for Midyear was Achieved			
Improved financial planning and project management		Percentage of resolution of Internal Audit (IA) findings	Strategy improvement plans	NEW	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Actual	Target	Actual	Target for Midyear was Achieved			
Improved financial planning and project management		Percentage compliance with relevant legislation and policy prescripts	Strategy improvement plans	NEW	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Actual	Target	Actual	Target for Midyear was Not Achieved Safety meetings could not take place as most personnel worked from home.			
Increased entrepreneurship support of small businesses		Percentage of the strategic risk management action plans implemented	Strategy improvement plans	NEW	85%	Quarter reports / evidence files	CFO	Quarterly	Target	Actual	Target	Actual	Target for Midyear was Achieved			
Increased entrepreneurship support of small businesses		Percentage of procurement spend on SMME's against total procurement expenditure	Business Support to SMME's	NEW	30% of procurement spend on SMME's against total procurement expenditure	Procurement reports	CFO	Quarterly	Target	Actual	Target	Actual	Target for Midyear was Achieved			

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	2021/21 Performance Targets				2019/20 Budget	
				Baseline 2019/20 Estimate	201/2021 Target			Reporting Period	Q1 Jul - Sep 2020	Q2 Oct - Dec 2020	Q3 Jan - Mar 2021		Q4 Apr - Jun 2021
				Target	Actual			Target	Actual	Target	Actual		Target
	Increased entrepreneurship support of small 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%	75%	75%	75%	Capex Opex Target for Midyear was Achieved
	Improved stakeholder mobilisation	Number of strategic partnerships created	Partnerships / Collaborations / productions / programmes / events	18 strategic partnerships created	25 Partnerships / Collaborations / productions / programmes / events	Signed MoA / MoU / contract	Executive Producer	Quarterly	0	5	10	15	Target for Midyear was Achieved
	Enhanced profile of JCT	Number of travelling productions per annum	Domestic / International travel of productions	NEW	1 travelling production per annum	Signed MoA / MoU / contract / Travel Report	Executive Producer	Quarterly	0	6	1	1	Annual KPI and will be measure in the Third Quarter
Strategic Objective 5: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT													

Summary

Quarterly KPIs	19
Annual KPIs	4
Covid19 – KPIs Not measured	1
Total number of KPIs	24
Total number of KPIs Measured	19
Number of Quarterly KPIs Achieved	14
Number of Quarterly KPIs Not Achieved	05
Total achieved constitutes	73%

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.

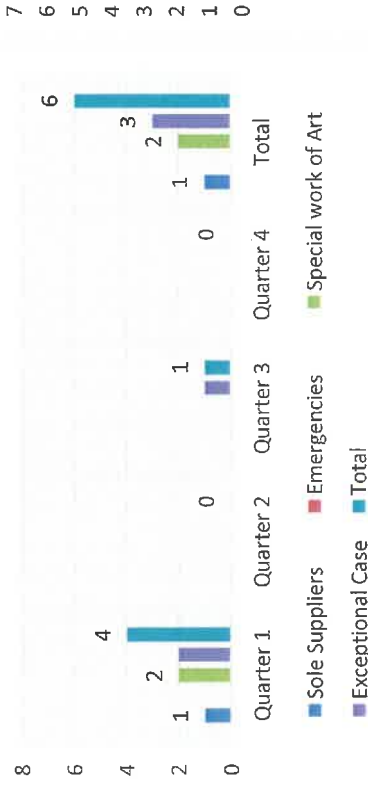
All bids approved by the CEO are in accordance with the approved budget provisions.

PROCUREMENT FROM RELATED PARTIES

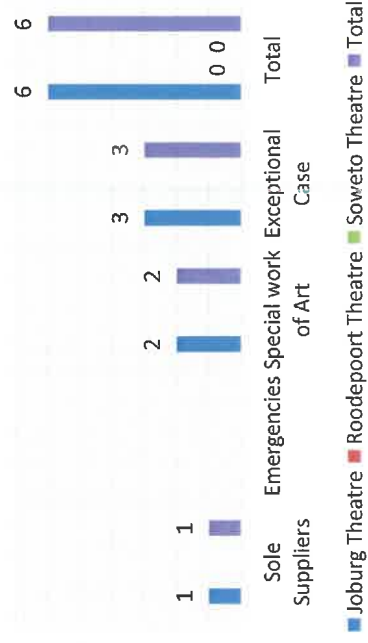
During the period under review, there were no payments processed on procurement from related parties.

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	1				1
Emergencies					
Special work of Art	2				2
Exceptional Case	3				3
Total	6	0	0	0	6

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

Joburg City Theatres approved a total of 6 deviations during the 2nd quarter/mid-year. All the 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 includes goods and services relating to Renewal of licenses, in-house productions, marketing partners or barter arrangements, repairs and maintenance and Sole Suppliers. All details provided on page 5 and 6 of this report.

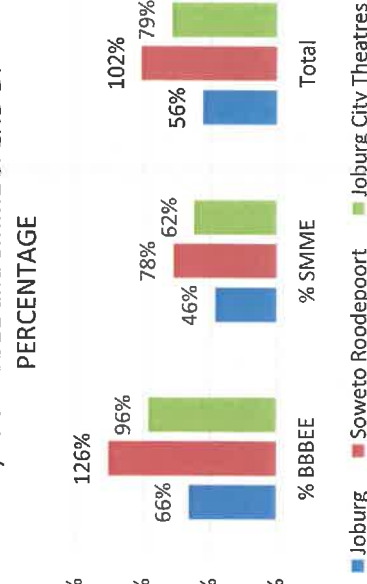
2 Tenders and RFQs AWARDED AND THE CONTRIBUTION TO BBBEE AND SMMEs

Joburg City Theatres awarded RFQs amounting to R3 415 926.12 and tenders amounting to R2 000 000.00 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 96% which is 26% better than the scorecard target while spend on SMMEs averages at 62% and this is 32% above the scorecard target of 30%. Joburg City Theatres have supported 154 companies during the Mid-Year quarter of 2020/2021 financial year. This achievement has been consistent throughout the years and maintenance of phenomenon is critical for the advancement of the objectives of South African Constitution, Preferential Procurement Framework Policy Act, MFMA, BBBEE codes. This ultimately translates into the economic transformation of citizens of the city of Johannesburg. This contributes towards job creation and the reduction of poverty as one of the imperatives and priorities of the city of Johannesburg.

Analysis of BBBEE and SMME SPEND

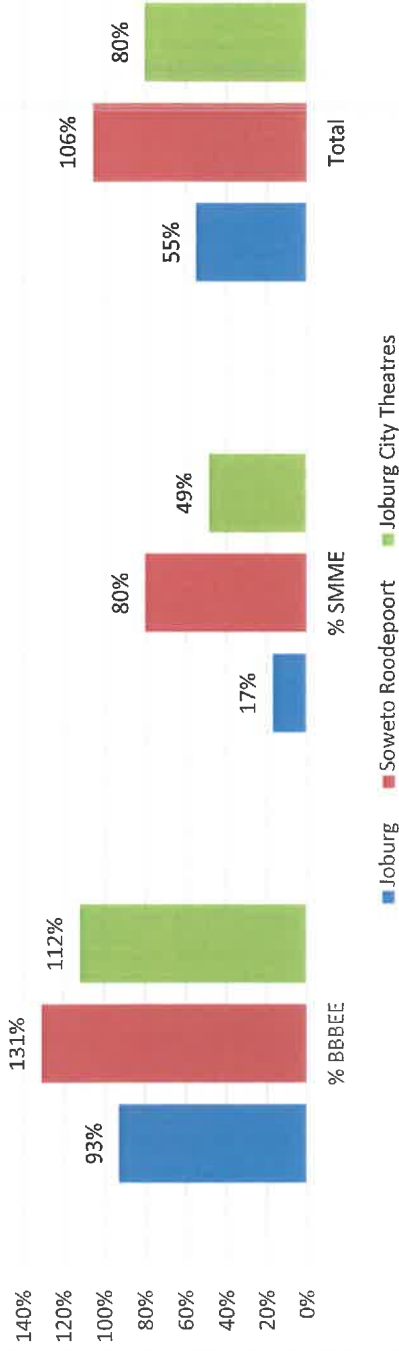


Analysis of BBBEE and SMME SPEND BY PERCENTAGE



Theatres	% BBBEE	% SMME	Women	Youth
Joburg	66%	46%	16.67%	3.24%
Soweto & Roodepoort	126%	78%	17.52%	33.60%
Joburg City Theatres	96%	62%	17.10%	18.42%

Analysis of BBBEE and SMIME Spend by Percentage



Theatres	% BBBEE	% SMIME	Total
Joburg	93%	17%	55%
Soweto Roodepoort	131%	80%	106%
Joburg City Theatres	112%	49%	81%

DEVIATION FROM SCM POLICY FOR THE 1st QUARTER ENDING (01 JULY – 30 SEP 2020)

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

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

During Mid-year of the 31 December 2020, Joburg City Theatres had a total of 6 deviations, reported to the Board of Directors. The total value of the deviations during the mid-year end is **R 31 686 095.35** but does not necessarily mean that the total amount has been spent.

The deviation for Joburg City Theatres for mid-year 31 December 2020 are as follows:

CATEGORY: SPECIAL WORK OF ART			
JOBURG THEATRE			
Description	Value of the Project (Incl Vat)	Date Approved by CEO	Reasons
Joburg City Theatres Productions 2020/21	R25 549 912.00	01 July 2020	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	R4 755 000.00	01 July 2020	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			
Description	Value of the Project (Incl Vat)	Date Approved by CEO	Reasons
Sole Suppliers	Varies as per orders placed	01 July 2020	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

Description	Value of the Project (Incl Vat)	Date Approved by CEO	Reasons
Repairs and maintenance	Varies as per orders placed	01 July 2020	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a)(ii) of the Municipal Supply Chain Management Regulations, and Section 20(2)(a)(i) of the Policy, approves the dispensing with the normal procurement processes in respect of the repairs and maintenance of the Theatre equipment.
Renewal of Licenses for Electronic Operating Systems and Miscellaneous Licenses	R559 078.25	01 July 2020	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.
SAP Implementation and COJ Connectivity Provider (MTC)	Once off Costs = R351 580.30 (incl VAT) Monthly cost over 36 months = R 39 210.40 (incl VAT)		Section 36(1)(a)(v) of the supply chain regulations and policy allows for a municipal entity to dispense with the official procurement processes established by the policy and to procure any required goods and services through any convenient process, which may include direct negotiations, but only - (i) in an emergency; (ii) if such goods or services are produced or available from a single provider only; (iii) for the acquisition of special works of art or historical objects where specifications are difficult to compile; (iv) acquisition of animals for zoos, or (v) in any other exceptional case where it is impractical or impossible to follow the official procurement processes; and Therefore, allows for MTC (Metropolitan Trading Company) to be utilized as the service provider to provide connectivity to the COJ internal network and other related service as set out within this report.

SOLE SUPPLIERS – HOSPITALITY AND CATERING

<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Reasons</u>
Slo Jo - Supply of Slo Jo syrups and powders -Joburg City Theatres	R 0.00	Slo Jo is the Sole supplier of Slo Jo Syrups. The syrups are being used in all cocktails smoothies and milk shakes. The Slo Jo Syrups are a preferred product. Sole supplier letter has been received.
Frozen Drinks Africa	R 69,685.09	Frozen Drinks Africa is the Sole Supplier of the Slush Puppy Syrups. Sole supplier letter has been received.
The Flavor Lab	R 23,592.95	The Flavour Lab sells a unique blend of sauces and spices. These products are used in the recipes of Stage restaurant. Sole supplier letter has been received.
Ola Cool Runners	R 0.00	Ola Ice Cream is the Sole Supplier of Ola Ice Cream. Ola Cool Runners are the sole providers for Magnum ice creams and Cornetto ice creams. Sole supplier letter has been received.

BIDS (Tender) ADVERTISED

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Building & Security	00195/20	Provision Of Engineering Consultation Service	Edem Consulting (PTY) LTD	36 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	10% of Project Value
Hospitality	00196/20	Supply & Delivery Of Halaal Meals	Saffron Kitchen	As an when need basis	Level 1	Evaluated in accordance with the PPPFA and Regulations	As an when need basis
Hospitality	00197/20	Supply & Delivery Of Branded Bottled Water	Everwater (PTY) LTD	As an when need basis	Level 1	Evaluated in accordance with the PPPFA and Regulations	As an when need basis

REQUEST FOR QUOTATIONS

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Soweto theatre	00719/20	Supply And Delivery Of Promotional Items For Soweto Theatre	Mavhunga Holdings (PTY)LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R33 592.00
Soweto theatre	00720/20	Supply And Delivery Of Electrical Materials For Soweto Theatre	Ingwenduna Business Solutions	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R54 142.81
Stages	00721/20	Supply And Delivery Of Ice For Joburg City Theatres on an as and when needs basis (re-advert)	Ledibusengs Events And Catering	As and when	Level 1	Evaluated in accordance with the PPPFA and regulations	(R39.00 per unit)
Human Resources	00723/20	Training of Microsoft excel basic intermediate and advanced for joburg city theatres	Spectrum (PTY)LTD	4 Days	Level 1	Evaluated in accordance with the PPPFA and regulations	R162 956.17
Stages	00724/20	Renewals Of Current Liquor Licenses For Joburg Theatres & Zoo	Mapheto Attorneys Inc	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R1800 per hour
Hospitality	00725/20	Children's Entertainment for the Pantomime and other Productions Application on an as and when	Smile Makers Entertainment	As and when need basis	Level 4	Evaluated in accordance with the PPPFA and regulations	R20 067.50 per hour
Human Resources	00726/20	Training : First And level 1, Level 2 And Level 3 For Joburg City Theatres	The Priority For South Africa Of The Order Of ST John	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R66 371.75
Marketing	00728/20	NEWS MONITORING FOR JOBURG CITY THEATRES	Digital Republic Consulting (PTY) LTD	10 Months	Level 2	Evaluated in accordance with the PPPFA and regulations	R19 550.00 per month
Rooderpoort	00729/20	Supply & Delivery Of Professional Wireless Headst/ Ear-Rest Microphone	Iminenhle Suppliers	As an when need basis	Level 1	Evaluated in accordance with the PPPFA and regulations	R142 400.00

Department	Contract No	Description	Contracted Service Provider	Period	BBEE Level	Reasons	Value of the Contract (Vat Incl)
Human Resources	00732/20	Appointment Of a suitably Qualified and Accredited Training Providers to Provide Training for Aerial Work Platforms/ Elevated Work Platforms	Datamatrix(PTY) LTD	As n when need basis	Level 2	Evaluated in accordance with the PPPFA and regulations	R105 472.25
Human Resources	00733/20	Appointment Of Accredited Training Providers to provide training- Hand Rope Fly Bars	DWR Distribution (PTY) LTD	As an when need basis	Level 3	Evaluated in accordance with the PPPFA and regulations	R186 610.50
Soweto Theatre	00734/20	Supply, Delivery & Installation Of BCE Cable for Soweto Theatre	Impact Dedit Technologies	As an when need basis	Level 1	Evaluated in accordance with the PPPFA and regulations	R194 200
Soweto Theatre	00735/20	Major Generator Service For Soweto Theatre	Shaw AI (PTY) LTD	As an when need basis	Level 1	Evaluated in accordance with the PPPFA and regulations	R128 000
Soweto Theatre	00736/20	Supply, Delivery & Installation of Sliding sensor Door for Soweto Theatre	Tshumisano Pottery & Designing	As an when need basis	Level 1	Evaluated in accordance with the PPPFA and regulations	R160 400
Building & Security	00737/20	Supply & Delivery of Licensed Two way Radios	Iminenhle Suppliers (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R185 440.20
Soweto Theatre	00738/20	Supply & Delivery Of Cutting Grass Services	Timit Trading (PTY) LTD	As an when need basis	Level 1	Evaluated in accordance with the PPPFA and regulations	R23 600.00
Soweto Theatre	00739/20	Supply & Installation Of an outdoor Pizza Oven	Do It All Enterprise (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R88 172.30
Soweto Theatre	00740/20	Suply and Installation of Biometric Access Control System	Maphuti Maintenance	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R189 995.00

Department	Contract No	Description	Contracted Service Provider	Period	BBEE Level	Reasons	Value of the Contract (Vat Incl)
Soweto Theatre	00741/20	Repair and Waterproofing Of Soweto Theatre Skylight Glass	If Not Why Not (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R44 229.00
Rooderpoort Theatre	00743/20	Supply and Delivery of orchestra chairs and Bar Stools	Mothokwa Et Trading (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R188 392.00
Soweto Theatre	00744/20	Supply And Delivery Of Stage Presedential Telepromoter	Iminenhle Suppliers (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R165 460.00
Rooderpoort Theatre	00746/20	Provision of bathroom renovations for Roodepoort theatre	Iminenhle Suppliers (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R114 936.31
Soweto Theatre	00747/20	Supply And Installation Of Electricals For Soweto Theatre	Mothokwa ET Trading	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R56 848.00
Building & Security	00748/20	Supply & Delivery Of Portable Disinfectant Fogger Machines & Fogging	DWR Distribution (PTY) LTD	Once off	Level 3	Evaluated in accordance with the PPPFA and regulations	R26 880.01
Information Technology	00749/20	Supply & Delivery Of Laptops on a "as and when basis"	Vukani Technologies (PTY) LTD	As an when	Level1	Evaluated in accordance with the PPPFA and regulations	R46 483.33
Marketing	00751/20	Panel of service providers for the provision of Videographer for Joburg city Theatre	The Myrmidons, Eccentrics Visual Arts And Marvelous Video	As an when	All Level 1	Evaluated in accordance with the PPPFA and regulations	As an when service is needed
Soweto Theatre	00753/20	Supply, Delivery & Installation Of electrical Cable For Soweto Theatre	Tshumisano & Pottery Design CC	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R70 500
Building & Security	00754/20	Supply & Delivery Of Washable Wire Support panel filters(Re-advert)	Mothokwa ET Trading	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R92 921.50
Information Technology	00755/20	VMWARE & Vecam Renew	Vukani Technologies	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R104 711.80

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Roodepoort	00756/20	Upgrade Of Flooring For Roodepoort Theatre	Kuende Solution (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R85 387.50
Roodepoort Theatre	00758/20	Supply & Delivery of Occasional Chairs & Couches	Yibaa Holdings (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R105 800.00
Information Technology	00759/20	Cellphone Carrier signal Boosters- Supply And installation at Joburg Theatre	Fire Flow Networks (PTY) LTD	9 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	R88 968.19
Customer Service	00760/20	Supply And Maintenance Of Water Cooler Bottles/ Dispensers	62 Waters (PTY) LTD	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	(R6 725 Per hour)
	00762/20	Compilation of comprehensive Tax Asset Register & Assessment Of Section 24C Based on Recent Legislative Changes	Kreston Pretoria	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As an when need basis
Finance	00763/20	Service and maintenance of Joburg city theatres sage pastel system	Finware Enterprise Systems CC	12 months	Level 1	Evaluated in accordance with the PPPFA and regulations	(R600 per hour)
Governance	00764/20	Development of Joburg Integrated Festival Business	Afrocentric Agency	As an when need basis	Level 1	Evaluated in accordance with the PPPFA and regulations	As an when need basis
Soweto Theatre	00765/20	Building Of a Blast Wall between Generator and Transformer for Soweto Theatre	Sault Professionals (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R54 600.50
Soweto Theatre	00766/20	Supply, Delivery And Installation Of Plumbing Pipes For Soweto Theatre-Amphitheatre	ItumelengM (PTY)LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R37 905.00

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Customer Service	00767/20	Supply & Delivery Of Vector works with Visions 2021	Yibaa Holdings (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R103 500.00
Customer Service	00768/20	Supply & Delivery Of Stage Software & Hardware	Bespoke Entertainment Solutions (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R111 550.00

SPENT REPORT

10.1 The percentage of BBBEE and SMIME companies respectively, supported during the First Quarter (01 Jul 2020 – 30 Sep 2020) are as follows:

JOBURG THEATRE							
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMIME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION		
36 849 234.61	24 324 246.53	12 524 988.08	17 096 559.97	6 143 831.67	1 193 091.64		
119 suppliers	66.01%	51.49%	46.40%	16.67%	3.24%		
	110 suppliers	9 suppliers	75 suppliers	31 suppliers	23 suppliers		
ROODEPOORT & SOWETO THEATRE & ZOO							
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMIME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION		
2 914 176.94	3 682 086.08	(767 909.14)	2 270 598.10	510 489.62	979 046.12		
64 suppliers	126.35%	-20.86%	77.92%	17.52%	33.60%		
	60 suppliers	4 suppliers	45 Suppliers	9 suppliers	25 supplier		
JOBURG CITY THEATRES (CONSOLIDATED)							
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMIME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION		
19 881 705.78	14003166.31	5 878 539.50	9 683 579.04	3 327 160.65	1 086 068.88		
154 suppliers	96.18%	15.32%	62.16%	17.10%	18.42%		
	144 suppliers	10 suppliers	108 suppliers	36 suppliers	43 suppliers		

Note:

A total of 154 service providers supplied goods / services for both Joburg Theatre and Roodepoort & Soweto Theatre, and were calculated as such.

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

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

Name of Department	Amounts owed	Account Status	Comments
City of Johannesburg	11 751 874.61	85% is sitting under 30 days on the debtors age analysis , 3% on 60 days, 0% on 90 days and 12% is sitting over 120 days	100% of this balance is for COJ department and COJ entities The amount relates to catering services provided to COJ, Arts Alive and customer deposit.
Department of arts and culture	1,600,000	This department is sitting on over 120 days on debtors age analysis	This was sponsorship for the Africa Day celebration

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

Name of Department	Amounts owed	Account Status	Comments
City of Johannesburg	3 630 438.23	100% is sitting under 30 days on the creditors age analysis	The amount relates to water ,electricity and refuse; Insourcing

CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT

Section 1: Human Resources Management

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

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

Section 2: Employee Remuneration

EMPLOYEE COST BREAKDOWN	Qtr 4 of 2020/21	%
Net Salary	26,981,558.13	56
PAYE & UIF	7,905,891.33	16
SDL	363,968.56	1
PENSION & MEDICAL AID	9,815,302.67	20
THIRD PARTIES	193,257.98	0
Leave Accruals & Bonus Provisions	2,983,602.04	6
OTHER	174,148.15	0
	<u>48,417,728.86</u>	<u>100</u>

Section 3: Key Vacancies

All critical vacancies are filled.

The current approved structure has **258** positions of which **233** 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 approved structure has a total of **264** positions as end of first quarter. **6** vacant posts were phased out.

Table 1: Detailed analysis on occupancy and vacancy report

Department	Approved Positions	Occupied Positions	Vacant Positions	Temporary Staff	Interns / Learners	Total
Governance	9	7	2	0	2	9
Human Resources	4	3	1	0	1	4
Stage	28	26	2	0	0	26
Finance and SCM	17	17	0	0	2	19
Building and Security	61	53	8	3	1	57
Customer Services	9	9	0	18	2	29
Client Services (Programming)	9	6	3	1	2	9
Catering and Hospitality	31	30	1	131	0	161
Soweto Theatre	60	54	6	14	1	69
Roodepoort Theatre	30	28	2	10	2	40
Total	258	233	25	177	13	423
Vacancy Occupancy %		90%	10%	53%	5%	

JCT is operating at 90% occupancy rate against the approved staff establishment with the remaining 10% recorded as vacancy rate. The high vacancy recorded is inclusive of the new positions in the approved structure which will be filled in a 3 year cycle.

Four (4) permanent terminations and three (3) appointments were recorded in this mid-term. There are plans to fill some of the 25 vacant posts in the 3rd quarter of 2020/2021 financial year. Recruitment process has already commenced as it is indicated in Table 2 below.

The total number of temporary employees stands at **177**. Sixty-nine (69) temporary terminations and thirty-eight (38) appointments were recorded in this term. The appointment of temporary employees is dictated by the needs of the business. The 38 Adhocs were appointed to work during the Festivals of Lights Show and other business operations. The total number of permanent and temporary employees stands at **410**.

The second largest group of temporary employees is found in the Hospitality and Catering department. The total number stands at 131. These groups of employees consist of waiters, scullers, bartenders, commie chefs, kitchen staff, banqueting staff and general assistants, etc. The Department currently utilizes Fixed Term Contract due to the business requirements for the following reasons –

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

- There are very few foreign nationals in the workforce and their fixed term contracts are based on their current valid work permits.

The number of temporary employees fluctuates on monthly basis due to the nature of the business
The table below summarises the recruitment activities and progress towards filing of vacant positions.

1.1 WORKFORCE PROFILE PER THEATRE

1.2.1. Joburg Theatre

Table 2: Workforce Profile

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	1	0	0	0	0	0	1
Senior Management	8	1	0	1	2	0	0	1	0	0	13
Professionally Qualified / Middle Management	3	0	0	4	3	1	0	0	0	0	11
Skilled Technically and Academically Qualified	13	0	1	4	11	0	0	0	0	0	29
Semi-Skilled	27	1	0	0	15	0	0	0	0	0	43
Unskilled	13	0	0	0	11	0	0	0	0	0	24
Total	64	2	1	9	43	1	0	1	0	0	121
% of Gender Representation	53%	1.7%	0.8%	7%	36%	0.8%	0.0%	0.8%	0.0%	0.0%	

1.2.1. Soweto Theatre

Table 3: Workforce Profile

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	0	0	0	0	0	0	0
Senior Management	0	0	0	0	1	0	0	0	0	0	1
Professionally Qualified / Middle Management	1	0	0	0	1	0	0	0	0	0	2
Skilled Technically and Academically	1	0	0	0	5	0	0	0	0	0	6
Semi-Skilled	6	0	0	0	2	0	0	0	0	0	8
Unskilled	28	0	0	0	9	0	0	0	0	0	37
Total	36	0	0	0	18	0	0	0	0	0	54
% of Gender Representation	67%	0.0%	0.0%	0.0%	33%	0.0%	0.0%	0.0%	0.0%	0.0%	

1.2.2. Roodepoort Theatre

Table 4: Workforce Profile

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	0	0	0	0	0	0	0
Senior Management	0	0	1	0	0	0	0	0	0	0	1
Professionally Qualified / Middle Management	0	0	0	0	0	0	0	0	0	0	0
Skilled Technically and Academically Qualified	1	0	0	0	4	1	0	0	0	0	6
Semi-Skilled	5	0	0	0	2	0	0	0	0	0	7
Unskilled	9	0	0	0	5	0	0	0	0	0	14
Total	15	0	1	0	11	1	0	0	0	0	28
% of Gender Representation	53.6%	0.0%	3.6%	0.0%	39.2%	3.6%	0.0%	0.0%	0.0%	0.0%	

1.2.3. Hospitality and Catering

Table 5: Workforce Profile

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	0	0	0	0	0	0	0
Senior Management	0	0	1	1	0	0	0	0	0	0	2
Professionally Qualified / Middle Management	0	0	0	0	1	0	0	0	0	0	1
Skilled Technically and Academically Qualified	2	1	0	2	3	0	0	1	1	0	10
Semi-Skilled	8	0	0	0	5	0	0	0	4	0	17
Unskilled	0	0	0	0	0	0	0	0	0	0	0
Total	10	1	1	3	9	0	0	1	5	0	30
% of Gender Representation	33%	3%	3%	10%	30%	0.0%	0.0%	3%	17%	0.0%	

Table 2 (a): Recruitment progress report:

Department	Position	Number of positions	Mode of recruitment	Progress
Governance	Committee Officer	1	External	Credibility assessment and qualification verification process completed. Recommendations report for approval of appointment of candidates is in progress.
	Committee Officer	1	External	Recruitment is deferred for 2021/22 financial year
Building & Security	Security Officer	1	Internal & External	Credibility assessment and qualification verification process completed. Recommendations report for approval of appointment of candidates is in progress.
	Building & Facilities Manager	1	Internal & External	Shortlisting in progress
	SHE Specialist	1	Internal & External	Shortlisting in progress
	Health & Safety Officer	2	Internal & External	Recruitment is deferred
	Maintenance (General worker)	3	Internal & External	Credibility assessment and qualification verification process completed. Recommendations report for approval of appointment of candidates is in progress
Stage	Production Manager	1	Internal & External	Recruitment is deferred.
	Stage Technician	1	Internal & External	Recruitment commences in the third quarter
Client Services / Programming	Marketing Executive	1		Recruitment is deferred
	General Manager: Programming	1		Recruitment is deferred
Corporate and Shared Services	Corporate and Shared Services Manager	1		Recruitment is deferred
Soweto Theatre	Stage Technician	1	Internal & External	Credibility assessment and verification process in progress
	Maintenance (General worker)	3	Internal	Credibility assessment and qualification verification process completed. Recommendations report for approval of appointment of candidates is in progress
	Stage Crew	1	Internal	Recruitment commences in the third quarter
	Marketing Assistant	1	External	Recruitment commences in the third quarter
Roodepoort Theatre	Maintenance (General worker)	2	Internal & External	Job evaluation request form has been submitted to COJ for grading process
Hospitality & Catering	Junior Sous Chef	2	External	Positions Phased Out
	Junior Sous Chef	2	External	
	Events Coordinator	2	External	
	Assistant Events Coordinator x 1	1	External	

Table 2 (b): Recruitment progress report: Interns

Department	Position	Number of positions	Mode of recruitment	Progress
Finance	Finance Intern	1	External	Results of qualification verification still pending.
Stage	Stage Intern	2	External	
Soweto Theatre	Maintenance Intern	2	External	
	Youth Development Intern	1	External	
	Admin Intern	1	External	

During the term under review three (3) permanent and thirty-eight (38) temporary appointments were made as depicted in the table below:

Table 3: Permanent appointments

Department	Position	Effective Date	Positions
Soweto Theatre	Marketing Manager	03/08/2020	1
Soweto Theatre	Sound Technician	01/09/2020	1
Soweto Theatre	Finance Officer	04/09/2020	1
Total Number of Appointments			3

Table 4: Temporary appointments

Department	Position	Effective Date	Positions
Customer Services (Joburg Theatre)	Theatre attendants / ushers	22/10/2020	18
Soweto Theatre	Theatre attendants / ushers	07/08/2020	11
Roodepoort Theatre	Theatre attendants / ushers	01/08/2020	9
Total Number of Appointments			38

Staff turnover

Four (4) permanent and sixty-nine (69) temporary termination of services were recorded during this term as shown in the table below.

Table 5 (a): Permanent Staff terminations / internal movements

Department	Position	Reason for termination	Years in service	Effective date	Positions
Client Services /Programming	Marketing Assistant	Resignation	2 years	09 October 2020	1
	Marketing Executive	Summary Dismissal	4 years	13 October 2020	1
Soweto Theatre	Stage Crew	Normal Retirement	36 years	31 October 2020	1
	Marketing Assistant	Resignation	2 years	23 December 2020	1
Total Number of Terminations					4

Table 5 (b): Temporary Staff terminations

Department	Position	Reason for termination	Years in service	Effective date	Positions
Hospitality & Catering	Adhocs / Waitress & Scullers	Abscondment & expiry of contracts	18 months	1 July & 1 October 2020	10
Soweto Theatre	Usher	expiry of contracts	6 months	1 July 2020	14
	Facilitators	expiry of contracts	6 months	1 July 2020	2
Roodepoort Theatre	Usher	expiry of contracts	6 months	1 July 2020	14
Customer Services (Joburg Theatre)	Usher	expiry of contracts	4 months	1 July 2020	29
Total Number of Terminations					69

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

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

Table 6: Age Analysis profile per race and gender

Age Groups	Age		Gender		Race			
	Number of staff	% representation	Male	Female	A	C	I	W
18-25	5	2%	3	2	5	0	0	0
26-35	70	30%	42	28	67	2	1	0
36-45	82	35%	52	30	76	2	1	3
46-55	54	23%	34	20	46	0	1	7
56-65	22	9%	16	6	17	1	0	4
Total	233	100%	147	86	211	5	3	14

The majority of JCT employees are aged between 26-45 years of age, which represents 65% of the JCT staff establishment. This group is largely represented by African employees at 61%. 23% of staff are between the age groups of 46-55 years. The least represented age group is 56-65 at 9%.

Section 4: Employment Equity

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

All the relevant employment equity reports, return of earnings and work skill plans are submitted to the Department of Labour and Culture, Arts, Tourism, Hospitality and Sport SETA (CATHSSETA). The company

receives SETA rebates on a regular, fully monitored basis. The Chief Executive Officer, together with the Chief Operating Officer, is responsible for the monitoring of the implementation of the employment equity plan. The company is committed to the principles of equity, anti-discrimination and diversity as enshrined in the Constitution and the Employment Equity Act. In this context, Joburg Theatre seeks to create an institution that reflects the diversity of South African society, and which contributes to maximising the human resource potential of its entire people.

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

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

The implementation of JCT's three-year employment equity plan is on track. The implementation of the plan is monitored on quarterly and annual basis through the reports submitted to the City and to the Department of Labour to ensure compliance requirements are fully met. The theatre's management team is inclusive and representative of the demographics of the country. The members of the support management team comprise of staff members from a diverse background.

JCT is committed to the principles of equity, anti-discrimination and diversity as enshrined in the Constitution and the Employment Equity Act. In this context, JCT seeks to create an institution that reflects the diversity of South African society, which contributes to maximising the human resource potential of its entire people. JCT is committed to appointing a fair representation of employees in terms of race and gender in order to comply with its employment equity plan. The tables and graphs below are based on the formats prescribed by the Employment Equity Act, 55 of 1998 and the Department of Labour.

The numbers reflected in the tables below relate to the number of employees who were in the employ of JCT as at 31 December 2020.

Employment Equity and Affirmative Action plans

JCT's Employment Equity is profiled according to gender, disability, race, and by occupational levels. The employment equity targets are aligned to the country's Economically Active Population (EAP) percentage distribution within the Gauteng region. The EAP includes people from **15 to 64 years of age** who are either employed or unemployed and seeking employment and is used to assist employers in the analysis of their workforce to determine the degree of under-representation of the designated groups. JCT is required to use the EAP as a guide (City's 50/50 gender), to determine the resource allocation and subsequent interventions that are needed to achieve an equitable and representative workforce. It is important to note that the analysis of the section of this report focuses on the EAP as depicted in the tables below:

Table 7: Employment Equity Profile

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	1	0	0	0	0	0	1
Senior Management	8	1	2	2	3	0	0	1	0	0	17
Professionally Qualified / Middle Management	3	0	0	4	5	1	0	0	0	0	13
Skilled Technically and Academically Qualified	18	1	1	6	22	1	0	1	1	0	51
Semi-Skilled	46	1	0	0	25	0	0	0	4	0	76
Unskilled	50	0	0	0	25	0	0	0		0	75
Total	125	3	3	12	81	2	0	2	5	0	233
% of Gender Representation	54%	1.3%	1.3%	5%	35%	0.8%	0.0%	0.8%	2%	0.0%	

Table 8: Disability Profile

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

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

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

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

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

Table 9: Employment Equity and Economically Active Population (EAP) Targets

Description	Total number of employees	Gauteng EAP EE Target %	JCT EE Actual %	Variance
Africans	211	81.0%	91%	9.4%
Coloureds	5	2.6%	2.1%	-0.5%
Indians	3	2.9%	1.3%	-1.6%
Whites	14	13.5%	6%	-7.5%
Persons with disability	4	2.0%	1.7%	-0.3%
Male	147	55.9%	63%	7.1%
Female	86	44.1%	37%	-7.1%

Table 10: Gender representation

Gender	African		Coloured		Indian		White		TOTAL	
	Target	Actual	Target	Actual	Target	Actual	Target	Actual	Target	Actual
Male	45.3%	56%	1.3%	1.3%	1.9%	1.3%	7.4%	5%	55.9%	63%
Female	35.7%	35%	1.3%	0.8%	1.0%	0.0%	6.1%	0.8%	44.1%	36.6%
TOTAL	81.0%	91%	2.6%	2.1%	2.9%	1.3%	13.5%	5.8%		

	Target Achieved
	Requires Improvement

During the reporting period (Table 12), overall African representation stands at **91%** which is above the set target of **81.0%**, Coloureds at **2.1%** which is also below a target of **2.6%**, Indians at **1.3%** which is below the target of **2.9%**, and the under representation of White employees by **5.8%**, which is below the set target of **13.5%**. Males form **63.6%** of the staff profile and are over represented while women in general are underrepresented at **36.6%**.

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 11: Training and Development

Occupational Levels	Training intervention	Target participants	Number of staff	Costs
Top Management	none	None	0	R 00.00
Senior Management	Monitoring and evaluation Policy Conceptualization and Formulation; Strategic Direction and Leadership; Leading and Developing others	General Managers & Operational Managers	10	R 22 769.76
Professionally Qualified / Middle Management	Institutional Performance management and Accountability; Diversity management; Ethics, Integrity and Professionalism; Monitoring and evaluation; Change Leadership; Customer and Service Delivery Management; Policy Conceptualization and Formulation; Strategic Direction and Leadership; Risk Management; Coaching and Mentoring; Leading and Developing others; Creative and Innovative Thinking.	SCM employees, Sales employees, Managers, Operational Managers Banqueting employees, Chefs, Kitchen Staff & Stage Crew	57	R 143 195.55
Skilled Technically and Academically Qualified	Forklift training; Institutional Performance management and Accountability; Diversity Management; Negotiations, Conflict Management and Resolutions; Ethics, Integrity and Professionalism; Cooperative Governance; Monitoring and evaluation Change Leadership; Emotional Intelligence; Policy Conceptualization and Formulation; Finance Administration; Project Management; Risk Management ; Collaborative working/Team Work; Coaching and Mentoring; Occupational Health and Safety; Leading and Developing others & Events Management; Data Management & Creative and Innovative Thinking	SCM employees, Sales employees, Managers, Banqueting employees, Chefs, Kitchen Staff & Stage Crew	79	R 204 356.31

Occupational Levels	Training intervention	Target participants	Number of staff	Costs
Semi-skilled	Forklift Training; Diversity Management; Negotiations, Conflict Management and Resolutions; Ethics, Integrity and Professionalism; Cooperative Governance; Customer and Service Delivery Management; Project Management; Planning, Organising and Coordinating; Collaborative working /Team Work; Occupational Health and Safety; Events Management; Data Management & Creative and Innovative Thinking	Banqueting employees, Chefs, Kitchen Staff & Stage Crew	32	R102 886.52
Unskilled	Negotiations, Conflict Management and Resolutions; Ethics, Integrity and Professionalism; Customer and Service Delivery Management & Planning, Organising and Coordinating.	General workers; Kitchen staff, Chefs & Banqueting employees	6	R 20 085.98
Temporary employees	Negotiations, Conflict Management and Resolutions; Finance Administration; Project Management; Planning, Organising and Coordinating; Risk Management; Occupational Health and Safety; Events Management; Data Management & Creative and Innovative Thinking	Kitchen staff, Chefs & Banqueting employees	19	R 68 649.25
TOTAL			203	R 561 943.37

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

The education assistance scheme ensures that employees are able to improve their educational qualifications with the assistance of the funding from the company. Most of the assistance is provided over two to three years, which is mostly the duration of academic programs. Six (6) employees received financial study assistance and are studying towards different qualifications as indicated in the table below.

Table 12: Subsidised Trainings

TRAINING	NUMBER OF DELEGATES	INSTITUTION
B Com Accounting Sciences	1	UNISA
B Com Information Technology	1	MANCOSA
Post Graduate Diploma in Business Management	1	Regent Business School
B Com in Supply Chain management	1	Regent Business School
Master's in Business Administration	1	Wits Business School
B Com Human Resources	1	Regent Business School
TOTAL BENEFICIARIES	6	

Section 6: Performance Management

JCT has a standardised performance management policy and procedure for setting performance objectives, which is aligned to the Business Plan. Formal performance reviews are conducted bi-annually during December and June. Year-end performance ratings are the determinant of a performance reward for employees on level 1 and 2. An enhanced performance development and coaching approach is being conducted on a continuous basis to ensure that employee performance is consistently and fairly reviewed.

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

Section 7: Leave and Productivity Management

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

Table 13: Overall Company Leave Analysis

Type of leave	Q1 (Jul - Sep)	Q2 (Oct- Dec)	Q3 (Jan - Mar)	Q4 (Apr - Jun)	Total Leave Taken	% Leave days taken
Annual Leave	763	924			1687	90
Sick Leave	15	40			55	3
Family Responsibility Leave	12	8			20	1.06
Study Leave	0	35			35	1.86
Unpaid Leave	0	0			0	0
Maternity Leave	80	0			80	4.26
Total	870	1007			1877	100

A total of **1877** leave days were taken by employees during the mid-year. Employees are encouraged to take time off to rest whenever operations require to enable them to rest and come back being more productive. There were no adverse effects on operations during their absence.

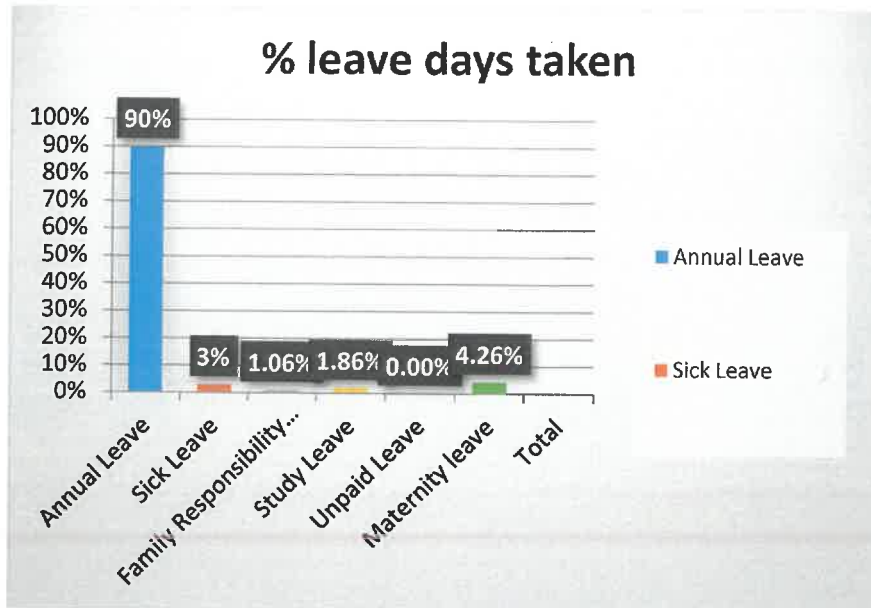


Figure 1: Leave Analysis

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

Table 14: Joburg Theatre

Number of Staff	Type of leave	Q1	Q2	Total Leave Taken
129	Annual Leave	682	781	1463
	Sick Leave	15	31	46
	Family Responsibility Leave	12	5	17
	Study Leave	0	35	35
	Unpaid Leave	0	0	0
	Maternity Leave	42	0	42
	Total		751	852

Table 15: Soweto Theatre

Number of Staff	Type of leave	Q1	Q2	Total Leave Taken
17	Annual Leave	27	59	86
	Sick Leave	0	9	9
	Family Responsibility Leave	0	0	0
	Study Leave	0	0	0
	Unpaid Leave	0	0	0
	Maternity Leave	38	0	38
	Total		65	68

Table 16: Roodepoort Theatre

Number of Staff	Type of leave	Q1	Q2	Total Leave Taken
14	Annual Leave	54	84	138
	Sick Leave	0	0	0
	Family Responsibility Leave	0	3	3
	Study Leave	0	0	0
	Unpaid Leave	0	0	0
	Maternity Leave	0	0	0
	Total		54	87

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

Section 8: Disciplinary Matters and Outcomes

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

Union Membership

Three (3) employees joined the labour union in this term, bringing the total of employees belonging to labour unions to **111**. **49** employees subscribe to IMATU while **62** to SAMWU. **119** employees who are not affiliated to any Union pay Agency Shop Fees to the Council. **3** employees do not pay Agency Shop fees.

Labour Relations matters

Two labour cases were attended in this term as indicated in the table below. One employee resigned in November 2019 and later declared a dispute of constructive dismissal at the CCMA. The Commissioner issued a certificate of non-resolution after conciliation failed. The dispute was referred for arbitration to the South African Bargaining Council (SALGBC). SALGBC Due to COVID-19 the matter was only finalised in this term. The other employee was summarily dismissed after a formal disciplinary hearing. A brief summary of employee cases are reflected in the table below.

Table 17: Labour Relations Cases

Department	Position	Nature	Progress and/or Outcome
Building & Security	Security Officer	Dishonesty i.e. Misrepresentation of qualification	<ul style="list-style-type: none"> • Final Written Warning and 10 days 'suspension without Pay after a formal disciplinary hearing
Hospitality & Catering	Junior Sous Chef	Employee resigned and claimed constructive dismissal	<ul style="list-style-type: none"> • Arbitration was conducted on 8 & 9 July 2020 at the South African Bargaining Council (SALGBC). • Applicant failed to prove constructive dismissal. • Application was dismissed.
Client Services	Marketing Executive	Gross Insubordination	<ul style="list-style-type: none"> • Summary Dismissal effective 13 October 2020. • The Employee referred an Unfair Dismissal to the SALGBC. • Conciliation was conducted on 11 December 2020. The dispute remains unresolved. Certificate of non-resolution was issued. • The applicant has referred the dispute to arbitration.
Soweto Theatre	Cleaner (General Worker)	Abscondment	<ul style="list-style-type: none"> • Formal Disciplinary Hearing sat 7 December 2020 • Parties await the outcome of the Disciplinary Hearing.
	Building & Facilities Officer	Alleged corruption	<ul style="list-style-type: none"> • Employee was suspended effective 7 September 2020. • Investigative Report was submitted • Recommendations: Employee is to be subject to a formal Disciplinary Hearing.

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

Table 24: Number of cases

Cases	No. Of Cases	Comments
Death and memorial service.	0	
Bereavement support intervention	0	There was no bereavement support intervention
Study	6	6 employees registered during the term under review.
Miscellaneous cases	0	There was none
GRAND TOTAL	6	

Section 9: Employee Wellness

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

Number of employees received counselling for the trauma experienced with the untimely passing away of the Production Manager.

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

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

Section 10: Employee Benefits

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

Defined Benefit Funds

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

- Johannesburg Municipal Pension Fund (NMG) has 13 employees.
- E-Joburg Pension Fund has 144 employees.
- Mutual Gratuity Pension Fund (MGF) has 7 employees.

The total number of employees on pension funds is **160**.

Medical Aid Funds

The company also administers three accredited medical aid schemes and pays a minimum of 60% and 75% monthly premium contribution on behalf of its members. No employee joined medical aid this quarter. Currently 76 employees are members of the schemes as follows:

- Discovery has 76 members, of which 54 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

Company Allowances

Forty-two (**42**) employees receive homeowners' allowance. Sixty-one (**61**) employees receive Cellphone allowances while twenty-seven (**27**) receive data allowances towards the use for business purposes of their personal cell phones.

Section 11: Occupational Health & Safety Programmes

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

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

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

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

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

HIV/AIDS on the Workplace

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

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

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

CHAPTER FIVE: FINANCIAL PERFORMANCE AND EXPOSURE

Section 1: Statement of Financial Position

Joburg Theatre (SOC) Limited

(Registration number 2006/013032/07)

Annual Financial Statements for the 6 months ended 31 December 2020

Statement of Financial Position as at 31 December 2020

Figures in Rand	Note(s)	2020	2020
Assets			
Current Assets			
Inventories	2	4,803,911	1,301,337
Receivables from exchange transactions	3	18,016,000	8,451,887
VAT receivable	4	1,704,395	2,817,898
Cash and cash equivalents	5	98,807,354	8,835,684
		<u>119,131,720</u>	<u>21,406,786</u>
Non-Current Assets			
Property, plant and equipment	6	13,176,288	14,255,066
Intangible assets	7	376,704	481,684
Heritage assets	8	1,802,700	1,802,700
		<u>15,155,672</u>	<u>16,319,452</u>
Total Assets		<u>134,287,392</u>	<u>37,726,238</u>
Liabilities			
Current Liabilities			
Payables from exchange transactions	9	108,762,893	28,810,703
Provisions	10	7,799,818	3,452,257
		<u>114,502,308</u>	<u>30,262,960</u>
Total Liabilities		<u>114,502,308</u>	<u>30,262,960</u>
Net Assets		<u>19,785,084</u>	<u>7,463,278</u>
Share capital / contributed capital	33	10	10
Reserves			
Investment from Shareholder		1,784,049	1,784,049
Accumulated surplus		18,001,025	5,679,219
Total Net Assets		<u>19,785,084</u>	<u>7,463,278</u>

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Section 2: Statement of Financial Performance

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the 6 months ended 31 December 2020

Statement of Financial Performance

Figures in Rand	Note(s)	6 months 31 December 2020	12 Months 30 June 2020
Revenue			
Revenue from exchange transactions			
Ticketing Services	13	35,764	778,770
Catering Services	13	8,705,238	27,139,864
Rental of facilities and equipment	13	433,554	5,503,138
Arts Alive	13	7,424,181	8,895,850
In-house ticket sales	13	782,477	7,713,028
Other income	15	811,176	1,158,773
Interest received - investment	16	2,178,327	4,848,067
Total revenue from exchange transactions		21,150,727	55,694,988
Revenue from non-exchange transactions			
Transfer revenue			
Subsidy	17	85,688,000	128,469,000
Total revenue	13	106,838,727	184,163,988
Expenditure			
Employee related costs	18	(48,902,758)	(91,843,431)
Depreciation and amortisation	19	(1,187,154)	(1,898,391)
Transfers and Subsidies	20	(18,217,000)	(21,088,811)
General Expenses	21	(28,210,013)	(85,401,128)
Total expenditure		(94,516,925)	(200,129,762)
Surplus (deficit) before taxation		12,321,802	(15,965,774)
Taxation	22	-	4,311,317
Surplus (deficit) for the 6 months		12,321,802	(11,654,457)

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Section 3: Cash Flow Statement

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the 6 months ended 31 December 2020

Cash Flow Statement

Figures in Rand	Note(s)	6 months 31 December 2020	12 Months 30 June 2020
Cash flows from operating activities			
Receipts			
Sale of goods and services		12,521,709	47,413,920
Grants		160,454,000	128,469,000
Interest income		2,178,327	4,846,967
		<u>175,154,036</u>	<u>180,529,887</u>
Payments			
Employee costs		(44,295,563)	(90,033,504)
Suppliers		(42,863,429)	(91,395,202)
		<u>(87,158,992)</u>	<u>(181,428,706)</u>
Net cash flows from operating activities	23	<u>87,995,044</u>	<u>(898,819)</u>
Cash flows from investing activities			
Purchase of property, plant and equipment	6	(23,373)	(1,318,191)
Proceeds from sale of other intangible assets	7	-	2,320
Net cash flows from investing activities		<u>(23,373)</u>	<u>(1,315,871)</u>
Net increase/(decrease) in cash and cash equivalents		<u>87,971,671</u>	<u>(2,214,690)</u>
Cash and cash equivalents at the beginning of the year		8,835,684	11,052,604
Cash and cash equivalents at the end of the year	5	<u>96,807,355</u>	<u>8,838,004</u>

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the 6 months ended 31 December 2020

Notes to the Annual Financial Statements

Figures in Rand	2020	2020
2. INVENTORIES		
Work in progress	3,640,242	408,581
Consumable stores	257,479	294,344
Trading Stock - Food and Beverage	706,190	598,412
	4,603,911	1,301,337

3. RECEIVABLES FROM EXCHANGE TRANSACTIONS

Trade debtors	9,408,409	2,141,397
Accrued income	2,713	2,713
Related Party Debtors	6,606,938	6,307,757
	16,016,060	8,451,867

Trade and other receivables

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

Related party debtors - represents the amounts owed to Joburg City Theatres by the City of Johannesburg and Municipal Owned Entities. Included in the related party receivables is other hospitality, rental and catering services rendered to COJ and its MOE's. Joburg City Theatres does not charge interest on related party debtors.

Debtors are measured at fair value.

Fair value of trade and other receivables

Receivables From Exchange Transactions by Class

Rental of Facilities and Equipment	245,063	244,318
Hospitality and Catering	8,251,914	1,366,237
City of Joburg -CAPEX	4,888,119	3,522,107
City of Joburg Entities	1,009,137	961,417
Other	1,623,827	2,357,788
	16,016,060	8,451,867

Debtors Age Analysis

90 Days +	3,453,228	4,097,159
60 Days	427,391	-
30 Days	5,375,829	139,537
Current	8,759,612	4,215,171
	16,016,060	8,451,867

Accounts receivable in 90+ days relate to Department of Arts and Culture funding of R 1,600,000 and a collection of other small account receivables. The entity believes that these amounts are still collectable and should circumstances change they will be considered for impairment in accordance with company policy.

4. VAT RECEIVABLE

VAT	1,704,395	2,817,898
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N/B: Only high level notes have been included on the quarterly report per directive from group governance however full notes available on separate set of annual financial statements.

Joburg Theatre (SOC) Limited

(Registration number 2003/013032/07)

Annual Financial Statements for the 6 months ended 31 December 2020

Notes to the Annual Financial Statements

Figures in Rand	2020	2020
5. Cash and cash equivalents		
Cash and cash equivalents consist of:		
Cash on hand	88,426	59,496
Bank balances	96,718,928	8,776,188
	96,807,354	8,835,684
Current assets	96,807,354	8,835,684
Current liabilities	-	-
	96,807,354	8,835,684

Cash and cash equivalent comprise of cash on hand, current accounts and deposits on call accounts that are already convertible into known amounts of cash. The effective interest rates of the cash equivalents investment as at end of the period were between 3.25% and 8,12%.

The entity had the following bank accounts

Account number / description	Bank statement balances			Cash book balances		
	31 December 2020	30 June 2020	30 June 2019	31 December 2020	30 June 2020	30 June 2019
Nedbank-current account-Joburg Theatre	7,342	514,755	331,479	7,342	514,755	331,479
Nedbank-current account-Roodepoort and Soweto	137,775	271,795	193,016	137,775	271,795	193,016
Nedbank-current account-Ticketing	48,535	41,746	92,199	48,535	41,746	92,199
Nedbank-current account-Hospitality and Catering	96,802	306,483	218,243	96,802	306,483	218,243
Nedbank-call account-Joburg Theatre	3,839,275	1,459,759	1,032,152	3,839,275	1,459,759	1,032,152
Nedbank-current account-Zoo	10,727	43,640	227,462	10,727	43,640	227,462
Nedbank-current account-Metro	6,873	89,180	121,885	6,873	89,180	121,885
Nedbank-call account-Roodepoort and Soweto	11,912	2,286,760	3,686	11,912	2,286,760	3,686
Nedbank-call account-Ticketing	1,161,992	3,754,264	566,557	1,161,992	3,754,264	566,557
Nedbank-call account-Hospitality and Catering	422,010	7,806	453,614	422,010	7,806	453,614
Nedbank-fixed account	90,975,685	-	-	90,975,685	-	-
Investec-call account	-	-	7,691,854	-	-	7,691,854
Subtotal	96,718,928	8,776,188	10,931,947	96,718,928	8,776,188	10,931,947
Cash on hand	88,426	59,496	120,727	88,426	59,496	120,727
Total	96,807,354	8,835,684	11,052,674	96,807,354	8,835,684	11,052,674

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the 6 months ended 31 December 2020

Notes to the Annual Financial Statements

Figures in Rand	2020	2020
13. REVENUE		
Ticketing services	35,784	779,770
Catering services	9,705,238	27,139,664
Rental of facilities and equipment	433,554	5,563,136
Arts Alive	7,424,191	8,695,650
In-house ticket sales	762,477	7,713,028
Other income	611,176	1,156,773
Interest received - investment	2,178,327	4,646,967
Subsidy	85,688,000	128,469,000
	106,838,727	184,163,988

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

Ticketing services	35,784	779,770
Catering services	9,705,238	27,139,664
Rental of facilities and equipment	433,554	5,563,136
Arts Alive	7,424,191	8,695,650
In-house ticket sales	762,477	7,713,028
Other income	611,176	1,156,773
Interest received - investment	2,178,327	4,646,967
	21,150,727	55,694,988

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

Transfer revenue		
Subsidy from City of Joburg	85,688,000	128,469,000

14. SERVICE CONCESSION ARRANGEMENTS

15. OTHER INCOME

Other income	611,176	1,156,773
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16. INTEREST RECEIVED - INVESTMENT

Interest revenue		
Bank	2,178,327	4,646,967

Interest income is calculated using the effective interest rate between 6% to 8%

The table below shows the interest received from two bank accounts :

Bank	2020	2019
Investec Bank Limited	-	29,472
Nedbank Limited	2,178,327	4,617,495
	2,178,327	4,646,967

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the 6 months ended 31 December 2020

Notes to the Annual Financial Statements

Figures in Rand

	2020	2020
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17. SUBSIDY

Operating Grants and Subsidies

Joburg Theatre	70,223,251	99,870,868
Roodepoort Theatre	5,324,978	9,847,192
Soweto Theatre	10,139,773	18,750,940
	<u>85,688,000</u>	<u>128,469,000</u>

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

18. EMPLOYEE RELATED COSTS

Salaries and Wages	48,414,758	60,523,431
Employee costs included in other expenses	488,000	1,120,000
	<u>48,902,758</u>	<u>91,643,431</u>

Employee Costs Breakdown

Net Salary	-	52,548,602
PAYE	-	13,417,945
SDL	-	785,113
UIF	-	904,181
Medical Aid	-	5,234,307
Pension Contribution	-	13,055,980
Third Parties	-	239,744
	-	<u>4,337,559</u>
	-	<u>90,523,431</u>

Committee Fees Breakdown

Fees	410,000	1,088,000
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Chief Executive Officer

Annual Remuneration	1,180,332	2,221,803
Cell Allowance	8,400	-
Performance Bonuses	-	194,712
Contributions to UIF, SDL, Medical Aid and Pension Funds	11,029	22,450
	<u>1,199,761</u>	<u>2,438,965</u>

Chief Operating Officer

Annual Remuneration	707,878	1,309,232
Cell Allowance	9,900	-
Discretionary Bonuses	111,068	175,111
Contributions to UIF, SDL, Medical Aid and Pension Funds	198,480	406,827
Other	43,570	79,622
	<u>1,070,636</u>	<u>1,970,792</u>

Chief Financial Officer

Section 4: Ratio Analysis

Financial Ratios	31-Dec-20	31-Dec-19	Movement %	Target	Norm	Interpretation
Current Ratio	1.04	0.97	8%	> 1.00	1.5 to 2.1	The current ratio is below the norm of between 1.5 to 2.1, it does not pose any challenge as some of the payables relates to subsidy and future shows.
Solvency Ratio	1.17	1.11	5%	> 2.00	02:01	Solvency Ratio is also below the norm of 2:1 and again this is not a challenge for the entity as more than 90% of the payables relates to deferred income received for future shows and subsidy.
Debt: Revenue	107%	93%	15%	< 45%	45%	The ratio is above the target as the entity does not raise the its funds from borrowings
Remuneration	52%	38%	37%	At least 30%	25% - 40%	The ratio is above the accepted range and JCT will continue to monitor this ratio and put measures in place to ensure it is within the norm.
Repairs & Maintenance	10%	9%	8%	8%	8%	The ratio is above the norm of 8% , which is great .
Interest: Expenditure	0%	0%	0%	< 7%	<7%	The entity is really not financed by interest bearing borrowings hence a lower ratio on interest hence target was achieved.
Net Operating surplus	12%	-7%	-261%	At least 15%	= or > 0%	The entity is sitting at a position of greater than 0% which implies that the entity is operating at a surplus, which is great .
Cost Coverage Ratio	17	10	63%	> 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

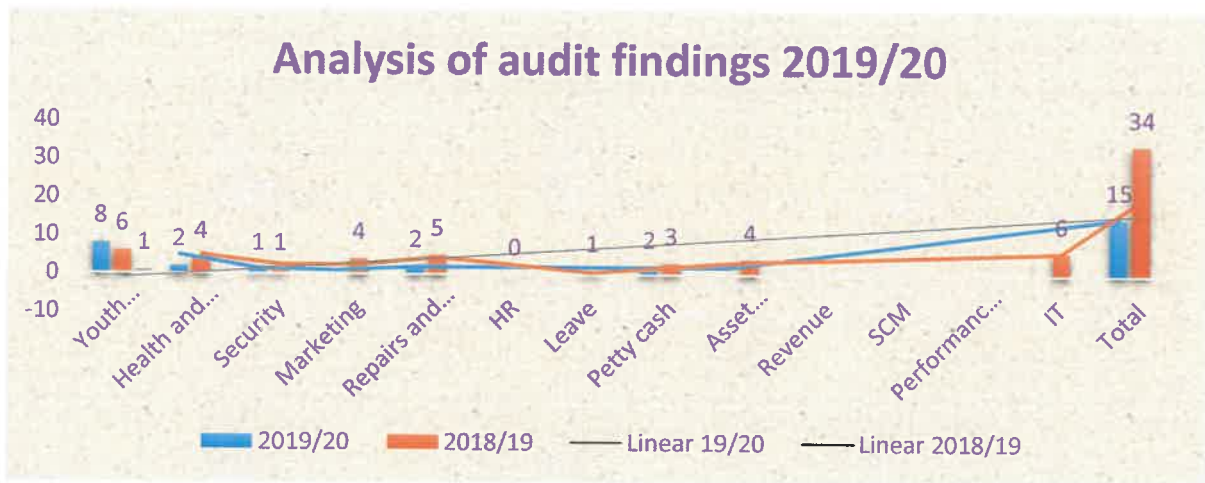
Section 1: Results of Internal Audits

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 (2020/21) coverage plan.

Due to the disruptions caused by Covid- 19 pandemic, the internal audit for 2019/20 financial year is still in progress and 15 audit findings have been issued thus far, the internal audit for 2020/21 is yet to commence. The external audit for 2019/20 financial year has not yet commenced.

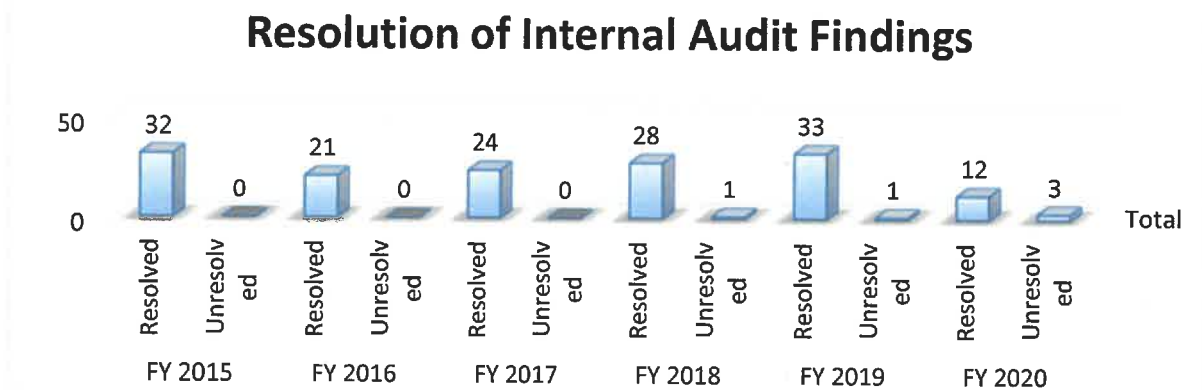
Section 2: Progress on Resolution of Internal Audit Findings.

Internal auditors raised 15 findings thus far in the 2019/20 financial year. The audit is currently in progress. The graph below depicting findings by department:



Progress on resolution of internal audit findings.

Out of the 15 audit finding that was issued thus far for the financial year 19/20, only 12 has been resolved and the remaining were delayed due to government’s call to put the country on lockdown as a result of covid-19. Since some of lockdown regulations are eased, the process to attend to the findings has started and will all be finalised.



Action plans for external audit findings

ACTION PLAN FOR INTERNAL AUDIT FINDINGS 2019/20

Finding	Department	Description	Status	Managements' comment
1	Repairs & Maintenance	Insufficient backup power generator	In progress	A Bid Specification is scheduled for Wednesday 23rd of September 2020 together with the appointed consultant to finalise the tender specifications and advert for the actual installation of the generator. The tender will be published shortly after this Bid Spec Meeting, and based on the availability of space in the newspaper. The tender is aimed to advertised by Friday 25th of September 2020 in the newspaper, e-tender and the JCT website.
2	Repairs & Maintenance	Fire door of Mozart room at Roodepoort Theatre still not broken and not repaired	Done	Roodepoort Theatre fixed the Mozart fire door
3	Health & Safety	No designated sick room at Roodepoort Theatre	Done	The designated sick room and oxygen cylinder has been provided
4	Health & Safety	Forklift licences not renewed since expired on the 04th of April 2015	Done	Forklift licences are renewed and HR has sent the certificates to Finance Manager
5	Security Management	Inadequate Security Equipment-Insourced security personnel in Soweto, Roodepoort and Joburg Theatre did not have two way radio, panic buttons, pocket books, torches, handcuffs and uniforms	Done	Uniform and two way radios has been acquired.
6	Petty Cash	No petty cash safe at Soweto Theatre	Done	Fire proof safe is installed in the General Manager's office mounted on the wall. Only GM and finance officer can access it
7	Petty Cash	Petty cash documents not standardized	Done	It was corrected

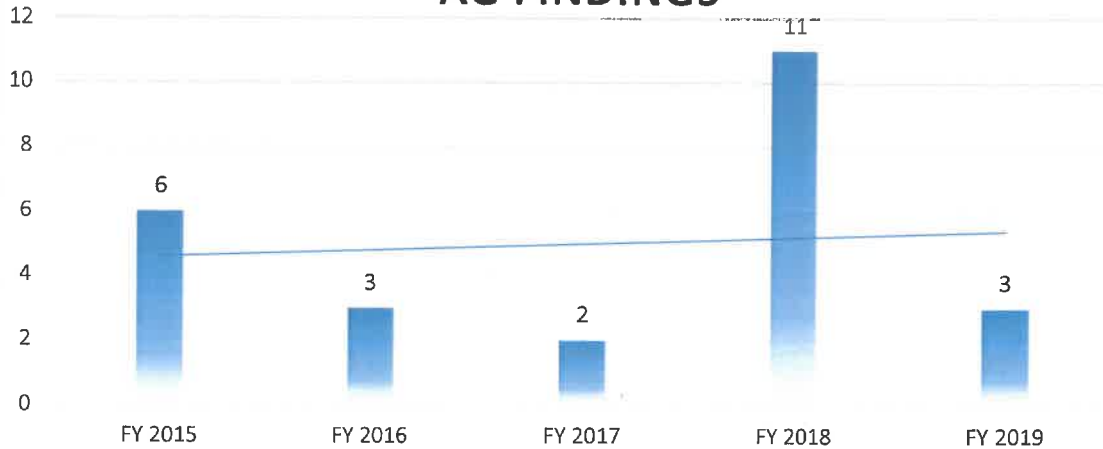
8	Youth Development	Participants enrolled into programme without attending auditions	Done	Soweto Theatre Youth development manager states that Audition has been reviewed and re-evaluated. Joburg Theatre Youth development manager states that they've made facilitators to be aware that learner attended the programme without enrolling for auditions and they willing to rectify that mistake not to happen in the new financial year
9	Youth Development	Non-submission of monthly lessons plans and progress reports by facilitators	Done	Report template was created and signed
10	Youth Development	Performance assessment for Lits'omong facilitators not concluded	Done	A template for reporting was created and given to facilitators
11	Youth Development	Registration forms, code of conduct and indemnity forms not completed by learners	Done	Parents of the Lits'omong and music orchestra were contacted and submit outstanding registration forms, indemnity forms and code of conduct
12	Youth Development	No youth development office at Roodepoort Theatre	Done	Budget has been approved by Exco
13	Youth Development	No programming for youth development projects	In progress	Joburg Theatre youth development manager states that New programming plan has been putted in place, and sent COO to sign the programming plan. Roodepoort Theatre have Programming for youth development projects and the Producer runs and cordinates as per scorecard since there's no manager
14	Youth Development	No service level agreement between the Joburg Theatre and Duma Ndlovu Productions	In progress	The two parties came into an agreement whereby they will have to sign the service level agreement contract, Joburg Theatre youth development manager has sent Duma Ndlovu Production the agreement contract to sign
15	Youth Development	Poor student's attendance in the programmes	Done	They've managed to put rules and regulations for the programmes whereby if student doesn't attend the he/she won't be able to graduate at the end of the financial year and students who miss work will be given additional work to submit as a punishment

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

Analysis of AG Audit Findings

Over the past years, there has been a reduction on the external audit findings year on year i.e. they moved from 25 in 2013/14 financial year to 6 in 2014/15, from 6 to 3 in 2015/16 then to only 2 in 2016/17 financial year. However, in 2017/18 financial year there has been an increase of 9 audit findings year on year. The 2018/19 financial year saw a significant decrease in audit findings year on year with only 3 findings being raised compared to 11 that were raised in 2017/18, this equates to a 72% reduction.

AG FINDINGS



Progress on resolution of external audit findings.

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

Finding #	Department	Description	Status	Managements' comment
1	Finance	During the testing of accounts payable it was noted that they are misstated by an amount of R154,777	Done	Management agreed with the audit finding and the necessary adjustment was done on the Annual Financial Statements
2	SCM	During the audit of SCM, suppliers in which persons in the service of the state institutions have an interest were identified through computer assisted audit techniques and these bidders' declarations of interest were requested.	Done	Management investigated the suppliers and found that the mentioned individuals picked up by CAAT had resigned from state employment, therefore were no longer in the service of the state.
3	H&C	The system generated audit logs on the application systems, (Pilot & Falcon) were not enabled as these systems are not designed to log changes	Done	SAP implementation underway.

Section 4: Statement of Internal Control

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

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

Audit and Risk Committee in July 2019. This audit coverage plan has taken into consideration areas that are perceived to be of high risk as per the risk registers for the three theatres and areas identified by management. The timelines indicated on the plan were discussed and agreed with management.

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

The following table depict the current internal control dashboard:

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

AUDITEE NAME:	Joburg City Theatres SOC LTD			ASSESSMENT PERFORMED ON:	23 Dec 2020		
ASSESSMENT PERIOD COVERED: (Tick as appropriate)	PFMA	Apr – Jun'20	Jul – Sep'20	Oct – Dec'20	Jan – Mar'21	Apr'20 – Mar'21	
	MFMA	Jul – Sep'20	Oct – Dec'20	Jan – Mar'21	Apr – Jun'21	Jul'20 – Jun'21	

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

LEADERSHIP

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

FINANCIAL AND PERFORMANCE MANAGEMENT

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

GOVERNANCE

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

AUDITEE NAME:	Joburg City Theatres SOC LTD				ASSESSMENT PERFORMED ON:		23 Dec 2020
ASSESSMENT PERIOD COVERED: (Tick as appropriate)	PFMA	Apr – Jun'20	Jul – Sep'20	Oct – Dec'20	Jan – Mar'21	Apr'20 – Mar'21	
	MFMA	Jul – Sep'20	Oct – Dec'20	Jan – Mar'21	Apr – Jun'21	Jul'20 – Jun'21	

No.	DRIVERS	COMMITMENTS
	LEADERSHIP	
1.a	Provide effective leadership based on a culture of honesty, ethical business practices and good governance, protecting and enhancing the best interests of the entity	Maintain the performance through-out.
1.b	Exercise oversight responsibility regarding financial and performance reporting and compliance and related internal controls	Maintain the performance through-out
1.c	Implement effective HR management to ensure that adequate and sufficiently skilled resources are in place and that performance is monitored	Maintain the performance through-out
1.d	Establish and communicate policies and procedures to enable and support understanding and execution of internal control objectives, processes and responsibilities	Maintain the performance through-out
1.e	Develop and monitor the implementation of action plans to address internal control deficiencies	Maintain the performance-through-out
1.f	Establish an IT governance framework that supports and enables the business, delivers value and improves performance	Maintain the performance-through-out
	FINANCIAL AND PERFORMANCE MANAGEMENT	
2.a	Implement proper record keeping in a timely manner to ensure that complete, relevant and accurate information is accessible and available to support financial and performance reporting	Audit findings related to supporting documents not submitted or not adequately addressing issues raised.
2.b	Implement controls over daily and monthly processing and reconciling of transactions	Maintain the performance through-out
2.c	Prepare regular, accurate and complete financial and performance reports that are supported and evidenced by reliable information	Some audit findings related to supporting documents not being properly kept or submitted
2.d	Review and monitor compliance with applicable legislation	New internal audit findings that include compliance issues.
2.e	Design and implement formal controls over IT systems to ensure the reliability of the systems and the availability, accuracy and protection of information	New IT audit findings under general controls audit report yet to be presented
	GOVERNANCE	
3.a	Implement appropriate risk management activities to ensure that regular risk assessments, including consideration of IT risks and fraud prevention, are conducted and that a risk strategy to address the risks is developed and monitored	Maintain the performance through-out
3.b	Ensure that there is an adequately resourced and functioning internal audit unit that identifies internal control deficiencies and recommends corrective action effectively	Maintain the performance through-out
3.c	Ensure that the audit committee promotes accountability and service delivery through evaluating and monitoring responses to risks and providing oversight over the effectiveness of the internal control environment including financial and performance reporting and compliance with legislation.	Maintain the performance through-out

Joburg Theatre (SOC) Ltd
REPORTING PERIOD: DECEMBER 2020

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COVER SHEET

Main Account	Actual		Current Mth		YEAR TO DATE		YTD V. BUDGET	ANNUAL BUDGET	ANNUAL BUDGET	FORECAST	FORECAST	FORECAST VS
	Sub Account Name	Budget	V. BUDGET	YTD Var	Budget YTD	YTD V. BUDGET						
INCOME												
Rental Of Facilities & Equipment	1 455 541	1 184 110	271 431	6 754 687	-669 240	-10%	14 437 122	-8 342 675	12 378 894	6 089 447	84.39%	
Interest Earned from External Investments	84 783	31 656	53 127	75 055	98 382	78%	772 304	-638 667	266 874	133 637	34.56%	
Operating Grants and Subsidies	887 496	887 496	-	5 324 976	-	0%	10 640 951	-5 324 976	10 640 951	5 324 976	100.00%	
Arts Alive	0	0	0	0	0	0%	0	0	0	0	0.00%	
Joburg Film Office	0	0	0	0	0	-54%	3 010 068	-2 379 033	1 262 069	631 035	41.93%	
Other Revenue	483 262	265 148	218 114	1 358 657	-727 622		0	0	0	0		
In-House Stage Productions	0	0	0	0	0		0	0	0	0		
In House Music Programme	0	0	0	0	0		0	0	0	0		
Sponsorships	0	0	0	0	0		0	0	0	0		
Food Beverage And Retail/Stages	475 922	232 794	243 128	1 272 388	-653 614	-51%	2 739 674	-2 119 100	1 241 149	620 575	46.30%	
Ticketing Services	7 340	21 560	-14 220	64 681	-54 221	-94%	184 044	-173 564	20 920	10 460	11.37%	
Management Fees	0	0	0	0	0		0	0	0	0		
Special Projects and Other Income	0	10 794	-10 794	21 587	-21 587	-100%	86 349	-86 349	0	0		
Expense												
Employee Related Costs	847 584	1 248 326	400 742	7 477 568	2 454 130	33%	15 075 593	-10 051 755	10 047 675	10 047 675	66.65%	
Directors and Committee Members	554 488	608 942	54 454	3 761 394	527 306	14%	7 292 860	-4 059 773	6 468 174	6 468 174	88.69%	
Depreciation & Asset Impairment	0	0	0	0	0		0	0	0	0		
Repairs And Maintenance	19 274	19 274	0	115 647	0		173 470	-57 823	231 294	231 294	133.33%	
Contracted Services	7 116	13 456	6 342	634 734	-437 299	-221%	466 719	138 014	1 269 467	1 269 467	255.57%	
Insurance	34 003	34 003	0	208 223	181 015	87%	430 923	-403 714	54 417	54 417	12.63%	
Joburg Ballet & Orchestra	7 930	7 930	0	46 902	-	0%	94 479	-47 577	93 804	93 804	99.29%	
Joburg Film Office	0	0	0	0	0		0	0	0	0		
Arts Alive	0	0	0	0	0		0	0	0	0		
General Expenses	258 777	564 721	305 943	3 148 368	2 183 109	69%	6 587 141	-5 621 881	1 930 519	1 930 519	29.31%	
Consumables	3 641	98 227	94 586	482 316	387 135	79%	1 057 453	-932 271	210 363	210 363	19.89%	
Utilities	607	1 342	735	24 751	21 557	87%	53 347	-50 153	6 387	6 387	11.97%	
Audit Fees	0	0	0	0	0		0	0	0	0		
Security	0	40 707	40 707	244 243	244 243	100%	488 485	-484 485	0	0		
Telecommunication	0	34 267	34 267	152 209	91 745	60%	299 566	-179 101	120 929	120 929	50.48%	
Business Travel	566	0	-566	566	-566	0%	0	566	1 132	1 132	0.00%	
Entertainment	0	4 686	4 686	28 116	9 729	35%	63 492	-45 104	36 775	36 775	57.92%	
Transportation	0	21 430	21 430	74 102	60 547	82%	281 959	-268 404	27 111	27 111	9.62%	
Youth Development	0	89 507	89 507	597 044	537 044	100%	899 348	-899 348	0	0		
Special and Social Awareness Projects	0	3 766	3 766	22 594	22 594	100%	112 319	-112 319	0	0		
Advertising, Publicity and Marketing	61 357	51 425	-9 932	367 100	49 394	12%	771 462	-447 736	647 412	647 412	83.97%	
In-House Stage Productions	0	50 210	50 210	301 351	301 351	100%	519 370	-519 370	0	0		
In-House Music Programs	0	0	0	0	0		0	0	0	0		
Contributions to Tenant Productions	0	8 102	8 102	48 823	48 823	100%	81 618	-81 618	0	0		
Ticketing	0	11 663	11 663	69 979	69 979	100%	393 900	-193 900	0	0		
Miscellaneous	0	62 293	62 293	274 690	222 280	81%	468 398	-446 599	103 620	103 620	20.79%	
Catering and Hospitality	174 543	71 457	-103 085	410 666	137 902	34%	1 093 268	-790 704	545 128	545 128	51.27%	
Mobile Theatre Truck	0	0	0	0	0		0	0	0	0		
COVIDA	7 354	7 354	0	51 572	0	0%	143 392	-91 820	103 143	103 143	71.89%	
EPWP	10 710	8 284	-2 426	49 709	-14 557	-29%	119 564	-55 304	128 520	128 520	107.49%	
New Years Eve	0	0	0	0	0		0	0	0	0		
Finance Costs	0	0	0	0	0		0	0	0	0		
Other	0	0	0	0	0		0	0	0	0		
TRADING SURPLUS (SHORTFALL)	607 957	-64 216	672 173	-719 280	1 784 890	-246%	-643 670	1 709 680	2 131 219	1 065 610	-331%	



INCOME STATEMENT

Main Account	Sub Account Name	Current Mth			YEAR TO DATE			ANNUAL BUDGET			FORECAST		FORECAST Vs ANNUAL BUDGET		
		Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Annual	Remaining	Spent %	Annual Budget
INCOME															
	Rental Of Facilities & Equipment	1 886 688	2 057 736	-166 048	-8.09%	10 479 713	11 179 321	-699 608	-6%	23 347 884	-12 868 171	44.89%	10 479 713	89.77%	
	Interest Earned from External Investments	138 146	56 959	81 187	142.54%	214 435	173 121	41 313	24%	862 699	-648 264	24.86%	428 870	49.71%	
	Operating Grants and Subsidies	0	0	0	0.00%	0	0	0	0%	0	0	0.00%	0	-	
	Arts Alive	1 689 962	1 689 962	0	0.00%	10 139 773	10 139 773	0	0%	20 279 547	-10 139 773	50.00%	10 139 773	100.00%	
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0.00%	
	Other Revenue	58 580	305 815	-247 235	-80.84%	125 504	1 066 426	-940 922	-88%	2 205 638	-2 080 134	5.69%	251 009	11.38%	
	In-House Stage Productions	0	0	0	-	0	0	0	-	0	0	-	0	-	
	In House Music Programme	0	0	0	-	0	0	0	-	0	0	-	0	-	
	Sponsorships	0	0	0	-	0	0	0	-	0	0	-	0	-	
	Food Beverage And Retail /Stages	46 718	273 334	-226 616	-82.91%	104 939	984 736	-879 796	-89%	1 827 578	-1 822 639	5.44%	209 879	10.89%	
	Ticketing Services	11 862	12 729	-867	-6.81%	20 365	38 186	-17 821	-46%	120 041	-99 476	17.13%	41 130	34.26%	
	Management Fees	0	0	0	-	0	0	0	-	0	0	-	0	-	
	Special Projects and Other Income	0	19 752	-19 752	-100.00%	0	38 505	-38 505	-100%	158 019	-158 019	-	0	-	
Expense															
	Employee Related Costs	1 146 624	2 972 011	1 825 387	61.41%	6 960 141	12 032 658	5 072 516	42%	22 789 907	-15 823 725	30.54%	13 920 283	61.08%	
	Directors and Committee Members	809 637	947 064	137 447	14.51%	4 879 144	5 178 510	299 366	6%	10 017 466	-5 138 322	48.71%	9 758 288	97.48%	
	Depreciation & Asset Impairment	46 529	46 529	0	-	279 176	279 176	0	-	0	0	-	0	-	
	Repairs And Maintenance	122 540	11 626	-110 914	-95.40%	351 567	174 054	-180 513	-106%	422 091	-70 524	83.29%	703 134	166.36%	
	Contracted Services	71 751	22 859	-48 792	-212.52%	150 543	150 409	-134	0%	295 217	-144 674	50.99%	301 087	101.99%	
	Insurance	7 972	7 972	0	0.00%	47 789	47 789	0	0%	95 630	-47 842	49.98%	95 597	99.97%	
	Joburg Ballet & Orchestra	0	0	0	-	0	0	0	-	0	0	-	0	-	
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	-	
	Arts Alive	0	0	0	-	0	0	0	-	0	0	-	0	-	
	General Expenses	88 395	1 995 841	1 807 446	95.44%	1 251 913	6 295 711	4 953 798	80%	11 540 199	-10 286 286	10.85%	2 503 826	21.70%	
	Consumables	14 474	78 044	63 570	81.45%	76 403	402 079	332 676	81%	880 676	-804 273	8.68%	152 806	17.35%	
	Utilities	0	159 718	159 718	100.00%	222 337	932 078	699 741	76%	2 015 300	-1 792 969	11.09%	444 674	22.06%	
	Audit Fees	0	0	0	-	0	0	0	-	0	0	-	0	-	
	Security	0	35 420	35 420	100.00%	0	212 519	212 519	100%	429 038	-429 038	-	0	-	
	Telecommunication	2 108	18 110	16 001	88.36%	68 179	80 702	11 523	14%	170 976	-101 797	40.46%	138 358	80.92%	
	Business Travel	0	0	0	-	0	0	0	-	0	0	-	0	-	
	Entertainment	16	1 073	1 057	98.52%	5 646	6 440	794	12%	14 543	-8 897	38.82%	11 292	77.68%	
	Transportation	1 010	19 327	18 317	94.77%	58 096	59 681	3 585	6%	271 075	-215 579	20.65%	112 192	41.30%	
	Youth Development	0	61 579	61 579	100.00%	453 540	399 474	-54 066	-23%	686 326	-232 786	66.08%	907 080	132.16%	
	Special and Social Awareness Projects	0	3 766	3 766	100.00%	22 594	22 594	0	100%	112 501	-112 501	-	0	-	
	Advertising, Publicity and Marketing	18 750	27 406	8 656	31.58%	68 850	206 312	142 462	69%	370 745	-306 895	17.22%	127 700	34.44%	
	In-House Stage Productions	9 750	292 649	282 899	96.67%	79 750	1 755 896	1 676 146	95%	2 857 336	-2 877 586	2.70%	159 500	5.39%	
	In-House Music Programs	0	0	0	-	0	0	0	-	0	0	-	0	-	
	Contributions to Tenant Productions	0	18 895	18 895	100.00%	0	113 367	113 367	100%	227 370	-227 370	-	0	-	
	Ticketing	0	7 168	7 168	100.00%	43 009	43 009	0	100%	119 169	-119 169	-	0	-	
	Miscellaneous	684	74 677	73 993	99.08%	61 326	444 931	383 605	86%	883 166	-821 841	6.54%	122 652	13.89%	
	Catering and Hospitality	28 640	121 729	93 089	76.47%	80 156	464 896	384 740	83%	1 156 495	-1 076 039	6.83%	160 311	13.87%	
	Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	-	0	-	
	COVIDA	7 408	7 408	0	0.00%	51 501	51 501	0	0%	148 998	-97 497	35.77%	103 001	71.53%	
	EPWP	5 355	6 872	1 517	22.06%	32 130	41 232	9 102	22%	99 188	-67 058	32.98%	64 200	64.79%	
	New Years Eve	0	1 002 000	1 002 000	100.00%	0	1 002 000	1 002 000	100%	1 002 000	-1 002 000	-	0	-	
	Finance Costs	0	0	0	-	0	0	0	-	0	0	-	0	-	
	Other	0	0	0	-	0	0	0	-	0	0	-	0	-	
TRADING SURPLUS (/(SHORTFALL))		740 064	-919 275	1 659 339	-160.51%	3 519 571	-653 137	4 172 708	-439%	558 517	2 361 054	630%	7 089 143	1260%	



INCOME STATEMENT

Main Account: Sub Account Name	Current Mth		YEAR TO DATE		YTD Var %	ANNUAL BUDGET Full Year	ANNUAL BUDGET Remaining	Budget Spent %	FORECAST Annual	FORECAST Remaining	FORECAST VS ANNUAL BUDGET
	Actual	Budget	Actual YTD	Budget YTD							
INCOME											
Rental Of Facilities & Equipment	2 626 081	3 006 905	9 707 241	14 236 919	-4 549 678	29 887 602	-20 380 351	32.48%	39 414 481	9 707 241	64.96%
Interest Earned from External Investments	166	0	0	0	0	0	0	-	0	0	-
Operating Grants and Subsidies	114	51	2 008	6 417	-4 414	10 719	-8 716	16.89%	4 005	2 003	37.37%
Arts Alive	0	0	0	0	0	0	0	0	0	0	0.00%
Joburg Film Office	0	0	0	0	0	0	0	0	0	0	0.00%
Other Revenue	2 625 515	3 006 791	9 705 238	14 250 502	-4 545 264	29 876 883	-20 171 645	32.48%	39 414 476	9 705 238	64.97%
In-House Stage Productions	0	0	0	0	0	0	0	-	0	0	-
In House Music Programme	0	0	0	0	0	0	0	-	0	0	-
Sponsorships	0	0	0	0	0	0	0	-	0	0	-
Food Beverage And Retail /Stages	2 625 516	3 005 808	9 701 220	14 241 795	-4 540 575	29 864 483	-20 165 223	32.48%	39 402 440	9 701 220	64.97%
Ticketing Services	0	0	0	0	0	0	0	-	0	0	-
Management Fees	0	0	0	0	0	0	0	-	0	0	-
Special Projects and Other Income	-0	983	4 018	8 706	-4 689	12 440	-8 422	32.30%	8 035	4 018	64.59%
Expense											
Employee Related Costs	2 511 925	3 184 573	11 522 594	15 417 159	3 894 765	29 687 602	-18 365 208	38.55%	23 044 788	23 044 788	77.10%
Directors and Committee Members	1 107 313	1 293 631	6 260 099	8 471 919	2 211 820	16 990 944	-10 730 845	36.84%	12 520 198	12 520 198	73.69%
Depreciation & Asset Impairment	58 632	58 632	352 994	352 994	0	525 491	-176 497	66.07%	705 988	705 988	133.33%
Repairs And Maintenance	17 684	28 991	67 809	103 861	36 058	204 878	-137 025	33.10%	315 606	135 606	66.20%
Contracted Services	203	12 592	101 101	91 787	-9 394	161 273	-60 092	62.74%	202 362	202 362	125.48%
Insurance	0	0	0	0	0	0	0	-	0	0	-
Joburg Ballet & Orchestra	0	0	0	0	0	0	0	-	0	0	-
Joburg Film Office	0	0	0	0	0	0	0	-	0	0	-
Arts Alive	0	0	0	0	0	0	0	-	0	0	-
General Expenses	1 347 892	1 780 527	4 760 317	6 596 598	1 836 281	12 001 066	-7 260 749	39.50%	9 480 634	9 480 634	90.00%
Consumables	13 572	12 903	85 617	74 823	-10 794	205 262	-119 644	41.71%	171 235	171 235	83.42%
Utilities	17 822	10 436	34 607	85 178	50 571	189 245	-154 638	18.29%	69 214	69 214	36.57%
Audit Fees	0	0	0	0	0	0	0	-	0	0	-
Security	0	0	0	0	0	0	0	-	0	0	-
Telecommunication	0	1 760	12 917	8 873	-4 044	18 907	-5 991	68.32%	25 834	25 834	136.63%
Business Travel	3 098	622	3 038	9 997	6 919	23 842	-20 604	12.85%	6 076	6 076	25.70%
Entertainment	0	0	0	0	0	0	0	-	0	0	-
Transportation	0	0	0	0	0	0	0	-	0	0	-
Youth Development	0	0	0	0	0	0	0	-	0	0	-
Special and Social Awareness Projects	0	0	0	0	0	0	0	-	0	0	-
Advertising, Publicity and Marketing	0	0	0	0	0	0	0	-	0	0	-
In-House Stage Productions	0	3 141	0	25 059	25 059	62 602	-62 602	100%	0	0	-
In-House Music Programs	0	0	0	0	0	0	0	-	0	0	-
Contributions to Tenant Productions	0	0	0	0	0	0	0	-	0	0	-
Ticketing	0	0	0	0	0	0	0	-	0	0	-
Miscellaneous	28 111	22 366	147 251	135 288	11 968	307 949	-168 638	46.19%	284 502	284 502	92.39%
Catering and Hospitality	1 265 348	1 739 910	4 461 887	6 039 418	1 577 532	11 193 458	-6 731 571	39.86%	8 923 774	8 923 774	79.12%
Mobile Theatre Truck	0	0	0	0	0	0	0	-	0	0	-
COVIDA	0	0	0	0	0	0	0	-	0	0	-
EPWP	0	0	0	0	0	0	0	-	0	0	-
New Years Eve	0	0	0	0	0	0	0	-	0	0	-
Finance Costs	0	0	0	0	0	0	0	-	0	0	-
Other	0	0	0	0	0	0	0	-	0	0	-
TRADING SURPLUS (/ SHORTFALL)	94 156	222 332	-1 615 133	-1 160 240	-654 913	-0	-1 815 133	14086486528%	-3 630 307	-1 815 133	28179297305%



Main Account	Sub Account Name	Current Mth			YEAR TO DATE			ANNUAL BUDGET Full Year	ANNUAL BUDGET Remaining	Budget Spent %	FORECAST Annual	FORECAST Remaining	FORECAST Vs ANNUAL BUDGET	
		Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD							YTD Var
INCOME STATEMENT														
INCOME														
	Rental Of Facilities & Equipment	269 999	325 151	-61 152	-18.81%	758 543	1 898 407	-1 139 864	-60%	3 916 418	-3 157 874	1 517 086	758 543	38.74%
	Interest Earned from External Investments	0	0	0	-	0	0	0	-	0	0	0	0	-
	Operating Grants and Subsidies	0	0	0	-	0	0	0	-	0	0	0	0	-
	Arts Alive	0	0	0	0	0	0	0	0	0	0	0	0	0.00%
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	0	0	-
	Other Revenue	269 999	325 151	-61 152	-18.81%	758 543	1 898 407	-1 139 864	-60%	3 916 418	-3 157 874	1 517 086	758 543	38.74%
	In-House Stage Productions	0	0	0	-	0	0	0	-	0	0	0	0	-
	In House Music Programme	0	0	0	-	0	0	0	-	0	0	0	0	-
	Sponsorships	0	0	0	-	0	0	0	-	0	0	0	0	-
	Food Beverage And Retail /Stages	269 999	325 151	-61 152	-18.81%	758 543	1 898 407	-1 139 864	-60%	3 916 418	-3 157 874	1 517 086	758 543	38.74%
	Ticketing Services	0	0	0	-	0	0	0	-	0	0	0	0	-
	Management Fees	0	0	0	-	0	0	0	-	0	0	0	0	-
	Special Projects and Other Income	0	0	0	-	0	0	0	-	0	0	0	0	-
Expense														
	Employee Related Costs	252 506	288 092	35 585	12.35%	1 218 845	1 978 645	664 801	35%	4 166 050	-2 947 205	2 427 690	2 427 690	58.27%
	Directors and Committee Members	441 782	161 300	19 517	12.10%	760 455	1 081 095	320 640	30%	2 353 894	-1 593 439	1 520 910	1 520 910	64.61%
	Depreciation & Asset Impairment	0	0	0	-	0	0	0	-	0	0	0	0	-
	Repairs And Maintenance	8 903	7 465	-1 039	-15.91%	32 133	46 078	14 545	31%	57 468	-25 335	64 266	64 266	111.83%
	Contracted Services	0	0	0	-	38 093	12 063	-26 029	-216%	12 063	26 029	76 185	76 185	631.55%
	Insurance	0	0	0	-	0	0	0	-	0	0	0	0	-
	Joburg Ballet & Orchestra	0	0	0	-	0	0	0	-	0	0	0	0	-
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	0	0	-
	Arts Alive	0	0	0	-	0	0	0	-	0	0	0	0	-
	General Expenses	302 221	119 327	17 107	18.34%	883 164	738 809	555 644	48%	1 762 624	-1 359 460	766 329	766 329	43.98%
	Consumables	1 872	0	-1 872	0.00%	25 718	0	-25 718	0%	15 520	-10 197	51 485	51 485	331.41%
	Utilities	5 461	5 547	86	1.55%	7 577	26 982	19 355	72%	74 330	-66 753	15 154	15 154	20.89%
	Audit Fees	0	0	0	-	0	0	0	-	0	0	0	0	-
	Security	0	0	0	-	0	0	0	-	0	0	0	0	-
	Telecommunication	0	1 760	1 760	100.00%	14 110	8 393	-5 717	-68%	17 425	-3 316	28 219	28 219	161.95%
	Business Travel	0	0	0	-	0	0	0	-	0	0	0	0	-
	Entertainment	0	0	0	-	0	0	0	-	0	0	0	0	-
	Transportation	0	0	0	-	0	0	0	-	0	0	0	0	-
	Youth Development	0	0	0	-	0	0	0	-	0	0	0	0	-
	Special and Social Awareness Projects	0	0	0	-	0	0	0	-	0	0	0	0	-
	Advertising , Publicity and Marketing	0	0	0	-	0	0	0	-	0	0	0	0	-
	In-House Stage Productions	0	0	0	-	0	0	0	-	0	0	0	0	-
	In-House Music Programs	0	0	0	-	0	0	0	-	0	0	0	0	-
	Contributions to Tenant Productions	0	0	0	-	0	0	0	-	0	0	0	0	-
	Ticketing	0	0	0	-	0	0	0	-	0	0	0	0	-
	Miscellaneous	0	0	0	-	0	0	0	-	0	0	0	0	-
	Catering and Hospitality	94 887	112 020	17 133	15.25%	335 760	703 483	367 723	52%	1 630 758	-1 294 998	671 520	671 520	41.18%
	Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	0	0	-
	COVIDA	0	0	0	-	0	0	0	-	0	0	0	0	-
	EPWP	0	0	0	-	0	0	0	-	0	0	0	0	-
	New Years Eve	0	0	0	-	0	0	0	-	0	0	0	0	-
	Finance Costs	0	0	0	-	0	0	0	-	0	0	0	0	-
	Other	0	0	0	-	0	0	0	-	0	0	0	0	-
TRADING SURPLUS (/ SHORTFALL)		11 409	37 059	-25 657	-68.99%	-455 302	19 761	-475 063	-2400%	-249 632	-305 669	-910 018	-455 302	365%

