



**- JOBURG THEATRE-  
(SOC)LIMITED**

Registration No: 2000/013032/07

trading as  
Joburg City Theatres

**the JOBURG THEATRE**



**THIRD QUARTER  
PERFORMANCE REPORT  
2019/20**

**FIRST DRAFT  
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JOBURG THEATRE  
SOC LIMITED

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**Bankers** : Nedbank Limited  
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**Auditors** : Auditor-General



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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 Association<sup>1</sup>.

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.

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<sup>1</sup> *Joburg Theatre – the First 45 Years, 1962–2007. September 2007*

Joburg Theatre is also permanent home to Joburg Ballet, which is supported by an annual grant from Joburg City Theatres; as well as the Peoples Theatre Company – performing throughout the year to children between the ages of 3 and 13 – and one of the country’s most respected community development projects in the arts, the tiny ‘black-box’ theatre known as space.com.

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

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

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

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

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

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

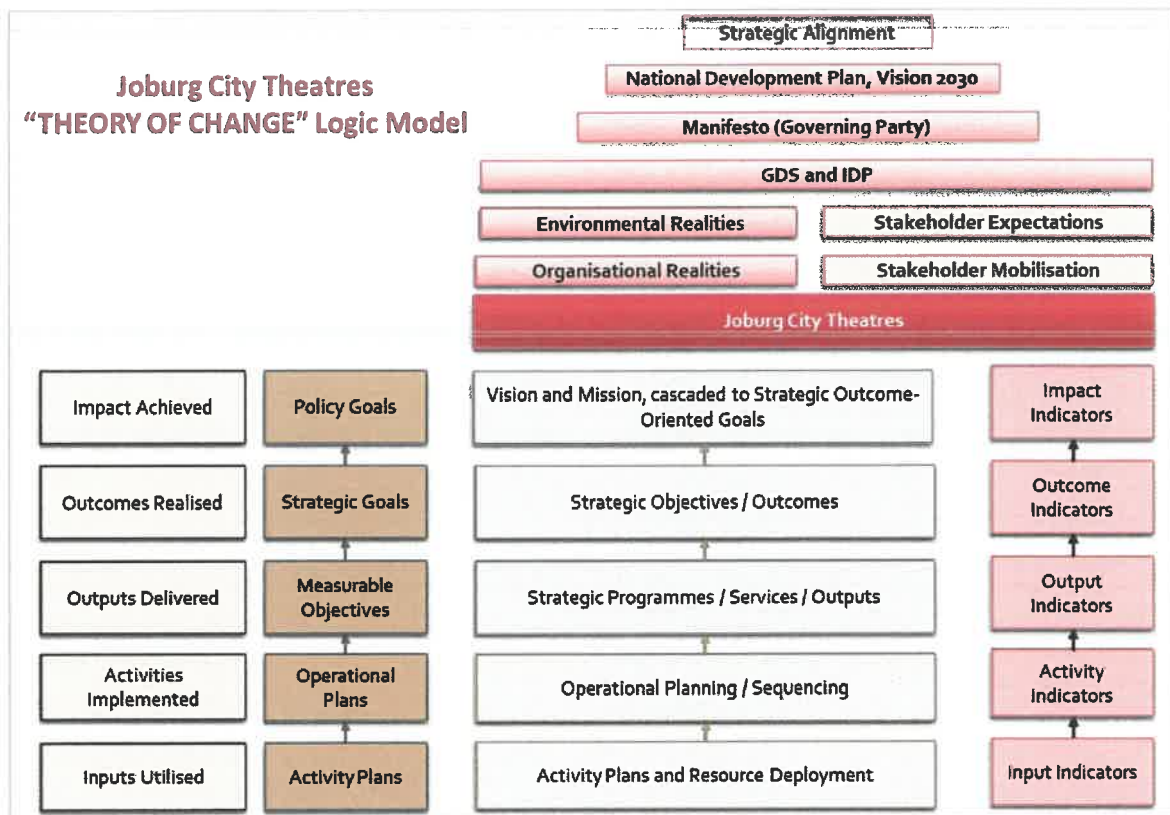
During November to December 2018, Joburg City Theatres thus embarked on an iterative process to critically examine its strategic posture and direction in line with its mandate, and in light of shifts in the environment, which have an impact on its planning and programme delivery. There was a need to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

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

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

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

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



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

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



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

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

### **Mandate and Core Business**

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

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

The primary mandate of Joburg City Theatres is:

***To provide a high quality live entertainment and artistic platform through the integrated management of the theatre venues and an innovative and inclusive programme, which serves the***

***diverse communities of the City of Joburg and supports social cohesion and an urban culture based on inclusivity and tolerance.***

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

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

## **Vision**

Joburg City Theatres sets for itself the following vision:

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

## **Mission**

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

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

In so doing, Joburg City Theatres' commits to:

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

## **Values**

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

Value	What it means in practice
<b>Service with Pride and Dignity</b>	<ul style="list-style-type: none"> <li>▪ We will display a results orientation and a commitment to perform and deliver on the priorities of the organisation;</li> <li>▪ We will place customer service excellence at the centre of everything we do;</li> <li>▪ We will do so in a competent, timely, cost effective and efficient manner;</li> <li>▪ We will take ownership of our work at all times and take responsibility for our actions;</li> <li>▪ We will seek to ensure that the hospitality, arts and creative industries contribute substantially to small business development, job creation, urban development and renewal in the City of Joburg.</li> </ul>
<b>UBUNTU (Care and concern for people)</b>	<ul style="list-style-type: none"> <li>▪ We will do our work with care, empathy and concern for the wellbeing of vulnerable communities, customers and stakeholders;</li> <li>▪ We will at all times display tolerance, respect and consideration of cultural diversity;</li> <li>▪ We will implement Batho Pele Principles.</li> </ul>
<b>Professionalism</b>	<ul style="list-style-type: none"> <li>▪ We will display punctuality, reliability, dependability and a commitment to meet deadlines;</li> <li>▪ We will act in a transparent manner and display ethical and consistent behaviour;</li> <li>▪ We will behave with integrity in all our actions, always acting in the best interest of the citizen and organisation.</li> </ul>
<b>Agility</b>	<ul style="list-style-type: none"> <li>▪ We will seek to be flexible, adaptable and responsive to our highly competitive environment, and to shifts in the COJ environment;</li> <li>▪ We will value and promote innovative ideas and solutions in order to deliver exceptional results;</li> <li>▪ We will strive to identify opportunities to delivery services more economically and efficiently, and to respond to revenue opportunities, given the constrained fiscal environment;</li> <li>▪ 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.</li> </ul>

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

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

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

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

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

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

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

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

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

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

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

**Alignment to the New Strategic Agenda:**

**Alignment to the New Strategic Agenda:**



**The Aligned CoJ Priorities:**

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

**Specific priorities focus areas for JCT to 2021:**

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

COJ PRIORITIES AND IDP PROGRAMMES	JOBURG CITY THEATRES STRATEGIC FOCUS AREAS (Informing JCT Strategic Objectives and Key Result Areas)
<p><b>COJ Priority 7: Active and Engaged Citizenry</b></p> <ul style="list-style-type: none"> <li>➤ <b>IDP Programme 1:</b> Accelerated and visible service delivery and reintroduction of coproduction in the delivery of basic services</li> </ul>	<ul style="list-style-type: none"> <li>▪ <b>THEMATIC FOCUS OF PRODUCTIONS:</b> (Edu-tainment and productions that address issues).</li> <li>▪ Relevant programming;</li> <li>▪ Host, develop and stage productions that tell the story – and promote civic pride / cohesion;</li> <li>▪ Culture, heritage and arts appreciation and education.</li> <li>▪ Audience and content development;</li> <li>▪ Arts education and arts talent development.</li> </ul>
<p><b>COJ Priority 8: Sustainable Economic Growth</b></p> <ul style="list-style-type: none"> <li>➤ <b>IDP Programmes 5 &amp; 6:</b> Job opportunities and creation Development and support of SMME</li> </ul>	<ul style="list-style-type: none"> <li>▪ Promote accessibility to JCT venues and improve the utilisation of facilities;</li> <li>▪ Promote the visibility of facilities and JCT brand;</li> <li>▪ Take arts to communities.</li> </ul>

COJ PRIORITIES AND IDP PROGRAMMES	JOBURG CITY THEATRES STRATEGIC FOCUS AREAS (Informing JCT Strategic Objectives and Key Result Areas)
<p><b>COJ Priority 4: Sustainable Service Delivery</b></p> <p>➤ <b>IDP Programme 1:</b> Accelerated and visible service delivery and reintroduction of coproduction in the delivery of basic services</p>	<ul style="list-style-type: none"> <li>▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue;</li> <li>▪ Cost efficiency across value-chain;</li> <li>▪ Customer care improvement;</li> <li>▪ Integrate the programming of the theatres and integrate the value chain of the theatres;</li> <li>▪ Ensure efficient and effective internal business processes and systems.</li> </ul>
<p><b>COJ Priority 1: Good Governance</b></p> <p>➤ <b>IDP Programme 11:</b> Combat corruption, fraud and maladministration</p>	<ul style="list-style-type: none"> <li>▪ Put mechanisms in place to verify observance of code of conduct and ethics and make it known within JCT;</li> <li>▪ Perform a comprehensive fraud risk assessment as part of the operational risk assessment;</li> <li>▪ Develop and deploy preventative and detective fraud control activities;</li> <li>▪ Formulate and collate a fraud response plan to ensure a coordinated approach to investigation and corrective action.</li> </ul>
<p><b>COJ Priority 9: Sustainable Environmental Development</b></p> <p>➤ <b>IDP Programme 2:</b> Impact the housing market including the integration, development and maintenance hostels and flats</p>	<ul style="list-style-type: none"> <li>▪ Promote accessibility to JCT venues in support of quality liveable spaces / urban revitalisation around the precincts;</li> <li>▪ Increase asset utilisation and leveraging investment;</li> <li>▪ Well planned and implemented CAPEX and maintenance programme.</li> </ul>
<p><b>COJ Priority 2: Financial sustainability</b></p> <p>➤ <b>IDP Programme 2:</b> Improve and strengthen financial position</p>	<ul style="list-style-type: none"> <li>▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue;</li> <li>▪ SMME support;</li> <li>▪ Ensure sound and consistent supply chain management processes that support preferential procurement, and enhance the contribution of JCT to enterprise development;</li> <li>▪ Cultivate local entrepreneurs / suppliers;</li> <li>▪ Encourage urban regeneration in Braamfontein / Newtown and Jabulani Cultural Precinct nodes, in order to stimulate economic growth in contribution to the 5% target.</li> </ul>

## Section 2: Strategic Objectives

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

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

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

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

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

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

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

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

**Table 3: Joburg City Theatres Strategic Objectives**

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

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

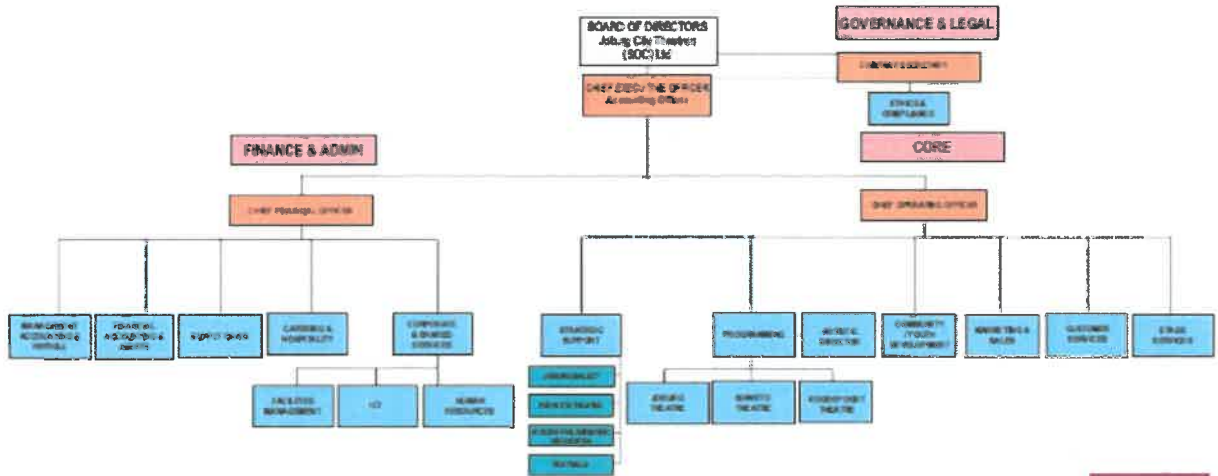


<b>Joburg City Theatres Strategic Objective</b> <b>(Towards achieving the mandate, mission and Strategic Priorities)</b>	<b>Objective Description and Focus Areas</b>	<b>CoJ Priority Alignment</b>
	<p>discounted tickets to learners.</p> <ul style="list-style-type: none"> <li>▪ Provide opportunities for development of local content and maximise accessibility.</li> <li>▪ Mechanisms and approaches that assist to make theatre going practical for disadvantaged communities.</li> <li>▪ Optimal use of allotments and related opportunities in the theatre precincts.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Encourage urban regeneration in key urban nodes.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Good governance, financial sustainability and sound management.</b></li> </ul>	<ul style="list-style-type: none"> <li>▪ Balance the imperative for revenue generation with socio-economic development.</li> <li>▪ Grow shareholder value by ensuring sound financial management, financial control and growth in revenue.</li> <li>▪ Increase asset utilisation and leveraging investment.</li> <li>▪ Cost efficiency across value-chain.</li> <li>▪ Customer care improvement.</li> <li>▪ Integrate the programming of the theatres and integrate the value chain of the theatres.</li> <li>▪ Ensure efficient and effective internal business processes and systems.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Making local government responsive.</li> <li>▪ Fiscal responsibility and resolve billing system problems.</li> <li>▪ Improve service delivery performance and service delivery culture (Governance).</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT.</b></li> </ul>	<ul style="list-style-type: none"> <li>▪ Build JCT brand awareness and grow market share of JCT as a leading brand.</li> <li>▪ Build JCT visibility through enhanced marketing, communication and stakeholder management.</li> <li>▪ Leveraging of mutually beneficial partnering agreements and joint programmes.</li> <li>▪ Sponsorships and donations.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Making local government responsive.</li> <li>▪ Fiscal responsibility and resolve billing system problems.</li> <li>▪ Improve service delivery performance and service delivery culture (Governance).</li> </ul>

### Section 3: Salient Features

- JCT continues to showcase a blend of in-house productions, partnership productions and rentals and hosted the **Netflix premiere** celebrating the first original African series, **Queen Sono**.
- 90% scorecard achievement.
- 76% CAPEX Spend
- The total revenue for 2018/19 3rd quarter was R36 million and in the 2019/20 is R40 million representing an increase of 11%.
- The earned revenue for 2018/19 3rd quarter was R8 million and in the 2019/20 is R 11 million representing an increase of 38%.

Section 4: High-Level Organisational Structure



**JOBURG CITY THEATRES**  
(SOC) Ltd  
Company Organogram



## Section 5: Chairperson's Foreword



It gives me pleasure to write my first foreword for Joburg City Theatres' (JCT) third quarter report as Chairperson of the Board of Directors. The 2018/19 Annual General Meeting was held on the 11<sup>th</sup> March 2020 where a new board was appointed. Let me first acknowledge the debt I have to my predecessor, Mr Nkopane Maphiri, for the excellent base he set as Chairperson of the Board for four years. To all the retired Board members I thank you, for your loyal service to the company and for handing over to the new Board a 'ship' that sails smoothly.

The City of Johannesburg's Executive Mayor Councillor Geoff Makhubo, in his address during the 16<sup>th</sup> Annual General Meeting stated that: *"The role that you're starting today need to be taken seriously and with an understanding of the mandate of the company you will be reporting to. The bulk of the City's budget is allocated to entities, that's why service delivery must be accelerated. Let's work together and create a better life for all citizens of Johannesburg. Let's not wait for things to break down before we spring into action."* The Board has taken on the challenge of ensuring that JCT delivers on the call to provide a professional public service.

During the third quarter JCT continued to deliver on its mandate of providing the integrated management of theatre venues and a high quality entertainment, innovative and inclusive programme which serves the diverse communities of the City of Joburg – so as to build social cohesion and inclusivity. JCT was directed to postpone all shows and activities until further notice, affecting Joburg Theatre, Soweto Theatre and Roodepoort Theatre in response to the pronouncements of President Cyril Ramaphosa around the management and spread of the COVID-19, on Sunday 15 March 2020. The cancellation and /or postponement of planned production for the month of March has a negative impact on the results for the third quarter, however JCT continued to demonstrate sound financial management and good governance, support of skills development through our Youth Development programmes and innovative programming.

The shareholder has identified ten priority areas for improving Joburg residents' experience of the City, for growing jobs and for achieving greater service delivery - in the fourth quarter the Board and management will focus on finalising the 2020/21 Business Plan and ensuring that is aligned to these priorities.

I would like to thank Member of the Mayoral Committee for Community Development, Councillor Margaret Arnolds, for her support of JCT and also acknowledge the great work that has been achieved by the Chief Executive Officer and her team; six consecutive clean Audit Reports from the Auditor General immediately provides security and comfort for a new Board of Directors and its Chairperson going forward.

A handwritten signature in black ink, appearing to read 'Desmond Nzipho'. The signature is stylized and cursive.

**Desmond Nzipho**  
Chairperson of the Board  
Joburg Theatre (SOC) Ltd

## Section 6: Chief Executive Officer's Report



Traditionally, the third quarter is the slowest at JCT with January being a time of recovery from the festive season, and the start of a new academic year for most schools. January is reserved for maintenance at the theatres and things begin to pick up again in February and March then usually in full swing in the fourth quarter.

The 3<sup>rd</sup> Quarter of 2019/2020 programming year at Joburg City Theatres, (JCT), will stand out as a very unique one in the history of the theatres. It began with regular scheduled programming across the three theatres, only to end abruptly with an unprecedented move, to close the theatres in response to National efforts to curb the spread of the global virus pandemic COVID-19.

The global outbreak of the COVID-19, has thrown the institution, and theatres around the country and world into limbo. The closures are a threat to many livelihoods especially artists and the creative sector, plus a loss of inspiration and invigoration to many theatre goers and their families. This may therefore be a time of reflection, to consider new ways in which theatre institutions reach audiences outside of the traditional tried and tested ways. The world is on the verge of a new era, and we trust that JCT will be up to the challenge.

### The productions and events affected are the following:

#### **Joburg Theatre:**

*Joburg Ballet's Don Quixote – cancelled*

*The Color Purple – cancelled*

*Joburg International Comedy Festival (JICF) - postponed to September*

*Arts and Culture Fest – postponed / new date to be confirmed*

*Be Our Guest – postponed / new date to be confirmed*

*The Head and the Load – postponed to August*

*SEI/Seboko Roadshow – cancelled*

*Duma Ndlovu Academy (DNA) development programme – suspended until schools re-open*

*Applied Performing Arts Administration and Management programme - suspended until schools re-open*

*The People's Theatre's The Jungle Book – postponed / new date to be confirmed*

#### **Soweto Theatre:**

*Guerrilla Classics / Human Rights Day Picnic – cancelled*

*BYU Ballroom Dance - postponed / new date to be confirmed*

*Be Brave – postponed to 3 - 4 October*

*I Look to You with Kelly Khumalo – postponed/new date to be confirmed*

*Vuma Zion – postponed / new date to be confirmed*

*The Joseph Shabalala musical/cancelled*

*Litsomong Youth Development Programme – suspended until schools re-open*

*Music Tutorial Programme – suspended until schools re-open*

#### **Roodepoort Theatre:**

*Talent Africa – postponed / new date to be confirmed*

*Curt – postponed*

This necessary action, is not only following government's instructions but also because JCT takes the safety and health of its staff, artists, audiences and visitors as its number one priority. All affected patrons were contacted by Joburg City Theatres' ticketing office to arrange a full refund for seats booked. Details around

new dates and rescheduling of the productions, as well as any changes to the current status, will be communicated through our website, social media and newsletters in due course.

The scheduled Daegu (South Korea) and Shanghai (China) tour of *The Color Purple Musical* have also been impacted by the lockdowns including travel bans implemented by different countries. The Daegu International Musical Festival (DIMF) tour was scheduled for 5 – 15 July 2020. The organisers of festival decided to downscale and focus only on Korean New Musicals. We remain optimistic that we will get through this difficult time, return to normality in the near future and are already discussing taking our production to the festival in July 2021.

The Shanghai tour was scheduled for 25 July – 11 August 2020. Whilst the management of the Shanghai Culture Square Theatre is as enthusiastic as ever to see *The Color Purple* in its upcoming season as scheduled, the logistics are further exasperated now by the new government travel ban on all foreign nationals entering into China and no declared duration by the Chinese for this ban and the existing state of National Disaster in South Africa, preventing us moving forward with Chinese work permit and visa applications at this time in order – if at all possible and advisable – to travel to China by the end of July. We are currently negotiating a postponement of the Shanghai season until either late in 2020 or early in 2021.

In February, the arts industry mourned the passing of the founder of the world-renowned isicathamiya music group Ladysmith Black Mambazo, ubaba Joseph Shabalala. He will be remembered, and always celebrated, as an iconic ambassador of South Africa's vast and diverse musical and cultural heritage. On 10 July 2019, JCT and the FIVE-TIME Grammy Award-winning Ladysmith Black Mambazo announced a partnership in honour of the legendary group which has enjoyed global prominence for over sixty (60) years.

City of Johannesburg MMC of Community Development, Margaret Arnolds, has expressed her heartfelt comforts to the Shabalala family. "He encouraged a self-awareness, self-reflection, and pride amongst people of the world. As part of JCT's ongoing Legacy Programme to honour past and present South African artists and community builders through theatrical works, JCT committed to include this great dreamer who played a pivotal role in the development of many South African musicians. It is unfortunate that he passed before the formal staging of the musical to honour his life."

The production titled *Joseph Shabalala the Musical* was scheduled to premiere at Soweto Theatre in May 2020 but this season will now be postponed to allow the family to resolve the legal estate matters. A national tour is planned for this production. The National Arts Festival run is scheduled for June/ July 2020, a presentation in Ladysmith his home town at the Dr Joseph Shabalala Secondary, Ladysmith – July 2020 (depending on availability at the school) and main showcast at the Joburg Theatre during heritage month – September 2020.

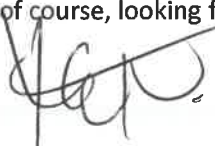
Despite the challenges, JCT made significant progress against service delivery targets, which demonstrates the commitment in achieving its goals and objectives. The support from the city leadership continues to provide guidance and direction relating to all aspects of the business and matters of governance. **For the quarter under review the company has achieved 18KPIs out of 20KPIs, this constitutes 90% achievement. 2 KPIs were not measured and achieved in the second quarter.**

Let me take this opportunity on behalf of the entire company to thank all the outgoing Board members (Mr Nkopane Maphiri; Ms Mpho Lecoge; Ms Stella Baloyi; Ms Amanda Forsythe; Ms Khwathelani Tshikovhi; Ms Hazel Thembelihle Nyewula; Mr Masixole Mrwebi and the independent audit member Mr. Grandeur T. Hove who were retired at the 19<sup>th</sup> Annual General Meeting held on 11<sup>th</sup> March 2017. Your dedication inspired all of us, and we wish you the best of luck in the future.

We are very pleased to welcome board members Mr. Desmond Ndzapho (chairperson); Mr. Tom Mofokeng; Mr. Junior Ramovha (reappointed); Mr. Rabone Moripe; Dr. Wally Mongane Serote; Mr. Mabutho Sithole; Mr. Vetman Linda; Adv. Mbuso Majozi; Ms. Ashley Hayden (reappointed); Mr. Thulani Vincent Langa; Ms. Thandiwe Gladys Shezi; Ms. Dineo Sithole; Mr. Dingane Khesuoe and the two audit and risk committee members Ms. Danile Nyalunga-Nyakale, Ms. Nompumelelo Mkhize and Ms Chrystal Cape (reappointed)

At this most difficult time with shows everywhere shutting down overnight, we are left with a very uncertain future as the current health pandemic might be prolonged and lockdown extended as in other countries.

JCT is, of course, looking forward to return to its regular programming at all our venues in the very near future.



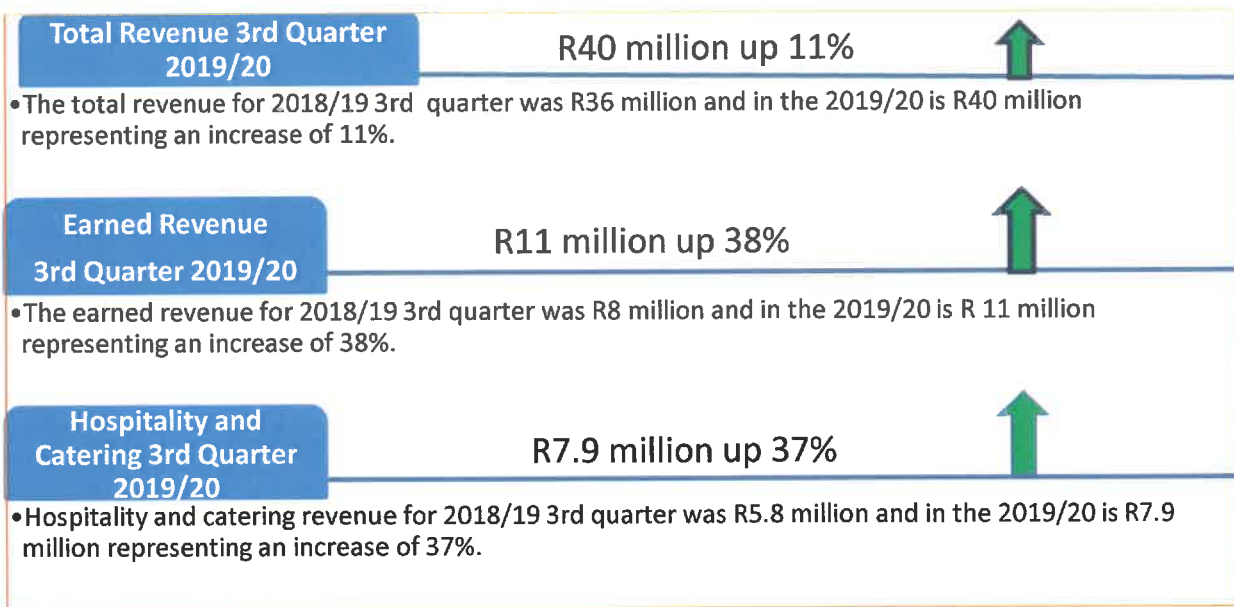
**Xoliswa Nduneni-Ngema**  
**Chief Executive Officer**  
**Joburg Theatre (SOC) Ltd**

**Section 7: Chief Financial Officer’s Report**



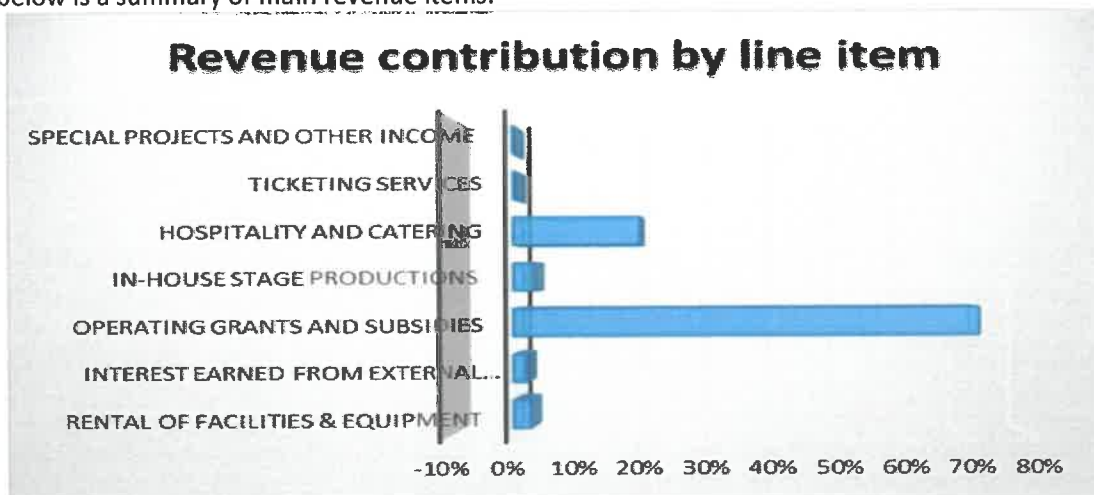
**Executive Summary  
Revenue**

It gives me great pleasure and it is my singular honour to give JCT’s 3rd quarter financial highlights. The theatre business continues to be challenged by stiff competition from the other theatres around and other forms of entertainment particularly with advancing technology in the digital age, while financially the consumers of our products and services remain squeezed by the lower disposable income. These challenges require innovative ways to remain in business and run sustainable operations. JCT’s performance is therefore not immune from the effects of these macro-economic factors, more so that the operations of the entity are in entertainment, which is viewed as a luxury in the context of a struggling economy. Notwithstanding the aforementioned economic challenges, the entity has shown resilience and relatively maintained satisfactory revenue performance.



The increase in earned revenue primarily results from expansion of hospitality and catering operations into metro centre.

Graph below is a summary of main revenue items:





Item Description	Actual_Qtr 3 2019/20 R'000	Budget_Qtr 3 2019/20 R'000	Actual_Qtr 3 2018/19 R'000	Actual to Budget %	Current to Prior %
<b>Income</b>	<b>40 214</b>	<b>39 446</b>	<b>36 030</b>	<b>2%</b>	<b>12%</b>
Rental Of Facilities & Equipment	1 097	584	533	88%	106%
Interest Earned from External Investments	786	1 118	1 013	-30%	-22%
Operating Grants and Subsidies	29 001	29 001	27 715	0%	5%
Arts Alive	-	8 697	-	-100%	100%
In-House Stage Productions	1 299	2 639	659	149%	97%
Hospitality and Catering	7 948	4 184	5 800	90%	37%
Ticketing Services	132	425	214	-69%	-38%
Management Fees	-	2 000	-	-100%	-100%
Other Income	49	76	96	-165%	-151%
In-house production's budget reduction was due to the unrealistic budget that was corrected during adjustment budget		•R1.2 million •149%			
Hospitality and catering exceeds its quarterly budget		•R7.9 million •90%			
Management fees budget reduction was due to the unrealistic budget that was corrected during adjustment budget		•R2 million •100%			

#### Explanation of Variances

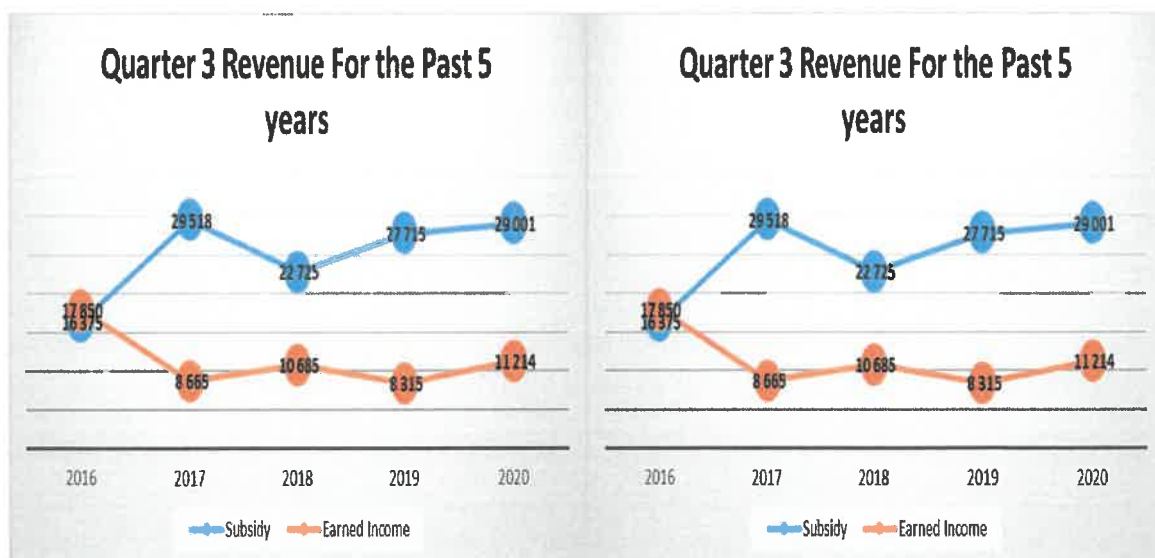
- ✓ **Rental of facilities and equipment** – The rentals for the 3rd quarter are 88% above the target and the projection is to achieve the target by year-end. The current achievement is 106% better than the same period last year. The following shows contributed to the favourable variance: Netflix; Danone Conference; Don Quixote and NSA (National School of Arts Festival).
- ✓ **Interest on investments** - The achievement is 30% below the target and 22% year on year. The reason for the unfavourable variance year on year is the timing of Johannesburg Orchestra grant disbursement, i.e. it was paid on January in the current year whilst it was paid in June in prior year. The hard economic conditions are also one of the factors that contributed to the adverse performance.
- ✓ **In-house productions**- This performance is 149% above the target due to the unrealistic budget reduction that has been effected in the quarter under review. The performance is 97% better than prior year due to the success of the Festival of Lights production.
- ✓ **Hospitality and Catering**- The revenue from this business is above budget by 90%. The major contributor to this good performance is that the unrealistic budget for the year was corrected in the current quarter. The performance is 37% better year on year due to the expansion of hospitality and catering operations into metro centre.
- ✓ **Ticketing Services**- fees charged on rented production are 69% below the target however the achievement is 38% better than prior year.
- ✓ **Other income** – There was a reversal of VAT refund from this account, which was allocated in the 2<sup>nd</sup> quarter hence actual results reflect a net amount of R49 105.
- ✓ **Revenue by region:** 72% of total revenue generated is from Joburg Theatre. Other theatres mainly contribute on rentals and hospitality and catering. The Zoo contributes about 13% of the total hospitality and catering revenue while Metro centre contributes about 23%. See table below:

Sub Account Name	Joburg Theatre R'000	Roodepoot Theatre R'000	Soweto Theatre R'000	Joburg Zoo R'000	Metro Centre R'000	Total Qtr. 3 R'000
Rental Of Facilities & Equipment	744	68	285	-	-	1 097
Interest Earned from External Investments	786	-	-	-	-	786
Operating Grants and Subsidies	22 067	2 386	4 547	-	-	29 001
In-House Stage Productions	1 110	-	189	-	-	1 299
Hospitality and Catering Services	4 084	865	172	1 046	1 780	7 948
Ticketing Services	86	15	31	-	-	132
Arts Alive	-	-	-	-	-	-
Special Projects and Other Income	-	49	-	-	-	49
<b>Total</b>	<b>28 829</b>	<b>3 335</b>	<b>5 224</b>	<b>1 046</b>	<b>1 780</b>	<b>40 214</b>

- ✓ **Revenue for the past 5 years** – The quarter 3 revenue for the entity has been increasing for the past 5 years from R34m to R40m which translate to an average increase of 4% per annum.

Consolidated Revenue JCT					
Quarter 3 Actuals R'000					
Revenue category	2020	2019	2018	2017	2016
Subsidy	29 001	27 715	22 725	29 518	16 375
Earned Income	11 214	8 315	10 685	8 665	17 850
	<b>40 214</b>	<b>36 030</b>	<b>33 410</b>	<b>38 183</b>	<b>34 225</b>

Consolidated Expenditure JCT					
Quarter 3 Actuals R'000					
Expenditure category	2020	2019	2018	2017	2016
Salaries and wages	21 591	19 731	17 241	13 642	12 221
Grants and subsidies paid	2 371	2 249	2 421	8 000	8 000
General expenses	16 850	17 710	17 933	13 984	22 982
	<b>40 811</b>	<b>39 690</b>	<b>37 595</b>	<b>35 626</b>	<b>43 203</b>
<b>Surplus for the period</b>	<b>-597</b>	<b>-3 660</b>	<b>-4 185</b>	<b>2 557</b>	<b>-8 978</b>





### Expenditure

JCT continues to employ its utmost financial discipline when it comes to expenditure management. Total Expenditure for the quarter under review reflects 17% savings.

The table below depicts expenditure performance against target for the 3rd quarter:

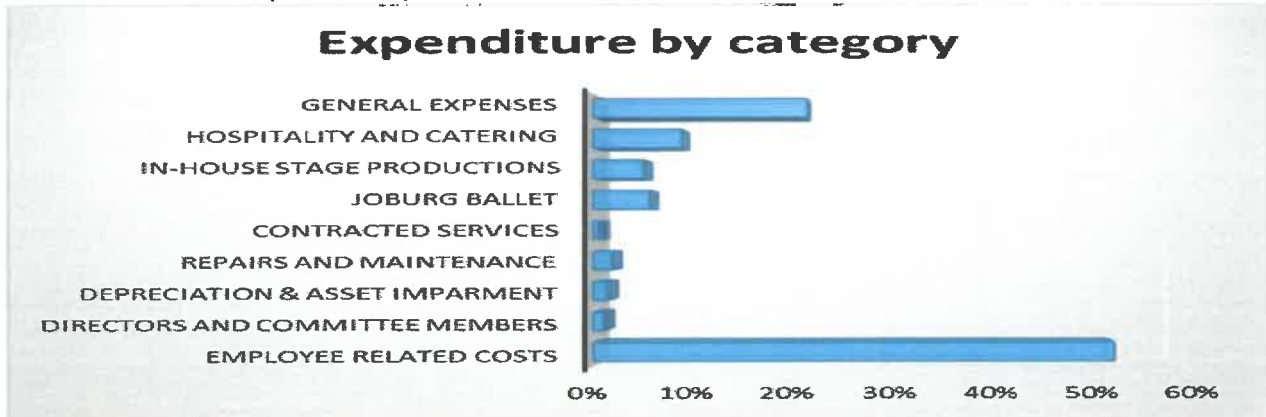
Item Description	Actual_Qtr 3 2019/20 R'000	Budget_Qtr 3 2019/20 R'000	Actual_Qtr 3 2018/19 R'000	Actual to Budget %	Current to Prior %
<b>Expenditure</b>	<b>40 811</b>	<b>49 204</b>	<b>39 691</b>	<b>17%</b>	<b>3%</b>
Employee Related Costs	21 591	24 385	19 731	11%	9%
Directors and Committee Members	462	216	217	-114%	113%
Depreciation & Asset Imparment	615	59	404	1143%	52%
Repairs And Maintenance	782	981	751	20%	4%
Contracted Services	237	710	1 137	67%	-79%
Insurance	-	100	97	100%	-100%
Joburg Ballet	2 371	2 371	2 249	0%	5%
Arts Alive	-	8 697	1 000	100%	-100%
In-House Productions	2 109	440	3 622	-379%	-42%
Hospitality and Catering	3 710	1 465	2 962	-153%	25%
General Expenses	8 935	9 899	9 521	10%	-6%

### Explanation of major adverse Variances

- ✓ **Directors and committee fees** - The unfavourable variance on this line item is attributable to the committee meetings which were more than anticipated for the quarter which includes the Annual General Meeting.
- ✓ **In-house Stage Production** - The adverse variance on this line item is linked to the good performance on revenue on the Festival of Lights. The budget cut on revenue for this line item also meant that the expenditure must be cut. The budget cut was effected in the current quarter and therefore spend will be in line with the budget at year end.
- ✓ **Hospitality and Catering** – The number of activities which includes amongst others Netflix; Danone Conference; Don Quixote and NSA (National School of Festival) resulted in the increase of cost of sales hence the entity recorded a good performance on revenue.

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

The bar chart below depicts the expenditure contribution for 3rd quarter:



**Trading Surplus/Deficit**

JCT recorded a trading deficit of R597 282 for the quarter against the budgeted deficit of R 9 758 016.

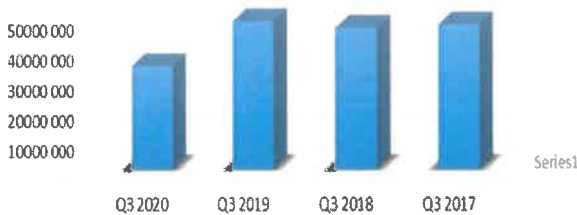
**Statement of Financial Position 3rd quarter 2019/20**

Cash and cash equivalents down by 30% year on year. Current ratio for the entity is down by 18% year on year from 1:1.13 to 0.93:1, and below the City's norm of 1:1, The solvency ratio is also down by 6% at 1.18:1 from the 1.26:1 same period last year which is lower than a norm of 2:1, however this does not pose a challenge for the entity as the asset base does not grow because a lot of asset improvements are funded by the shareholder and more than 90% of the payables is deferred income from the subsidy that the entity expected to spend in the current year. Current assets has dropped by 20% year on year and current liabilities down by 3%. Total assets decreased by 12% year on year while total liabilities also gone up by 7% year on year.

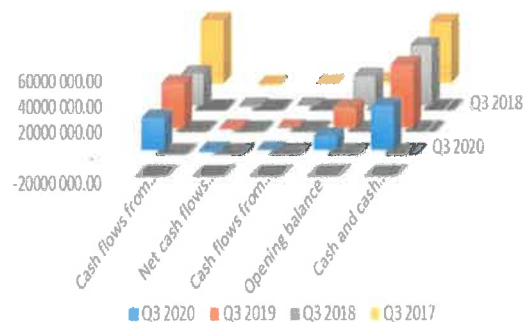
**Cash flow results for 3rd quarter Financial Year**

	Q3 2020	Q3 2019	Q3 2018	Q3 2017
Cash flows from operating activities	25 402 336.00	35 100 042.00	25 262 673.00	49 732 970.00
Net cash flows from investing activities	- 1 912 608.00	- 1 328 547.00	- 1 259 915.00	- 1 329 330.00
Cash flows from financing activities	-	-	-	-
Opening balance	11 052 694.00	15 729 386.00	23 283 903.00	2 066 098.00
<b>Cash and cash equivalents at the end of the year</b>	<b>34 542 422.00</b>	<b>49 500 881.00</b>	<b>47 286 661.00</b>	<b>48 403 640.00</b>

**Cash Balances**



**Cashflow analysis**



**Statement on Compliance**

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

## Joburg Ballet

Joburg Ballet submitted its quarter 3 management accounts in line with the Service Level Agreement. The management accounts reflected a deficit of R 197 476 against a loss budget of R 672 033. The entity has R28 497 in the bank account and the tranche for quarter has been released.

Joburg Ballet Statement of Profit or Loss					
	Actual Jan to Mar 2020	Budget Jan to Mar 2020	Actual Jan to Mar 2019	Variance Actual to Budget	Variance 2020 & 2019
Revenue	1 487 356	1 460 501	307 741	2%	383%
External Funding	2 758 279	2 912 279	2 258 536	-5%	22%
Operating Expenses	4 443 111	5 044 813	3 802 777	12%	17%
Operating Loss	<b>197 476</b>	<b>672 033</b>	<b>1 236 500</b>	<b>71%</b>	<b>84%</b>

Statement of Financial Position as at end of March				Statement of Financial Position as at end of March			
	2020	2019	Variance		2020	2019	Variance
<b>Assets</b>				<b>Liabilities</b>			
<b>Current assets</b>				<b>Current Liabilities</b>			
Receivables	62 984	54 500	16%	Payables	726 932	411 468	-77%
Cash and cash equivalents	28 497	1 133 818	-97%		<b>726 932</b>	<b>411 468</b>	<b>-77%</b>
	<b>91 481</b>	<b>1 188 318</b>	<b>-92%</b>				
<b>Non current assets</b>				<b>Total liabilities</b>			
PPE	370 054	629 580	-41%		<b>726 932</b>	<b>411 468</b>	<b>-77%</b>
	<b>370 054</b>	<b>629 580</b>	<b>-41%</b>				
<b>Total assets</b>	<b>461 535</b>	<b>1 817 898</b>	<b>-75%</b>	<b>NET Assets</b>	<b>-726 932</b>	<b>-411 468</b>	<b>77%</b>
				<b>Net Assets</b>			
				Accumulated Surplus	-265 395	1 406 431	-119%
				<b>Total Net Assets</b>	<b>-265 395</b>	<b>1 406 431</b>	<b>-119%</b>

## 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. Further to also convey the gratitude to the Board particularly the Audit and Risk Committee for its stewardship over the financial management, internal controls and risk management, EXCO team 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 third 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 thirteen (13) non-executive directors.

Up until 11<sup>th</sup> of March 2020 when the company had its 19<sup>th</sup> Annual General Meeting (AGM), Mr. Nkopane Maphiri, who was an independent Non-Executive Director and was not an employee of JCT, chaired the board.

Mr. Maphiri was retired at the AGM and was replaced by Mr. Desmond Ndzipho who is now the company's board Chairperson until the next AGM of the company or the next general meeting of the company, whichever occurs first.

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

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

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

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

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

Performance of the entity is reviewed by the board on at least a quarterly, bi-annual and annual basis and the board meets at least quarterly and provides quarterly, bi-Annual as well as annual reports on the entity's performance and service delivery to the parent municipality as prescribed in the SDA, the MFMA and the MSA.

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

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

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

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

With effect from 11<sup>th</sup> of March 2020, the entity's board is constituted as follows:

- Mr. Desmond Ndzipho (Non-Executive Director and Chairperson)
- Mr. Tom Mofokeng Non-Executive Director (NED)

- Mr. Junior Ramovha (NED)
- Mr. Rabone Moripe (NED)
- Dr. Wally Mongane Serote (NED)
- Mr. Mabutho Sithole (NED)
- Mr. Vetman Linda (NED)
- Adv. Mbuso Majazi (NED)
- Ms. Ashley Hayden (NED)
- Mr. Thulani Vincent Langa (NED)
- Ms. Thandiwe Gladys Shezi (NED)
- Ms. Dineo Sithole (NED)
- Mr. Dingane Khesuoe (NED)
- Ms. Xoliswa Nduneni-Ngema (Chief Executive Officer and Executive Director)
- Mr. Solomon Mphakathi (Chief Financial Officer and Executive Director).

During the period under review, the Board of Directors of JCT convened met once on 13<sup>th</sup> of January 2020. At the meeting, the board considered inter alia, the following:

- JCT's 2019/20 mid-year performance assessment report;
- The Fixed Term Contract of the CFO;
- Progress on 2019/20 internal audit coverage plan; and
- JCT Succession Planning Staff Development.

The board approved the disciplinary policy and procedure and the grievance policy and procedure.

## **Section 2: Board Committees**

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

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

### **Audit and Risk Committee**

The Audit and risk committee (ARC) assists the board by performing an objective and independent review of the functioning of the organisation's finance and accounting control mechanisms as delegated by the board in the ARC terms of references approved by the board and in terms of the MFMA and other applicable legislated prescriptions.

For the period under review, the committee met once on 13<sup>th</sup> of January 2020 and considered the following matters, amongst others:

- JCT's 2019/20 mid-year performance assessment report;
- The Fixed Term Contract of the CFO;
- Progress on 2019/20 internal audit coverage plan; and
- The strategic and operational risk registers.

The ARC has approved terms of references, which empowers the committee to oversee the quality, integrity and reliability of the company's risk management function. As a result, the ARC reviews and assesses the integrity and the quality of risk control systems and ensures that risk policies and strategies are effectively managed.

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

Up until 11<sup>th</sup> of March 2020, the ARC consisted of the following members:

- Mr Masixole Mrwebi – Non-executive Director (NED)/ Chairperson
- Mr. Grandeur Hove- Independent Member; and
- Ms Chrystal Cape – Independent Member.

Pursuant to the AGM, the board still has to re-constitute the ARC. To form part of the ARC will be the following Independent Audit Committee (IAC) members appointed by the Shareholder at the AGM:

- Ms. Chrystal Cape
- Ms. Nompumelelo Mkhize; and
- Mr. Frank Molloy Masibi.

Mr. Masixole Mrwebi and Mr. Grandeur Hove were retired at the entity's AGM held on 11<sup>th</sup> of March 2020.

#### **Remuneration, Social and Ethics Committee**

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

Up until the 2020 AGM referred to earlier on, the following non-executive directors comprised REMSEC:

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

At the AGM, Ms. Mpho Lecoge and Ms. Stella Baloyi were retired from the entity's board of directors. The board still has to constitute the committees at its board induction meeting scheduled to take place in April 2020.

For the period under review, REMSEC met once on 11<sup>th</sup> of January 2020 to consider *inter alia*, the following matters:

- The 2019/20 human resources second quarter report;
- The 2019/20 mid-year report on social and ethics;
- The disciplinary policy and procedure; and
- The grievance policy and procedure.

The table below outlines the remuneration and attendances at Board meetings and board committees for the 3<sup>rd</sup> quarter:



### Section 3: Director's & Prescribed Officers Remuneration

Name of Board Member	Remuneration, Social and Ethics Committee (REMSEC) Meeting 10 January 2020	Audit and Risk Committee (ARC) Meeting 13 January 2020	Board Meetings 13 January 2020	Meeting for 2018/19 performance evaluations for Executives 09/12/2019	Mayoral Lekgotla 14 December 2019	JOINT Group Audit and Group Performance Audit Committee 14 January 2020	Total
Mr. Nkopane Maphiri	-	-	R16 000.00	R16 000.00	-	-	R32 000.00
Ms. Mpho Lecoge	R 8 000.00	-	R12 000.00	R8 000.00	-	-	R28 000.00
Ms. Ashley Hayden	-	-	R12 000.00	-	-	-	R12 000.00
Ms. Amanda Forsythe	-	-	R00.00	-	-	-	R00.00
Ms. Stella Baloyi	R6 000.00	-	R12 000.00	-	-	-	R18 000.00
Mr. Junior Ramovha	R6 000.00	-	R12 000.00	-	-	-	R18 000.00
Mr. Masixole Mrwebi	-	R 8 000.00	R12 000.00	R 8 000.00	R 16000.00	R6 000.00	R50 000.00
Ms. Hazel Thembelihle Nyewula	-	-	R12 000.00	-	-	-	R12 000.00
Ms. Kwathelani Tshikovhi	-	-	R12 000.00	-	-	-	R12 000.00
Ms. Chrystal Cape (IAC) Member	-	R6 000.00	-	-	-	-	R6 000.00
Mr. Grandeur Tofara Hove (IAC)	-	R6 000.00	-	-	-	-	R6 000.00
<b>Total</b>	<b>R20 000.00</b>	<b>R20 000.00</b>	<b>R100 000.00</b>	<b>R32 000.00</b>	<b>R16 000.00</b>	<b>R6 000.00</b>	<b>R194 000.00</b>

### ATTENDANCE AT BOARD AND COMMITTEE MEETINGS

NAME	REMUNERATION, SOCIAL AND ETHICS COMMITTEE	AUDIT AND RISK COMMITTEE	BOARD MEETING	CHAIRPERSONS' MEETING	MAYORAL LEKGOTLA	JOINT GROUP AUDIT AND GROUP PERFORMANCE AUDIT
NUMBER OF MEETINGS	1	1	1	1	1	1
Nkopane Maphiri	-	-	1	1	-	-
Ashley Hayden	-	-	1	-	-	-
Mpho Lecoge	1	-	1	1	-	-
Stella Baloyi	1	-	1	-	-	-
Amanda Forsythe	-	-	Apology	-	-	-
Junior Ramovha	1	-	1	-	-	-
Masixole Mrwebi	-	1	1	1	1	1
Hazel Thembelihle Nyewula	-	-	1	-	-	-
Kwathelani Tshikovhi	-	-	1	-	-	-
Chrystal Cape (IAC)	-	1	-	-	-	-
Grandeur T. Hove (IAC)	-	1	-	-	-	-

**NOTE:** The total number attended by each board members varies because the total meetings include committees and some members do not sit in committees. The board Chairperson is not a member of any sub-committee but has a standing invitation to all sub-committees. The Chairperson of Audit and Risk Committee attendance the City's group committee meetings on invitation. The Chairpersons' meeting was a once off meeting only for attendance by the board and committee chairpersons. The board Chairperson on invitation by the Shareholder attends the Mayoral Lekgotla. In his absence, the board Chairperson requested the Audit and Risk Chairperson to stand in for him.

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

SENIOR MANAGEMENT REMUNERATION: JAN TO MAR 2020)						
No.	Name	DETAILS				TOTAL
		Basic Salary	Allowances & Contributions	Other	Bonus / Fees	
1	X. Nduneni-Ngema (Chief Executive Officer)	1 481 201	13 908	-	194712	1 689 821
2	B. Mashika (Chief Operations Officer)	888 066	264 784	54 366	175111	1 382 327
3	S. Mphakathi (Chief Financial Officer)	1 126 289	254 860	79 594	242416	1 703 159
4	P. Maduka (Company Secretary)	762 600	17 025	-	150372	929 997
	<b>TOTAL</b>	<b>4 258 156</b>	<b>550 577</b>	<b>133 960</b>	<b>762 611</b>	<b>5 705 304</b>

#### 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 January and February 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 priority regulatory register for January to March 2020 as well as the MFMA Circular 65 and 68 reports for March 2020 will be submitted to GRAS in April 2020.

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	89%	89%	Due for assessment in April 2020	

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

#### Section 5: Risk Management and internal controls

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

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

During the third quarter, JCT continued with the development of the entity's Business Continuity Plan (BCP). The process of approving the entity's Business Continuity Plan (BCP) was concluded during the 3<sup>rd</sup> Quarter, facilitated by GRAS.

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

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

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

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

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

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

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

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

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

ethical climate, which are communicated to the parent municipality. It also includes the careful selection, training and development of people.

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

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

### **Risk Register**

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

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



No	ME Objectives	Risk Description	Root Causes/ Background to the risk	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owners	Action Deadline
1	High quality performing arts and entertainment experience and facilities	Countrywide implementation of load shedding by the state power utility (Eskom)	1. Eskom is experiencing a shortage of capacity due to a number of generating units 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	Catastrophic	5	5	1. JT continuously engages and negotiates with City Power to conveniently schedule load shedding. 2. ST has an emergency generator for lighting 3. RT has a generator however does not provide sufficient power to run all the operations	Poor	High	CEO	Mobilise for purchasing and upgrading of generators and other alternative sources of power for all three theatres in the 2020/21 capex budget	CFO	June 30, 2019
2	Affordable access to and use of theatres by communities	Inconsistent attendance at theatre show.	1. High cost of productions and the need to recover costs. 2. Effect of the country's economic status. 3. Lack of exposure of potential audiences to the theatre experience	Major	4	5	1. Different pricing structures based on product and venue. 2. Offering a limited number of discounted and/or free tickets to the youth and senior citizens 3. Mobile theatre truck used to take the arts to targeted diverse communities.	Fair	Moderate	CEO	1. Development of a guideline on issuing of discounted and/or free tickets 2. Develop funding strategy to target sponsorship 3. Conduct comprehensive survey to establish audience needs	COO	Ongoing
3	Good governance, financial sustainability and sound management	Key positions vacant	Executive Producer (EP) & Community Development Manager (CDM) positions vacant	Major	4	5	1. Company structure has been revised and, COO has taken over the responsibilities of EP on full time basis and CFO has taken over some of the responsibilities of the COO 2. CDM has been appointed	Good	Low	CEO	1. CDM appointed and COO taken over as EP	CEO and EXCO	August 31, 2019
4	High quality performing arts and entertainment experience and facilities	Aged, obsolete and outdated stage machinery and equipment	1. Old stage machinery becomes no longer usable. Stage machinery has reached its end of life and needs urgent replacement. 2. The current machinery can affect staging of productions and attracting new ones.	Major	4	5	1. Upgrades of the stage machinery are underway 2. Theatre calendars are aligned with the project plan 3. Project manager and steering committee is in place to oversee the implementation of the project 4. Phase 1: Automation and software upgrades is completed	Fair	Moderate	CEO	1. Monitor the implementation of the project plan. 2. Phase 2 upgrade on the stage lifts to be completed 3. Phase 3 for finalising and testing to be done	CFO	Ongoing



ME Objectives	Risk Description	Root Causes/ Background to the risk	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owner/s	Action Deadline
Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT	Lack of brand architecture (continuous and consistent message management)	1. Population of the IT and ST precincts 2. Inadequate marketing budget 3. Ineffective implementation of the marketing strategy	Major	4 Likely	4 High	1. Media partnerships 2. Media database management 3.1 Continuous productions awareness campaigns. 3.2. Marketing strategy in place	Fair	Moderate	CEO	Approval and implementation of the reviewed marketing and communication strategy	Chief Operations Officer	Annually
Good governance, financial sustainability and sound management	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	Major	4 Likely	4 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. Fraud risk assessment 1.2. Continue to conduct Fraud risk assessment	Company Secretary	1.1. Bi-annually 1.2. Annually
Good governance, financial sustainability and sound management	Non-compliance with applicable legislation	1. Various and changing legislative requirements to be complied with. Non-compliance could be detrimental to the company. 2. There is a requirement to comply with MSCOA.	Major	4 Possible	3 High	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 mSoca	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	1.1. Monthly & Quarterly 2. July 2020
The provision of opportunities for the youth, including future arts practitioners and entrepreneurs	Limited programmes available for newly trained Arts Practitioners	1. Limited in-house production to absorb newly trained practitioners	Moderate	3 Possible	3 Moderate	1. Applied Performing Arts and Arts Management partnership with WITS. 2. Weekly drama workshops 3. Mentoring and upskilling of internal staff in key positions on in-house productions	Good	Low	CEO	1. Establish partnership with other role players in the industry	Executive Producer / COO	30 June 2020



## **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 3 <sup>rd</sup> quarter, JCT continued with staging programs that aimed to satisfy the interests of the diverse residents within the City of Joburg.
Board	JCT continued to ensure sound performance reporting and sound corporate governance during the 3 <sup>rd</sup> 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

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
	<p>objectives.</p> <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

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

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

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

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

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

### Section 8: ICT Governance

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

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

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

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

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

**Improved value and strategic delivery:**

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

The building department, in consultation with the contractor, schedules downtime around the stage machinery to ensure business continuity. The entire project is ongoing and monitored by the building department's technical staff. Replacement of equipment related to the machinery is on track and the project is making progress.

**COJ A647 SAP Business Transformation Programme**

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

**SAP – Connectivity to COJ**

The CIO Forum informed JCT to engage with MTC in order to get connectivity to the SAP environment. JCT engaged with MTC and is finalising the proposal for connectivity. The connectivity will in turn address business continuity plan.

**Capex 2019/20**

- JCT has completed hardware upgrades and purchased new software in the first quarter. The tender process to procure NAS devices for Soweto, Roodepoort and Joburg Theatre was completed this quarter.

- Current CAPEX spend is R350 000 of the total amount of R850 000. The remaining R500 000 will be allocated to the NAS devices.

PROJECT	DETAILS	DESCRIPTION	ORIGINAL BUDGET
			R 850 000,00
IT RENOVATIONS AND UPGRADES	Upgrade of box office & ticketing office hardware	Digital handsets	R 50 000,00
		New pcs Windows 10	R 180 000,00
		New server & exchange calcs	R 20 000,00
	New NAS devices for RT, JT, ST	New data storage hardware	R -
	new PCS / laptops sound & lighting	Macbooks / ipads	R 100 000,00

Total spend R 350 000,00  
Outstanding R 500 000,00

#### Readiness for compliance legislation:

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

However, some issues from the internal audit needed to be addresses and rectified:

- IT Policy awareness and training: JCT hosted IT policy awareness workshops for staff at all three Theatres. There was a positive response from staff. Although the IT policy is communicated to staff via the HR department, the workshops gave staff the opportunity to ask questions and to get answers.
- Some environmental server room upgrades was made to the server room, which included fireproof doors, temperature sensors, first-aid kit and emergency contact lists. The option to raised flooring was negated by lifting equipment up on platforms and to raise equipment within cabinets.
- Minor inconsistencies between the IT Policy and the DR plan were picked up. The two documents were aligned.
- Unattended computer systems did not automatically sign out users when inactive. A Group Policy needed to be created to sign out users when inactive. An Active Directory Group Policy has been implemented and applied it to all users.

#### Business and technology strategies

##### Software Licensing

Procurement of software licensing for Microsoft Products proved to be difficult for JCT as Open License agreements were subjected to expiration dates. JCT now makes use of the Enterprise license agreements between COJ and Microsoft. JCT will continue to make use of the agreement to align JCT with the business strategy adopted by COJ.

##### Migration onto new platforms – centralized management

The ability to apply group policy down onto each system was time consuming across three theatres as resources needed to be dispatched. No dashboard view of the JCT environment was possible as user accounts

sit on different servers. Centralized system management needed to be implemented to make administration of IT systems easier and to enable detection of system events more organized under one controller.

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

### **Centralized Management Lowers Costs**

Having the ability to set login and security parameters for all devices from a central hub reduce the time and cost of having to secure and configure each device individually. With the migration of Roodepoort Theatre users onto the JCT domain controller, the management of users' accounts proved more effective.

### **Migration Challenges**

Due to power outages, Soweto Theatre's migration of user accounts onto the JCT platforms commenced. The unprecedented Covid-19 pandemic placed restrictions on staff movement; therefore the migration will be paused until Quarter 4. JCT will continue to adhere to regulations and advice enforced by government during this period.

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

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

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

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

### **Risk management – Internet Security**

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

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

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

### **Business continuity**

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

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

### **Challenges**

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

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

### **Possible Solutions**

#### **SLA with MTC**

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.

### **Section 9: Compliance with Laws and Regulations**

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

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

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

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

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

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

#### **Statement of Compliance**

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

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

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

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

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

#### **Subsidiaries or associations with other companies including trusts**

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



### **Timeous notification with respect to resolutions to its members**

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

## **Financial Irregularities**

No financial irregularities were reported in the period under review.

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

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

## **Report of the documentation procedures and processes**

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

## **Internal Audit Function**

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

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

## **Corporate Ethics and Organisational Integrity**

### **Code of Ethics**

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

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

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

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

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

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

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

#### **Register of Directors interest in contracts**

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

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

No assets as contained in Section 115 were disposed.

#### **Compliance Monitoring and Reporting**

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

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

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

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

#### **Annual Risk Management Plan**

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

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

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

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

#### Quarterly Risk Management Status Update

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

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

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

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

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

#### Obsolete and/or outdated stage machinery and equipment:

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

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

#### 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:

The Chief Financial Officer's 5-year fixed term contract ended on 31 December 2019 and was extended for an initial period of three months until 31 March 2020. A further extension was granted until 30 June 2020. The recruitment process started in February and will continue after the new board induction in April.

The General Manager: Roodepoort Theatre's 5-year fixed term contract ended on 29 February 2020 and was extended for an initial period of three months until 31 May 2020. The recruitment process is in progress and should be finalised in May 2020.

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

**Inconsistent attendance at theatre shows:**

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

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

**Non-compliance with applicable legislation:**

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

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

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

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

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

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



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




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




Table 1: Quarterly Risk Management Status Update

 <b>LOW</b>	 <b>MODERATE</b>	 <b>HIGH</b>
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Status on implementation of the risk response / treatment plans for significant risks reported

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

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

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Key positions vacant	Executive Producer (EP) & Community Development Manager (CDM) positions vacant	Low	Low	Low		Yes	
Inconsistent attendance at theatre shows	High cost of productions and the need to recover costs, effect of the country's downgraded economic status, lack of exposure of potential audiences to the theatre experience, image perceptions of poor security within the theatre environs, and trying to cater for diverse audience needs.	Moderate	Moderate	Moderate		Yes	
Non-compliance with applicable legislation	Various and dynamic legislative requirements to be complied with. Non-compliance could be detrimental to the company. Shelving of RCT has been hanging for some time. This poses a challenge of wasteful expenditure. There is a new requirement to comply with MSCOA.	Moderate	Moderate	Moderate		Yes	



Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Theft, fraud and corruption resulting in financial and non-financial loss	Conflict of interest, Inadequate segregation of duties / Inadequate or no supervision, Weak internal control environment - cash handling / administrative procedures, Lack of accountability, Poor work ethics, Greed, collusion, bribery, Inadequate IT access controls and Inadequate physical security controls	Low	Low	Low		Yes	
Lack of brand architecture (continuous and consistent message management)	Reputation of the Theatre precinct, poor/bad marketing strategy, inadequate marketing budget as well as lack of specialised personnel.	Moderate	Moderate	Moderate		Yes	

**information on emerging / new risks**

None.

**Major projects and contracts risk profiles**

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

**ICT risk governance & ICT risk management**

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

**Fraud risk management / fraud prevention**

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

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

### Risk transfer – exposures

There were two incidents reported in this quarter under review.

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

### Compliance Monitoring and Reporting

#### Legal and regulatory compliance

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

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

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

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

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

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

#### Priority Legislation

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

- Compliance Framework and tool

- Compliance SOP (Standard Operating Procedure)
- Compliance Profile Assessment Tool
- **Occupational Health and Safety Act and Regulations (85 of 1993)**
  - Every employer shall provide and maintain, as far as is reasonably practicable, a working environment that is safe and without risk to the health of his employees.
- **Municipal Finance Management Act and Regulations Act of 56 of 2003**
  - The accounting officer of the municipality must submit that information to national treasury, the Auditor General, and the relevant Provincial Treasury in writing.
- **Companies Act**
  - The Companies Act, 2008 requires all companies to keep accurate and complete accounting records, which must be kept and be accessible at the company's registered office.
  - ~~All companies (including external companies)~~ and close corporations are required by law to lodge their annual returns with CIPC within a certain period of time every year. An annual return is a statutory return in terms of the Companies and Close Corporations Acts and therefore **MUST** be complied with. Failure to do so will result in the Commission assuming that the company and/or close corporation is not doing business or is not intending on doing business in the near future. Non-compliance with annual returns may lead to deregistration, which has the effect that the juristic personality is withdrawn and the company or close corporation ceases to exist.

The Compliance Universe was updated with the following legislative changes:

- None

#### **Circular 68**

##### **(i) Fruitless and Wasteful Expenditure**

No incidents of fruitless and wasteful expenditure were identified.

##### **(ii) Unauthorised Expenditure**

The Entity identified the following instances of unauthorised expenditure:

No incidents of unauthorised expenditure were identified.

##### **(iii) Irregular Expenditure**

The Entity identified the following instances of irregular expenditure:

No incidents of irregular expenditure were identified.

##### **(iv) Payments exceeding 30 days of receipt of invoice**

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

No incidents of payments exceeding 30 days were identified.

#### **Combined Assurance Model and Integrated Assurance Reporting**

#### **Combined and Integrated Assurance and Oversight**

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

### **Joburg City Theatres Top Strategic risks**

The top strategic risk areas for the financial year 2019/20 have been re-evaluated and monitored continuously during the period under review. This entailed the re-evaluation of the strategic risk landscapes and the identification of new emerging risks.

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

### **Discussion**

The consolidation of assurance outcomes is based on the work done as at the end of the period under review and are summarised herein. The report therefore covers the following:

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

### **Joburg City Theatres Top Strategic Risks Monitoring**

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

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

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

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

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

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

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

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

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

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

**iii) Inadequate funding to support youth development programmes:**

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

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

**iv) Limited programmes available for newly trained Arts Practitioners**

Limited in-house production to absorb newly trained practitioners.

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

**v) Key positions vacant:**

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

**Progress on implementation per action plan** – 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

**vi) Inconsistent attendance at theatre shows:**

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

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

**vii) Non-compliance with applicable legislation:**

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

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

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

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

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

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

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

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

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

• **Group Risk Services**

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

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
1	Aged, obsolete and outdated stage machinery and equipment	<ol style="list-style-type: none"> <li>1. Fair maintenance of stage machinery.</li> <li>2. The Council has allocated R16m &amp; R30m in budget year 2018/19 and 2019/20 respectively.</li> <li>3. The service provider has been appointed to do the upgrade. R21m has been spent in 2018/19 on this project.</li> <li>5. Theatre calendars are aligned with the project plan</li> <li>6. Project manager appointed to oversee the project</li> </ol>	R21m has already been spent in 2018/19 on this project
2	Countrywide implementation of load shedding by the state power utility (Eskom)	<ol style="list-style-type: none"> <li>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.</li> <li>2. Consistent load shedding could lead to cancellation of shows resulting in financial loss and reputational damage.</li> <li>3. Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings</li> </ol>	<ol style="list-style-type: none"> <li>1. JT continuously engages and negotiates with City Power to conveniently schedule load shedding.</li> <li>2. ST has an emergency generator for lighting</li> <li>3. RT has a generator however does not provide sufficient power to run all the operations</li> </ol>
3	Lack of brand architecture (continuous and consistent message	<ol style="list-style-type: none"> <li>1. Media partnerships</li> <li>2. Media community management</li> <li>3. Continuous brand and productions awareness campaigns.</li> </ol>	Review of the marketing and communication strategy.

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
	management)	4. Marketing strategy in place 5. Barter exchange deals	
4	<b>Inconsistent attendance at theatre shows</b>	1. Different pricing structures based on product and venue. 2. Offering a limited number of discounted and/or free tickets to the youth and senior citizens communities. 3. Mobile theatre truck used to access targeted communities. 4. Diverse and inclusive theatre programmes	1. To target companies with CSI programmes to bring a child to the theatre 2. Develop funding policy to target sponsorship 3. Conduct comprehensive survey to establish audience needs
5	<b>Inadequate funding to support youth development programmes</b>	1. Negotiating lower rate with facilitators. 2. The use of volunteers in the industry. 3. JCT is in partnership with WITS for the enrolment of Applied Performing Arts and Arts Management (APAAM) and Market Theatre	1. Continue to source external funding (i.e. SAMRO). 2. Partner with other institutions that are already offering similar training in the industry i.e. JPO.
6	<b>Inability to secure attractive productions</b>	1. Good relationships with producers i.e. co-productions agreements. 2. Relationships with Joburg Ballet Company and there is an SLA in place.	1. Establish more relationships with wide variety of producers, locally and internationally. 2. Source more funding to enable in-house production. 3. Programme of events in collaboration with JPO 4. Seek external funding from DAC

- **Internal Audit**

Internal auditors raised 05 findings thus far in the 2019/20 financial year. The audit is currently in progress.

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

The office of the Auditor General concluded the audit of the 2018/19 financial year during the quarter mid-year.


Joburg City Theatres maintained its clean audit status

The assurance outcomes provided on the table below are based on the 2018/19 audit outcome.



TABLE 1: SUMMARY ASSURANCE OUTCOMES – QUARTER 3 OF 2019/20

 <b>LOW</b>	 <b>MODERATE</b>	 <b>HIGH</b>
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Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q3 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Aged, Obsolete and/or outdated stage machinery and equipment	<p>Old stage machinery becomes no longer useable.</p> <p>Insufficient financing to upgrade machinery and equipment.</p> <p>Inability to attract state of the art shows.</p>	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes- Q3 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Inadequate funding to support youth development programmes	The theatre is unable to pay the market rate for facilitators. This result in less youth trained.	Low	😊	Low	Low	Low	Low	Low
	Countrywide implementation of load shedding by the state power utility (Eskom):	Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings	High	😐	High	High	High	High	High

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q3 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – Integrated assurance	Auditor General	Combined Assurance
	Limited programmes available for newly trained Arts Practitioners	Lack of Internship placement for new entrants in the industry (Theatre) and lack of skills transfer from seasoned practitioners	Low	😊	Low	Low	Low	Low	Low
	Key positions vacant	Executive Producer (EP) position vacant	Moderate	😞	Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes – Q3 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Inconsistent attendance at theatre shows	High cost of productions and the need to recover costs, effect of the country's downgraded economic status, lack of exposure of potential audiences to the theatre experience, image perceptions of poor security within the theatre environs, and trying to cater for diverse audience needs.	Moderate	☹️	Moderate	Moderate	Moderate	Moderate	Moderate
	Non-compliance with applicable legislation	Various and dynamic legislative requirements to be complied with. Non-compliance could be detrimental to the company. Shelving of RCT has been hanging for some time. This poses a challenge of wasteful expenditure. There is a new requirement to comply with MSCOA.	Moderate	☹️	Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes – Q3 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Lack of brand architecture (continuous and consistent message management)	Reputation of the Theatre precinct, poor/bad marketing strategy, inadequate marketing budget as well as lack of specialised personnel.	Moderate	☹️	Moderate	Moderate	Moderate	Moderate	Moderate
	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.

#### KEY OPERATIONAL RISKS

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

- **Group Internal Audit**

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

## CHAPTER THREE: SERVICE DELIVERY PERFORMANCE

### Section 1: Highlights and Achievements

In a few short months, the coronavirus Covid-19 has changed life as we know it and brought the world to a virtual standstill. Simply put, the world is going through a strategic shock which basically means that an unexpected event that has disrupted existing trends and is making significant changes to the trajectory of world affairs. It has destabilized the facts and assumptions upon which current policies, plans and strategies are based. Simply put, it is an occurrence that has derailed the whole country from their current course. It is business unusual and the interruptions have seen us postpone and cancel some of our major programming, which would have contributed immensely towards all the set targets. With that said, the calendar year titled twenty-plenty kicked off on a high note – literally with plenty of new opportunities to look forward to.

An assortment of activity both traditional theatre and commercial corporate events took over our complexes this quarter, challenging and yet proving to us just how diverse our venue can be utilised to best suit a client's needs. Serving the community of all ages is what we do best.

As part of a drive to attract youth audiences and to assist in education through theatre. JCT has a Schools Networks programme targeted at Johannesburg based High Schools. This is aimed to produce a variety of prescribed set works to assist learners with their studies. The Schools Set works programme is a theatre programme of set-works contained within the GDE school curriculum, with the intention to be a teaching aide for Gauteng schools to empower learners in relating to their set works.

- The Festival of Lights at Joburg Zoo closed on a high note on 5 January 2020 recording an impressive attendance of 21 000.
- As part of a drive to attract diverse audiences and fulfilling its mandate to provide structured and professional opportunities to aspirant artists for in-depth development of their artistic skills and the development of arts & culture within the community, Soweto Theatre curated a week long programme of various performance art activities in the last week of January.
- Mbuso Khoza and the Afrikan Heritage Ensemble gracing the Lesedi stage with sheer melodic sounds.
- Comedy by Kabomo at Joburg Theatre and Pele Pele at Soweto Theatre
- Netflix launch of its first-ever original TV series from Africa – Queen Sono
- A new programme involving pre-primary children being brought into the theatre in a form of the story-telling hour in the park was introduced.
- The biggest highlight at Soweto Theatre in the month of February was Rhythms, the gumboots show, which opened for the first time at Soweto Theatre.
- Ho Phethehile clap and tap music's 30 years anniversary celebration.
- Roodepoort Theatre hosted the Young Performer Awards competition, known as one of the most prestigious event of its kind in South Africa.

# JOBURG THEATRE



While the Lesedi stage was blessed for the beginning of the year, the Mandela stage was going through a stage upgrade to make it greater than it already is.

Musician, Historian and heritage enthusiast, Mbuso Khoza, kicked off 2020 on a high note with a return of his second edition of the *Isandlwana Battle Musical lecture*. The production looks at how British army suffered humiliation at the hands of Zulu warriors over 140 years ago. Accompanied by the Afrikan Heritage ensemble acapella group, Khoza brought to life the true-life events of the Anglo-Zulu War, through narration, song and dance. The *Isandlwana Battle Musical Lecture* saw Khoza presenting not only a gripping picture of the pressures of war that drove both sides to a terrifying and bloody confrontation, but a definitive history of the battle that has shaped the political fortunes of the Zulu people and the entire population.



*“Through this lecture I will be articulating particular aspects that you take as a lesson in the Modern day. We want our people to understand what’s constitutes their philosophies as Africans”* - Mbuso Khoza.

Following closely to last year’s success, this year also saw full and sold out houses at the Lesedi Theatre. What a way to start the new year with such a spectacular production attended by the Minister of Arts and Culture Nathi Mthethwa who also gave a keynote speech in commemoration. Also seen at the performances over the three-day season was Rudeboy Paul, DJ Sbu, Sibongile Khumalo, Baleka Mbete to name just a few.





SAMA award winning **Kabomo** brought in comedy reminding patrons that we also need to laugh at ourselves every once in a while. Kabomo has metamorphosed a number of times since entering the creative arts space. He is a singer, rapper, music producer, composer, actor, screen writer, film director, poet, spoken word artist, writer, magazine editor, life skills facilitator, public speaker amongst many other things.

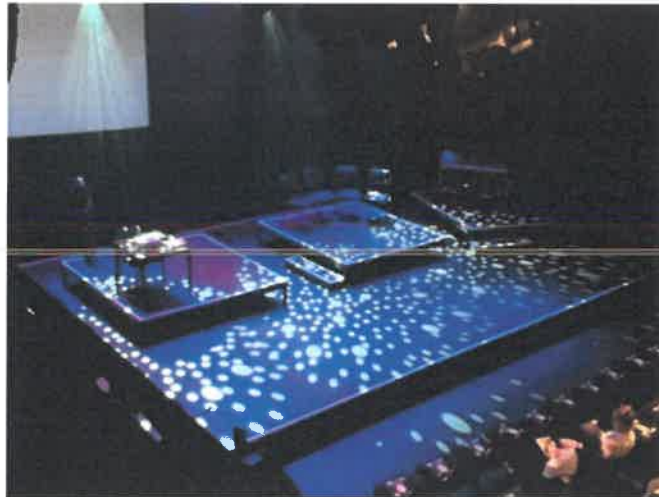
Kabomo added one more skill to this list, and that was stand-up comedian by recording a stand-up comedy special. It was not just an evening of hilarity but also of outstanding music from some of SA's best musicians, the likes of Nothende, Motlatsi Mafatshe, Solo, Zamo, Max Hoba, Brian Temba and Unathi, introducing the upcoming Lead guitarist and vocalist Siphon Magudelela, and Phindi Sibiya.



The stage was set on fire with different and yet similarly talented artists who came out to support Kabomo on his new comedy stint and first ever DVD shoot.

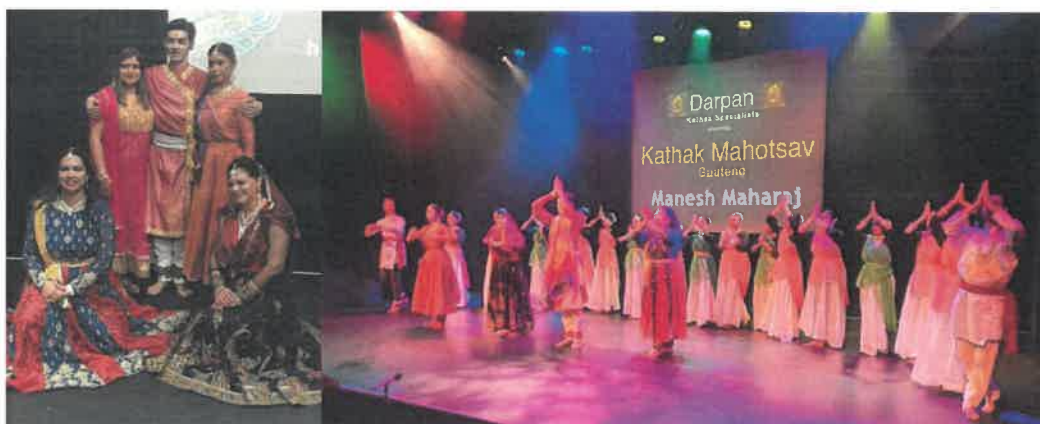


The beginning of February saw the presentation of *I see you* – a story of a Woman who had endured unimaginable cruelty as a child, and now, in order to shield herself from debilitating memories from her past, embodies a number of diverse personalities. This psycho-drama is described as terrifying, exhilarating and utterly beautiful by some of the audience members.



In this era of heightened mental illnesses such as the silent killer – depression, one might imagine oneself as being more than one person, more than one separately identifiable and independently functioning personality of which the one is not cognisant of the other. This is the world of “Woman”: Denah Divine, a middle-aged cabaret star Sophie, a four-year-old German girl. With this ultimate love story, Pinto aspired to tell a crucial story with the endless compassion he believed it deserved. Mental disorders are still being viewed with aversion within communities, mainly due to a stigma of indignity ascribed to them. Avoidance keeps us at a safe distance, not only from the ‘craziness’, but sadly also from embracing fellow travellers whose vulnerabilities happen to be overwhelmed.

Shrimati Shika Harrypaul’s Darpan Kathak dance specialists of Gauteng hosted the first leg of the **Kathak Mahotsav** dance festival in the Lesedi. . Kathak dance is storytelling, improvisation, and rhythm brought to life. A classical dance style tracing its origins to North of India. This collaboration brought together established & emerging artists of the Kathak art form across South Africa. A venture dedicated to bringing the Kathak community together to learn, share, and connect. Kathak Mahotsav was a dazzling presentation of inspiring and creative performances of local Kathak artists Shri, Manesh Maharaj, Shrimati Shika Harrypaul, Shrimati Kirti Ravjee & Sushri Kranthi Singh.



A special gratitude went to everyone who supported Kathak Mahotsav 2020 Gauteng! This venture culminated into a grand success with a full house, standing ovation. Congratulations to the Kathak disciples of Darpan, who were stunning and performed to such perfection!



Event Alchemy chose The Mandela at Joburg Theatre to host the annual **Danone Conference and Gala Evening** to honour and celebrate their partners and stakeholders. The conference took a theatre presentation instead of the ordinary power point presentation with the narration from the talented Nhlakanipho Manqele. The presentation had a medley of performances with the cutest little children, professional dancers, a slam poet and the melodic singers. The Gala dinner had DJ JustThemba making the crowd eat on their feet as they couldn't decide whether to eat the marvellously prepared food from our very own in house *Stages* chief chef or dance to his jams... so they did both, talk about multitasking!



To make things even more interesting, the food was served on stage in a one of a kind set up to suit the client's needs.



We stepped out of our comfort zone when we hosted the **Netflix premiere** celebrating the first original African series, **Queen Sono**. Starring Pearl Thusi, and directed by our South African comedian, Kagiso Lediga, the series was released on Friday, February 28 in 150 countries. Joburg Theatre was completely converted into Hollywood in Mzansi as celebrities were welcomed from all over to walk the red carpet. The venue was converted beyond recognition displaying all the glitz, glamour and the alluring desirability of what it really can produce.



The event was covered extensively online, resulting in solid coverage for the brands involved that showed growth during the event campaign and engagement at the event and resulted, to the Hashtag and the Joburg Theatre tags increased.





**#JohnCena** @ShoMadjozi Feb 27  
**#QueenSono** premier. The first original Netflix series from Africa, drops tomorrow

**Netflix South Africa** @NetflixSA Feb 27  
 This is a moment. This is history. This is Netflix's first African Original.  
**#QueenSono**



13 74 1.5K



#QueenSono and 9 others  
 76 956 5.8K

**We are Dying Here** braced our stage telling a story of three women’s responses to the prevalence of the violent culture of harassment, abuse, rape and femicide in South Africa. “We want to put out a challenge to ourselves and all members of society to reimagine a more hopeful future where the most vulnerable are not overwhelmed by fear,” Jonas says of her latest deeply personal and well-thought-out production.

The show also asked imperative questions of how we can continue these conversations, not just during 16 Days of Activism but throughout 365-days-a-year, which is how we experience violence in our country. The show is an indaba that needs to continually be on everyone’s lips. Audiences had time during the Q&A session to ask questions, share experience and respond to the call for action together.

**Lilly Million and Blaque Nubon** performed together in full double-bill concert featuring live soulful music and poetry. The married songstress and rapper performed both old favourites as well as brand new never heard before music featuring more daring and dynamic sounds. It promised to be a night filled with good soul-filling music and they delivered splendidly on that. VIP ticket holders had along with preferred seating, a private meet and greet, question and answer session with Lilly Million and Blaque Nubon"



As we continued with the music journey, Rosette Ngoie presented a live concert titled **Praise Explosion**. Sister Rosetteas affectionately known within her circles is an international gospel singer from DR Congo, who sings in many languages such as French, English, IsiZulu, Lingala, and Swahili. She sang one of the most played song right now titled You are Yahweh. Alongside her were invited artists such as Omega from South Africa and many more. Lord our God that deserves all our praise and worship was praised.

Joburg Ballet proudly presented one of the greatest 19th-century ballet, **Don Quixote** with the **Johannesburg Philharmonic Orchestra** providing live music. Set in the bustling Spanish seaport of Barcelona, this scintillating classic tells the story of beautiful, audacious Kitri and her love for the dashing but poor barber, Basilio. Her father has plans that are more ambitious for his headstrong daughter, hoping to marry her off to a wealthy but foppish suitor. But in the end, love conquers all in a dazzling cascade of classical ballet featuring celebrated showpieces, including the famous Don Quixote Pas de Deux. The.

This season which was supposed to last for two weeks was unfortunately cancelled after just four spectacular performances following the government's ban on gatherings of more than 100 people and in alignment with measures announced by President Cyril Ramaphosa to combat the spread of corona-virus Covid-19. Two of the world's most distinguished ballet stars – Marianela Nuñez and Vadim Muntagirov of The Royal Ballet were meant to join the Joburg Ballet for this season.

While all who held tickets for the cancelled performances were entitled to refunds and were contacted by Joburg Theatre to make refund arrangements, some patrons heeded the call from Joburg Ballet CEO, Esther Nasser and opted to donate their ticket sales to Joburg Ballet in an effort to help the ballet company weather this storm and contribute to ensuring that when these critical times start to ease, Joburg Ballet will be in a position to continue serving our community by bringing world class ballet to South African stages, by providing employment for our professional dancers and training for the dancers of the future.



## SOWETO theatre

**Open Week 2020** - The programme consisted of different workshops for children to showcase the theatre to preschool teachers, artists such that they can improve their craft while also learning about ways that they can partner with the theatre, and members of the public whom we anticipate will become more comfortable with the space, visit it more and feel free to attend shows and invite friends to attend shows and make use of the theatre.

The activities took place in all venues in the theatre i.e. Red theatre, Blue theatre, Yellow theatre and the Forecourt. Workshops included yoga for kids & adults facilitated by a Soweto based Yogi, outside gym and aerobics facilitated by Virgin Active, a variety of dance workshops such as contemporary, pantsula, ballet, hip hop and tap dance facilitated by locally based dance teachers. The second set of activities included Puppetry making workshops facilitated by ASSITEJ, a Future Music Business workshop facilitated by City Soul Addicts and CAPASSO and a Vuka Actor storyboarding as a tool in storytelling workshop facilitated by the 2020 Standard Bank young artist award winner in theatre category, Jefferson Shabalala.

The activities were programmed as follows:

**Forecourt – Outdoor gym, aerobics and yoga**, this was facilitated by Virgin Active Jabulani Mall and Yoga with 2mi. The targeted audience was the youth and the elderly that usually make use of the gym space and facility that is situated next to the amphitheatre. These are community members that have found other ways to utilise the theatre but would hardly attend shows, inviting them to open week exposed them to the other programmes and shows that the theatre provides. The gym attracts close to 50 people a day, this allowed us to send a register to the gym, a practice which is now followed daily.



**Red Theatre –** A variety of dance workshops were programmed daily and the targeted audience were children and youth from the community as well as child care centres and orphanages. Each day was a different genre of dance ranging from Pantsula, to Ballet, to Contemporary to Hip Hop. Youngsters really enjoyed these and this gave us the notion that our youth development needs to also engage the dance community as that is what the youth is interested in.



**Blue Theatre –** the Future Music Business workshops took place daily and covered a range of important topics to assist young up & coming and semi-professional musicians navigate the industry. The targeted audience were young local bands, Djs and producers who are beyond entry point but lacking the business know how required to get to the level of professionals. This target market is key as they have audiences, but are struggling to turn their existing audiences into an income from themselves. Armed with the knowledge they gained through the workshops, it is hoped that rentals/partnerships will come of this engagement.

**Yellow Theatre –** Puppetry making workshops took place daily and also included activities to help learners and teachers develop stories. The target audience were local ECDs and the younger students.





**Patrons in attendance had the following to say:**

*"The staff is amazing and welcoming. The class is very different, the teaching strategy is also different."*

*"The Yoga session was really relaxing and hard but doable. I enjoyed and understood the instructor, she was clear and made an effort to cater for beginners and professionals."*

*"First time coming to the Soweto Theatre and I loved the experience. The staff is friendly, to come inside the theatre I was from the outside gym next to Amphitheatre then I was invited to do Yoga, it was refreshing. I would definitely recommend to anyone young and old."*

**Poetic Thursdays** - As February is widely recognized as black history month, the line-up for February displayed amazing artists with the likes of Soetry, Solly Ramatswi with an open mic where audience members received an opportunity to display their poetic talents.

**Patrons in attendance had the following to say:**

*"Poetic Thursdays is a very great platform particularly for upcoming poets. It also enhances the poetry recited by the so-called poetry veterans. Poetic Thursday should continue in order to produce more poet nationwide."*

*"Poetic Thursday it's a fantastic platform for poet to recite and learn /inspire one another. It my first time in this season but I so excited to be here and looking forward to other coming Poet Thursday. Keep up the good work."*

*"My experience has been so wonderful everyone is respectful and welcoming. Poetic Thursday is definitely one of my new far things. I've had the best time and definitely coming back with family and friends. Thank you for the platform we are grateful."*





**Lit (The Documentary)** – The Soweto Theatre partners with local producers and arts practitioners to bring diverse programming into the theatre and attract new audiences. In the month of January, the theatre partnered with a young documentary film maker to film his documentary in the theatre. The documentary followed the lives of Sowetans from the LGBTQI+ community and even though unexpected, this screening created much dialogue and exposed members of our community to the challenges faced by members of the LGBTQI+ community.

Lit (the documentary) was shot and casted in Soweto and follows the trials and turbulent lives of the LGBTQI+ community. The film follows first person accounts of ones “coming out” and ones experience of society (often violent) in relation to one’s sexual orientation.



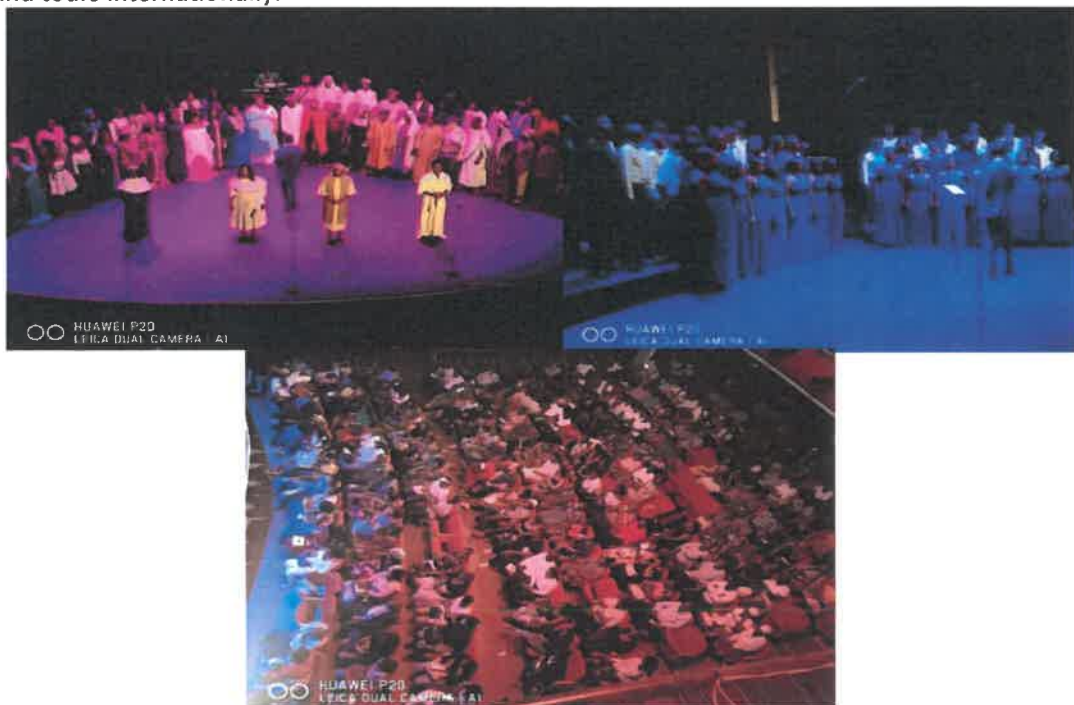
Fri 31 Jan 2020  
At 20h00

In February, the public slowly reappear from hibernation following the festive season and at the Soweto Theatre there a few productions where the theatre welcomed patrons back to the theatre.

**Rhythms, the gumboots show** opened for the first time at Soweto Theatre. This show follows the story of gumboot dancing from the early 1800’s till the mid 1950’s has been in development for the past two years. The producers of the show first held auditions for the cast in 2019, then proceeded to book the theatre as a rental.



Having noted the riches of the content of the show, the theatre backed the production with additional marketing support and audience development. The production received rave reviews from the media and following the run at Soweto Theatre, the production goes to Gold Reef City in June after which it travels abroad and tours internationally.



**Soweto Suoni Corali Choral Choir** formed by S. Mnyamana is the unification of different people from different churches coming together to be one choir. The launch of the choir was titled *The Journey of Christ*.

**Seven Colour Sundays** – Every Last Sunday of the Month, Soweto Theatre comes alive with good food, good music and great people. Seven Colour Sundays, which has become of South Africa’s favourite and most attended food market, lights up the iconic theatre with an amazing ambiance, tasty food, great Dj’s and an experience you won’t easily forget. A space for the whole family to come and be happy, enjoy a variety of delicious food, vibe to some good music from a list of talented and ground-breaking local Dj’s as well as performers.



**Telling Stories till Dawn** -This play displayed what people go through on a daily basis as seen through the eye of a man/woman in the street- who acknowledges the 'good, the bad, and ugly' of the pre and post- apartheid South Africa. Telling Stories Dawn is the lamentation about the discouraged of the 'better life for all' call of the now government amid wide scale corruption and maladministration. The play challenged the audience to interrogate the dream we are sold of a free, just, and better society for all.

**Ho Phethehile** - Mahlomola Kekana Foundation in Partnership with Soweto Theatre presented Ho Phethehile Church Choir in the Mmino wa Clap & Tap 2020 as an opening of the Clap & Tap platform for the year. An exciting, fun filled and blessed day was enjoyed by those who attended. Ho Phethehile shared the stage with Chosen Original Gospel Singers and Zola Sweet Melodies Gospel Choir with Mr. Moloï as the MC of the day. Also Ho Phethehile used this time to be part of celebrating their 30th Anniversary. The choir declared 2020 a year prosperity, peace and blessing.



**Ho Phethehile Church Choirs**

**Soweto Beer 5KM Run/Walk** started and ended at the Soweto Theatre, where the participants took in stunning views of the museums and restaurants as they took a tour of Jabulani & Central Western Jabavu (CWJ) and the greater deep Soweto. There were five (5) water and beer stations on course at each km. Those who crossed the finish line were bestowed with their very own Soweto Beer Walk medal and the victory beer.

Bottles and cans were not allowed, all the participants were given a branded plastic cup to use for the run/walk.

Participants did the course at their own pace!

**Walk in Photographic Exhibition** -This event did a three-part retirement thanksgiving celebration hosted by the Apostolic Faith Mission of South Africa, Naledi Assembly, in honour of Dr. Rev. Frank & Mrs Kagiso Chikane which focused on the Ministry, Leadership, Political life and Marriage Anniversary of these servants.

**Soweto Derby Park & Ride Soweto Theatre** - This was a park and ride for the Soweto Derby where Soweto Theatre's loyal patrons had to register at the Soweto Theatre's box office. Patrons were transported from Soweto Theatre parking lot to FNB stadium and back to the theatre after the game, they were also provided with a meal voucher and a branded cap. The 400 tickets, transport and meal vouchers were sponsored by Thot Box and local stakeholder SOBEC (Soweto Entertainment Business Council). 400 tickets were made available of which 395 were collected and utilised.



**Stockvels Burial & Financial Services Expo** – This was exhibition hosted by Jozi FM with the purpose of networking and exploring the world of Stockvels, burials and finances. We had different exhibitors from different funeral undertakers and financial services.



**Pele Pele Comedy Bhef Day Show**-This was birthday comedy show is about celebrating the craft of comedy. Pele Pele has been hosting the show every year in different township restaurants and this year he honors the award and his birthday at Soweto' own state of the art theatre. This come after the comedy thank you one-man show sold out last year at Soweto Theatre. Line up Double Black 2 Guys, Jazz Buda, Smokey, Mpho Poppo.

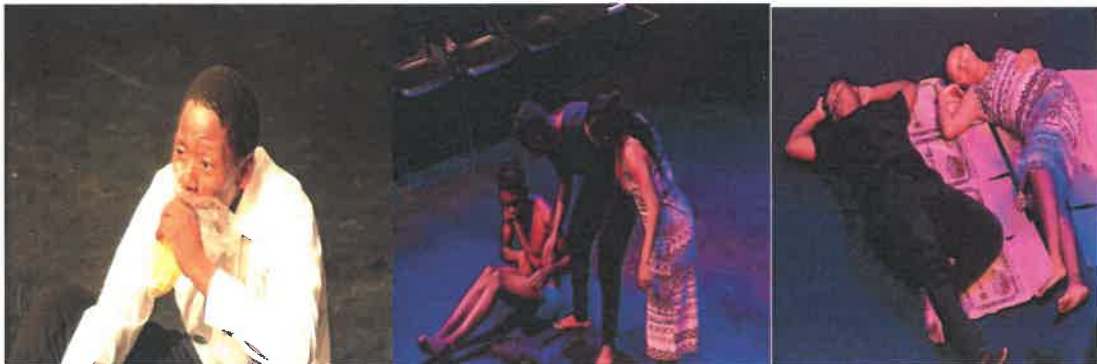


**Backing Vocalists Awards (BVSM)**-Yvonne Chaka- Chaka is the organizer of this event where she created a platform for backing vocalists to be celebrated including backing vocalists that had worked with her before as a token of appreciation for their job. Nominees were awarded with glass awards and R 25 000 where they will receive R 5 000 cash and the R 20 000 will go to their trust fund. There were a lot of known artists that attended the event, Debra Fraser and Kholeka were one of the award announcers.

Yvonne gave thanks to everyone who had made the day possible and a special award was issued to the lady that dressed her from the first album (sisi Duks).



**#Glue and Benzine must fall** is a local educational play/drama produced and performed by a Soweto Art group called Kidology. This performance was about a child named Tsibinkie Madlebe age 10, very troubling and a rebellious boy. He was not focused and would come to school very dirty. He was struggling with an addiction from sniffing glue and benzene. He got stuck, engaged with wrong friends and ended up being a hobo. He then met uncle Bravado who has a bad influence in making him a glue and benzene addict. He was saved by his community from the addiction, after being saved his life began to change for the better.



January was dedicated to maintenance and renovations of the stage, foyer, and auditorium and outside lawns, the bulk of the administration of has been geared towards last minute additions to the calendar, and the large portion of the month has been dedicated to amending and finalising programming for 2020/21.



Staff both from the Theatre and Stages restaurant returned from leave and were geared up for a fruitful and productive 2020; we hope they will continue to get compliments on their high quality of service and performance and also continue in providing our clientele with effective, efficient and excellent service in the coming months. February saw the theatre getting into the mode of the core business which is the arts in a form of dance, poetry and drama an electric kick off into the year which we hope will continue throughout 2020 even on the brink of the corona virus knock as most of the shows from 20 March 2020 were postponed until further notice. We hope for a breadth of fresh air, as we await the opening of the theatre as a well maintained, clean and fantastic facility.

The focus for February was the National Eisteddfod which was well attended and managed to continue the season in mid-March. March saw the postponement of Talent Africa, which was supposed to take over the theatre vicinity with their National dancing, drama, modelling and singing competition which was surely going to set the stage alight where the winners were going to go away with an International scholarship and many other shows like Alli Penny, Fusion Dance and RCT's first produced orchestra in partnership with the Masotes.

The plans for the next quarter are in place and we will focus on school showcases from the likes of Monument Hoerskool, Jozi youth dance school, Krugersdorp high, Hoerskool Randburg and the iconic Val Whyte academy. Also coming up is the International Modelling cooperation INTERNATIONAL FIGURE MODELS as they continue their quest to find the face of the year in South Africa who will represent SA in an International modelling gig in New York!

**The National Young Performer Awards** - The Young Performer Awards was presented over four elimination rounds, and was by invitation only. Those who received diploma awards in the annual National Eisteddfod activities or other similar eisteddfods and events qualified to compete in this competition (excluding all reading, unprepared and improvised categories).



The first round comprised of adjudicated events, where the adjudicator panels nominate no less than 400 participants to proceed to the quarter final round.



The second round comprised of 14 adjudicated events, where the adjudicator panels adjudicate 100 participants to proceed to the quarter final round.



The Third round prestige week saw the culmination of all the winners come together in this round in order to qualify proceed to the quarter final round.



**Charl Du Plessis: *Freehand***- After more than two decades as concert pianist Charl du Plessis had just released his debut solo album *Freehand*. This solo show was awarded three prizes as best new music production at Aardklop National Arts Festival in 2019. On Sunday 16 February the Roodepoort Theatre hosted a piano recital featuring music from this project alongside exciting new combinations of Ragtime and Rachmaninoff. As celebrated Steinway Artist Charl du Plessis entertained the audience with his anecdotes about the unique combination of works on the programme and the special recording process of this album.

**Region C Arts Festival** - This show was entertaining, nostalgic and filled with magical moments and although the stage was filled with dynamic youth it was not a show for the youth only but for the entire family, young and old, who enjoyed scrumptious meals in the stages restaurants, delicious snack bar, spacious and safe parking with warm staff compliment. Region C partnered with Roodepoort Theatre Youth Development Programmes, to give a platform to aspiring and professional artist on the same stage, in that way networking opportunities and mentoring platforms are created

**Neil Diamond** – William’s single biggest musical influence is undoubtedly the great Neil Diamond. William always tells the story that Neil Diamond happened to be his vocal teacher, without him knowing it. In William’s early life as performer, he was renowned for performing the songs of Neil Diamond, but he stopped altogether, in order to develop his own musical identity. Many years later, in 2018, the news broke that Neil Diamond was not able to perform live any longer, because of medical reasons. William decided that it was time to bring the songs of Neil Diamond to the stage once more — as a tribute at the Roodepoort Theatre. The show told of the story of one of the greatest entertainers of the last 50 years’ profound influence on the life of a young South African boy on the other side of the world. The carefully selected Neil Diamond songs are all

William's favourites and also the favourites of millions of others across the world. William's stories are very personal and it left the audience with a sense of nostalgia.

**Figure Models** – The gruelling two day modelling event was hosted at the theatre where 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 rise in the number of entrants as the theatre had stretched its resources to allow reach to go beyond region C. Participants poured through our glass doors for a competition of a life time where the winner receives a scholarship to China.



**AGM** –The annual AGM of the City of Johannesburg started with a keynote talk by Executive Mayor, Councillor Geoff Makhubo, outlining the year that has been, challenges endured and achievements made. Mayor Makhubo noted he is perhaps more satisfied than happy, given the work that still lies ahead in revamping the City of Johannesburg.

Amongst a ten-point plan leading up to 2021, manifesto focus points were reviewed, namely – creating more opportunities and jobs; making local government responsive; providing better service delivery; stopping corruption; providing meaningful redress and making communities safer.



**Dancing Queen** – Dance Inc. offered children an opportunity to feel like REAL ballet dancers on a big stage. The day was full of beaming faces projecting their excitement to be on the Roodepoort Theatre stage, the ballet dancers showed off their talents and what a joy it was to watch.

**Rand Symphony Orchestra 2020 – Enchanting Autumn** – The audiences were dazzled by La Forza del Destino – Verdi overture; the Grieg Piano Concerto, soloist Elize Kruger; and Mendelssohn's Italian Symphony. The

Rand Symphony Orchestra brought an enchanting and musically colourful programme of glorious orchestral music. Conducted, as always, by the wonderful resident Conductor and Musical Director, Carel Henn.

The evening's entertainment opened with Verdi's Overture to La Forza del Destino, followed by Grieg's exquisite Piano Concerto and the lovely soloist Elize Kruger. The enchanting conclusion to the evening's performance, The Rand Symphony Orchestra presented Mendelssohn's deliciously light-hearted Italian Symphony.

**Hearts To Serve Conference** - Roodepoort Theatre wants to help and assist all communities, to become empowered and self-sufficient, so they, in turn, can be a blessing to someone else. By doing this, they can reach people we can't reach and there becomes a ripple effect of love and humanitarian visions throughout our communities, extending into our cities, countries and eventually nations hence we host hearts to serve conferences/ churches in 2020.

**Sunday Church Sessions** - Sundays at the Roodepoort theatre have never been the same since the addition of two regular Sunday church ministries, namely In Christ alone and Alexandra ministry's and Rooftop Churches; blessings and good fortunes have been our guiding ethos thus far and will continue in 2020.

## **COMMUNITY AND YOUTH DEVELOPMENT**

### ***JOBURG THEATRE***

#### **DNA**

The Duma Ndlovu Academy (DNA) continues to draw hundreds of young people to the Joburg Theatre. This link between and industry has become vital to many young people trying to get a foot in the door. The 2020 auditions saw hundreds of young people from as far afield as KZN, all trying to be part of the Joburg Theatre community. 89 young aspirant theatre creators were chosen to be part of the 2020 DNA program.

The 2020 DNA program seeks to redesign the way DNA will work with Joburg Theatre. The theatre will be more of a partner and training space for the DNA group. The 2020 DNA group will be producing an African interpretation of Macbeth for space.com. Joburg Theatre will be used as a practical training ground for the DNA students to learn while working with the Joburg Theatre programming.



#### **Stage Play - teen drama club**

Joburg Theatre is located in the middle of Johannesburg and services over a million children who live or go to school in the city. City spaces are not synonymous with safe places for children to grow and play. Stage Play is a partnership between Joburg Theatre and City Arts Academy providing drama, voice and dance classes for children age 6 to 17. The groups meet on Saturday mornings between 9 and 12pm and have an opportunity to develop the basics of the craft and play. The group is a dynamic cross section of home schooled children looking to interact with other children to local children looking for safe spaces over the weekend.

Stage play captures tween and teen children at a delicate moment in their development and gives them the tool to build their self-esteem, trust their own choices and discover their bodies on their own term. Many may not grow up to be artists but they will all grow up with the tools to be themselves, this is what theatre and drama brings to little people still exploring to discover themselves.



### **APAAM**

The Applied Arts and Arts Management program with Wits and Drama for Life is in its thirteenth and last year. The students have completed the 6 months technical study with Wits and are preparing for the APAAM festival – Botshelo. The groups have all gone back to their communities and are using their local resources to create the festivals within different communities.

### **Producer and Entrepreneurship Programs**

Joburg Theatre, has amongst its core mandate to provide opportunities for the youth, including the development of future arts practitioners and entrepreneurs. While doing this, we also aim to create world class theatre. The Youth and Community Development unit has tried a model of using collective resource mobilisation towards this aim. Young creatives rent the space at a subsidised fee or are invited to come to the Joburg Theatre in exchange for a portion of their door takings. This approach has usually not been the help it seeks to be because the producers often need more than theatre space. The unit designed festivals based on the social calendar and topical themes. 4 to 6 producers were brought in to share the week's festival and use their collective resources and energy to sell the shows. The producers could share resources, hire each other for one service in exchange for another trade off. The unit will be working on creating a sustainable ecosystem for producers to work together, hire each other and sell tickets for all the shows. The program is yet in its infancy but we hope to establish it as a culture in the unit.

### **Binqa**

#### **Genre: Festival (drama)**

For international women's month in March, Joburg Theatre invited female writers, directors, and producers to share their unique and individual view of the world. Women have a myriad of stories to tell that go well beyond stories of abuse and suppression. There are as many different kinds of stories as there are women and girls. Joburg Theatre invited creators whose work spoke to the theme to help present the multi-coloured narratives women have to tell. Women tell the inside stories between people and the stories missed by the history books.

Binqa is a festival of theatre plays by a new generation of young and brave story tellers and theatre makers telling their own stories in their own words. Uku Binqa or the act of tying a wraparound one's waist is symbolic in Africa and calls upon those times when the women must tie themselves together, towards each other and to rise. Through the stories of women we find the words that bear witness and honour the small instances that hold people together.



### **Mr Lover Man**

#### **Genre: Music (live performance)**

Themba Mavuso, commonly known as Mr. Lover man is an inspirational 23 year old who worked his way from being homeless and sleeping in an empty church in secret to being a performer with a message to share. Mr. Lover man says music saved him, while in the church he taught himself piano at night when the church was locked and now share that music to share love and kindness. Gospel meets Rnb is a musical show, which paints a perfect coloured picture of Love and a relationship with God. It reveals how one can worship God while also cultivating a culture of true love in their relationships. It is all about Love and God is Love.

**Space lab – producer’s programs** - Joburg Theatre is a unique theatre creating space for new and young voice in South African theatre to emerge. Space.com is the theatre’s black box theatre offering a blank canvas for young writers and producers to test ideas and develop new work. Producers who will be using the stage between March and June met in a briefing and networking event this week. The purpose of the session was to plan the program as well as to get the producers to see and experience the size of the community they are entering into as creatives. Many of our producers do not have working capital to support their project, however they have an abundance of trained and passionate human capital. Joburg Theatre hosted this session which saw the introduction of a theatre Stokvel and initiated links which should form lifelong working bonds with the various creatives at the Joburg Theatre.

**Performances-** What would February be without a little something for the lover? Mr Lover man graced the lovers with a show especially for love. Mr. Lover man shares his unique mix of motivation and R&B in creating an inspirational ambiance that lifts the spirit. Mr. Lover man has been hosted at Space.com over the past 3 years and weaves through the show his own story of homelessness and the role music has in saving his life and helping him find his path. Joburg Theatre is a home for young artists looking for an accommodating space that will help them move their passion for the arts into a real life as working artists.

### **Story hour in the Park**

Literacy skills are a strong predictor of future academic success in all subjects and children who regularly read and hear engaging stories, in languages they understand, are well equipped and motivated to learn to read and write. Joburg Theatre is committed to using the arts towards public good; there is no higher good than contributing towards a society that reads. Story telling is at the heart of what we do and at the heart of the human condition; bonding people to each other, their communities and helping one generation impart wisdom and culture to the next.

The unit started an early childhood development program aimed at toddlers and pre-school children. The aim of this program is to stimulate and develop the culture of reading, through storytelling, African fables and to promote the use of indigenous languages. Story telling in the park will create moments for play and physical exercise for the children, many of whom live in the city and have little chance to just be outside to play and be children. Joburg Theatre invited pre-schools, clubs, NPOs working with children in and around the city of Johannesburg to take the opportunity to play, learn and be in the morning air at Joburg Theatre’s, Theatre Park.



The Story telling program functions to train the theatre’s DNA and APAAM students in facilitation and programming for children. Children are often under catered for group and presented a market that is not fully captured. Training students to work and create for children will give them an edge in being able to apply their training in a dynamic manner.

### Wellness in the City

Joburg Theatre is in the centre of one of Africa’s biggest cities. While this may be a business district, this place is home to many people. A home with high building, population density and a lot of stressed out people. Wellness in the City in partnership with Boost Body Grow uses the theatre park, offering an opportunity for those who live or work in the city to work out. The workout program happens after work between 4PM and 6PM at the park. The program has created an opportunity to take care of one’s self and make new connections. The program incorporates yoga, Pilates, and boot camp. The program has not only made use of an underused space but given people living in Braamfontein a break and moment to breathe and relax.

### Arts24 in residence at Joburg Theatre

Art24 is an art collective under the leadership of Mlamli Maloyi. After graduating from the Drama for Life program, Mlamli went back to this community of Protea Glen in Soweto and started a drama training collective from the local library. Through art24, Mlamli created a space for young people in the community to learn skills to be working performers. The group has created not only a way for young people to have something to do but has given them skills they can sell and use to make work for themselves.

Joburg Theatre youth and community development unit invited art24 to be part of creating the Dreamer’s ABC play with musician Solo in 2019. The group has been invited to work from Joburg Theatre and has now grown to include youth who come from around the Joburg Theatre. This group will be trained as part of a pilot to test having a resident group at the Joburg Theatre.



### Indie Master Class

Indie Master Class is an empowering and interactive discussion platform of key industry experts sharing their knowledge and experience of Independence in the Music Industry. The workshop unpacks various topics on industry value chain, in particular how artists can release their music worldwide while staying independent. Indie Foundation hosted the Indie Africa Conference bringing music labels, musicians and Zakes Bantwini to discuss the independent music industry.



### Current State of Poetry (CSP)

CSP brings together its finest poets from its workshopping programme and some of their facilitators to stage. CPS is a showcase; celebrating two diverse worlds of poetry, from the experienced poets and those who have just started professionally performing poetry. The team encourages their young audiences to brave taking on the stage for the first time and present their work in a protected space.

### Youth and Community Development Summary:

Program	Auditions no.	Registered	Attendance
Duma Ndlovu Academy	180	100	89
APAAM	N/A	58: 52 students and 6 trainer	41
Poetry dot slam (CSP)	73	21	21
Stage Play (Teen drama club)	21	19	19
ART24 Academy	105	40	40
<b>Total</b>	<b>379</b>	<b>238</b>	<b>210</b>

### SOWETO THEATRE

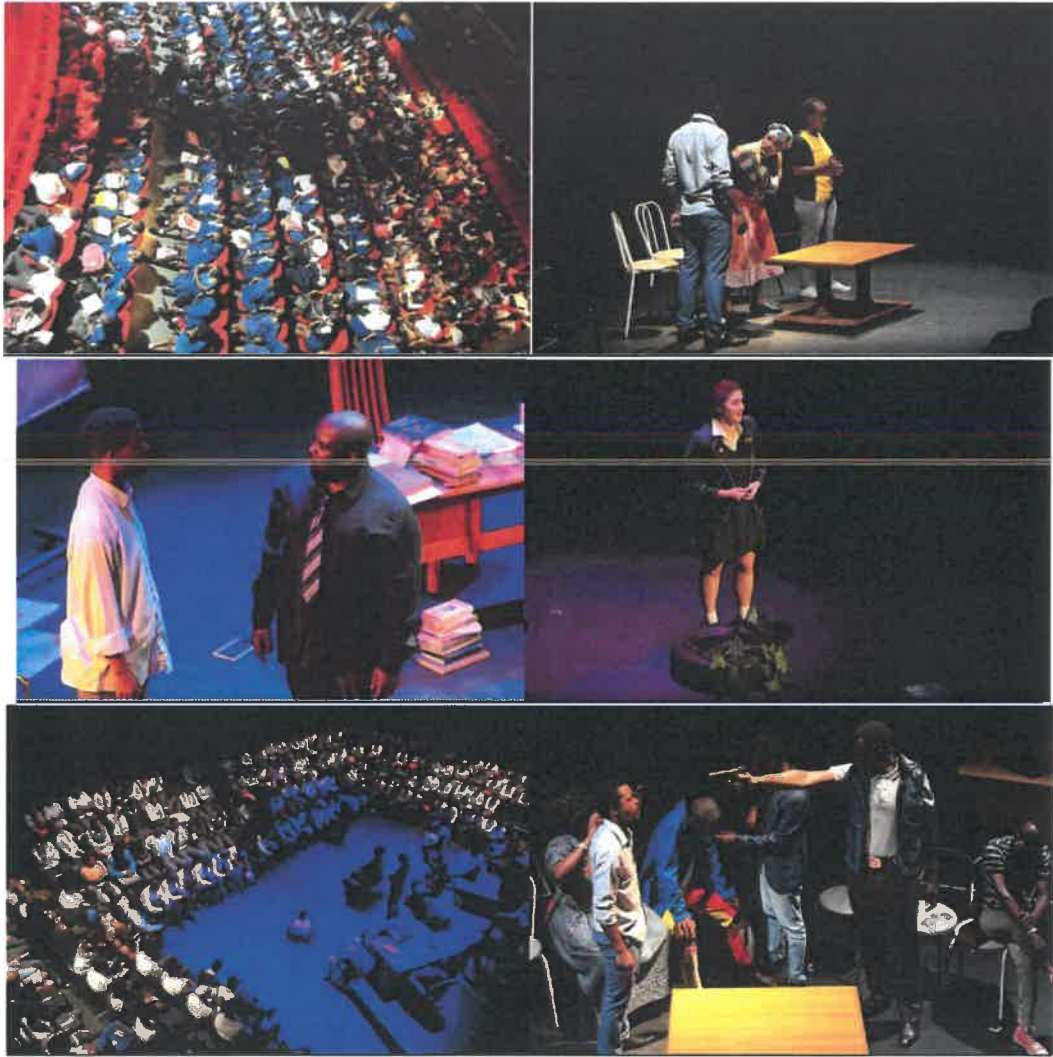
Community and Youth Development programmes at Soweto Theatre provide structured and professional opportunities to aspirant artists and new audiences for in-depth development of their artistic skills and the development of arts & culture within the community.

As the Department that work closely with the community, our primary audience (the youth) is the driving force of the theatre's vision and mission of ensuring that a child in Gauteng will visit the theatre at least three times before they matriculate.

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

### School Set-works Festival -

The festival consisted of three productions varying in language and grades; with **My Children My Africa** in the Red theatre, **Ubhuku Lwamanqe** in the Blue theatre and Short stories in the Yellow theatre. The target audience for the School Setworks Festival were learners from both Primary and High Schools. **Number of patrons attendance : 4 138**



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

The programme is now spread across three centres around Soweto and lessons take place from Wednesday till Saturday as follows:

Name of centre	Area	Day of class	Time
Soweto Theatre	Jabulani, Ward 34	Thursdays	16:00 – 18:00
Eldorado Park – NAC Building	Eldorado Park	Saturdays	09:00 – 14:00
New Apostolic Church	Emndeni, Ward 34	Saturdays	13:00 – 17:00



Due to the Covid-19 global pandemic, the planned Human Rights Day picnic performance for the Junior Orchestra in collaboration with Guerilla Classics as part of their "Percussion threads from Zurich to Mzansi" tour was cancelled. The picnic was scheduled for the 21<sup>st</sup> of March 2020.

### MTP Schools Music Outreach

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

The programme has conducted one set of workshops in the current quarter, planting the music seed, growing the culture of live music and developing audiences at grass roots level. Due to the global pandemic, all classes and other planned activities for the programme have been suspended until further notice.

Schools that took part in the workshops are the following:

Name of School	Area - Ward	Date	Total learners attended
Phumuzile Primay School	Phiri, Ward	February	89



The workshops were facilitated by multi-talented local singer; songwriter and guitarist Ndyabo Bulela. Learners were taught different vocal techniques and the use of various music instruments such as guitar, keyboard, as well as indigenous music instruments such as percussion (djembe drums).



**Lits'omong Theatre Development Programme** - The programme provides basic theatre making skills to Soweto based children and youth from the ages of 7 - 21. The lessons for the programme take place once every week, i.e Saturdays at Soweto Theatre, from 09 :00 – 15 :00.

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

Due to the Covid-19 global pandemic, all classes and planned activities for the programme have been suspended until further notice.



### ***JOBURG BALLET***

**Recommencement of All Schools** - All schools started with fittings on Alexandra in the 08<sup>th</sup>, Braamfontein on the 09<sup>th</sup>, Soweto on the 10<sup>th</sup> and Accelerated on the 11<sup>th</sup> January 2020. Not all students were in attendance as some of them were still coming back from holiday. Classes started proper in the week of 13<sup>th</sup> January 2020. All Development schools i.e. Alexandra, Braamfontein and Soweto have 3(three) classes per week the exception being Accelerated having 4 or more classes per week depending on the Level the students are in. Accelerated classes took in level 1 class and all of them are boys from the age of 6 to 10 years old. Due to lack of space the Level 4's now have classes in the NSA.

**Intake 2020** - The school conducted a final audition in Alexandra on 27 Jan and in Soweto on 4 February 2020 to accommodate the large number of requests received via the online application on the company's website.

This feature has truly helped the JB School team to manage the audition process more efficiently and saw an impressive number of children attending the audition. There are currently close to 68 new students enrolled into the program for 2020, bringing the numbers to 169 students in total.

**Teachers** – Joburg Ballet have a new addition to its teaching compliment Ms. Carmen Patterson, a qualified Cecchetti Teacher was welcomed on-board. Mr. Keke Chele is working full time doing publicity for Joburg Ballet.

**Ballet Attire** - Ballet shoes were purchased from Ballet Barre and should last for entire year both exams and shows. Leotards and skirts were purchased from Turning Point. All items can be used for Cecchetti exams and events related to Cecchetti exams i.e. awards performances. Stockings purchased in both pink and brown for shows, productions and Cecchetti exams. As at 20 February all students in all schools have received their attire for class.

**Mirrors and Barres-Alexandra** - Currently 5 students are starting their preparation for their Intermediate Foundation Grade Exam – first vocational exam. – Mirrors could not have come at a better time. Due to the set up and the building being used by all in the community, we have to move the mirrors and barres, out of sight at the end of every class, hence they are portable. Frames had to be made to house the mirrors. See below.



As stated earlier the mirrors have had an enormous impact, on the students. It has boosted confidence and will assist in improving their technique and overall dance ability. Barres at the right height especially for the older students and within 3 lessons it has shown a marked improvement with the assistance of the mirrors they now understand as they can see what corrections are explained to them.



### **Don Quixote**

Students from the school were chosen to perform in the production based on merit and reliability and they performed alongside professionals in the company to maintain a high standard set by the company and the students will follow as dancers later. Students who performed were Tshiamo Mampane, Rizé Habana, Bethany Delaurentis and Maya Weir on standby Naleli Hlalele and Kenelwe Mtsweni they performed alongside Joburg Ballet as cupids.

Joburg Ballet was one of the exhibitors at the Creative Industries Career Expo from 11 – 13 March 2020.



Joburg Ballet has to canceled the below interactions due to the National Coronavirus crisis:

- 17 – 18 March 2020 – Invited Schools to watch morning performances (Don Quixote)
- 18 March 2020 – Invited High Schools learners to watch International Guests Artists stage run.
- 27 March 2020 – Going to interact with kids from Community based Organisations.

#### **Education Concerts and Community Engagement**

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

The performances took place at a host of different schools around the City of Joburg to over 7400 learners.

#### **ROODEPOORT THEATRE**

##### **Mobile Theatre Truck**

In an effort to take theatre to the people, Roodepoort Theatre in partnership with Young Voice Academy, an organisation that focuses on Integrated Programme for Child protection & Skills Development for Community Assistance. The Programme collaborated with Roodepoort Theatre through the usage of the Mobile Theatre Truck for a Valentine’s Day activation in Dobsonville Cluster/SOWETO (City of Johannesburg). The participants involved under the banner of Young Voice Academy the ECD Centres, Ncedisizwe D/C, Mdumise D/C, Paradise D/C, Teddy Bear D/C, Freedom Learning D/C, Thuto ke Matla D/C, Joy at Work D/C, Thathesako Aftercare Centre, Ubuhle Bemvelo Dancing Group, Siyakhula Youth Development, LDD Dancing Group, Soli’s Piano Group, Thabang Primary School in Ward 47 & other areas nominated: Snake Park, Braamfischerville, Meadowlands, and White City communities. Speeches from the Roodepoort Manager and Joy at Work Speakers also encouraged the community to know more about love, peace, happiness and unity that our society may utilize seriously in order to build healthier environment which our future generation could enjoy.

No challenges were reported and with the success of exceeding the expected attendance of more than 800 community members attending and engaging. the organisation was looking forward in partnering with Roodepoort Theatre for Human Rights Day in March but unfortunately was cancelled.





After returning from the festive season, the company went into an intensive period of rehearsals for the ballet *Don Quixote* which opened at Joburg Theatre on Friday 13 March. However, due to the Covid-19 pandemic and Government restrictions on gatherings of more than 100 people, the season was curtailed after just four performances of the planned ten performances. As a result the visit to Joburg Ballet by Marianela Nuñez and Vadim Muntagirov, principal dancers of The Royal Ballet (London), to appear as guest artists with the company in two performances of *Don Quixote* and at a gala in Cape Town were cancelled.



Joburg Ballet partnership with the Johannesburg West District and the Johannesburg Philharmonic Orchestra has been working positively in reaching many learners in previously disadvantaged areas.



A meeting was held with Charles from Johannesburg West District on 14 February for the 2020 Schools Interactions. The District had committed to continue our partnership with the schools in their district for the Joburg Ballet 2020 plan.

### Marketing, Publicity And Public Relations Report

In the 114-day period under review the office generated an Advertising Value Equivalent (AVE) of R8, 283, 415.51 from 148 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	6
Electronic Mailers to database	8
Invitations	5

**Stills & video:** Three photoshoots took place during this time, featuring new images for Don Quixote, our fundraising gala “Ballet, Bush & Birds” and new portraits of all new company members.

**Interviews & features:** most coverage during this period was for Don Quixote. Our main features in December were for the Joburg Zoo’s Festival of Lights and adverts for the Don Quixote season.

**Key broadcast TV coverage** included an interview with Thabang Mabaso on E-TV’s “The Morning Show”.

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

**Key print media coverage** included general coverage in The Star, Sunday Times, The Saturday Star, Mail & Guardian, City Buzz and the Soweto Urban Newspapers. We also had a few articles in newspapers in Cape Town for the Grand Gala as well as Hermanus publications for our tour.

**Key radio coverage** included a give-away with Heather Hook on Niche Radio as well as Artistic Director Iain MacDonald’s interview with Carolyn Steyn on Classic FM’s “Classic Lunch”.

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

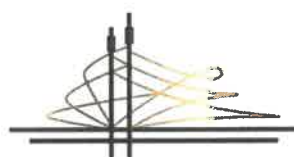
**Social media coverage:** coverage during this period focused primarily on Don Quixote and fundraising gala.

**Facebook:** 13 723 followers (up from 13 640)

**Twitter:** 4 584 followers (up from 4 568)

**Instagram:** 6 162 followers (up from 6 030)

**LinkedIn:** 191 followers (up from 181)



**JOHANNESBURG  
PHILHARMONIC  
ORCHESTRA**

The Johannesburg Philharmonic Orchestra started 2020 with hope for what it expected would be a fantastic year. Despite challenges faced by the international community in the last few weeks, we had started the quarter well, bringing the joy of music to the people of the City of Johannesburg and Province of Gauteng.

JPO is encouraged by the resilience of our community, and look forward to a day, hopefully in the very near future, when JPO will continue to present world-class music to our audiences, without fear of sickness. Until then JPO continue to explore new and innovative ways to elevate the spirit of society in whatever ways we

can. Outlined in this report you will find evidence of our impact, and in recalling highlights of the past, I trust you will receive inspiration for the possibilities that lie ahead.

The months of January to March 2020 have been tumultuous ones for the international and, more recently, local community. The spread of the COVID19 virus has meant a change in the Johannesburg Philharmonic's previously planned schedule, and will likely mean a change in our approach to the arts for the foreseeable future. Outlined in this report you will find details about performances that took place before our National President's address, declaring the country of South Africa to be in a state of emergency. JPO is pleased to present a successful quarter in spite of these challenges.

JPO continues to take seriously our responsibility to elevate society and make a difference in the communities around us, and is always grateful for the role that you play as the supporters, sponsors and partnerships including Joburg City Theatres.

**The World Symphony Series (WSS)** is fundamental to the work that the Johannesburg Philharmonic Orchestra does. With four seasons being presented annually, the series brings the cream of local and international talent to the South African stage and showcases the full artistic capability of its members, both individually and as a unit, with substantial works of art performed.



The World Symphony Series was first inaugurated in Durban more than 20 years ago and was introduced to Johannesburg audiences by Bongani Tembe in August 2017 with the relaunch of the Johannesburg Philharmonic Orchestra. Since then, the Orchestra has seen more than 22 conductors and 27 soloists grace the Linder Auditorium (including South African and international artists) with performances that have garnered the praise of the Johannesburg public and attracted the attention of both local and national press. This shows, once again, the power of the Orchestra to showcase the best of South African and international talent, taking Africa to the world and bringing the world to Africa. The orchestra takes seriously its responsibility to serve the people of Johannesburg well, and is delighted to see an increase in attendance, especially by younger audiences, and those from diverse social and ethnic backgrounds, welcoming a more eclectic audience.

### **Collaborations**

The Johannesburg Philharmonic is always enthusiastic about working with organisations who share their commitment to excellence and their desire to make a difference to the communities around them. The orchestra is committed to celebrating the success of others, and bringing a voice to the vision of our collaborators by partnering with them to make spectacular events come alive with orchestral music. Through

our combined efforts we are developing a cultural scene in the city Johannesburg and the province of Gauteng that is world-class, vibrant, and very exciting. The orchestra is ever pursuing the notion that music, arts and culture are important pillars of our rainbow nation. During the first three months of 2020, the orchestra reached people through their collaborative concerts, proof that working together we always accomplish more.



**UNISA International Piano Competition February 1st,2020** – The Johannesburg Philharmonic Orchestra’s long history of collaborating with a host of South African Arts’ Organisations and Institutions continued this year. With a performance, highlighting the winners of the UNISA (University of South Africa) International Piano Competition at the ZK Matthews Hallin Pretoria on February 1st.The concert was streamed live on the UNISA Videos YouTube channel and was attended by former President, Thabo Mbeki.



The UNISA Music Foundation has a proud heritage of setting a high standard of music excellence in South Africa. Established in 1990, the Music Foundation presents both national and international competitions in various instrument categories.

As always it is inspiring to be a part of events which highlight emerging talent. While the Johannesburg Philharmonic accompanied the classical category, the competition also featured a jazz section.



After three rounds, the finalists in both categories competed for first prize, which was awarded to Russian born Evgeny Konnov in the classical section. Johannesburg Philharmonic audiences can look forward to World Symphony Season performance featuring the winner in the coming months.

The Johannesburg Philharmonic Orchestra is proud to continue its longstanding association with **Joburg Ballet**, with a production of **Don Quixote** at the Joburg Theatre from March 13th -22nd. Unfortunately, due to the international outbreak of the COVID-19 pandemic, this production has been called off indefinitely.

**Hollard’s 2020 Forty Birthday Bash** - As a resource for the community, the full orchestra, or ensembles from the orchestra, are available for hire. While this creates opportunities for members of society to gain even closer access to the music, it is also a source of financial gain for the orchestra, contributing to the orchestra’s various expenses. It was an honour to perform with a host of other spectacular performers at Hollard’s 2020 Forty Birthday Bash. The celebration took place at the ProTicket Dome in Johannesburg, and was organised by Creative Directions. For this occasion the orchestra was conducted Eddie Clayton.

The Johannesburg Philharmonic continues its efforts in marketing and publications, always finding new way to make the work of the Orchestra more accessible to the communities throughout the greater Johannesburg area and the province of Gauteng. JPO is specifically looking for new ways to engage new audiences who, to date, might be completely unfamiliar with the many ways that classical music can shape society. As such JPO have embarked on a marketing campaign that directly and indirectly encounters Johannesburg’s public, showcasing the activities of the Orchestra in as many ways as possible.



## CLASSIC 1027

### CLASSIC 1027

As South Africa's only Commercial Classical Music Radio Station, Classic 1027, broadcasts live from Melrose Arch in Johannesburg. The Johannesburg Philharmonic's arrangement with them included pre-season interviews, weekly recorded adverts, online promotions, and one concert in association per season. The Orchestra sees this partnership as an opportunity to improve its market image for the Classic 1027 audience, as well as to inform subscribers about the season and promote a potential increase in sales.

### CREATIVE FEEL

*Creative Feel* is the premier arts and culture magazine in South Africa, covering the creative industries worldwide, with special focus on Africa. The Johannesburg Philharmonic enjoys a fantastic relationship with *Creative Feel* who, besides sharing paid adverts, share a great deal of the Orchestra's activities.



### CHAI FM

As a way of reaching more of the Jewish Community within the greater Johannesburg area, the Orchestra partners with Chai FM, providing one complimentary ticket to them for each season concert, as a means of collecting content to share on air.

### JOHANNESBURG IN YOUR POCKET

*Johannesburg in Your Pocket* is a city guide showcasing things to do, see, eat, and experience in the City of Joburg. The online magazine featured 2 articles about the season on their website, as well as a promotional campaign pre and during the season. Their newsletter reaches 8500 subscribers, and advertising with them exposed potential new audiences who don't necessarily follow performing arts media



### WHAT'S ON IN JOBURG

*What's on in Joburg* is an online diary service that showcases all the best events and attractions in Joburg, Pretoria, Soweto and surrounds. The Johannesburg Philharmonic posted four articles through the website, with an expected reach of 300 000 people per article



### HOUGHTON HOTEL

The Orchestra has entered into a partnership with The Houghton Hotel, with advertisements, exposure and promotions being offered in exchange for favourable rates for the Johannesburg Philharmonic's visiting guests and artists.



### JOBURG.CO.ZA

*Joburg.co.za* is a website focused on what's happening in the local Johannesburg scene. They featured an article about the Orchestra, which reached over 200 000 subscribers

### SOCIAL MEDIA

The Johannesburg Philharmonic continues its social media marketing campaigns, with a focus on their Facebook and Instagram channels. The schedule includes daily posts during the season, official images, photos and other related content



### STAN THE GOOD SHABBAS MAN

The Johannesburg Philharmonic partnered with *Stan the Good Shabbas Man*, who featured an article about the Orchestra, as well as provided coverage throughout the season in their other media posts, promotions and newsletters.



### JOBURG.TODAY TV

The Johannesburg Philharmonic is delighted to partner with *Joburg Today TV*, who cover the season and special Orchestra events, and provide footage and video clips for the orchestra to use on their website and social media accounts



### UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

### @ARTS\_POPIN WITH THE UNIVERSITY OF THE WITWATERSRAND

The Orchestra partnered with students' channels at WITS University to promote the season's concerts and invite the community to participate. @arts\_popin is an Instagram channel created by Wits students to showcase the arts in Johannesburg. The Orchestra issued them 4 pairs of tickets per season in return for the opportunity to pursue a closer relationship with the University and reach a newly emerging and growing audience

### JPO MAILING LIST

The Orchestra sends out a total of six newsletters per season, with the aim of maintaining ongoing connections with contacts and existing customers, giving details about the seasons, while also growing the database to include new audience members

### BROCHURES AND PROGRAMMES

2000 brochures per season are distributed to partners and strategic locations in Johannesburg, and other relevant areas including Hyde Park, Bryanston, Killarney, Houghton, Sandton, Parktown, Parkhurst etc. The expectation is to encourage people to attend the concerts, and consequently reach a newly emerging and growing audience in Johannesburg.

### WEBSITE

The Orchestra has put considerable effort into developing its website, making it easier to navigate on different platforms and browsers. The system is more stable and friendly for users and for the JPO. There is also the potential to create new pages and promotions online in order to acquire more followers

### PUTTY MEDIA

The Johannesburg Philharmonic worked with Putty Media for the creation of online content for five posts for the season, and the management of online paid advertising on Facebook of developed posts for eight weeks

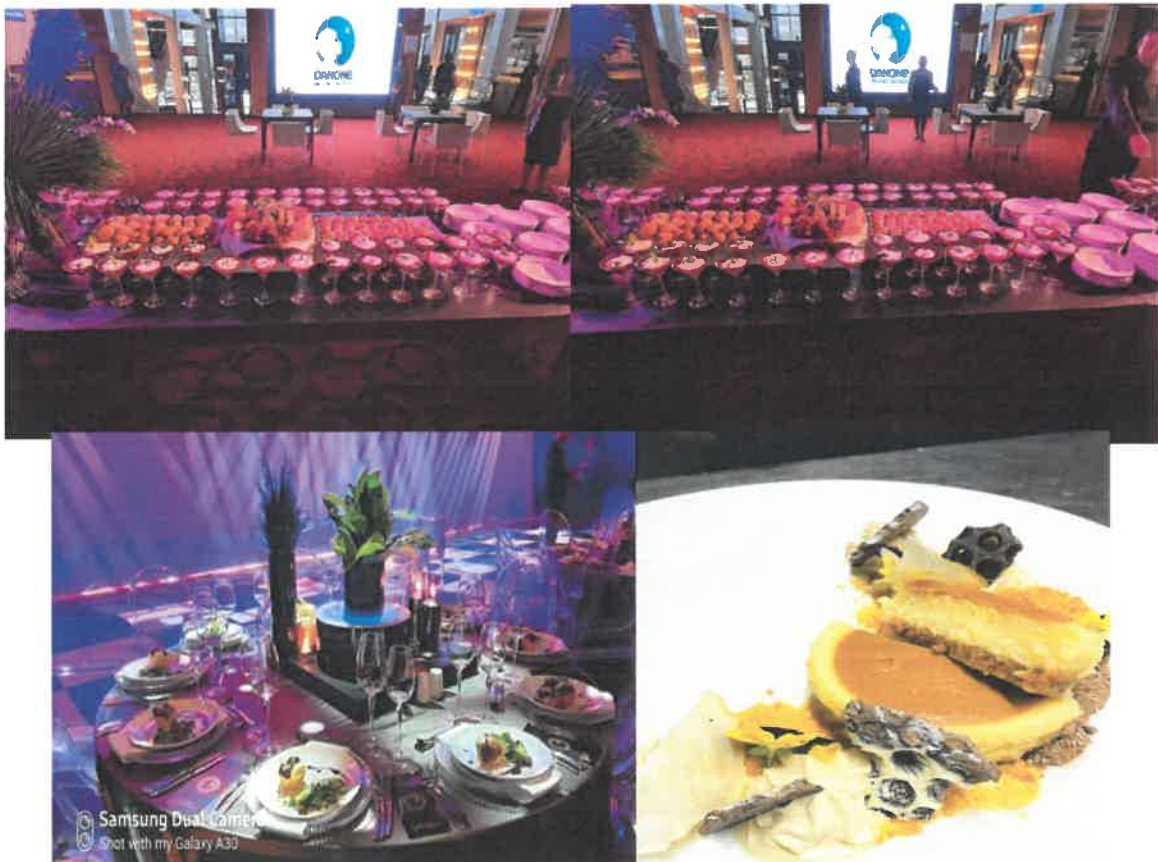




## HOSPITALITY AND CATERING

The current economic uncertainty and the increasing prices pressure the hospitality and catering industry, South African eateries have faced a slowdown in traffic, according to reports from research firm Stats SA. Joburg City Theatres' Hospitality and Catering department was fortunate to host a few noteworthy events. The Hospitality and Catering departmental traffic has had a slight increase year on year when looking at the revenue for the first two periods of the 3<sup>rd</sup> quarter.

Joburg Theatre was privileged to host the Danone AGM, hosted on the Mandela stage - it was a full-day conference, concluding with a plated dinner for 350 delighted guests.

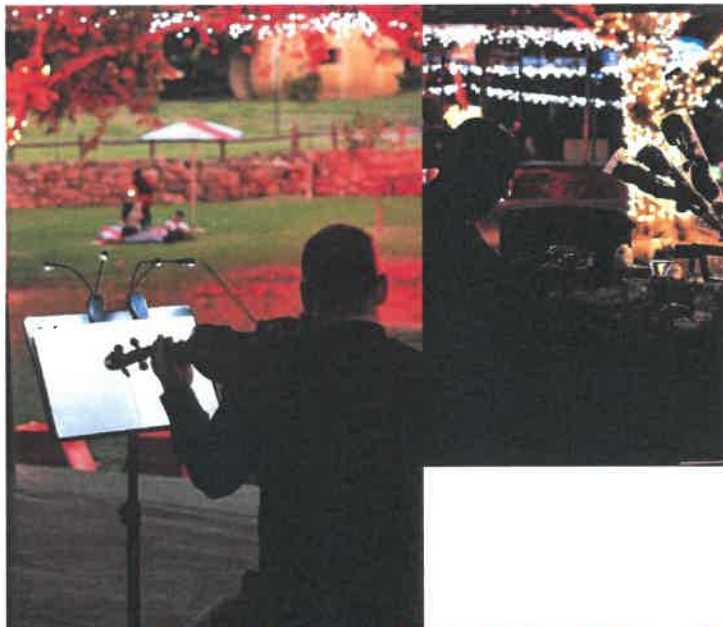


As well as the grand Launch of the Netflix Premier of Queen Sono



Joburg Theatre and stages at the Metro Centre were fortunate to provide catering to a few municipal entity departments which are strengthening month to month. Noteworthy was the regional billing open days

Stages at the Joburg Zoo in conjunctions with Mumm champagne hosted a successful Valentines evening under the stars at the Joburg Zoo. Positive feedback was received from all guests in attendance. One lucky couple was fortunate to win there fabulous evening for participating in our online competition in conjunction with the City Of Joburg.





Roodepoort Theatre for the first time hosted the annual AGM for the City of Joburg which was attended by all the MMC's and board members.



Unfortunately, the last month of quarter three has been spoiled by the COVID 19 virus, which has had a negative effect on trade throughout the hospitality department. We have had to close the department but know that on our return we will be stronger than ever and ready to assist in any way.

**JCT SERVICE STANDARDS**

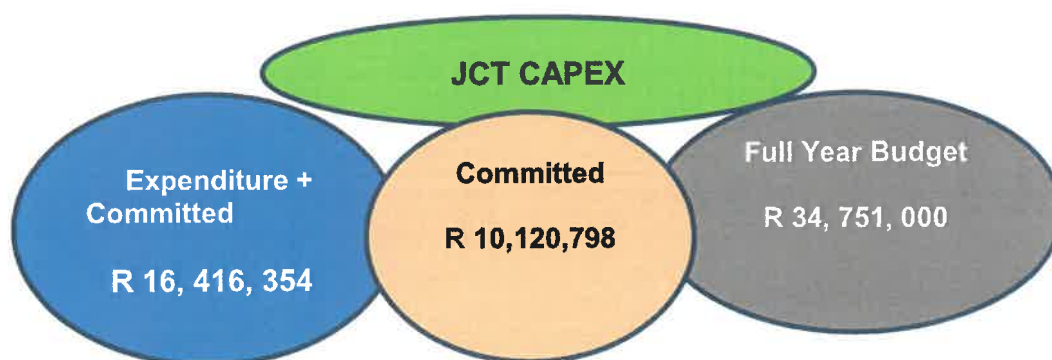
Core Service	Service Level Standard Target	Jan-20	Feb-20	Mar-20	Q3	Q1 Evidence	Verified Actual	Variance	Variance explanation	Mitigations
Theatres accessible to people with disabilities	100% accessibility	100%	100%	100%	100%	disabled parking bays - site visit / theatre seating plans / disabled bathrooms	site visits	0%	no incidents reported	
Production start times	100% of all shows commence within 15 mins as per schedule	88.23%	84.62%	60,0%	77.62%	show reports & monthly show schedules	reports	22.38%	13 shows out of 361 started more than 15 minutes after scheduled starting time	
Safety of patrons	100% compliance to health and safety legislation	100%	100%	100%	100%	incidents reported	OH&S	0%	no incidents reported	

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

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

#### Section 4: Capital Projects & Expenditure

An Amount of R 16,4m has been spent, with R 10,1m committed as at 31 March 2020. Joburg City Theatres managed to achieve its quarterly target by 76% .The diagram below depicts the current status quo for JCT capital expenditure.







## JOBURG CITY THEATRE'S CAPEX 2019/20

PROJECT	CURRENT CAPITAL EXPENDITURE			
	Current Expenditure	Budget 2019/20	Committed	% spend to date against full year budget
JOBURG THEATRE BUILDING RENOVATIONS AND UPGRADES	R 254,305.00	R 850,000.00	R 595,695.00	100%
JOBURG THEATRE UPGRADE OF STAGE MACHINERY , RENEWAL PLANT & EQUIPMENT	R 3,425,694.15	R 17,424,000.00	R 6,652,930.78	58%
JOBURG THEATRE TECHNICAL EQUIPMENT NEW OPERATIONAL	R 8,522,000.00	R 8,522,000.00		100%
ROODEPOORT THEATRE INFORMATION TECHNOLOGY	R 271,978.78	R 850,000.00	R 345,506.08	73%
ROODEPOORT THEATRE BUILDING RENOVATIONS	R 283,810.00	R 883,000.00	R 452,429.58	83%
ROODEPOORT THEATRE STAGE EQUIPMENTS UPGRADES	R 2,277,564.51	R 3,000,000.00	R 722,435.49	100%
SOWETO THEATRE BUILDING RENOVATIONS	R 537,604.42	R 1,122,000.00	R 212,096.91	67%
SOWETO THEATRE STAGE EQUIPMENTS UPGRADES	R 843,398.00	R 2,100,000.00	R 1,139,704.88	94%
	<b>R 16,416,354.86</b>	<b>R 34,751,000.00</b>	<b>R 10,120,798.72</b>	<b>76%</b>

## Section 5: Performance against game changers

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

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







**Section 6: Performance against Institutional SDBIP**







IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	Reporting Period	2019/20 Performance Targets				2019/20 Budget Capex Opex
				Baseline 2018/19 Estimate	2019/20 Target				Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020	Q4 Apr - Jun 2020	
<b>Strategic Objective 1: Provision of opportunities for the youth, including future arts practitioners and entrepreneurs</b>													
Promote economic development and attract investment towards achieving 9% economic growth that reduces unemployment, inequality and poverty	Increase work opportunities at JCT	Number of Expanded Public Works programmes (EPWP) work opportunities created at JCT	Job opportunities	250 Expanded Public Works programmes (EPWP) work opportunities created at JCT	270 Expanded Public Works programmes (EPWP) work opportunities created at JCT	Employment contracts / HRV Payroll Information	COO	Quarterly	Target 50 Actual 87	Target 170 Actual 173	Target 220 Actual 223	Target 270 Actual	Target for Third Quarter was Achieved 
	Increased youth development	Number of youths attending arts programmes (Non-Cumulative)	Youth development in the art sphere	400 of youths attending arts programmes (Non-Cumulative)	500 of youths attending arts programmes (Non-Cumulative)	Attendance registers Tutor reports on programme content Programme summary	Executive Producer, Artistic Manager	Quarterly	Target 500 Actual 594	Target 500 Actual 564	Target 500 Actual 512	Target 500 Actual	Target for Third Quarter was Achieved 
<b>Strategic Objective 2: High quality performing arts and entertainment experiences and facilities</b>													
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 93.83%	Target 90% Actual 98%	Target 90% Actual 92.54%	Target 90% Actual	Target for Third Quarter was Achieved 
	Create a culture of enhanced service delivery with pride and dignity	Number of Arts and Culture festivals and themed productions held / in-house production	To make venues more accessible Promotion of positive social content	20 Arts and Culture festivals and themed productions held / in-house production	22 Arts and Culture festivals and themed productions held / in-house production	Contracts Marketing material Show reports	Executive Producer	Quarterly	Target 9 Actual 11	Target 14 Actual 23	Target 18 Actual 27	Target 22 Actual	Target for Third Quarter 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	Unit Responsible for Reporting	Reporting Period	2019/20 Performance Targets				2019/20 Budget
				Baseline 2018/19 Estimate	2019/20 Target				Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020	Q4 Apr - Jun 2020	
	Promote economic development	Number of 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	Target	Target	Target	Target	Target for Third Quarter was Achieved 
				1	2				3	4			
					Actual	Actual	Actual	Actual					
					1	4	5						
	Number of Philharmonic Orchestra seasons	Improved access to professional concerts of classical and choral music	4 Philharmonic Orchestra seasons	4 Philharmonic Orchestra seasons	Quarterly report Contracts and marketing material	Executive Producer	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved 	
1								2	3	4			
								Actual	Actual	Actual	Actual		
								1	3	7			
<b>Strategic Objective 3: Affordable access to and use of theatres by communities</b>													
Create a City that responds to the needs of the citizens, customers, stakeholders and businesses	Improved audience development and accessibility to venues	Number of attendees to theatres	Public access to theatres	255,000 attendees to theatres	250,000 attendees	Ticket reports	COO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved 
				70,000	170,000				210,000	260,000			
									Actual	Actual	Actual	Actual	
									87,992	179,721	211,794		
<b>Strategic Objective 4: Good governance, financial sustainability and sound management</b>													
Enhance our financial sustainability	Improved financial planning and project management	Percentage spent on operating budget against approved operating budget	Operating project programme	NEW	97%	OPEX expenditure report Financial statements	Operating project programme	Quarterly	Target	Target	Target	Target	Target for midyear was Achieved 
				≥ 80% spend and not exceeding 2% of approved operating budget	≥ 80% spend and not exceeding 2% of approved operating budget				≥ 90% spend and not exceeding 2% of approved operating budget	≥ 80% spend and not exceeding 2% of approved operating budget			
					Actual	Actual	Actual	Actual					
					92%	106%	99%						
		Percentage of CAPEX budget spent	Capital project programme	100% of R3,443m CAPEX budget spent	89% of total CAPEX budget spent	CAPEX expenditure report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved 
	10%								30%	70%	95%		
								Actual	Actual	Actual	Actual		
								30%	50%	76%			
	Percentage spent on repairs and maintenance to property, plant and equipment	Operating project programme	NEW	87%	Expenditure report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved 	
10%								30%	70%	97%			
								Actual	Actual	Actual	Actual		
								16%	25%	98%			

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	Reporting Period	2019/20 Performance Targets				2019/20 Budget
				Baseline 2018/19 Estimate	2019/20 Target				Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020	Q4 Apr - Jun 2020	
Enhance our financial sustainability	Improved end sound financial management	Proportion of earned income against total revenue including subsidy	Financial sustainability  Improved end sound financial management	38% / 62% Earn Revenue R67,653m Total revenue R179,037m	38% / 62% Earn Revenue R67,653m Total revenue R179,037m	Financial statements  Income reports	CFO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was NOT Achieved    Target under achieved by 1%
				42% / 58% Earn Revenue R22,452m Total revenue R53,169m	43% / 57% Earn Revenue R46,370m Total revenue R107,804m				37% / 63% Earn Revenue R56,355m Total revenue R180,421m	Annual Target: 36% / 64% Earn Revenue R73,674m Total revenue R203,999m			
									Actual	Actual	Actual	Actual	
									40%/60% Earn Revenue R21,786m Total revenue R54,250m	40%/60% Earn Revenue R42,506m Total revenue R107,432m	36%/64% Earned Revenue R53,720,416 Total Revenue R147,647,005		
	Percentage of valid invoices paid in 30 days after receipt of invoice or statement?	Financial sustainability Improved and sound financial management	NEW	100%	Expenditure report  Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved  	
								100%	100%	100%	100%		
								Actual	Actual	Actual	Actual		
								100%	100%	100%			
Internal control improvement process  Audit mitigation initiatives	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	Target	Target	Target	Target was measured in midyear and was Achieved  	
									Unqualified without material findings Unqualified Audit Opinion				
								Actual	Actual	Actual	Actual		
									Unqualified without material findings				
Percentage of predetermined objectives achieved	Strategy improvement plans	NEW	85% of pre-determined objectives achieved	Quarter reports / evidence files	COO	Annually	Target	Target	Target	Target	Target was measured in midyear and was Achieved  		
								85% of pre-determined objectives achieved					
								Actual	Actual	Actual	Actual		
									94% of pre-determined objectives achieved				

<sup>3</sup> 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	2019/20 Performance Targets								2019/20 Budget Capex Opex
				Baseline 2018/19 Estimate	2018/20 Target		Unit Responsible for Reporting	Reporting Period	Q1	Q2	Q3	Q4			
									Jul - Sep 2019	Oct - Dec 2019	Jan - Mar 2020	Apr - Jun 2020			
Improved financial planning and project management	Percentage of resolution of AG findings	Strategy improvement plans	NEW	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was NOT Achieved  Awaiting completion of implementation of SAP			
								10%	30%	70%	100%				
								Actual	Actual	Actual	Actual				
								91% of 2017/18 findings were resolved	67% of 2018/19 findings were resolved	67% of 2018/19 findings were resolved					
	Percentage of resolution of Internal Audit (IA) findings	Strategy improvement plans	NEW	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved 			
								10%	30%	70%	100%				
								Actual	Actual	Actual	Actual				
								97% of 2018/19 IA findings resolved	97% of 2018/19 IA findings resolved	100% of 2018/19 IA findings resolved					
	Percentage compliance with relevant legislation and policy prescriptions	Strategy improvement plans	NEW	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved 			
								100%	100%	100%	100%				
								Actual	Actual	Actual	Actual				
								100%	100%	100%	100%				
Percentage of the strategic risk management action plans implemented	Strategy improvement plans	NEW	85%	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved 				
							10%	30%	55%	85%					
							Actual	Actual	Actual	Actual					
							56%	56%	56%						
Increased entrepreneurship support of small businesses	Percentage of procurement spend on SMME's against total procurement expenditure	Business Support to SMME's	30% of procurement spend on SMME's against total procurement expenditure	30% of procurement spend on SMME's against total procurement expenditure	Procurement reports	CFO	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved 			
								30%	30%	30%	30%				
								Actual	Actual	Actual	Actual				
								50%	60%	39%					
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	Target	Target	Target	Target	Target for Third Quarter was Achieved 			
								75%	75%	75%	75%				
								Actual	Actual	Actual	Actual				
								102%	102%	102%					

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	2019/20 Performance Targets					2019/20 Budget Capex Opex		
				Baseline 2018/19 Estimate	2019/20 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2019	Q2 Oct - Dec 2019	Q3 Jan - Mar 2020		Q4 Apr - Jun 2020	
<b>Strategic Objective 5: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT</b>														
Create a City that responds to the needs of the citizens, customers, stakeholders and businesses	Improved stakeholder mobilisation	Number of strategic partnerships created	Partnerships / Collaborations productions / programmes / events	18 strategic partnerships created	25 Partnerships / Collaborations productions / programmes / events	Signed MoA / MoU / contract	Executive Producer	Quarterly	Target	Target	Target	Target	Target for Third Quarter was Achieved 	
									10	15	20	25		
									Actual	Actual	Actual	Actual		
									10	21	28			
Enhanced profile of JCT	Improved perception of JCT	Number of travelling productions per annum	Domestic / International travel of productions	NEW	1travelling production per annum	Signed MoA / MoU / contract/Travel Report	Executive Producer	Quarterly	Target	Target	Target	Target	Target for the financial year was Achieved 	
									1	-	-	-		
									Actual	Actual	Actual	Actual		
									1	-	-	-		

#### Summary

Quarterly KPIs	20
Annual KPIs	02
Total number of KPIs	22
Total number of KPIs Measured	20
Number of Quarterly KPIs Achieved	18
Number of Quarterly KPIs Not Achieved	2
Total achieved constitutes	90%

## **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.

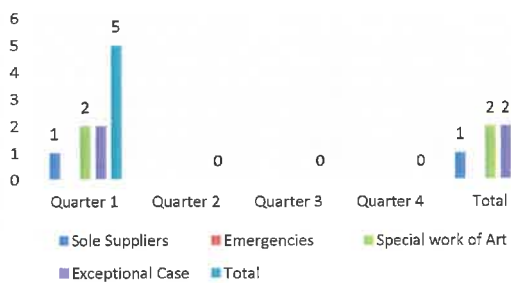
All bids approved by the CEO are in accordance with the approved budget provisions.

### **PROCUREMENT FROM RELATED PARTIES**

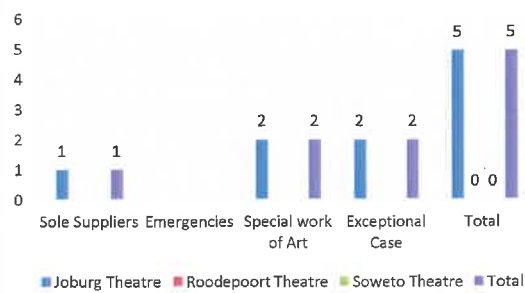
During the period under review, there were no payments processed on procurement from related parties.

Below is the summary of SCM Report

Analysis of deviation by quarter



Analysis of deviations by theatre

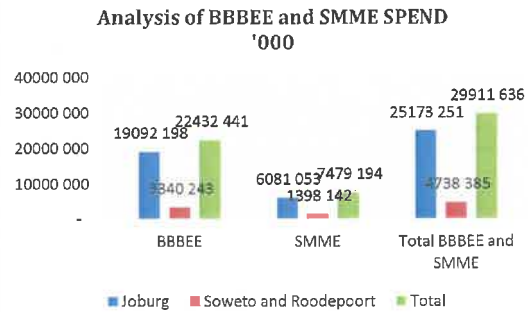
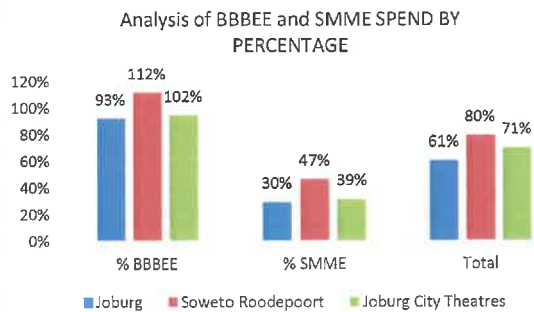


Category	Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total
Sole Suppliers	1				1
Emergencies					
Special work of Art	2				2
Exceptional Case	2				2
<b>Total</b>	<b>5</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>5</b>

Joburg City Theatres had a total of 5 deviations. All deviations raised were classified as Special work of Art, Exceptional case and sole suppliers where it is impractical to follow a procurement process. The deviations relating to Renewal of licenses, in-house productions, marketing partners or barter arrangements, repairs and maintenance and Sole Suppliers.

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

Joburg City Theatres awarded RFQs amounting to R6 284 835.09 and tenders amounting to R13 291 231.36 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 102% which is 27% better than the scorecard target while spend on SMMEs averages at 39% and this is 9% above the scorecard target of 30%. Joburg City Theatres have supported 168 companies during the third quarter of 2019/2020 financial year. This achievement has been consistent throughout the years and maintenance of phenomenon is critical for the advancement of the objectives of South African Constitution, Preferential Procurement Framework Policy Act, MFMA, BBBEE codes. This ultimately translates into the economic transformation of citizens of the city of Johannesburg. This contributes towards job creation and the reduction of poverty as one of the imperatives and priorities of the city of Johannesburg.



Theatres	% BBBEE	% SMME	Total
Joburg	93%	30%	61%
Soweto Roodepoort	112%	47%	80%
Joburg City Theatres	102%	39%	71%



**DEVIATION FROM SCM POLICY FOR THE MID-YEAR PERIOD ENDING 31 MARCH 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.

As at 31 March 2020, Joburg City Theatres had a total of 5 deviations, reported to the Board of Directors. The total value of the deviations during the end of the quarter under is **R 47 603 620.63** but does not necessarily mean that the total amount has been spent.

The deviations for Joburg City Theatres for the quarter under review 31 March 2020 are as follows:

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

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

**SOLE SUPPLIERS – HOSPITALITY AND CATERING**

Description	Value of the Project (Incl Vat)	Reasons
Slo Jo - Supply of Slo Jo syrups and powders - Joburg City Theatres	R 18 495.03	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 97 328.98	Frozen Drinks Africa is the Sole Supplier of the Slush Puppy Syrups. Sole supplier letter has been received.
The Flavor Lab	R 29 758.92	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 8 999.33	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	00142/19	Events Safety, Security & Risk Management for Joburg City Theatres on an "As and When" Needs Basis	1. Eyethu Events (Pty) Ltd 2. Stryker Special Security Projects (Pty) Ltd	12 months	Level 4	Evaluated in accordance with the PPPFA and Regulations	As and when needs basis
Building & Security	00148/19	Upgrade Of Lighting Bar (Orchestra Lift)	Mocon Systems CC	12 months	Level 4	Evaluated in accordance with the PPPFA and Regulations	As and when needed Basis
Stage Department	00149/19	Supply, Delivery & Installation Of Professional Theatre Digital Audio Mixing Console	Prosound(PTY) LTD	Once Off	Level 2	Evaluated in accordance with the PPPFA and Regulations	As and when needed Basis
Roodepoort	00150/19	Supply And Delivery Of Digital Wireless Microphone System	Bespoke Entertainment (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 1 214 998.00

Stage Department	00151/19	Supply, Delivery & Installation Of Run-Of-Show Video System	Bespoke Entertainment (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 429 992,50
Stage Department	00152/19	Supply , Delivery & Installation Of Tabs (MANDELA STAGE)	Showtex Events Textiles South Africa (PTY) LTD)	Once off	Level 4	Evaluated in accordance with the PPPFA and Regulations	R 480 208,74
Stage Department	00153/19	Supply And Delivery Of Wireless Communication System (COMMS)	Bespoke Entertainment (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 471 500,00
Stage Department	00154/19	Supply And Delivery Of Beam Spot Lights	Bespoke Entertainment (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 771 002,00
Stage Department	00155/19	Supply And Delivery Of Wireless Hand -Held Mic System	Prosound (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 161 510,37
Stage Department	00156/19	SUPPLY AND DELIVERY OETC SOURCE FOUR SERIES 2 LUSTR	BESPOKE ENTERTAINMENT (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 710 700,00
Building & Security	00157/19	Supply, Delivery & Installation Of Run-Of-Show Video System	ROYAL PEST MANAGEMENT	12 months	Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed Basis
Soweto theatre	00158/19	Upgrade For The Lighting Bars At The Soweto Theatre	DWR DISTRIBUTION (PTY) LTD	Once Off	Level 3	Evaluated in accordance with the PPPFA and Regulations	R 1 310 660.61
Soweto Theatre	00159/19	Supply & Delivery Of Pa System For Soweto	BESPOKE ENTERTAINMENT (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 500 000.00

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat inc)
Soweto Theatre	00160/19	Upgrade Of Basin Taps And Urinal Flush Systems	Iminenhle Suppliers(PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 306 144 .42
Hospitality & Catering	00161/19	Design, Manufacturing, Installation And Uninstallation Of Lights & Structures FOR JOBURG CITY THEATRES (RE-ADVERT	Neo Solutions (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 790 153.50
Building & Security	00162/19	Indoor Parking For Truck (LOCKABLE)	Aza's Auto CC	12 months	Level 4	Evaluated in accordance with the PPPFA and Regulations	R 140 760. 00
Stage Theatre	00163/19	Supply, Delivery, Staff Training And Maintenance Of Indoor Black Face Led Wall	DWR Distribution (Pty) Ltd	Once Off	Level 3	Evaluated in accordance with the PPPFA and Regulations	R 3 197 806.94
Marketing	00164/19	Social Media Consultant FOR JOBURG CITY THEATRES	Digital Republic Consulting	12 months	Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed basis
Hospitality & Catering	00165/19	Supply And Delivery Of Baked Goods & Pastries For Joburg City Theatres' Stages Restaurants, Banqueting Facilities	Fournos Group (Pty)Ltd	12 months	Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed basis
Hospitality & Catering	00166/19	Supply, Delivery & Installation Of Ground Lighting Audio System	DWR Distribution (Pty) Ltd	Once Off	Level 3	Evaluated in accordance with the PPPFA and Regulations	R 812 375.80

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (vat inc)
Human Resource	00167/19	Appointment Of A Panel Of Service Providers For The Provision Of Recruitment Services On An "As And When" Needs Basis	Six Senses & Ntirho Human Capital	12 months	Level1 Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed basis
Building & Security	00168/19	Supply And Installation Of An Electronic Billboards And Associated Control Equipment At The Joburg Theatre	Bespoke Entertainment (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 2 684 358,75
Building & Security	00169/19	Supply And Delivery Of Consumables For Joburg Theatre	Iminenhle Suppliers (Pty) Ltd	12 months	Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed Basis
Building & Security	00170/19	Supply And Delivery Of Consumables For Soweto Theatre	Boituleso Trading & Projects(Pty) Ltd	12 months	Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed Basis
Roodepoort Theatre	00171/19	Supply And Delivery Of Consumables For Roodepoort Theatre	Mothokwa Et Trading	12 months	Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed basis
Building & Security	00172/19	Supply And Delivery Of Cleaning Equipment's For Joburg City Theatres	Ingwenduna Business Solutions	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 402 559.73
Building & Security	00173/19	Supply And Delivery Of Uniform For Joburg City Theatres	Dikhudu Investment And Projects CC	12 months	Level 1	Evaluated in accordance with the PPPFA and Regulations	As and when needed Basis

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBEE LEVEL	Reasons	Value of the project (Vat inc)
Information Technology	00175/20	Supply, Delivery, Install, Configure, Test and Commission NAS Infrastructure for Joburg City Theatres	Vukani Technologies (Pty)Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 397 331.99
Building & Security	00176/20	Evacuation And Public Address (Pa) System Upgrade For Joburg Theatre City Theatres	Bespoke Entertainment Solution (Pty)Ltd	36 months	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 4 357 637.50
Stage	00177/20	Supply & Delivery of Personal In-Ear Monitoring System	Bespoke Entertainment Solutions (Pty)Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 997 500.00
Stage	00178/20	Supply and Installation of Professional Stage and Venue Communication System (Comms)	Bespoke Entertainment Solution (Pty)Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 487 209.00
Building & Security	00179/20	Upgrade of Electrical Supply for Roodepoort Theatre	Mothokwa Et Trading (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 229 989.58
Hospitality & Catering	00181/20	Panel of Service Providers for the Provision of LPG and Sure Mix Gas for Joburg City Theatres & Joburg Zoo	Weldmax And Hamisa Industrial Suppliers & Ingwenduna Business Solution (Pty)Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 6216.77
stage	00183/20	Supply and Installation of a Media Server	DWR Distributions(Pty)Ltd	Once off	Level 3	Evaluated in accordance with the PPPFA and Regulations	R 663 025.54

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Inc)
Building & Security	00184/20	Upgrade of Bathrooms for Roodepoort Theatre	Iminenhle Suppliers (Pty)Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 222 440.00
Building & Security	00185/20	Repairs and Maintenance of the Air Conditioning Systems for Soweto Theatre	Lumacon Air Conditioning	Once off	Level 2	Evaluated in accordance with the PPPFA and Regulations	R 85 165.89
Stage	00186/20	Supply & Delivery Of Professional Backline Equipment	Edem Consulting Engearing (Pty)Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 488 750.00
Information Technology	00187/20	Annual Renewal of Anti-Virus Software Licenses for Joburg City Theatres	CHM Vumani (Pty)Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	R 249 780.00

#### REQUEST FOR QUOTATIONS

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Roodepoort Theatre		Upgrade Of Flooring For Roodepoort Theatre	Puledi Construction	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 175 850.00
Hospitality & Catering		Manufacturing Of Cocktail Tables And Chairs	Somphek General Trading Cc	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R109 710.00
Soweto Theatre	00686/19	Supply And Installation Of The Window Glass For Soweto Theatre	Mphoivy General Trading	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 200 000.00
Soweto Theatre	00688/19	Supply And Installation Of Uninterruptible Power Supply (UPS)	Continuous Power Solutions CC	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 149 960.00
Soweto Theatre	00689/19	Drywall Partitioning	Mvelapanda General Trading	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 73 980.00



Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Roodepoort Theatre	00690/19	Supply & Delivery Of Stage Truss And Decks	DWR Distribution (Pty) Ltd	Once off	Level 3	Evaluated in accordance with the PPPFA and regulations	R 200 000.00
Roodepoort Theatre	00691/19	Supply & Delivery Of Audio And Visual Cabling	Prosound (Pty) Ltd	Once off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 112 371.33
Soweto Theatre	00692/19	Splitting of The Air-Con Units	Tshumisano Pottery And Designing	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R159 000.00
Hospitality & Catering	00693/19	Outdoor Furniture For Joburg Zoo Restaurant	Group Afrique Consulting and Projects	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R119 250.92
Roodepoort Theatre	00694/19	Supply & Delivery Of Cable Protectors	Iminenhle Suppliers (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R91 274.00
Stage	00695/19	Supply & Delivery Of Dual Digital Cd/Mp3CD & USB Media Player	Prosound (Pty) Ltd	Once off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 39 422.00
Soweto Theatre	00696/19	Supply And Installation Of Compressor And PCB	Senwayo Holdings (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and	R113 000.00
Soweto Theatre	00697/19	Supply And Installation Of Washable Wire Support Panel Filters	Thabela Air Conditioners And Refrigeration Installation	Onoff	Level 1	Evaluated in accordance with the PPPFA and regulations	R 200 000.00
Soweto Theatre	00698/19	Repairs Of Musical Instruments	Shaw AI (Pty ) Ltd	Ooff	Level 1	Evaluated in accordance with the PPPFA and regulations	R188 600.00
Building & Security	00699/19	Supply & Installation Of A 360 Mobile Bulk Filer (Re-Advert)	Iminenhle Suppliers (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 34 259.40
Information Technology	00700/19	Supply & Delivery Of Laptops On A "As And When" Basis	Iminenhle Suppliers (Pty) Ltd	Onff	Level 1	Evaluated in accordance with the PPPFA and regulations	R 200 000.00

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Stage	00701/19	Head Worn Wireless Microphone System	Prosound (Pty) Ltd	Onff	Level 2	Evaluated in accordance with the PPPFA and regulations	R 112 492.80
Soweto Theatre	00702/19	Supply & Installation Of Workstation Cubicles & Chairs	Puledi Construction	Onff	Level 1	Evaluated in accordance with the PPPFA and regulations	R 200 000.00
Information Technology	00703/19	Renewal Of Software License	Vukani Technologies(Pty)Ltd	Onff	Level 1	Evaluated in accordance with the PPPFA and regulations	R 81 702.99
Hospitality & Catering	00704/19	Supply and Delivery of Gourmet Yogurts' for Metro Centre	Deneys Swiss Dairy	12 MONTHS	Level 1	Evaluated in accordance with the PPPFA and regulations	R 200 000.00
Building & Security	00705/19	Supply & Installation Of Clearview Gates And Fence	Puledi Construction Cc	Onff	Level 1	Evaluated in accordance with the PPPFA and regulations	R 167 800.00
Soweto Theatre	00706/16	Supply, Delivery & Installation Of The Signage's And Baby Changing Nappy Tables	Tshumisano Pottery & Designing	Oncff	Level 1	Evaluated in accordance with the PPPFA and regulations	R47 500.00
Stage	00707/19	Supply & Delivery Of Pro Omnidirectional Headset Microphones	Iminenhle Suppliers (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 156 960.00
Soweto Theatre	00708/19	Supply, Delivery & Installation of the restroom seats for Soweto theatre	Ballers and Tackers	Once f	Level 1	Evaluated in accordance with the PPPFA and regulations	R35 550.00
Finance Department	00709/19	Service And Maintenance Of Joburg City Theatres Sage Pastel System	Finware Enterprise System CC	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 200 000.00
Roodepoort Theatre	00710/19	Supply & Delivery Of Scaffolding	DWR Distributions (Pty) Ltd	Off	Level 3	Evaluated in accordance with the PPPFA and regulations	R 75 695.83
Hospitality & Catering	00711/19	Procurement Of The Tracksuits And T-Shirts	Mzila and Mawewe Trading	Once off	Level 1	Evaluated in accordance with the	R192 500.00

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
		For Joburg City Theatres				PPPFA and regulations	
Hospitality & Catering	00712/19	Procurement Of The Branded Collateral For Joburg City Theatres	Do it All Enterprise	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R114 712.50
Building & Security	00713/19	Waterproofing of Main Roof at Joburg Theatre	Advanced Waterproofing (Pty) Ltd	Once off	Level 3	Evaluated in accordance with the PPPFA and regulations	R 58 650.00
Building & Security	00714/19	Landscaping Work At Joburg Theatre	Amantle Professional Cleaning Services	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 172 930.99
Soweto Theatre	00715/19	Supply And Installation Of Galvanised Handrails For Jabulani Amphitheatre	4T Group (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 149 040.00
Stage	00716/19	Supply and Delivery of Lapel Microphones	Iminenhle Suppliers (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 83 700.00
Hospitality & Catering	00717/19	Hiring Of Showstopper Structures (Installation And Uninstallation)	MK Illumination South Africa (PTY)LTD	Once off	Level 4	Evaluated in accordance with the PPPFA and regulations	R190 555.00
Hospitality & Catering	00718/19	Design, Manufacturing, Installation And Uninstallation Of Organic And String Lights For Joburg Zoo	MK Illumination South Africa (PTY)LTD	Once off	Level 4	Evaluated in accordance with the PPPFA and regulations	R198 030.00
Marketing	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
Building & Security	00720/20	Supply And Delivery Of Electrical Materials For Soweto Theatre	Ingwenduna Business Solution (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R54 142.81
Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Hospitality &	00722/20	Deep Cleaning Of	Brasco Electrical	12	Level 4	Evaluated in	As And When

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Catering		Kitchen Extraction For Joburg City Theatres On as and when Needs Basis	2001 CC	mos		accordance with the PPPFA and regulations	needs basis
Occupational Health & Safety	00723/20 A	Medical Support For Shows At Joburg Theatre	The Priority For South Africa Of The Order Of St John	12 Ms	Level 1	Evaluated in accordance with the PPPFA and regulations	R600.00 Per Show
Human Resources	00723/20 B	Training Of Microsoft Excel Basic Intermediate And Advanced For Joburg City Theatres	Spectrum (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R164 956.17
Human Resources	00726/20	Training: First Aid Level 1, Level 2 And Level 3 For Joburg City Theatres	The Priory For South Africa Of The Order Of St John	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R66 371.75
Stage	00729/20	Supply & Delivery Of Professional Wireless Headset/Ear-Reset Microphone	Iminenhle Suppliers (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R142 400.00
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	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 105 472.25
Human Resources	00733/20	Appointment of Accredited Training Providers to Provide Training – Hand Rope Fly Bars	DWR Distribution (Pty) Ltd	Once Off	Level 3	Evaluated in accordance with the PPPFA and regulations	R 186 610.50
Soweto Theatres	00734/20	Supply, Delivery and Installation of BCE Cable for Soweto	Impactdigit Technology	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 194 200.00

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
		Theatre					
Soweto Theatre	00735/20	Major Generator Service for Soweto Theatre	Shaw AI (PTY) LTD	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 128 000.00
Soweto Theatre	00736/20	Supply, Delivery and Installation of Sliding Sensor Door	Tshumisano Pottery and designing	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R160 400.00
Building & Security	00737/20	Supply & Delivery Of Licenced Two Way Radios	Iminenhle Suppliers (PTY) LTD	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R185 440.20
Building & Security	00738/20	Supply And Delivery Of Cutting Grass Services For Soweto	TIMIT Trading (PTY) LTD		Level 1	Evaluated in accordance with the PPPFA and regulations	
Building & Security	00739/20	Supply And Installation Of An Outdoor Pizza Oven	Do It All Enterprise (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 88 172.30
Building & Security	00740/20	Supply And Installation Of Biometric Access Control System	Do It All Enterprise (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 155 739.15

**SPENT REPORT**

The percentage of BBBEE and SMME companies respectively, supported during the third quarter (01 January – 31 March 2020) are as follow:

<b>JOBURG THEATRE</b>					
<b>TOTAL SPEND</b>	<b>BBBEE CONTRIBUTORS</b>	<b>NON COMPLIANT CONTRIBUTORS</b>	<b>SMME CONTRIBUTIONS</b>	<b>WOMEN CONTRIBUTION</b>	<b>YOUTH CONTRIBUTION</b>
<b>R 20 575 215.82</b>	<b>R 19 092 198.39</b>	<b>R 1 483 017.43</b>	<b>R 6 081 052.77</b>	<b>R 4 669 307.71</b>	<b>R 1 597 347.56</b>
	92.79%	7.77%	29.56%	22.69%	7.76%
132 suppliers	123 suppliers	9 suppliers	80 suppliers	26 suppliers	19 suppliers
<b>ROODEPOORT &amp; SOWETO THEATRE &amp; ZOO</b>					
<b>TOTAL SPEND</b>	<b>BBBEE CONTRIBUTORS</b>	<b>NON COMPLIANT CONTRIBUTORS</b>	<b>SMME CONTRIBUTIONS</b>	<b>WOMEN CONTRIBUTION</b>	<b>YOUTH CONTRIBUTION</b>
<b>R 2 978 436.83</b>	<b>R 3 340 242.89</b>	<b>R – 361 806.06</b>	<b>R 1 398 141.68</b>	<b>R 1201 144.39</b>	<b>R 747 557.32</b>
	112.15%	-10.83%	46.94%	40.33%	25.10%
67 suppliers	61 suppliers	6 suppliers	45 suppliers	14 suppliers	22 suppliers
<b>JOBURG CITY THEATRES (CONSOLIDATED)</b>					
<b>TOTAL SPEND</b>	<b>BBBEE CONTRIBUTORS</b>	<b>NON COMPLIANT CONTRIBUTORS</b>	<b>SMME CONTRIBUTIONS</b>	<b>WOMEN CONTRIBUTION</b>	<b>YOUTH CONTRIBUTION</b>
<b>R 23 553 652.65</b>	<b>R 22 432 441.28</b>	<b>R 1 121 211.7</b>	<b>R 7 479 194.45</b>	<b>R 5 870 452.10</b>	<b>R 2 344 904.88</b>
	102.47%	-1.53%	38.25%	31.51%	16.43%
168 suppliers	155 suppliers	13 suppliers	109 suppliers	36 suppliers	35 suppliers

**Note:**

A total of 45 service providers supplied goods / services for both Joburg Theatre and Roodepoort & Soweto Theatre, and were calculated as such.

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

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

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

Name of Department	Amounts owed	Account Status	Comments
City of Johannesburg	8,067,970.29	87,56% is sitting under 30 days on the debtors age analysis , 0.77% on 90 days and 11,67% is sitting over 120 days	100% of this balance is for COJ department and COJ entities The amount relates to catering services provide to COJ
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	988,985 .97	The account is currently sitting under current creditors on the age analysis	The amount relates to water ,electricity and refuse,

## 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 3 of 2019/20	%
Net Salary	11 932 082,35	55
PAYE	2 751 811,23	13
SDL	174 608,17	1
UIF	213 054,88	1
Medical Aid	1 362 504,00	6
Pension Contribution	3 260 186,96	15
Samwu Union & Funeral	87 563,95	0
13th Cheque, Leave Accrual and Performance Bonuses	1 808 776,10	8
	21 590 587,64	100,00

### Section 3: Key Vacancies

All critical vacancies are filled.

The total number of JCT's approved positions is **249** in this quarter. The number of filled positions is **234**. JCT filled **2** vacant posts and **1** temporary employee was appointed to a permanent position through conversion of the contract. The company also experienced **4** terminations in this quarter. The number of vacant posts stands at **15** (Table 2 provides a status report on the outstanding vacancies). A detailed staff establishment per department is provided in Table 1 below to indicate occupancy and vacancy percentages as per the approved structure.



**Table 1: Detailed analysis on occupancy and vacancy report**

Department	Approved Positions	Occupied Positions	Vacant Positions	Temporary Staff	Interns / Learners	Total
Governance	7	6	1	0	2	9
Human Resources	3	3	0	0	1	4
Stage	28	27	1	0	2	30
Finance and SCM	15	15	0	0	3	18
Building and Security	54	53	1	3	1	58
Customer Services	12	12	0	29	2	43
Client Services (Programming)	8	8	0	0	2	10
Catering and Hospitality	37	30	7	138	0	175
Soweto Theatre	57	53	4	17	5	79
Roodepoort Theatre	28	27	1	16	2	46
<b>Total</b>	<b>249</b>	<b>234</b>	<b>15</b>	<b>203</b>	<b>20</b>	<b>472</b>

<b>Vacancy Occupancy %</b>	<b>94%</b>	<b>6%</b>	<b>83%</b>	<b>8%</b>	
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JCT is operating at **94%** occupancy against the approved staff establishment with the remaining **6%** recorded as vacancy rate. In addition to the above staffing, **8%** of human capacity comprises of interns which are placed within various departments and **83%** of temporary/Adhocs staff members.

The number of temporary/Adhocs employees decreased from **206** to **203** in this quarter under review compared to the end of fourth quarter. There were 12 terminations and 9 new appointments. The appointment of temporary employees is dictated by the needs of the business. The number of temporary employees fluctuates on monthly basis due to the nature of the business.

The largest group of temporary employees is found in the Hospitality and Catering department. The total number stands at **175**. This group of employees consists of waiters, scullers, bartenders, commie chefs, kitchen staff, banqueting staff and general assistants, etc. The Department currently utilises Fixed Term Contract due to the business requirements for the following reasons –

- There is no fixed patron capacity in the theatre bars as the business in this area is determined by the shows that are on the stage at any given time, hence this area is treated as seasonal work based on the seasonal run of any given show.
- The restaurant business is managed on a day to day basis based as per point 1, as well as the daily take up of the restaurant by the surrounding businesses.
- Unfortunately, the department often experiences an extreme fluctuation of business volumes that occur over a period of any one year due to the area of the hospitality it works in, namely, the theatre.
- There are very 7 foreign nationals in the workforce and their fixed term contracts are based on their current valid work permits.

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

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

### 1.1 WORKFORCE PROFILE PER THEATRE

#### 1.2.1. Joburg Theatre

Table 2: Workforce Profile

Occupational Level	Male					Female					Grand Total
	A	C	I	W	Total	A	C	I	W	Total	
Top Management	0	0	0	0	0	1	0	0	0	1	1
Senior Management	8	1	0	1	10	3	0	0	1	4	14
Professionally Qualified / Middle Management	3	0	0	4	7	3	1	0	0	4	11
Skilled Technically and Academically Qualified	13	0	1	4	18	12	0	0	0	12	30
Semi-Skilled	27	1	0	0	28	16	0	0	0	16	44
Unskilled	13	0	0	0	13	11	0	0	0	11	24
Total	63	2	1	9	76	46	1	0	1	48	124
% of Gender Representation	52%	1.6%	0.8%	7%	59%	37%	0.8%	0.0%	0.8%	37%	

#### 1.2.2. Soweto Theatre

Table 3: Workforce Profile

Occupational Level	Male					Female					Grand Total
	A	C	I	W	Total	A	C	I	W	Total	
Top Management	0	0	0	0	0	0	0	0	0	0	0
Senior Management	0	0	0	0	0	1	0	0	0	1	1
Professionally Qualified / Middle Management	1	0	0	0	1	0	0	0	0	0	1
Skilled Technically and Academically Qualified	1	0	0	0	1	6	0	0	0	6	7
Semi-Skilled	6	0	0	0	6	1	0	0	0	1	7
Unskilled	28	0	0	0	28	9	0	0	0	9	37
Total	36	0	0	0	36	17	0	0	0	17	53
% of Gender Representation	68%	0.0%	0.0%	0.0%	68%	32%	0.0%	0.0%	0.0%	32%	

#### 1.2.3. Roodepoort Theatre

Table 4: Workforce Profile

Occupational Level	Male	Female	Grand
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	A	C	I	W	Total	A	C	I	W	Total	Total
Top Management	0	0	0	0	0	0	0	0	0	0	0
Senior Management	0	0	1	0	1	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	1	3	1	0	0	4	5
Semi-Skilled	5	0	0	0	5	2	0	0	0	2	7
Unskilled	9	0	0	0	9	5	0	0	0	0	14
<b>Total</b>	<b>15</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>15</b>	<b>10</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>11</b>	<b>26</b>
% of Gender Representation	55%	0.0%	4%	0.0%	36%	37%	0.0%	0.0%	0.0%	37%	

#### 1.2.4. Hospitality and Catering Department

Table 5: Workforce Profile

Occupational Level	Male					Female					Grand Total
	A	C	I	W	Total	A	C	I	W	Total	
Top Management	0	0	0	0	0	0	0	0	0	0	0
Senior Management	0	0	1	1	2	0	0	0	0	0	2
Professionally Qualified / Middle Management	0	0	0	0	0	1	0	0	0	0	1
Skilled Technically and Academically Qualified	2	1	0	2	5	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
<b>Total</b>	<b>9</b>	<b>1</b>	<b>1</b>	<b>3</b>	<b>9</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>5</b>	<b>0</b>	<b>30</b>
% of Gender Representation	33%	3%	3%	10%	30%	0.0%	0.0%	3.4%	17.2%	0.0%	

Table 2: Recruitment progress report:

Department	Position	Number of positions	Mode of recruitment	Progress
Governance	Legal and Compliance	1	Internal & External	Selection in progress

Department	Position	Number of positions	Mode of recruitment	Progress
	Specialist			
Building & Security	Security Supervisor	1	Internal & External	Interviews on hold due to COVID-19
Stage	Production Manager	1		Date not yet determined
Soweto Theatre	Marketing Manager	1	Internal & External	Interviews on hold due to COVID-19
	Lighting Technician	1	External	Recommendations on progress
	Sound Technician		External	Recommendations on progress
	Finance Officer	1	Internal & External	Recruitment to commence after Job Description graded and evaluated.
Roodepoort Theatre	Stage Crew	1	Internal & External	Recruitment on hold while title & Job description are being reviewed.
Hospitality & Catering	Junior Sous Chef x 2	2	External	Position placed on hold until further notice. Operations are relatively quiet.
	Junior Sous Chef x 2	2	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre.
	Events Coordinator x 2	2	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre.
	Assistant Events Coordinator x 1	1	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre

During the quarter under review three (3) new appointments were made as depicted in the table below:

**Table 3: New appointments**

Department	Position	Effective Date	Positions
Customer Services	Graphic Designer	02 Jan 2020	1
Soweto Theatre	Publicist	01 Mar 2020	1
Hospitality & Catering	Stages Supervisor	02 Jan 2020	1
Total Number of Appointments			<b>3</b>

**Table 4: Temporary appointments**

Department	Position	Effective Date	Positions
Customer Services	Ushers/Adhocs	01 Mar 2020	9
Total Number of Appointments			<b>9</b>

**Table 5: Staff turnover**

Six (5) permanent terminations / internal movements and twelve (12) temporary terminations 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
Soweto Theatre	Marketing Manager	Resignation	21 months	29 Feb 2020	1
	Security Officers x 2	Contract expired	8 months	29 Feb 2020	2
Roodepoort Theatre	Stage Crew	Deceased	11 years	15 Jan 2020	1
Finance	Supply Chain Management Officer	Appointed to the position of Supply Chain Management Officer in Finance department at Joburg Theatre. Formerly occupied the position of Finance Clerk at Soweto Theatre.		02 Jan 2020	1 1
<b>Total Number of Terminations</b>					<b>6</b>

**Table 5 (b): Temporary Staff terminations**

Department	Position	Reason for termination	Years in service	Effective date	Positions
Customer Service	Ushers / Adhocs	Expiry of contract	4 months	31 Jan 2020	12
<b>Total Number of Terminations</b>					<b>12</b>

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

**Table 6: Age Analysis profile per race and gender**

Age			Gender		Race			
Age Groups	Number of staff	% representation	Male	Female	A	C	I	W
18-25	7	3%	5	2	7	0	0	0
26-35	77	33%	45	32	74	2	1	0
36-45	79	34%	50	29	72	2	1	4
46-55	52	22%	33	19	45	0	1	6
56-65	19	8%	15	4	14	1	0	4
<b>Total</b>	<b>234</b>	<b>100%</b>	<b>148</b>	<b>86</b>	<b>212</b>	<b>5</b>	<b>3</b>	<b>14</b>

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

## Section 4: Employment Equity

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

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

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

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

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

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

The numbers reflected in the tables below relate to the number of employees who were in the employ of JCT as at 31 March 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					Grand Total
	A	C	I	W	Total	A	C	I	W	Total	
Top Management	0	0	0	0	1	0	0	0	0	0	1
Senior Management	8	1	2	2	4	0	0	1	0	0	18
Professionally Qualified / Middle Management	3	0	0	4	4	1	0	0	0	0	12
Skilled Technically and Academically Qualified	18	1	1	6	22	1	0	1	1	0	51
Semi-Skilled	46	1	0	0	25	0	0	0	4	0	77
Unskilled	50	0	0	0	25	0	0	0		0	75
<b>Total</b>	<b>126</b>	<b>3</b>	<b>3</b>	<b>12</b>	<b>82</b>	<b>2</b>	<b>0</b>	<b>2</b>	<b>5</b>	<b>0</b>	<b>234</b>
<b>% of Gender Representation</b>	<b>54%</b>	<b>1.3%</b>	<b>1.3%</b>	<b>5%</b>	<b>35%</b>	<b>0.8%</b>	<b>0.0%</b>	<b>0.8%</b>	<b>2.1%</b>	<b>0.0%</b>	

**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
<b>Total</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>1</b>	<b>-</b>	<b>0</b>	<b>4</b>

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	213	81.0%	91%	10%
Coloureds	5	2.6%	2.1%	0.5%
Indians	3	2.9%	1.3%	-1.6%
Whites	14	13.5%	5.9%	-7.6%
Persons with disability	4	2.0%	1.7%	-0.3%
Male	149	55.9%	63%	7.5%
Female	86	44.1%	37%	-7.5%

**Table 10: Gender representation**

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

	Target Achieved
	Requires Improvement

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

## Section 5: Skills Development and Training

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



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

**Table 11: Training and Development**

Occupational Levels	Training Intervention	Target Participants	Total number of Staff	Costs
Top Management		None	0	R 00.00
Senior Management	Excel Training: Basic, Intermediate and Advanced First Aid Training	Ticket Sales employees, Marketing Managers, Operational Managers & Supervisors	2	R 22 278.81
Professionally Qualified / Middle Management	Excel Training: Basic, Intermediate and Advanced First Aid Training Hand Rope Fly Bars Stage Rigging	SCM employees, Sales employees, Managers, Banqueting employees, Chefs, Kitchen Staff & Stage Crew	14	R 93 665.63
Skilled Technically and Academically Qualified	Excel Training: Basic, Intermediate and Advanced First Aid Training Hand Rope Fly Bars Stage Rigging Audio Visual Training (Digico SD Series Training)	SCM employees, Sales employees, Managers, Banqueting employees, Chefs, Kitchen Staff & Stage Crew	23	R 158 831.31
Semi-skilled	Excel Training: Basic, Intermediate and Advanced First Aid Training Hand Rope Fly Bars Stage Rigging Audio Visual Training (Digico SD Series Training)	Banqueting employees, Chefs, Kitchen Staff & Stage Crew	31	R 114 807.78
Unskilled / Temporary	First Aid Training	Kitchen staff, Chefs & Banqueting employees	13	R 21 570.77
<b>Total</b>			<b>83</b>	<b>R 411 154.30</b>

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.

A total amount of **R411 154.30** was spent on skills development initiatives, this quarter.

The outstanding training identified below will be addressed as soon as the budget is confirmed.

**Table 12: Outstanding Trainings**

<b>TRAINING</b>	<b>NUMBER OF DELEGATES</b>
Carpentry	3
Set Building and Carpentry	5
Set Building	1
Stage Management	2
Web Ticket Sales	1
Media /Stakeholder relations	1
<b>TOTAL</b>	<b>13</b>

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

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

## **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.

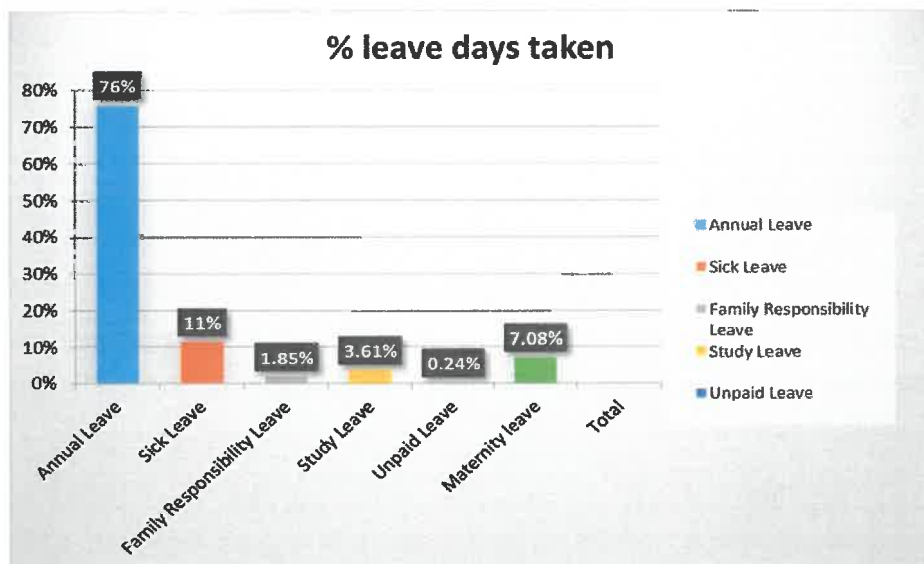
## Section 7: Leave and Productivity Management

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 as at 31 March 2020**

Type of Leave	Q1 (Jul-Sep)	Q2 (Oct-Dec)	Q3 (Jan-Mar)	Q4 (April-Jun)	Total Leave Days Taken	% Leave days taken
Annual Leave	684.75	662	1105	0	2451.75	75.84
Sick Leave	110	114	143	0	367	11.35
Family Responsibility Leave	26	19	15	0	60	1.85
Study Leave	35	69	13	0	117	3.61
Unauthorised Leave	0	8	0	0	8	0.24
Maternity Leave	61	0	168	0	229	7.08
<b>Total</b>	<b>916.75</b>	<b>872</b>	<b>1444</b>	<b>0</b>	<b>3232.75</b>	<b>100</b>

1444 leave days were taken by employees. Annual leave was the most taken, due to the long festive seasons. 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**

leave was the most leave taken by employees as per figure 1 above by 76%, Sick Leave at 11%, then Study leave at 3.61%, Maternity Leave at 7.08%, Family Responsibility leave at 1.85% and unpaid leave was the least leave taken at 0.24%.

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

Annual leave was the most leave taken by employees as per figure 1 above by 76%, Sick Leave at 11%, then Study leave at 3.61%, Maternity Leave at 7.08%, Family Responsibility leave at 1.85% and unpaid leave was the least leave taken at 0.24%.

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

**Table 14: JT**

Number of Staff	Type of leave	JAN 2020	FEB 2020	MAR 2020	Total Leave Taken
132	Annual Leave	566	116	91	773
	Sick Leave	26	43	28	97
	Family Responsibility Leave	8	5	2	15
	Study Leave	0	9	4	13
	Unpaid Leave	0	0	0	0
	Maternity Leave	12	45	47	104
	<b>Total</b>		<b>612</b>	<b>218</b>	<b>172</b>

## 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

A total of 61 employees belong to South African Municipal Workers Union (SAMWU). The rest of the employees are not affiliated to any union.

### Labour Relations matters

There was no labour cases reported in this term.

**Table 15: Labour Relations Cases**

Department	Nature	Outcome	Effective date
Building & Security	Abscondment i.e. Misconduct as a result of continuous absence of leave without approval	Final Written Warning after Disciplinary Hearing	To be set
	Dishonesty .i.e. Misrepresentation of qualification.	Disciplinary Hearing initially scheduled for 01 March 2020, but put on hold as a result of Lockdown due COVID 19.	01 March 2020
Client Services	Suspension with pay with effect from 02 March 2020.	Investigation for alleged gross misconduct underway.	02 March 202
Hospitality & Catering	Unfair dismissal	Applicant to refer the dispute within 90 days to the South African Bargaining Council (SALGBC).	To be set

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.

Cases	No. Of Cases	Comments
Death and memorial service.	0	
Bereavement support intervention	0	There was no bereavement support intervention
Study	0	33 employees registered during the term under review.
Miscellaneous cases	0	There was none
GRAND TOTAL	1	

### Section 9: Employee Wellness

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

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

- Employees are continuously participating in the internal gym.

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

## **Section 10: Employee Benefits**

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

### **Defined Benefit Funds**

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

- Johannesburg Municipal Pension Fund (NMG) has 13 employees.
- E-Joburg Pension Fund has 141 employees.
- Mutual Gratuity Pension Fund (MGF) has 7 employees.

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

### **Medical Aid Funds**

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

- Discovery has 74 members, of which 52 receive 60% employer contributions, 18 receives 75%, while 4 employees on total cost to company contribute 100%.
- LA Health has 1 member who receives 60% company contributions
- Key Health has only 1 member who receives 60% company contributions

### **Company Allowances**

Forty-one (43) employees receive home owners allowance while fifty-four (54) receive allowances towards the use for business purposes of their personal cell phones.

## **Section 11: Occupational Health & Safety Programmes**

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

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

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

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

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

### **HIV/AIDS on the Workplace**

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

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

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

CHAPTER FIVE: FINANCIAL PERFORMANCE AND EXPOSURE

Section 1: Statement of Financial Position

**Joburg Theatre (SOC) Limited 2019**

(Registration number 2000/013032/07)

Financial Statements for the ended 31 March 2020

**Statement of Financial Position as at 31 March 2020**

Figures in Rand	Note(s)	2020	2019
<b>ASSETS</b>			
<b>Current Assets</b>			
Inventories	2	3,924,955	2,838,877
Receivables from exchange transactions	3	12,809,462	5,333,833
VAT receivable	4	2,426,873	2,322,022
Cash and cash equivalents	5	34,542,422	11,052,694
		<b>53,703,712</b>	<b>21,547,426</b>
<b>Non-Current Assets</b>			
Property, plant and equipment	6	15,240,246	14,779,470
Intangible assets	7	479,242	619,802
Heritage assets	8	1,602,700	1,602,700
		<b>17,322,188</b>	<b>17,001,972</b>
<b>Total Assets</b>		<b>71,025,900</b>	<b>38,549,398</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Payables from exchange transactions	9	54,641,494	14,308,756
Provisions	10	3,292,557	2,786,043
		<b>57,934,051</b>	<b>17,094,799</b>
<b>Non-Current Liabilities</b>			
Deferred tax	11	2,336,864	2,336,864
<b>Total Liabilities</b>		<b>60,270,915</b>	<b>19,431,663</b>
<b>NET ASSETS</b>		<b>10,754,985</b>	<b>19,117,735</b>
<b>Share capital</b>			
Reserves	31	10	10
Investment from Shareholder		1,784,049	1,784,049
Accumulated surplus		8,970,926	17,333,676
<b>Total Net Assets</b>		<b>10,754,985</b>	<b>19,117,735</b>

Draft



Section 2: Statement of Financial Performance

**Joburg Theatre (SOC) Limited 2019**

(Registration number 2000/013032/07)

Financial Statements for the ended 31 March 2020

**Statement of Financial Performance**

		9 Months 31 March	12 Months 30 June
Figures in Rand	Note(s)	2020	2019
<b>Revenue</b>			
<b>Revenue from exchange transactions</b>			
Ticketing services	12	717,148	1,322,786
Catering services	12	26,380,757	31,926,069
Rental facilities and equipment	12	4,856,327	6,611,879
Arts alive festival	12	8,695,650	8,700,000
In-house ticket sales	12	7,713,028	9,282,552
Other income	13	832,926	966,188
Interest received - investment	14	4,524,856	5,033,894
<b>Total revenue from exchange transactions</b>		<b>63,720,692</b>	<b>63,843,368</b>
<b>Revenue from non-exchange transactions</b>			
<b>Transfer revenue</b>			
Subsidy	15	93,926,589	116,447,000
<b>Total revenue</b>	12	<b>147,647,281</b>	<b>180,290,368</b>
<b>Expenditure</b>			
Employee related costs	16	(65,649,571)	(77,525,627)
Depreciation and amortisation	17	(1,592,391)	(1,641,029)
Debt impairment		-	(46,266)
Transfers and Subsidies	18	(18,274,221)	(20,466,500)
General Expenses	19	(70,493,848)	(87,700,870)
<b>Total expenditure</b>		<b>(156,010,031)</b>	<b>(187,380,292)</b>
<b>Deficit before taxation</b>		<b>(8,362,750)</b>	<b>(7,089,924)</b>
Taxation	20	-	(1,896,448)
<b>Deficit for the</b>		<b>(8,362,750)</b>	<b>(5,193,476)</b>

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### Section 3: Cash Flow Statement

## Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the ended 31 March 2020

### Cash Flow Statement

		9 Months 31 March	12 Months 30 June
Figures in Rand	Note(s)	2020	2019
<b>Cash flows from operating activities</b>			
<b>Receipts</b>			
Sale of goods and services		41,615,076	65,080,554
Grants		120,628,000	116,447,000
Interest income		4,524,856	5,033,894
		<u>166,767,932</u>	<u>186,561,448</u>
<b>Payments</b>			
Employee costs		(65,360,544)	(77,181,146)
Suppliers		(76,005,052)	(110,431,297)
Taxes		-	(463,622)
		<u>(141,365,596)</u>	<u>(188,076,065)</u>
<b>Net cash flows from operating activities</b>	21	<u>25,402,336</u>	<u>(1,514,617)</u>
<b>Cash flows from investing activities</b>			
Purchase of property, plant and equipment	6	(1,912,608)	(3,003,252)
Purchase of other intangible assets	7	-	(43,823)
Purchases of heritage assets	8	-	(115,000)
<b>Net cash flows from investing activities</b>		<u>(1,912,608)</u>	<u>(3,162,075)</u>
<b>Cash flows from financing activities</b>			
<b>Net increase/(decrease) in cash and cash equivalents</b>		<u>23,489,728</u>	<u>(4,676,692)</u>
Cash and cash equivalents at the beginning of the year		11,052,694	15,729,386
<b>Cash and cash equivalents at the end of the year</b>	5	<u>34,542,422</u>	<u>11,052,694</u>

## Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the period ended 31 March 2020

### Accounting Policies

#### 1.26 GRAP Standards Approved and effective (continued)

GRAP 100

Transfer of Functions Between Entities Not Under Common Control

GRAP 107

Mergers

### Notes to the Financial Statements

Figures in Rand	2020	2019
<b>2. INVENTORIES</b>		
Work in progress	1,026,555	1,039,833
Consumable stores	274,218	284,780
Trading Stock - Food and Beverage	2,024,182	1,514,264
	<b>3,024,955</b>	<b>2,838,877</b>
Work In Progress:		
Opening Balance	1,039,833	4,652,826
Prior Year Wip Transferred	(1,039,833)	(4,652,826)
Current Year WIP	1,026,555	1,039,833
	<b>1,026,555</b>	<b>1,039,833</b>
Consumable Stock:		
Opening Balance	284,780	528,241
Stock movement for year	(10,562)	(243,461)
	<b>274,218</b>	<b>284,780</b>
Trading Stock:		
Opening Balance	1,514,264	671,535
Stock Movement	509,918	842,729
	<b>2,024,182</b>	<b>1,514,264</b>

Joburg City Theatres operate as a both receiving and production house. The expenditure on show productions prior to maturity is treated as Work in Progress (WIP) for example: the color purple, my children, my africa, macbeth, setwork festival

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

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

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

#### 3. RECEIVABLES FROM EXCHANGE TRANSACTIONS

Trade debtors	9,051,839	1,088,010
Accrued Income	900,833	12,974
Related Party Debtors	2,856,990	3,332,843
	<b>12,809,662</b>	<b>3,333,833</b>

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

## Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the ended 31 March 2020

### Notes to the Financial Statements

Figures in Rand

	2020	2019
<b>3. RECEIVABLES FROM EXCHANGE TRANSACTIONS (continued)</b>		
<b>Trade and other receivables</b>		
Trade Debtors- represents rent receivable for use of facilities (hospitality and theatre rentals)		
Related party debtors - represents the amounts owed to Joburg City Theatres by the City of Johannesburg and Municipal Owned Entities. Included in the related party receivables is other hospital rental and catering services rendered to COJ and as 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		
<b>Receivables From Exchange Transactions by Class</b>		
Rental of Facilities and Equipment	173,047	93,713
Hospitality and Catering	5,298,335	2,636,848
City of Joburg - CAPEX	1,953,459	-
City of Joburg Entities	887,887	6,082
other	4,407,834	2,597,189
	<b>12,809,462</b>	<b>5,333,832</b>
<b>Debtors Age Analysis</b>		
90 Days +	2,882,705	2,478,352
60 Days	187,782	70,653
30 Days	902,313	80,097
Current	8,856,662	2,708,730
	<b>12,809,462</b>	<b>5,333,832</b>
<b>4. VAT RECEIVABLE</b>		
VAT	2,426,873	2,322,022
The company accounts for VAT on an accrual basis		
<b>5. CASH AND CASH EQUIVALENTS</b>		
Cash and cash equivalents consist of:		
Cash on hand	111,221	120,747
Nedbank accounts balance	34,431,201	3,240,603
	<b>34,542,422</b>	<b>3,360,840</b>
Current assets	34,542,422	11,052,694
Current liabilities	-	-
	<b>34,542,422</b>	<b>11,052,694</b>

Cash and cash equivalents comprise of cash on hand, current account and deposits on call accounts that are readily convertible into known amounts of cash. The effective interest rates of the cash equivalents investment as at end of the period were between 6% and 8,12%.

# Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the ended 31 March 2020

## Notes to the Financial Statements

Figures in Rand

	2020	2019
<b>11. DEFERRED TAX</b>		
<b>Deferred tax liability</b>		
Property, plant and equipment	(829 190)	(298 732)
Allowance for future expenditure section 24c	(4 826 122)	(6 417 720)
<b>Total deferred tax liability</b>	<b>(5 455 312)</b>	<b>(6 716 452)</b>
<b>Deferred tax asset</b>		
Provisions	1 774 106	1 200 881
Deferred income	500 162	818 058
Deferred tax balance from temporary differences other than unused tax losses	2 274 268	2 019 517
<b>Total deferred tax asset</b>	<b>2 274 268</b>	<b>2 019 517</b>
<b>Deferred tax liability</b>	<b>(5 455 312)</b>	<b>(6 716 452)</b>
<b>Deferred tax asset</b>	<b>2 274 268</b>	<b>2 019 517</b>
<b>Total net deferred tax liability</b>	<b>(3 181 044)</b>	<b>(4 696 935)</b>
<b>12. REVENUE</b>		
Ticketing services	717 148	1 322 788
Catering services	26 380 757	31 926 069
Rental facilities and equipment	4 856 327	6 611 879
Arts Alive	8 665 650	8 700 000
In-house ticket sales	7 713 028	9 282 552
Other income	832 929	966 188
Interest received - investment	4 524 856	6 033 894
Subsidy	93 926 589	110 447 000
	<b>147 647 291</b>	<b>180 290 368</b>
The amount included in revenue arising from exchanges of goods or services are as follows:		
Ticketing services	717 148	1 322 788
Catering services	26 380 757	31 926 069
Rental facilities and equipment	4 856 327	6 611 879
Arts Alive	8 665 650	8 700 000
In-house ticket sales	7 713 028	9 282 552
Other income	832 929	966 188
Interest received - investment	4 524 856	6 033 894
	<b>53 720 612</b>	<b>63 843 368</b>
The amount included in revenue arising from non-exchange transactions is as follows:		
Taxation revenue		
Transfer revenue		
Subsidy from City of Joburg	93 926 589	110 447 000
<b>13. OTHER INCOME</b>		
Other income	832 929	966 188

The table below provides the breakdown of other income.

## Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the period ended 31 March 2020

### Notes to the Financial Statements

Figures in Rand

	2020	2019
<b>14. INTEREST RECEIVED - INVESTMENT</b>		
Interest revenue		
Bank	4,524,856	5,033,894
Interest income is calculated using the effective interest rate between 6% to 8%		
The table below shows the interest received from two bank accounts		
Bank	2020	2019
Investec Bank Limited	29,472	3,237,075
Nedbank Limited	4,495,384	1,796,219
	<b>4,524,856</b>	<b>5,033,894</b>
<b>15. SUBSIDY</b>		
Operating Grants and Subsidies		
Joburg Theatre	74,050,955	89,537,245
Roodepoort Theatre	8,840,718	8,828,305
Soweto Theatre	13,034,918	18,081,450
	<b>93,926,589</b>	<b>116,447,000</b>
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		
<b>16. EMPLOYEE RELATED COSTS</b>		
Salaries and Wages	64,851,571	78,413,354
Employee costs included in other expenses	798,000	1,112,373
	<b>65,649,571</b>	<b>77,525,627</b>
<b>Chief Executive Officer</b>		
Annual Remuneration	1,481,201	1,390,800
Performance Bonuses	194,712	234,207
Contributions to UIF, SDL, Medical Aid and Pension Funds	13,908	15,122
	<b>1,689,821</b>	<b>1,640,129</b>
<b>Chief Operating Officer</b>		
Annual Remuneration	888,000	1,250,708
Cell Allowance	8,000	-
Discretionary Bonuses	175,111	163,656
Contributions to UIF, SDL, Medical Aid and Pension Funds	258,784	381,859
Other	54,366	198,058
	<b>1,382,227</b>	<b>1,994,171</b>
<b>Chief Financial Officer</b>		
Annual Remuneration	1,126,289	1,535,092
Cell Allowance	8,000	-
Performance bonus	242,416	201,180
Contributions to UIF, SDL, Medical Aid and Pension Funds	248,880	412,585
Other	78,594	100,103
	<b>1,703,159</b>	<b>2,249,940</b>

## Joburg Theatre (SOC) Limited 2019

(Registration number 2000/013032/07)

Financial Statements for the ended 31 March 2020

### Notes to the Financial Statements

Figures in Rand

	2020	2019
<b>16. EMPLOYEE RELATED COSTS (continued)</b>		
Executive Producer		
Company Secretary		
Annual Remuneration	762,600	1,074,083
Cell Allowance	8,000	-
Performance Bonuses	150,372	140,534
Contributions to UIF, SDL, Medical Aid and Pension Funds	8,025	14,238
Other	-	12,000
	<u>929,997</u>	<u>1,240,855</u>
<b>17. DEPRECIATION AND AMORTISATION</b>		
Property, plant and equipment	<u>1,592,391</u>	<u>1,641,020</u>
<b>18. GRANTS AND SUBSIDIES PAID</b>		
Other subsidies		
Grants Paid	<u>16,274,221</u>	<u>20,466,500</u>
Subsidies comprises of:		
Joburg Ballet	4,741,558	9,331,147
	11,161,884	11,135,354
	<u>15,903,442</u>	<u>20,466,501</u>

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#### Section 4: Ratio Analysis

Financial Ratios	31-Mar-20	31-Mar-19	Movement %	Target	Norm	Interpretation
Current Ratio	0,93	1,13	-18%	> 1.00	1.5 to 2.1	The current ratio is below the norm of between 1.5 to 2.1, however in as much as it is below the target of 1 it does not pose any challenge as some of the payables relates to subsidy and future shows.
Solvency Ratio	1,18	1,26	-6%	> 2.00	02:01	Solvency Ratio is also below the norm of 2:1 and again this is not a challenge for the entity as more than 90% of the payables relates to deferred income received for future shows and subsidy.
Debt: Revenue	41%	47%	-14%	< 45%	45%	The ratio is within the target.
Remuneration	29%	28%	4%	At least 30%	25% - 40%	The ratio is within the accepted range and JCT will continue to monitor this ratio and put measures in place to ensure it does not go outside the norm.
Repairs & Maintenance	14%	16%	-11%	8%	8%	The ratio is above the norm of 8%, which is great.
Interest: Expenditure	0%	0%	0%	< 7%	<7%	The entity is not financed by interest bearing borrowings hence a lower ratio on interest hence target was achieved.
Net Operating surplus	-6%	-2%	185%	At least 15%	= or > 0%	The entity is sitting at a position of less than 0%, which implies that the entity is operating at a deficit; the entity will optimise revenue to improve the bottom line.
Cost Coverage Ratio	98	151	-35%	> 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

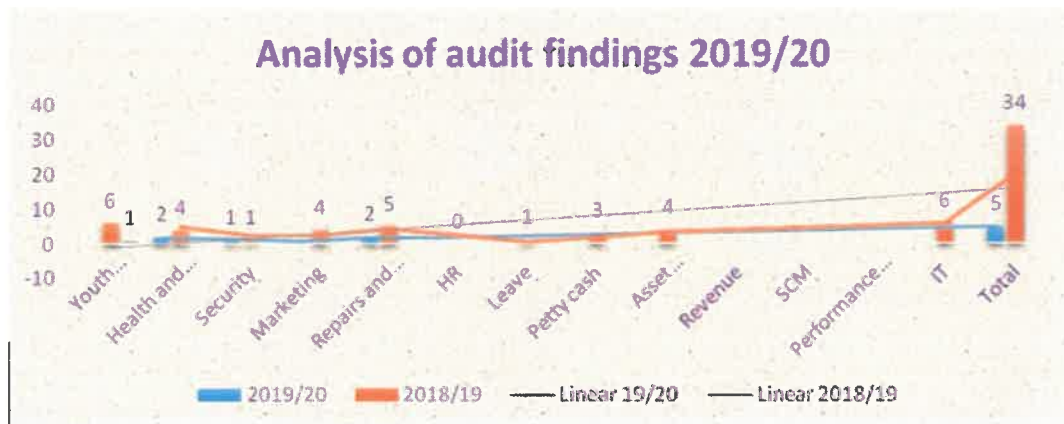
### Section 1: Results of Internal Audits

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 (2019/20) coverage plan.

### Section 2: Progress on Resolution of Internal Audit Findings.

The internal audit for 2019/20 financial year is currently in progress and 05 audit findings have been issued thus far. The external audit for 2019/20 financial year has not yet commenced.

Internal auditors raised 05 findings thus far in the 2019/20 financial year. The audit is currently in progress. The graph below depicting findings by department

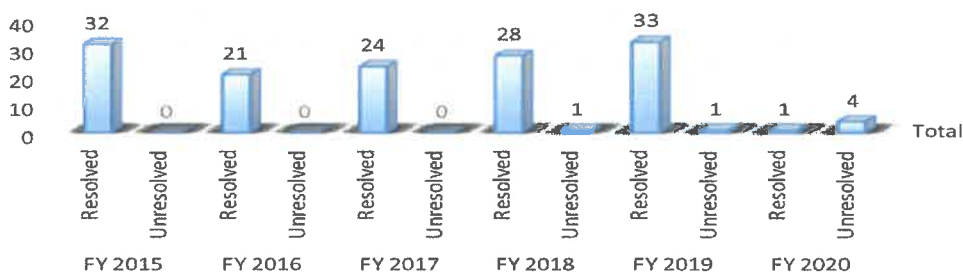


### Progress on resolution of internal audit findings.

Out of the 05 audit finding that was issued thus far for the financial year 19/20, only one has been resolved and the remaining are still being attended to and they are still within the deadlines of May 2020.

Out of the 34 audit findings that were issued in the prior financial year 2018/19, only one unresolved audit finding relates to the alignment of the disaster recovery plan to the new IT policy which will be alleviated when we migrate to the SAP system.

## Resolution of Internal Audit Findings



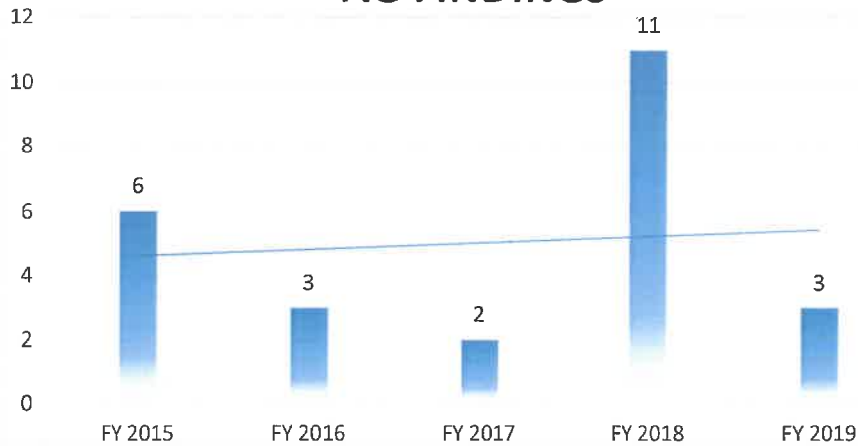
Finding	Department	Description	Action Required	By Whom	When	Status	Managements' comment
1	Repairs & Maintenance	Insufficient backup power generator	Management must ensure that all goes according to planning and schedule, the project will go out on tender by the end of May 2020	Building Manager	30-May-20	Not yet Done	The project will go out on tender by the end of May 2020
2	Repairs & Maintenance	Fire door of Mozart room at Roodepoort Theatre still not broken and not repaired	Management at Roodepoort Theatre decided to take responsibility of repairing the door as officials from COJ could not take responsibility even if the door affect both the Theatre and COJ Region C officials	General Manager-Roodepoort	28-Feb-20	Done	Roodepoort Theatre fixed the Mozart fire door
3	Health & Safety	No designated sick room at Roodepoort Theatre	Management to ensure that there is designated sick room and oxygen cylinder is provided as it would be difficult to attend to the sick patron	General Manager-Roodepoort	08-Apr-20	Not yet Done	Process of acquiring a space for a room has started and the procurement processes will also resume in an effort to establish the sick room for the patrons
4	Health & Safety	Forklift licences not renewed since expired on the 04th of April 2015	Management to ensure that the company that test and train staff to use forklift has to be accredited before they can issue the licence. HR must ensure that forklift licences are renewed	Manager: Health & Safety; HR Manager	31-Mar-20	Not yet Done	Management has promised that the RFQ will go out as soon as possible.
5	Security Management	Inadequate Security Equipment-Insourced security personnel in Soweto, Roodepoort and Joburg Theatre do not have two way radio, panic buttons, pocket books, torches, handcuffs and uniforms	Management to ensure that they attend to the security equipments/measures as a matter of urgency	Manager: Health & Safety; HR Manager	31-Mar-20	Partly done	Uniform has been acquired, request for quotation for two way radios, panic buttons and other related items will be done

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

#### Analysis of AG Audit Findings

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

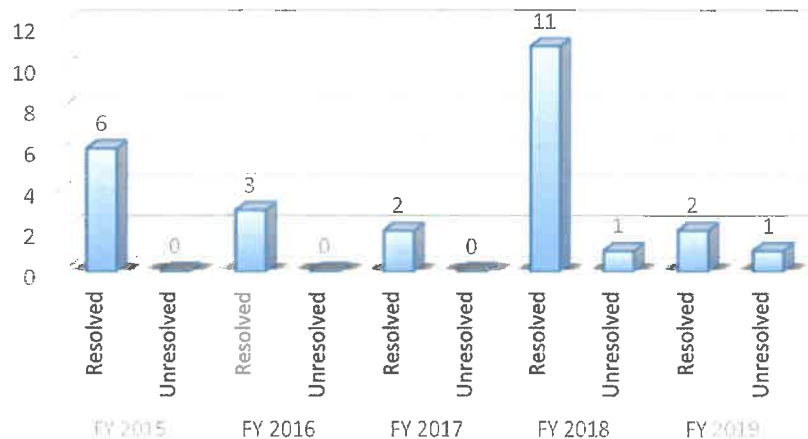
## AG FINDINGS



### Progress on resolution of external audit findings.

Auditor General of SA raised 11 audit findings in 2017/18 financial year, only 1 has not yet been resolved. The finding not resolved is the point of sale system which is unable to record change logs due to system limitations. All other audit findings coming from the previous years were resolved. Auditor General raised 3 findings in 2018/19 financial year, only 1 finding has not yet been resolved, the unresolved finding relates to the system limitations from the point of sale system which will be alleviated by the fact that the entity will be moving over to SAP system.

### Resolution of AG findings



### ACTION PLANS FOR EXTERNAL AUDIT FINDINGS 2018/19

Finding #	Department	Description	Status	Management's Comments
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	Not yet done	The system currently cannot record change logs due to system limitations, however this

				limitation will be alleviated by the fact that the entity will be moving over to the SAP system
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**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 2018. This audit coverage plan has taken into consideration areas that are perceived to be of high risk as per the risk registers for the three theatres and areas identified by management. The timelines indicated on the plan were discussed and agreed with management.

As at 31 March 2020 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**

<b>AUDITEE NAME:</b>	Joburg City Theatres SOC LTD				<b>ASSESSMENT PERFORMED ON:</b>		Jan - Mar 2020
<b>ASSESSMENT PERIOD COVERED:</b> (Tick as appropriate)	<b>PFMA</b>	Apr – Jun'19	Jul – Sep'19	Oct – Dec'19	Jan – Mar'20	Apr'19 – Mar'20	
	<b>MFMA</b>	Jul – Sep'19	Oct – Dec'19	Jan – Mar'20	Apr – Jun'20	Jul'19 – Jun'20	

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

**LEADERSHIP**

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

**FINANCIAL AND PERFORMANCE MANAGEMENT**

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

**GOVERNANCE**

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

<b>AUDITEE NAME:</b>	Joburg City Theatres SOC LTD			<b>ASSESSMENT PERFORMED ON:</b>			Jan - Mar 2020
<b>ASSESSMENT PERIOD COVERED:</b> (Tick as appropriate)	<b>PFMA</b>	Apr – Jun'19	Jul – Sep'19	Oct – Dec'19	Jan – Mar'20	Apr'19 – Mar'20	
	<b>MFMA</b>	Jul – Sep'19	Oct – Dec'19	Jan – Mar'20	Apr – Jun'20	Jul'19 – Jun'20	

No.	DRIVERS	COMMITMENTS
<b>LEADERSHIP</b>		
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
<b>FINANCIAL AND PERFORMANCE MANAGEMENT</b>		
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
<b>GOVERNANCE</b>		
3.a	Implement appropriate risk management activities to ensure that regular risk assessments, including consideration of IT risks and fraud prevention, are conducted and that a risk strategy to address the risks is developed and monitored	Maintain the performance through-out
3.b	Ensure that there is an adequately resourced and functioning internal audit unit that identifies internal control deficiencies and recommends corrective action effectively	Maintain the performance through-out
3.c	Ensure that the audit committee promotes accountability and service delivery through evaluating and monitoring responses to risks and providing oversight over the effectiveness of the internal control environment including financial and performance reporting and compliance with legislation.	Maintain the performance through-out

ANNEXURE A: Management Accounts

Joburg Theatre (SOC) Ltd  
 REPORTING PERIOD: MARCH 2020  
 BranchName: JHB, 'NET', 'RCT', 'SWT', 'Zoo'



Main Account	Sub Account Name	Current Mth				YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST %
		Actual	Budget	Variance	Variance %	Actual_YTD	Budget_YTD	YTD Var	YTD Var %	Full Year	Remaining	%	Actual	Remaining	ANNUAL BUDGET
<b>INCOME</b>															
		12 689 705	15 933 158	1 595 537	13.50%	547 697 005	525 555 361	-22 139 646	-4.2%	303 899 658	-10 926 053	73.72%	336 963 873	49 225 868	98.88%
	Rental Of Facilities & Equipment	476 051	658 796	472 805	75.00%	4 868 357	4 796 883	89 464	2%	8 428 070	-8 601 673	51.42%	6 475 152	1 619 776	76.55%
	Interest Earned From External Investments	373 720	528 209	154 489	40.23%	4 236 656	4 698 457	461 801	11%	3 720 000	-1 175 144	78.28%	6 625 652	1 528 255	105.56%
	Operating Grants and Subsidies	11 545 363	11 546 364	0	0.00%	83 626 338	83 626 339	0	0%	120 528 000	-35 701 433	71.84%	125 285 452	11 998 663	103.85%
	Arts Allev	0	8 697 000	-8 697 000	-100%	1 605 650	8 697 000	-7 091 350	-81%	8 697 000	-1 859	2	11 994 200	1 998 150	233.32%
	Joburg Film Office	0	0	0	0%	0	0	0	0%	0	0	0	0	0	
	Other Revenue	9 476 023	-1 951 127	10 377 221	-150.74%	35 648 583	43 077 132	-7 428 549	-17%	59 518 058	-29 827 473	58.88%	47 324 777	11 682 156	78.85%
	In-House Stage Productions	34 783	-3 703 200	3 737 983	-100.86%	7 713 028	12 271 944	-4 558 916	-37%	12 511 058	-4 798 050	61.62%	20 284 628	1 971 000	83.26%
	In House Music Programme	0	0	0	0%	0	0	0	0%	0	0	0	0	0	
	Sponsorships	0	0	0	0%	0	0	0	0%	3 780 800	-1 780 000	0	0	0	
	Food Beverage And Retail /Stages	9 341 543	-1 209 033	4 149 543	-576.62%	26 266 992	28 941 308	-2 674 316	-9%	40 327 000	-19 960 008	65.36%	35 185 989	8 798 997	87.18%
	Ticketing Services	82 028	85 628	3 600	4.20%	797 548	1 961 045	-1 163 497	-59%	2 600 000	-1 560 850	35.50%	950 197	239 049	47.34%
	Management Fees	0	-1 030 000	2 000 000	-200.00%	0	0	0	0%	1 438 000	-1 438 000	0	0	0	
	Special Projects and Other Income	7 673	25 876	-19 202	-71.56%	846 614	549 796	296 818	57%	1 448 000	-593 305	58.70%	1 528 583	382 158	78.77%
<b>Expense</b>															
		15 869 048	10 857 511	5 094 461	34.28%	138 028 755	157 855 714	1 956 959	2%	302 899 058	-46 989 353	79.85%	208 013 037	289 013 007	102.42%
	Employee Related Costs	8 063 759	7 625 131	408 628	4.9%	64 722 643	65 418 453	1 690 810	3%	30 756 900	-26 068 357	72.22%	85 333 534	86 306 324	98.20%
	Directors and Committee Members	0	0	0	0%	798 000	1 127 270	-329 270	-29%	1 900 000	-1 150 000	42.00%	1 064 000	1 064 000	56.00%
	Depreciation & Asset Impairment	206 134	-162 309	368 443	-183.22%	1 882 381	1 176 186	706 195	60%	1 536 186	16 205	101.03%	2 123 188	2 123 188	134.70%
	Repairs And Maintenance	347 571	437 153	89 582	25.49%	2 136 626	2 227 671	91 045	4%	3 538 000	-1 532 074	61.80%	2 413 583	2 915 002	82.99%
	Contracted Services	29 884	376 334	347 350	93.20%	1 339 634	1 527 487	187 853	14%	2 089 000	-699 376	65.88%	1 786 155	1 786 155	82.88%
	Insurance	0	33 342	33 342	100.00%	308 643	299 140	9 503	3%	407 681	-99 024	75.71%	411 551	411 551	100.00%
	Joburg Ballet & Orchestra	2 570 779	2 570 779	0	0.00%	18 274 221	18 274 221	0	0%	20 645 000	-2 370 779	88.52%	24 865 628	24 865 628	118.02%
	Joburg Film Office	0	0	0	0%	0	0	0	0%	0	0	0	0	0	
	Arts Allev	-1 000	8 697 000	8 700 000	100%	9 124 448	8 697 000	427 448	5%	8 697 000	477 448	1	12 232 597	12 232 597	140.72%
	General Expenses	4 762 622	1 890 281	2 872 341	-153.31%	87 607 829	87 233 354	374 475	0%	77 489 191	-13 707 352	78.48%	75 820 462	76 810 462	104.64%
	Consumables	350 304	976 736	796 632	80.54%	2 543 902	2 534 793	9 109	0%	3 786 000	-1 222 898	67.00%	3 381 068	3 381 068	90.94%
	Utilities	889 722	868 468	20 254	2.28%	9 387 033	9 279 125	107 908	2%	12 424 000	-1 933 967	73.15%	11 989 938	12 100 338	97.00%
	Audit Fees	0	-1 972	1 972	-100.00%	216 028	1 059 122	-843 094	-80%	1 000 000	-883 972	79.40%	950 477	950 477	95.00%
	Security	0	-437 180	437 180	-100.00%	713 844	713 466	378	0%	713 466	0	100.00%	848 888	848 888	123.10%
	Telecommunications	2 432	41 779	39 347	94.21%	476 058	508 525	32 467	7%	779 000	-333 942	60.21%	634 744	634 744	84.18%
	Business Travel	81 068	364 478	343 410	83.46%	242 466	340 041	97 575	39%	400 000	-157 534	61.87%	525 288	525 288	80.82%
	Entertainment	9 480	51 847	42 367	81.54%	181 951	178 643	3 308	2%	700 000	-518 000	26.00%	352 654	342 654	84.98%
	Transportation	117 081	188 941	80 752	40.00%	1 733 076	1 667 911	65 165	4%	2 341 000	-607 924	62.49%	1 510 771	2 510 771	168.96%
	Youth Development	126 289	869 401	743 112	85.41%	1 045 088	1 044 578	510	0%	2 211 274	-1 188 287	46.94%	1 343 451	1 973 451	82.45%
	Special and Social Awareness Projects	138	29 762	29 624	99.54%	34 206	286 644	252 438	88%	400 000	-365 464	6.63%	48 048	46 848	11.54%
	Advertising , Publicity and Marketing	551 648	864 096	312 448	36.16%	4 079 405	3 630 668	448 737	12%	4 788 000	-478 505	85.79%	5 439 127	5 439 127	114.98%
	In-House Stage Productions	876 028	-823 486	1 700 514	-214.22%	15 055 987	16 027 433	971 446	6%	17 654 000	-1 598 013	88.34%	20 087 982	20 087 982	113.78%
	In-House Music Programme	0	0	0	0%	0	0	0	0%	0	0	0	0	0	
	Contributions to Tenant Productions	21 642	8 102	13 540	-16.46%	36 354	507 156	470 802	93%	850 000	-813 646	4.23%	48 472	48 472	5.46%
	Ticketing	51 729	66 281	14 552	27.41%	1 038 639	1 165 129	126 490	12%	1 259 000	-284 361	79.55%	1 371 519	1 371 519	106.67%
	Miscellaneous	147 546	641 363	493 817	73.72%	9 328 025	9 329 434	1 409	0%	4 870 979	-1 511 895	68.14%	4 425 366	4 425 366	89.00%
	Catering and Hospitality	1 648 889	-351 526	2 000 415	-121.36%	15 500 853	15 500 853	0	0%	16 619 000	-1 118 147	93.30%	20 400 071	20 400 071	123.46%
	Mobile Theatre Truck	0	0	0	0%	8 451	73 876	65 425	8%	8 451	0	0.00%	11 546	11 546	136.62%
	COVID	48 007	40 637	7 370	18.24%	383 541	364 205	19 336	5%	620 120	-275 579	55.20%	471 389	471 389	74.50%
	EPWP	84 962	63 523	21 439	34.42%	849 509	758 081	91 428	11%	1 222 818	-368 798	69.38%	1 134 746	1 134 746	81.77%
	New Years Eve	0	0	0	0%	600 000	1 000 000	400 000	40%	1 000 000	-400 000	60.00%	800 000	800 000	80.00%
	Finance Costs	0	0	0	0%	0	0	0	0%	0	0	0	0	0	
	Other	651	0	651	0.00%	29 756	0	29 756	0%	0	30 866	8.00%	67 942	67 942	6.00%
<b>TRADING SURPLUS / (SHORTFALL)</b>		<b>68 656</b>	<b>-6 904 363</b>	<b>6 975 999</b>	<b>-102.87%</b>	<b>-1 382 713</b>	<b>-1 279 849</b>	<b>-1 02 864</b>	<b>231%</b>	<b>0</b>	<b>-8 963 753</b>	<b>-2152388889%</b>	<b>-11 150 314</b>	<b>-1 787 584</b>	<b>-2880718433%</b>





INCOME STATEMENT		CURRENT MTH				YEAR TO DATE				ANNUAL BUDGET		ANNUAL BUDGET		BUDGET		FORECAST		FORECAST		FORECAST Yr			
Main Account	Sub Account Name	Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Actual	Remaining	ANNUAL BUDGET	Actual	Remaining	ANNUAL BUDGET	Actual	Remaining	ANNUAL BUDGET		
<b>INCOME</b>																							
		11 421 382	9 756 348	1 665 034	17.03%	111 905 764	117 815 089	-5 909 324	-5%	149 534 929	-37 629 155	74.0%	149 534 929	27 911 521	149 534 929	149 534 929	149 534 929	149 534 929	149 534 929	149 534 929	149 534 929	149 534 929	
	Rental Of Facilities & Equipment	412 240	213 785	198 455	92.82%	2 814 400	3 155 180	-340 780	-11%	5 264 853	-349 855	65.57%	5 264 853	971 466	5 264 853	5 264 853	5 264 853	5 264 853	5 264 853	5 264 853	5 264 853	5 264 853	
	Interest Earned From External Investments	271 720	238 300	33 420	14.03%	4 534 456	5 069 457	-534 991	-11%	5 700 000	-1 175 544	79.38%	5 700 000	1 508 285	5 700 000	5 700 000	5 700 000	5 700 000	5 700 000	5 700 000	5 700 000	5 700 000	
	Operating Grants and Subsidies	9 165 566	9 165 566	0	0.00%	74 050 855	74 050 855	0	0%	87 775 551	-13 724 697	78.97%	87 775 551	24 063 652	87 775 551	87 775 551	87 775 551	87 775 551	87 775 551	87 775 551	87 775 551	87 775 551	
	Arts Alive	0	0	0	0.00%	0	0	0	0%	0	0	0%	0	0	0	0	0	0	0	0	0	0	
	Joburg Film Office	0	0	0	0.00%	0	0	0	0%	0	0	0%	0	0	0	0	0	0	0	0	0	0	
	Other Revenue	1 671 866	-4 794 313	6 466 179	-383.61%	23 719 304	26 063 456	-2 344 152	-9%	36 037 764	-14 379 640	61.17%	36 037 764	7 239 758	36 037 764	36 037 764	36 037 764	36 037 764	36 037 764	36 037 764	36 037 764	36 037 764	
	In-House Stage Productions	54 783	-4 000 000	4 054 783	-74.03%	7 523 408	11 808 759	-4 285 351	-37%	22 104 873	-4 581 055	62.18%	22 104 873	2 807 556	22 104 873	22 104 873	22 104 873	22 104 873	22 104 873	22 104 873	22 104 873	22 104 873	
	In House Music Programme	0	0	0	0.00%	0	0	0	0%	0	0	0%	0	0	0	0	0	0	0	0	0	0	
	Sponsorships	0	0	0	0.00%	0	0	0	0%	1 780 000	-1 780 000	0%	1 780 000	0	1 780 000	1 780 000	1 780 000	1 780 000	1 780 000	1 780 000	1 780 000	1 780 000	
	Food Beverage And Retail /Stages	1 553 439	-2 842 100	4 395 539	-284.70%	12 887 816	12 157 840	729 976	6%	17 864 753	-4 976 937	71.20%	17 864 753	4 299 805	17 864 753	17 864 753	17 864 753	17 864 753	17 864 753	17 864 753	17 864 753	17 864 753	
	Ticketing Services	79 951	19 412	54 539	275.86%	449 259	1 671 969	-1 222 710	-73%	1 608 484	-1 548 525	26.45%	1 608 484	149 911	1 608 484	1 608 484	1 608 484	1 608 484	1 608 484	1 608 484	1 608 484	1 608 484	
	Management Fees	0	-1 650 000	1 650 000	-100.00%	0	0	0	0%	1 438 000	-1 438 000	0%	1 438 000	0	1 438 000	1 438 000	1 438 000	1 438 000	1 438 000	1 438 000	1 438 000	1 438 000	
	Special Projects and Other Income	7 673	26 976	-19 303	-71.58%	848 243	437 228	411 015	94%	1 215 689	-363 371	70.31%	1 215 689	332 754	1 215 689	1 215 689	1 215 689	1 215 689	1 215 689	1 215 689	1 215 689	1 215 689	
<b>Expense</b>																							
		12 677 620	13 134 304	-456 684	-34.74%	223 378 864	223 650 389	-271 525	-0%	355 629 279	-14 244 233	78.05%	355 629 279	151 838 619	355 629 279	355 629 279	355 629 279	355 629 279	355 629 279	355 629 279	355 629 279	355 629 279	
	Employee Related Costs	9 718 667	1 822 772	7 895 895	-80.50%	48 951 910	51 277 119	-2 325 209	-5%	79 184 082	-25 232 172	68.36%	79 184 082	64 919 218	79 184 082	79 184 082	79 184 082	79 184 082	79 184 082	79 184 082	79 184 082	79 184 082	
	Directors and Committee Members	0	0	0	0.00%	788 000	1 627 279	-839 279	-52%	1 920 000	-1 132 000	62.00%	1 920 000	1 044 000	1 920 000	1 920 000	1 920 000	1 920 000	1 920 000	1 920 000	1 920 000	1 920 000	
	Depreciation & Asset Impairment	111 828	-211 577	323 405	-289.57%	884 463	857 402	27 061	3%	827 802	25 890	100.13%	1 179 150	1 179 150	1 179 150	1 179 150	1 179 150	1 179 150	1 179 150	1 179 150	1 179 150	1 179 150	
	Repairs And Maintenance	41 647	284 252	-242 605	-85.36%	648 811	866 404	-217 593	-25%	1 483 876	-835 028	65.59%	1 483 876	854 468	1 483 876	1 483 876	1 483 876	1 483 876	1 483 876	1 483 876	1 483 876	1 483 876	1 483 876
	Contracted Services	91 000	299 640	-208 640	-72.40%	606 730	953 938	-347 208	-37%	1 264 609	-657 200	71.78%	1 264 609	1 211 653	1 264 609	1 264 609	1 264 609	1 264 609	1 264 609	1 264 609	1 264 609	1 264 609	1 264 609
	Insurance	0	18 049	-18 049	-100.00%	187 376	182 413	4 963	3%	228 855	-41 479	73.29%	228 855	223 438	228 855	228 855	228 855	228 855	228 855	228 855	228 855	228 855	228 855
	Joburg Ballet & Orchestra	2 370 779	2 370 779	0	0.00%	18 274 221	18 274 221	0	0%	20 485 000	-2 210 779	88.12%	20 485 000	24 915 628	20 485 000	20 485 000	20 485 000	20 485 000	20 485 000	20 485 000	20 485 000	20 485 000	20 485 000
	Arts Alive	-4 000	0	4 000	0.00%	0	0	0	0%	0	0	0%	0	0	0	0	0	0	0	0	0	0	
	General Expenses	2 945 829	-81 530	3 027 359	-306.21%	42 943 242	39 348 312	3 594 930	9%	59 260 823	-4 317 581	81.25%	59 260 823	55 788 523	59 260 823	59 260 823	59 260 823	59 260 823	59 260 823	59 260 823	59 260 823	59 260 823	
	Consumables	149 959	899 947	-749 988	-83.34%	1 848 119	49 722	1 798 397	97%	2 712 282	-964 163	64.76%	2 712 282	2 844 516	2 712 282	2 712 282	2 712 282	2 712 282	2 712 282	2 712 282	2 712 282	2 712 282	2 712 282
	Utilities	822 650	595 940	226 710	38.06%	8 299 481	8 384 288	-84 807	-1%	11 118 053	-2 818 572	74.65%	11 118 053	11 066 241	11 118 053	11 118 053	11 118 053	11 118 053	11 118 053	11 118 053	11 118 053	11 118 053	11 118 053
	Audit Fees	0	-3 972	3 972	-100.00%	716 408	1 052 182	-335 774	-32%	1 000 000	-283 592	71.60%	1 000 000	959 477	1 000 000	1 000 000	1 000 000	1 000 000	1 000 000	1 000 000	1 000 000	1 000 000	1 000 000
	Security	0	-32 383	32 383	-100.00%	332 814	332 814	0	0%	332 814	0	100.00%	332 814	443 712	332 814	332 814	332 814	332 814	332 814	332 814	332 814	332 814	332 814
	Telecommunication	2 041	22 894	-20 853	-91.12%	389 621	226 284	163 337	72%	624 140	-234 519	62.21%	624 140	355 495	624 140	624 140	624 140	624 140	624 140	624 140	624 140	624 140	624 140
	Business Travel	85 725	-287 235	372 960	-133.59%	363 771	222 139	141 632	64%	287 096	-122 328	56.83%	287 096	215 694	287 096	287 096	287 096	287 096	287 096	287 096	287 096	287 096	287 096
	Entertainment	8 666	81 816	-73 150	-89.37%	1 203 641	405 348	798 293	66%	621 140	-500 496	18.22%	621 140	180 828	621 140	621 140	621 140	621 140	621 140	621 140	621 140	621 140	621 140
	Transportation	118 546	234 569	-116 023	-49.43%	1 581 616	1 072 562	509 054	47%	1 491 629	-89 986	106.04%	1 491 629	2 008 013	1 491 629	1 491 629	1 491 629	1 491 629	1 491 629	1 491 629	1 491 629	1 491 629	1 491 629
	Youth Development	1 000	87 756	-86 756	-97.72%	589 440	87 972	501 468	57%	1 089 849	-793 888	82.88%	1 089 849	479 211	1 089 849	1 089 849	1 089 849	1 089 849	1 089 849	1 089 849	1 089 849	1 089 849	1 089 849
	Special and Social Awareness Projects	138	20 833	-19 695	-94.54%	544	337 715	-337 171	-97%	259 371	-258 939	99.87%	259 371	1 259	259 371	259 371	259 371	259 371	259 371	259 371	259 371	259 371	259 371
	Advertising , Publicity and Marketing	479 627	401 121	78 506	19.57%	2 811 664	2 858 806	-47 142	-2%	3 822 804	-1 011 139	73.55%	3 822 804	3 748 866	3 822 804	3 822 804	3 822 804	3 822 804	3 822 804	3 822 804	3 822 804	3 822 804	3 822 804
	In-House Stage Productions	854 879	-580 404	1 435 283	-168.00%	13 779 828	13 255 268	524 560	4%	14 588 751	-808 923	87.04%	14 588 751	18 371 768	14 588 751	14 588 751	14 588 751	14 588 751	14 588 751	14 588 751	14 588 751	14 588 751	14 588 751
	Contributions to Tenant Productions	32 642	0	32 642	0.00%	36 394	78 405	-42 011	-54%	257 790	-221 396	18.16%	257 790	48 472	257 790	257 790	257 790	257 790	257 790	257 790	257 790	257 790	257 790
	Ticketing	54 720	68 281	-13 561	-19.86%	1 028 689	877 852	150 837	17%	995 833	69 856	106.56%	995 833	1 875 518	995 833	995 833	995 833	995 833	995 833	995 833	995 833	995 833	995 833
	Miscellaneous	353 487	941 303	-587 816	-62.45%	2 721 782	2 949 377	-227 595	-8%	3 309 619	-587 837	81.37%	3 309 619	3 617 942	3 309 619	3 309 619	3 309 619	3 309 619	3 309 619	3 309 619	3 309 619	3 309 619	3 309 619
	Catering and Hospitality	632 394	-1 739 989	2 372 383	-135.82%	7 296 582	4 329 762	2 966 820	69%	4 614 887	2 681 695	112.20%	4 614 887										

INCOME STATEMENT		Current Month				YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST %
Main Account	Sub Account/Name	Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Variance %	Actual	Remaining	ANNUAL BUDGET
<b>INCOME</b>		1 591 539	1 267 906	323 633	25,53%	13 825 900	10 000 362	3 825 538	38%	14 285 114	-9 959 234	71,28%	13 717 734	1 416 955	96,36%
	Rental Of Facilities & Equipment	41 631	95 311	-53 681	-53,27%	862 016	670 872	191 144	28%	1 262 243	-409 221	68,26%	1 140 355	287 330	81,65%
	Interest Earned from External Investments	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Operating Grants and Subsidies	819 082	819 082	0	0,00%	6 840 716	6 840 716	0	0%	9 246 127	-2 405 411	73,88%	9 120 955	1 280 229	98,65%
	Arts Alive	0	0	0	-	0	0	0	-	0	0	-	0	0	0,00%
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Other Revenue	727 820	353 512	374 308	106,00%	2 623 908	2 488 774	135 134	5%	3 776 684	-1 153 627	69,45%	3 497 423	874 356	93,61%
	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	929 340	346 348	582 992	168,05%	2 510 838	2 189 526	321 312	15%	3 534 335	-1 023 897	71,05%	3 347 517	856 879	94,71%
	Ticketing Services	4 960	6 984	-2 024	-29,13%	112 430	154 929	-42 499	-28%	165 495	-72 766	60,72%	349 916	37 477	98,92%
	Management Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Special Projects and Other Income	0	0	0	-	0	11 228	-11 228	-100%	56 964	-56 964	-	0	0	-
<b>Expense</b>		1 182 071	1 218 088	36 017	2,98%	9 129 985	10 411 827	1 281 842	12%	14 094 028	-4 894 020	64,64%	12 146 422	11 146 422	86,19%
	Employee Related Costs	483 758	626 570	142 812	22,78%	1 603 134	5 401 828	3 798 694	6%	7 235 787	-3 222 652	68,25%	6 750 851	4 750 851	82,00%
	Directors and Committee Members	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Depreciation & Asset Impairment	25 522	-111 107	-136 629	-128,49%	207 817	261 328	53 511	25%	281 628	-55 811	79,47%	277 080	277 080	100,00%
	Repairs And Maintenance	225 346	4 483	-218 863	-97,45%	875 981	223 858	-652 123	-292%	425 987	389 944	142,25%	901 822	189 322	188,20%
	Contracted Services	0	34 893	34 893	100,00%	146 708	214 620	67 912	32%	309 810	-164 082	47,04%	194 904	194 904	42,72%
	Insurance	0	7 254	7 254	100,00%	67 864	65 287	-2 577	-4%	89 977	-21 814	75,94%	89 818	89 818	100,00%
	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	0,00%
	General Expenses	466 477	645 895	179 418	27,29%	2 949 566	4 444 485	1 494 919	34%	5 621 120	-2 672 643	52,48%	5 933 288	5 933 288	69,97%
	Consumables	21 441	156 739	135 298	86,32%	359 919	430 894	70 976	16%	622 340	-272 861	56,86%	479 918	479 918	75,85%
	Utilities	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Audit Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Security	0	-69 391	-69 391	-100,00%	219 050	219 050	0	-	219 050	0	100,00%	292 048	292 048	133,33%
	Telecommunication	0	7 510	7 510	100,00%	63 798	107 819	44 021	41%	132 384	-68 586	48,19%	85 064	85 064	64,26%
	Business Travel	67 343	-56 845	-124 188	-218,47%	74 655	40 467	-34 188	-86%	40 467	34 154	184,35%	59 540	59 540	245,80%
	Entertainment	412	0	-412	-100%	52 366	43 136	-9 230	-21%	64 163	-11 797	81,61%	69 821	69 821	108,22%
	Transportation	0	-14 437	-14 437	-100,00%	59 662	243 300	183 638	79%	270 000	-219 218	18,77%	67 577	67 577	25,05%
	Youth Development	0	756 325	756 325	100,00%	0	1 074 088	1 074 088	100%	1 074 088	-1 074 088	-	0	0	-
	Special and Social Awareness Projects	0	2 679	2 679	100,00%	0	53 679	53 679	100%	71 429	-17 750	75,67%	0	0	-
	Advertising, Publicity and Marketing	0	66 714	66 714	100,00%	624 433	803 152	-178 719	-22%	482 942	61 491	306,57%	649 111	649 111	146,30%
	In-House Stage Productions	0	-487 850	-487 850	-100,00%	12 753	20 000	7 247	36%	20 000	-7 247	63,96%	17 077	17 077	85,28%
	In-House Music Programs	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Contributions to Tenant Productions	0	8 882	8 882	100,00%	0	72 919	72 919	100%	97 255	-24 336	-	0	0	-
	Ticketing	0	0	0	-	0	202 941	202 941	100%	282 840	-79 899	-	0	0	-
	Miscellaneous	1 181	81 869	80 688	94,62%	243 162	456 264	213 102	47%	626 896	-363 705	39,87%	824 135	824 135	131,67%
	Catering and Hospitality	346 697	155 269	-191 428	-121,29%	1 170 735	1 093 840	-76 895	-7%	1 576 146	-364 411	76,25%	1 520 980	1 900 980	124,47%
	Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	COVIDA	34 802	14 802	-20 000	-57,47%	125 672	139 220	13 548	9%	150 055	-24 883	83,76%	167 562	167 562	111,88%
	EPWP	10 520	5 692	-4 828	-46,77%	103 342	50 688	-52 654	-52%	67 984	34 728	251,45%	136 456	136 456	201,91%
	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	-
<b>TRADING SURPLUS / (SHORTFALL)</b>		409 468	49 818	359 651	721,94%	1 215 811	-653 495	1 819 306	-201%	151 087	1 091 728	639%	1 621 061	495 279	848%



Main Account	Sub Account Name	Current Mth				YEAR TO DATE				ANNUAL BUDGET		ANNUAL BUDGET		FORECAST		FORECAST	
		Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	Annual Budget	Remaining	
<b>INCOME</b>		1875 123	1 941 791	129 422	7,45%	15 907 716	16 697 155	-789 439	-5%	13 131 546	-7 223 803	64,77%	21 249 515	5 902 579	21 249 515	5 902 579	21,69%
	Rental Of Facilities & Equipment	219 716	-311 500	-431 235	-200,88%	1 079 213	969 611	118 701	12%	1 809 804	-861 582	53,00%	1 439 981	353 771	1 439 981	353 771	24,51%
	Interest Earned From External Investments	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Operating Grants and Subsidies	1 560 712	1 560 712	0	0,00%	13 004 818	13 004 818	0	0%	13 666 482	-4 571 574	74,03%	17 379 800	4 944 973	17 379 800	4 944 973	28,47%
	Arts Alive	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Other Revenue	90 696	382 489	-361 794	-76,80%	1 799 507	1 671 637	-127 870	-8%	3 394 351	-1 809 644	48,00%	3 384 343	887 836	3 384 343	887 836	26,26%
	In-House Stage Productions	0	296 800	-296 800	-100,00%	280 161	406 185	-126 024	-31%	406 185	-217 024	46,97%	252 214	81 054	252 214	81 054	32,14%
	In-House Music Programme	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Sponsorships	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Food Beverage And Retail/Stages	77 321	89 437	-11 336	-13,79%	1 450 725	2 000 005	-549 279	-28%	2 880 243	-1 429 588	50,37%	1 934 313	463 378	1 934 313	463 378	23,96%
	Ticketing Services	13 595	6 251	7 343	117,46%	135 660	133 085	2 575	2%	136 320	19 129	14,00%	207 279	51 820	207 279	51 820	25,04%
	Management Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Special Projects and Other Income	0	0	0	-	-1 849	22 942	-24 791	-107%	171 469	-179 230	-10,00%	-4 464	-4 464	-4 464	-4 464	-100%
<b>Expense</b>		1 337 806	1 699 808	375 702	22,85%	34 679 222	37 428 078	2 748 756	8%	22 366 241	-7 688 020	65,60%	19 564 428	19 564 428	19 564 428	19 564 428	87,47%
	Employee Related Costs	766 548	949 601	234 053	24,80%	6 961 264	7 507 495	546 230	8%	50 242 254	-5 289 990	67,97%	9 281 886	9 281 886	9 281 886	9 281 886	90,62%
	Directors and Committee Members	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Depreciation & Asset Impairment	96 524	-107 174	-204 408	-212,81%	500 000	456 956	-43 044	-9%	455 956	43 236	10,00%	665 789	665 789	665 789	665 789	165,52%
	Repairs And Maintenance	40 528	344 729	304 201	75,00%	723 289	799 141	77 851	11%	1 149 303	-401 510	46,26%	953 707	953 707	953 707	953 707	100,00%
	Contracted Services	13 964	39 888	25 924	65,00%	209 152	235 460	26 308	13%	443 598	-234 174	43,22%	239 823	239 823	239 823	239 823	100,00%
	Insurance	0	7 989	7 989	100,00%	10 771	71 449	-60 678	-85%	81 654	-15 592	82,23%	89 255	89 255	89 255	89 255	100,00%
	Joburg Ballet & Orchestra	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Arts Alive	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	General Expenses	449 793	739 056	289 263	65,30%	6 113 771	6 025 578	8 809 607	146%	5 187 308	-3 979 405	64,81%	1 285 028	1 285 028	1 285 028	1 285 028	100,00%
	Consumables	11 476	302 298	151 322	49,34%	261 246	244 573	-16 673	-6%	339 135	-47 888	80,80%	368 328	368 328	368 328	368 328	100,00%
	Utilities	67 682	85 223	17 541	21,31%	782 322	809 828	27 506	3%	1 295 987	-513 645	66,97%	1 040 016	1 040 016	1 040 016	1 040 016	100,00%
	Audit Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Security	0	-335 108	-335 208	-100,00%	159 932	159 802	0	-	159 802	0	100,00%	213 070	213 070	213 070	213 070	100,00%
	Telecommunication	381	8 288	8 017	95,40%	123 834	94 676	-29 158	-24%	122 614	2 116	101,74%	155 085	155 085	155 085	155 085	100,00%
	Business Travel	0	0	0	-	6 940	72 405	65 465	950%	71 405	-64 365	83,40%	8 053	8 053	8 053	8 053	100,00%
	Entertainment	432	631	438	50,41%	9 988	12 825	2 837	27%	14 406	-5 716	61,15%	11 974	11 974	11 974	11 974	100,00%
	Transportation	1 135	-11 738	-12 874	-110,67%	101 180	291 609	190 429	190%	940 000	-738 930	78,62%	125 173	125 173	125 173	125 173	100,00%
	Youth Development	124 299	11 321	-113 978	-92,50%	685 628	42 818	-642 810	-1400%	63 948	621 680	372,16%	914 171	914 171	914 171	914 171	100,00%
	Special and Social Awareness Projects	0	6 250	6 250	100,00%	39 851	38 230	-1 621	-4%	75 000	-41 409	44,79%	41 789	41 789	41 789	41 789	100,00%
	Advertising, Publicity and Marketing	72 021	195 968	123 947	63,25%	782 253	845 946	63 693	8%	465 301	286 883	177,84%	1 040 004	1 040 004	1 040 004	1 040 004	100,00%
	In-House Stage Productions	119 500	837 800	498 300	60,60%	1 274 368	2 762 215	1 487 846	117%	2 825 279	-1 560 911	44,80%	1 699 137	1 699 137	1 699 137	1 699 137	100,00%
	In-House Music Programs	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Contributions to Tenant Productions	0	0	0	-	0	355 782	355 782	100%	403 955	-403 955	-	0	0	0	0	-
	Ticketing	0	0	0	-	0	134 726	134 726	100%	134 726	-134 726	-	0	0	0	0	-
	Miscellaneous	4 850	104 720	99 770	95,77%	376 162	462 849	86 687	23%	743 957	-567 796	76,38%	234 882	234 882	234 882	234 882	100,00%
	Catering and Hospitality	47 344	53 373	5 929	10,90%	233 154	196 794	-36 360	-16%	1 268 084	-855 540	67,47%	1 110 872	1 110 872	1 110 872	1 110 872	100,00%
	Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	COVIDA	14 461	14 461	0	0%	139 530	139 169	-361	-0%	151 135	-17 205	88,80%	164 841	164 841	164 841	164 841	100,00%
	EPWP	26 511	9 860	-16 651	-62,80%	21 298	99 561	-78 263	-37%	11 469	249 190	214,09%	388 230	388 230	388 230	388 230	100,00%
	New Years Eve	0	0	0	-	600 000	1 000 000	400 000	67%	1 000 000	-400 000	40%	800 000	800 000	800 000	800 000	100,00%
	Finance Costs	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
	Other	0	0	0	-	0	0	0	-	0	0	-	0	0	0	0	-
<b>TRADING SURPLUS / (SHORTFALL)</b>		537 317	46 994	505 222	100,00%	1 294 456	-740 223	1 975 289	-267%	755 205	469 211	361%	1 645 888	411 472	1 645 888	411 472	219%



Main Account	Sub Account/Name	Current Mth				YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST %
		Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
<b>INCOME</b>															
		3 342 085	-1 203 895	4 546 514	-977,47%	26 698 399	28 879 808	-1 181 509	-6%	40 377 000	-13 738 701	65,87%	25 537 732	4 679 433	67,97%
	Rental Of Facilities & Equipment	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Interest Earned from External Investments	394	2 082	-1 490	-73,50%	9 632	18 750	-9 118	-60%	25 000	-15 388	58,65%	12 816	1 304	51,28%
	Operating Grants and Subsidies	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Arts Alive	0	0	0	-	347 890	0	347 890	0	0	347 890	0	330 573	82 649	0,00%
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Other Revenue	3 842 095	-1 203 898	4 546 513	-977,30%	26 380 737	28 861 058	-1 880 301	-7%	40 321 000	-13 971 249	65,38%	25 114 345	4 795 586	67,57%
	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	3 342 544	-1 203 021	4 546 545	-976,62%	26 386 851	28 867 309	-1 975 316	-7%	40 327 000	-13 960 008	65,38%	25 555 949	4 788 977	67,58%
	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	504	2 083	-1 520	-73,42%	13 765	18 750	-4 985	-27%	25 000	-11 355	55,60%	12 854	1 388	73,42%
<b>Expense</b>															
		2 254 071	480 338	-1 773 854	-303,39%	23 582 105	24 856 194	-1 075 513	-21%	34 064 837	-4 582 332	86,79%	29 442 807	20 442 807	125,72%
	Employee Related Costs	793 851	1 125 437	-368 385	51,84%	13 026 820	13 429 575	-1 177 275	-8%	15 822 532	-2 385 672	82,99%	16 809 113	15 809 113	118,57%
	Directors and Committee Members	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Depreciation & Asset Impairment	47 820	59 616	-11 196	-18,7%	399 459	297 005	-102 454	-28%	297 005	82 804	127,67%	526 479	526 479	170,52%
	Repairs And Maintenance	0	19 460	-19 460	-200,00%	265 799	126 985	-138 814	-42%	523 983	42 816	126,27%	274 379	274 379	168,36%
	Contracted Services	15 000	23 225	-6 225	-26,8%	232 016	146 992	-85 044	-58%	389 911	42 595	127,17%	389 911	389 911	162,89%
	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	-4 000	0	4 000	0	-4 173	0	4 173	0	0	-4 173	0	-5 564	-5 564	0,00%
	General Expenses	1 413 350	-811 940	-2 225 291	-274,07%	16 163 794	21 906 026	-3 655 728	-20%	28 221 945	-2 879 133	88,65%	21 548 979	21 548 979	118,15%
	Consumables	9 513	25 119	-15 156	-60,3%	279 222	188 340	-90 882	-40%	248 874	30 348	121,15%	372 226	372 226	149,59%
	Utilities	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Audit Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Security	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Telecommunication	0	2 838	-2 838	-100,00%	20 057	28 478	-8 421	-30%	38 881	-18 824	51,47%	26 756	26 756	68,62%
	Business Travel	0	0	0	-	57 161	10 168	-46 993	-62%	13 234	64 827	489,28%	78 214	78 214	623,87%
	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	225	225	100%	3 571	-3 571	-	0	0	-
	Advertising, Publicity and Marketing	1 500	2 801	-1 301	-46,8%	88 393	44 043	-44 349	-102%	53 671	34 722	164,69%	117 857	117 857	218,38%
	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	36 754	108 807	-72 027	-66,19%	748 304	827 215	-78 911	-9%	1 025 328	-107 303	70,87%	977 426	977 426	94,74%
	Catering and Hospitality	3 365 060	-951 928	-1 163 588	-34,48%	14 968 688	11 526 547	-3 623 341	-20%	16 813 000	-1 829 213	89,00%	19 528 100	19 528 100	116,48%
	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	-
<b>TRADING SURPLUS (SHORTFALL)</b>		<b>1 088 017</b>	<b>-1 684 882</b>	<b>2 772 870</b>	<b>-154,54%</b>	<b>-1 843 805</b>	<b>3 873 214</b>	<b>-6 117 039</b>	<b>-170%</b>	<b>6 291 683</b>	<b>-9 236 469</b>	<b>-47%</b>	<b>-3 028 075</b>	<b>-881 268</b>	<b>-82%</b>

Main Account	Sub Account Name	Current Mth				YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST %
		Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
<b>INCOME</b>															
		170 225	355 509	-185 284	-52,12%	3 006 436	4 288 997	-1 282 561	-30%	5 945 827	-2 944 383	50,89%	4 688 581	1 167 545	78,52%
	Rental Of Facilities & Equipment	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	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	0,00%
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	<b>Other Revenue</b>	170 225	355 509	-185 284	-52,12%	3 006 436	4 288 997	-1 282 561	-30%	5 945 827	-2 944 383	50,89%	4 688 581	1 167 545	78,52%
	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	170 225	355 509	-185 284	-52,12%	3 006 436	4 288 997	-1 282 561	-30%	5 945 827	-2 944 383	50,89%	4 688 581	1 167 545	78,52%
	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	-
<b>Expense</b>															
		134 724	344 354	-209 630	66,62%	4 021 423	3 823 990	197 433	5%	5 890 333	-1 823 070	75,00%	5 936 564	1 336 564	100,11%
	Employee Related Costs	91 638	855 540	-763 902	43,21%	1 700 149	1 600 083	100 066	6%	2 139 179	-408 001	77,44%	2 266 965	2 266 965	100,42%
	Directors and Committee Members	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Depreciation & Asset Impairment	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Repairs And Maintenance	0	1 326	1 326	100,00%	84 082	22 289	61 793	-72,7%	29 729	63 294	57,28%	126 403	126 403	454,51%
	Contracted Services	0	1 794	1 794	100,00%	22 815	13 202	9 613	-42%	13 202	9 113	100,00%	29 753	29 753	125,58%
	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	0	0	0	0,00%
	<b>General Expenses</b>	23 296	126 124	-102 828	87,44%	2 335 907	2 125 100	210 807	9%	3 680 403	-404 406	70,78%	2 614 543	2 614 543	94,31%
	Consumables	0	5 120	5 120	100,00%	40 868	41 992	-1 124	-3%	52 174	8 094	116,60%	61 157	61 157	115,50%
	Utilities	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Audit Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Security	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Telecommunication	0	2 608	2 608	100,00%	21 733	29 166	7 433	33%	27 666	-15 393	57,76%	29 977	29 977	76,95%
	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	695	2 469	1 774	71,84%	86 120	49 549	36 571	42%	134 633	-30 133	78,67%	134 826	134 826	96,62%
	Catering and Hospitality	22 601	175 097	-152 496	87,09%	2 017 147	2 019 933	-2 786	-0%	2 894 121	-886 944	68,94%	2 689 583	2 689 583	93,25%
	Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	COVID	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	-
<b>TRADING SURPLUS/(SHORTFALL)</b>		<b>35 491</b>	<b>11 145</b>	<b>44 346</b>	<b>288,13%</b>	<b>-900 987</b>	<b>452 327</b>	<b>-1 353 314</b>	<b>-29%</b>	<b>613 365</b>	<b>-1 130 281</b>	<b>-41%</b>	<b>-687 983</b>	<b>-166 096</b>	<b>-10%</b>

