

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

trading as
Joburg City Theatres

the **JOBURG THEATRE**



FIRST QUARTER PERFORMANCE REPORT 2020/21

**FINAL DRAFT
SUBMITTED ON 09 OCT 2020**

JOBURG THEATRE
SOC LIMITED

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ABBREVIATIONS

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

CHAPTER ONE: INTRODUCTION AND CORPORATE PROFILE

Section 1: Corporate Profile / Overview of the entity

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

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

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

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

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

The strategic rationale for this decision was as follows:

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

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

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

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

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

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

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

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

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

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

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

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

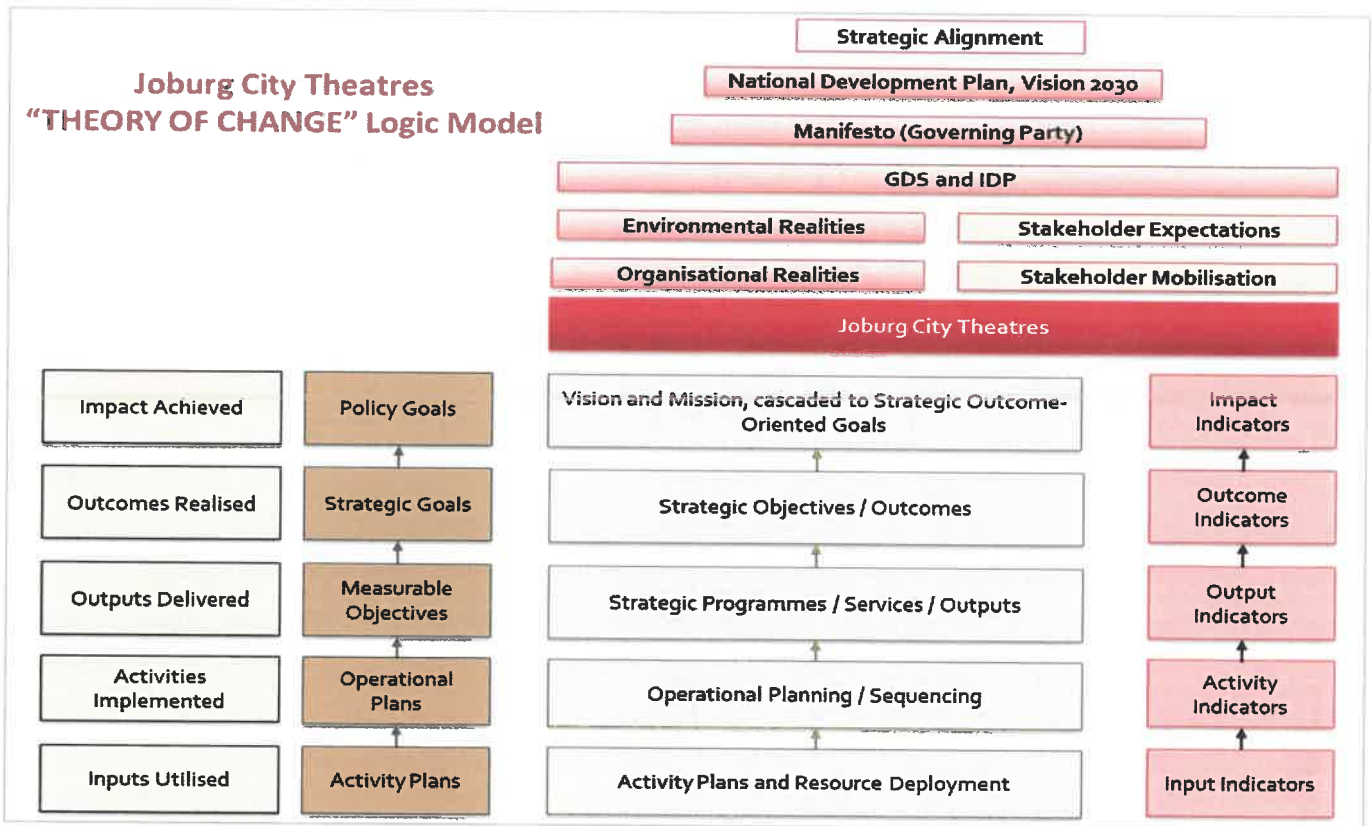
During November to December 2018, Joburg City Theatres thus embarked on an iterative process to critically examine its strategic posture and direction in line with its mandate, and in light of shifts in the environment, which have an impact on its planning and programme delivery. There was a need to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

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

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

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

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



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

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

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

This Business Plan, as approved by the Board, then serves as input to the management team towards the development of an aligned Annual Performance Plan for 2020/21. 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 and innovative live entertainment and educational programmes, which serves the diverse communities of the City of Joburg and supports social cohesion, inclusivity and tolerance.

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

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

Vision

Joburg City Theatres sets for itself the following vision:

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

In support of the City of Joburg's Vision:

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

Mission

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

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

In so doing, Joburg City Theatres' commits to:

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

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

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

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

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

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

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

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

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

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

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

Alignment to the New Strategic Agenda:



The Aligned CoJ Priorities:

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

Specific priorities focus areas for JCT to 2021:

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

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

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

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

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

Section 2: Strategic Objectives

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

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

- JCT forms part of the City's Human and Social Development Cluster, integrating the work of the City departments and entities that take the strategic and practical lead on the City's constitutional mandate to promote the social development and upliftment of its residents. Though the cluster contributes to all four strategic outcomes as set out by the 2040 GDS, it is primarily organised around **outcome Outcome 1: Improved quality of life and development-driven resilience for all.**

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

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

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

My City – Our Future!

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

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

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

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Table 3: Joburg City Theatres Strategic Objectives

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

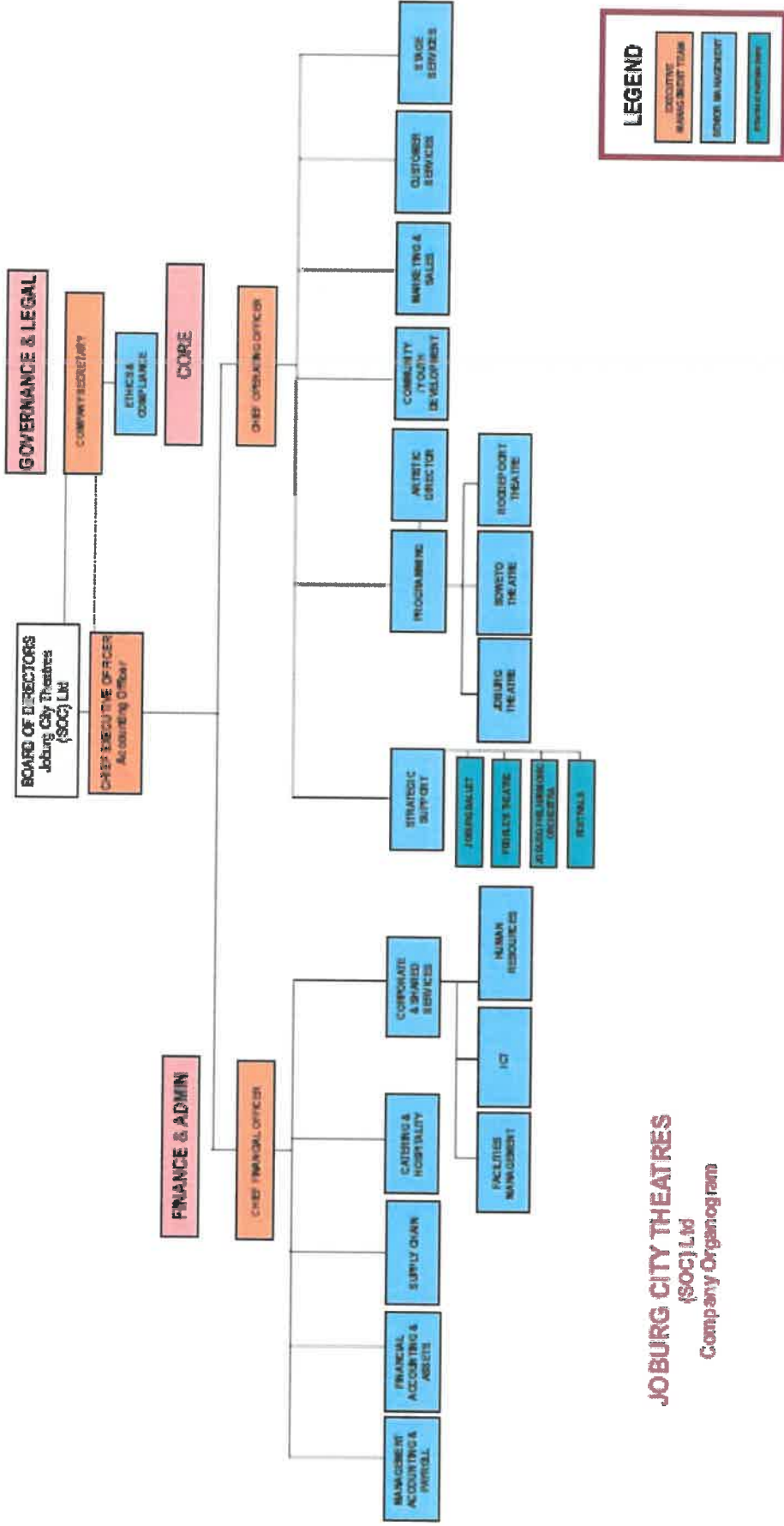
Joburg City Theatres Strategic Objective (Towards achieving the mandate, mission and Strategic Priorities)	Objective Description and Focus Areas	CoJ Priority Alignment
<ul style="list-style-type: none"> ● Provision of opportunities for the youth, including future arts practitioners and entrepreneurs.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

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

Section 3: Salient Features

- JCT managed to stream 7 productions
 - 94% scorecard achievement and 17% CAPEX Spend
 - The average spend for JCT on BBBEE is 112% while spend on SMMEs averages at 49%.
 - JCT earned revenue of R6,858m and total revenue R49,702m

Section 4: High-Level Organisational Structure



JOBURG CITY THEATRES
(SOC) Ltd
Company Organogram

Section 5: Chairperson's Foreword



This report represents the three theatres operating as the Municipal Entity of the City of Joburg: Joburg City Theatres outlining the performance of the company for the First Quarter of the financial year 2020/21 as per the approved 2020/21 Business Plan. Executive Management has overall supervision of operational functions of the company in line with its strategic objectives and the CoJ's strategic priorities as outlined in the Growth and Development Strategy (GDS) and in the Integrated Development Plan (IDP).

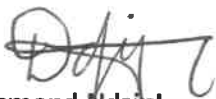
JCT's business is managed under the direction of the Board of Directors that directs, governs and effectively control the company by delegating to the Chief Executive Officer, and through that individual to other senior management, the authority and responsibility for managing the company's business. The 2020/21 Business Plan has been finalized, approved and implemented. JCT considered challenges that emanates from Covid19 and lockdown restrictions and to make sure that we deliver programmes that are relevant to our communities and theatres are accessible to the general public.

COVID-19 presented disruptions worldwide in the theatre industry and Joburg City Theatres saw this as an opportunity to accelerate a transformation into streaming productions. The protection of our audiences and staff members is of paramount importance. Therefore, JCT opted to utilise the smaller venues to host smaller shows with five or less cast members where they can have limited audiences and record productions for streaming.

JCT also took this lockdown phase to work on upgrades for the main stage at Joburg Theatre – The Mandela - as this would have required the theatre to halt productions on the stage to conclude the stage machinery upgrades.

JCT has achieved 94% on the company's Key Performance Indicators and 17% on capital expenditure budget. The positive results attained in the quarter under review are a testimony to the hard work and commitment of management and staff of JCT.

I would like to thank members of the board and independent audit committee members for charging out oversight roles and strategic guidance in order to manage the sustainability and governance of the company. Finally, I would like to share our gratitude as JCT Board and thank our MMC, Cllr Margaret Arnolds, for her strategic leadership representing the shareholder, the City Manager for guidance and continuous support and the Executive Mayor for his vision in leading this amazing and exciting City.

A handwritten signature in black ink, appearing to read 'Desmond Ndzipho'.

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

Section 6: Chief Executive Officer's Report



Joburg City Theatres continues to be agile and responsive to change. During the period under review, management and staff continued to focus on the new normal emanating from the lockdown restrictions. Firstly, this pandemic forced us to be under lockdown and maintain social distancing. The first picture is that of devastation for people who survive through theatre. Thoughts of how everything is going to be maintained is definitely coming to our minds. We are trying out new ways to reach out to our audiences by offering virtual platforms of our productions. As far as exploring new ways are concerned, for individual actors, they can work with individual tools. But the collaborative event is called theatre and that is not being possible now, considering the present situation.

Certain things such as the stage, live audience, rehearsals are perhaps very intrinsically associated with experiencing and practising theatre. Even if many thespians are trying new ways to communicate with people, the response from the live audience is missing. The lockdown restrictions pushed us to diversify our content, audiences, procurement of goods & services and SMME support.

As a vibrant and creative organization we are constantly questioning how we can best serve our City and surrounding communities. How do we remain relevant in this dynamic and changing society? How can we find, welcome and provide great theatre experiences for all residents of Joburg and surrounding communities?

SCORE CARD PERFORMANCE

JCT has 23KPIs, for the quarter under review only 17KPIs were measured. The overall score for the first quarter **94% achievement**; and **17% achievement** on capital expenditure budget against the target of 10%.

ARTISTIC PERFORMANCE

The new financial year started while the country was still under level three lockdown, which meant that theatres could not programme. Over the past few months, it has been interesting to watch how theatre navigates what, in many cases, is largely new territory: the digital space. This gave JCT an opportunity to programme on streaming platforms in an effort to continue keeping the arts alive even in these dire circumstances.

In July JCT commemorated Mandela Month under the theme – *'TAKING ACTION TO INSPIRE CHANGE'*. JCT embarked on highlighting the plight of women given the heightened Gender Based Violence, which seemed to spike during lockdown. Creatives, artists, board members, staff and public were encouraged to participate by actively raising voices towards eradicating inequality and putting a stop to Gender-Based violence which resulted in a video that was shared on different social media platforms.



The JCT Artistic Director, Mr Makhaola Ndebele was invited to be a speaker at the Kenya International Festival Webinar under the topic: *'Status of theatre in Africa before COVID-19 pandemic and the effects of the pandemic on Theatre in Africa'*.

During August JCT celebrated Women's month by presenting a series of shows about women highlighting the challenges have faced in the struggle to be free and the important role they continue to play in society. The series of acclaimed productions were made available for free streaming and included: *Gone Native* – a story of love, bravery and courage by Regina Brooks, *Bridges and Arches* – the evocative dance showcase production of the 2019 NSA's Festival of the Arts, *Not I* – a contemporary dance work which explored the isolation women experience as victims of abuse and closed off the month-long programmes with a virtual concert featuring the songstress Amanda Black.

'Women should be celebrated every day, but a month dedicated to female empowerment is extremely special. As we tell stories through the arts we also create memories for all our patrons.'

Naledi Awards were streamed online with exceptional categories of nominees who have proven themselves in producing high quality production in South African theatre. This includes Acting, Design, Script and Directing. A huge congratulation to the Joburg Theatre partners for receiving awards for CION and Aunty Merle the Musical.

A groundbreaking partnership agreement has been entered into between WatchaTV and Joburg Theatre to stage a series of concerts and special showcases involving some of the top artists and bands in South Africa. WatchaTV Virtual Stage, which has been hosting and broadcasting shows to the comfort of music fans homes before and during lockdown, has now finally found a home at the Joburg Theatre.

The quarter closed off with a celebration of heritage, tradition and culture through various programming under the Joburg Arts Alive belt. The Annual Joburg Arts Alive Festival went virtual this year during heritage month under lockdown level two. A jam-packed programme to create many and varied opportunities for employment and skills was announced at the launch on the 09th September 2020. Joburgers and audiences around the continent were invited to the 28th edition of the Arts Alive Festival. Due to Covid-19 this year's showcase of music, dance and cultural expression is hosted virtually. According to a statement from the City of Johannesburg, this year's vibrant line-up of events reaches across traditional art barriers with expanded appeal to the young and old, through commercial and avant-garde spaces. This will help ensure that many art forms of numerous genres and their contributions are recognized while highlighting the significance of keeping the arts alive.

FINANCIAL PERFORMANCE

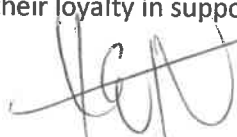
JCT recorded a trading surplus of R5.4m for the 1st Quarter against the budgeted surplus of R3.3m. The surplus was caused by lack of expenditure on productions due to the closure of theatre under nationwide lockdown.

HUMAN RESOURCES

JCT is operating at 90% occupancy against the approved staff establishment with the remaining 10% recorded as vacancy rate. In addition to the above staffing, 5% of human capacity comprises of interns which are placed within various departments and 53% of temporary/Adhocs staff members.

JCT presented the company's Human Resources (HR) strategy to be reviewed by the Social, Remuneration and Social Committee and approved by the Board. The review is based on the understanding of the critical people challenges that Joburg City Theatres (JCT) is facing, as well as the structuring process that is being embarked upon. This document sets out the proposed HR Strategy for the next two years; articulating the vision and mission as well as HR Strategic Objectives; and the role that HR need to assume in order to achieve its objectives.

I am particularly appreciative of the EXCO and MANCO teams who have cohered into an excellent, effective team. It is an honour and a privilege to work with such a formidable team. I would like to thank and acknowledge the Board members led by the Chairperson, Mr Desmond Ndzipho, it is an honour and a pleasure to work with such a group. It takes a collective to achieve what we have set to deliver, the Shareholder, as represented by the City Manager, Dr Ndivhoniswani Lukhwareni and Cllr Margaret Arnolds in her portfolio as MMC responsible for Community Development. Above all I share my gratitude to our audiences as our primary stakeholders and for their loyalty in supporting our delivery and mandate even during the challenges brought to us by Covid19.



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

Section 7: Chief Financial Officer's Report



Executive Summary

Revenue

History is full of defining moments that change the world and the way we live. This quarter has been one of those. Change requires a lot from us, as we break our regular routines and restructure what we do, and possibly, who we are. But it also brings new opportunities. It hasn't been easy, but things are getting better. The national lockdown affected all businesses. Many consumers and industries suffered economic loss. Because of this, our results, which include 3 months under lockdown, are down by 8% compared to the same period last

financial year.

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

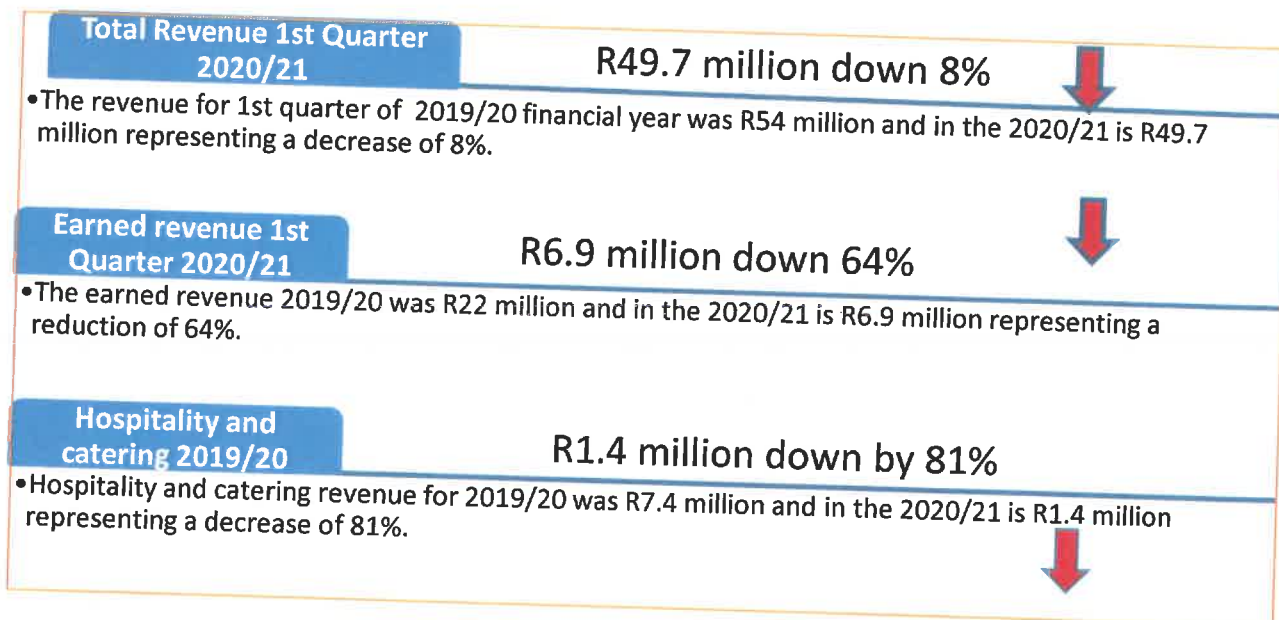
The COVID-19 pandemic has had a significant impact on the performing arts, mirroring its impacts across all arts sectors. Due to physical distancing requirements and closure of the physical venues, curtailing not only public performances but also rehearsals, many performing arts institutions attempted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

Theatre performances have been cancelled or delayed. The biggest challenges for the arts and artists is the complete loss of income, the cancellation of potential work planned over the next few months, the uncertainty and the duration of lockdown for the sector. In some countries, restrictions have been eased and in SA we moved to Level 1 towards the end of September - public gathering spaces like theatres are included in such eases with strict restrictions on the number of patrons depending on the capacity of the venue, but with limitations, taking social distancing into account. It will take some time before government can allow full considering the fact that a second wave in the rise in infections is expected after the move to level 1, That will prolong the strain on the income for artists, institutions and those who work in the industry. The entity will have to wait for direction from the government to see how to navigate the way forward, but what happens in the meantime?

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

The entity has certainly seen new trends emerging. The biggest one being the rush to digital or livestreaming. However, the entity does not believe that as a medium, it can replace the essence of what theatre is or serves to be. Nothing can replace the live experience, being in the same space watching it live, that engagement or interaction between audiences and artists and even amongst audiences. Another trend is that creativity and 'thinking out of the box' is emerging, a sense of recalibration and rethinking of the arts. But, Theatre will always be needed to entertain, educate, lift us and move us deeply as few other mediums can. JCT's performance is

therefore not immune from the effects of these macro-economic factors, more so that the operations of the entity are in entertainment which is viewed as a luxury in the context of a struggling economy. Notwithstanding the aforementioned economic challenges, the entity has shown resilience and relatively maintained satisfactory revenue performance.

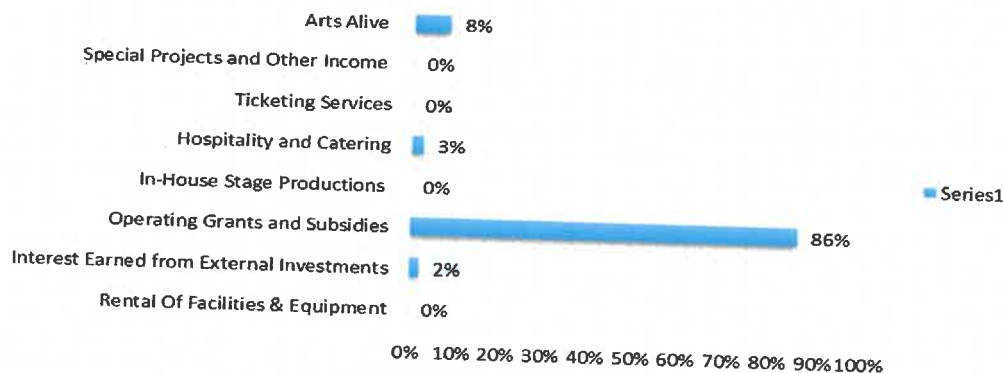


Reduction on earned revenue primarily results from a shortfall in almost all the line items year on year which includes amongst others: rental of facilities and equipment, Interest earned from financial institutions, in-house stage productions and hospitality and catering services.

Table and Graph below is a summary of main revenue line items for the 1st quarter:

Item Description	Actual_Qtr 1 2020/21 R'000	Budget_Qtr 1 2020/21 R'000	Actual_Qtr 1 2019/20 R'000	Actual to Budget %	Current to Prior %
Income	49 702	49 396	54 251	1%	-8%
Rental Of Facilities & Equipment	53	52	1 922	2%	-97%
Interest Earned from External Investments	1 193	765	2 162	56%	-45%
Operating Grants and Subsidies	42 844	42 844	32 463	0%	32%
Arts Alive	4 121	-	8 697	0%	-53%
In-House Stage Productions	-	-	1 175	0%	-100%
Hospitality and Catering	1 431	5 729	7 409	-75%	-81%
Ticketing Services	5	-	299	100%	-98%
Other Income	55	6	124	817%	-56%

Revenue contribution by line item

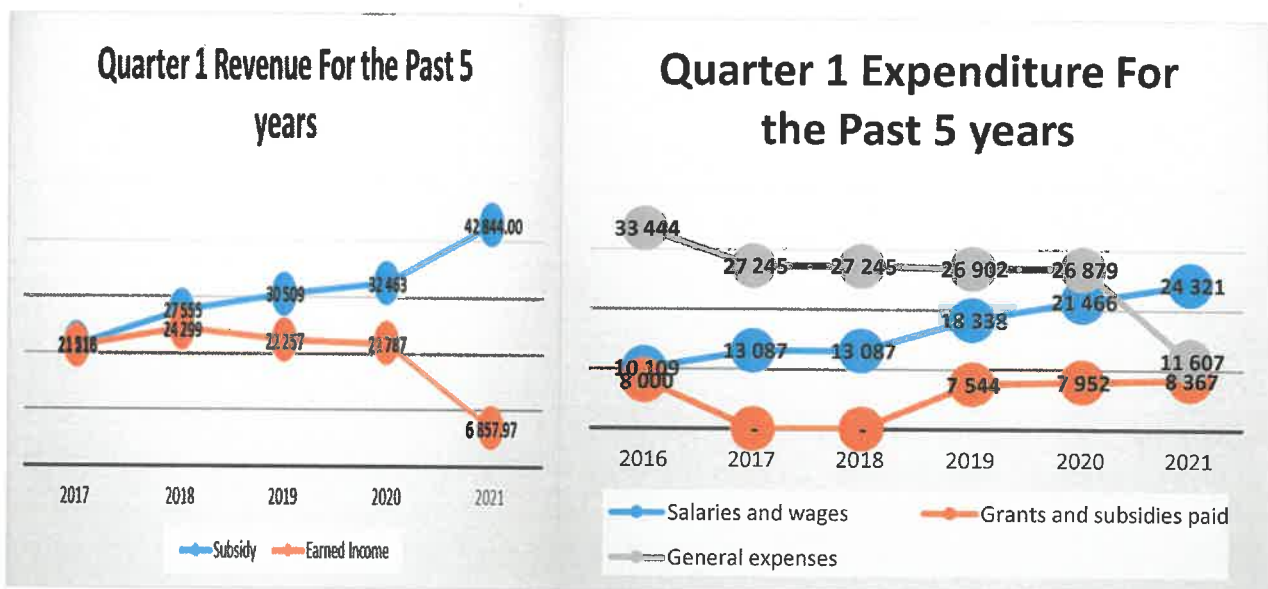


- ✓ **Revenue for the past 5 years** – the revenue for the entity has been increasing for the past 4 years, but there was decline in the current financial due to the nationwide lockdown caused by the outbreak of COVID - 19.

Consolidated Revenue JCT					
Revenue category	Quarter 1 Actuals R'000				
	2021	2020	2019	2018	2017
Subsidy	42 844	32 463	30 509	27 555	21 518
Earned Income	6 858	21 787	22 257	24 299	21 216
	49 702	54 250	52 765	51 854	42 734

Consolidated Expenditure JCT					
Expenditure category	Quarter 1 Actuals R'000				
	2021	2020	2019	2018	2017
Salaries and wages	24 321	21 466	18 338	13 087	13 087
Grants and subsidies paid	8 367	7 952	7 544	-	-
General expenses	11 607	26 879	26 902	27 245	27 245
	44 295	56 297	52 784	40 333	40 333

Surplus / (Deficit) for the period	5 407	-2 046	-18	11 522	2 401
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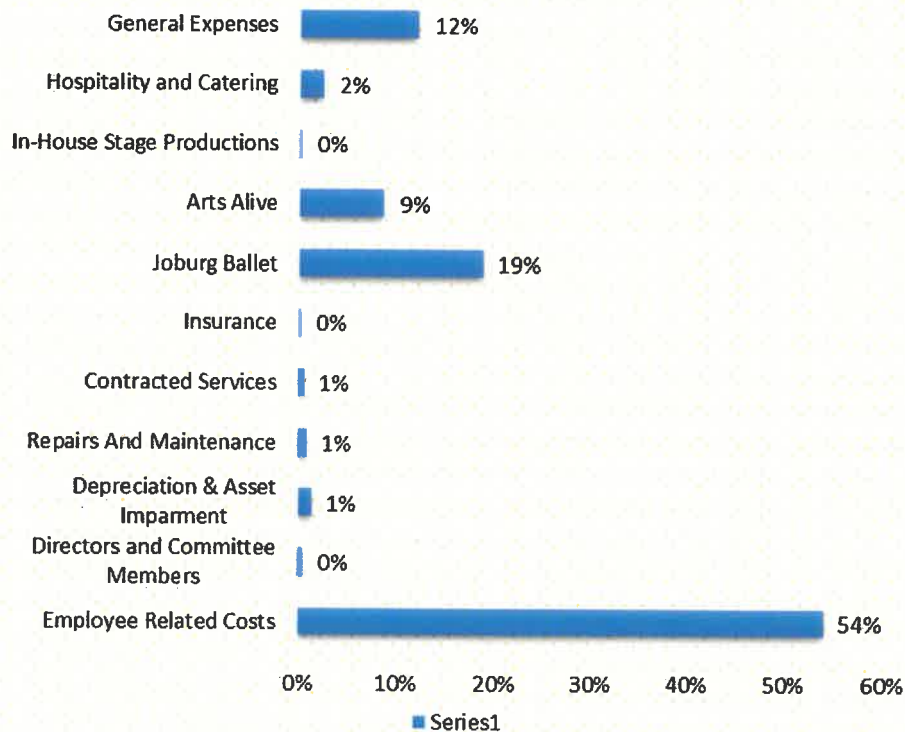
Expenditure

JCT continues to employ its utmost financial discipline when it comes to expenditure management. Total Expenditure for the 1st quarter of 2020/21 is 5% below budget. The table below depicts expenditure performance against target for the 1st quarter:

Item Description	Actual_Qtr 1 2020/21 R'000	Budget_Qtr 1 2020/21 R'000	Actual_Qtr 1 2019/20 R'000	Actual to Budget %	Current to Prior %
Expenditure	44 294	46 136	56 296	4%	27%
Employee Related Costs	24 107	22 538	21 252	-7%	-12%
Directors and Committee Members	214	534	190	60%	-11%
Depreciation & Asset Imparment	594	594	362	-100%	-39%
Repairs And Maintenance	373	646	665	42%	79%
Contracted Services	177	428	735	59%	315%
Insurance	106	106	100	0%	100%
Joburg Ballet	8 367	8 109	7 952	-3%	-5%
Arts Alive	3 746	-	9 179	0%	-145%
In-House Productions	117	1 291	2 769	91%	2259%
Hospitality and Catering	1 123	2 478	4 553	55%	305%
General Expenses	5 371	9 414	8 540	43%	59%

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

Expenditure by category



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

Trading Surplus/Deficit

JCT recorded a trading surplus of R5.4m for the 1st Quarter against the budgeted surplus of R3.3m. The surplus was caused by lack of expenditure on productions due to the closure of theatre under nationwide lockdown.

Statement of Financial Position first quarter 2020/21

Cash and cash equivalents up by 29% year on year. Current ratio for the entity is down by 11% year on year from 1.02:1 to 0.98:1 and below the City's norm of 1:1, while the solvency ratio has also declined by 6% at 1.08:1 from the 1.15:1 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 and capitalised by

the shareholder and more than 90% of payables is deferred income from subsidy that the entity expects to spend in the current year. Current assets have gone up by 24% year on year while current liabilities has also gone up by 14%. Total assets gone up by 22% year on year while total liabilities also gone up by 26% year on year.

Cash flow results for first quarter of the Financial Year

	Q1 - FY 2021	Q1 - FY 2020	Q1 - FY 2019	Q1 - FY 2018	Q1 - FY 2017	Q1 - FY 2016
Cash flows from operating activities	114 167 371.00	84 947 788	81 191 601	-114 178 303	121 410 814	96 079 171
Net cash flows from investing activities	- 23 374.00	- 338 505	- 258 673	- 34 471 711	- 39 825 324	-42 616 210
Cash flows from financing activities	-	-	-	356 013	147 448	-
Cash and cash equivalents at the end of the year	122 979 681.00	95 661 977	96 662 314	102 634 482	83 504 140	58 211 968

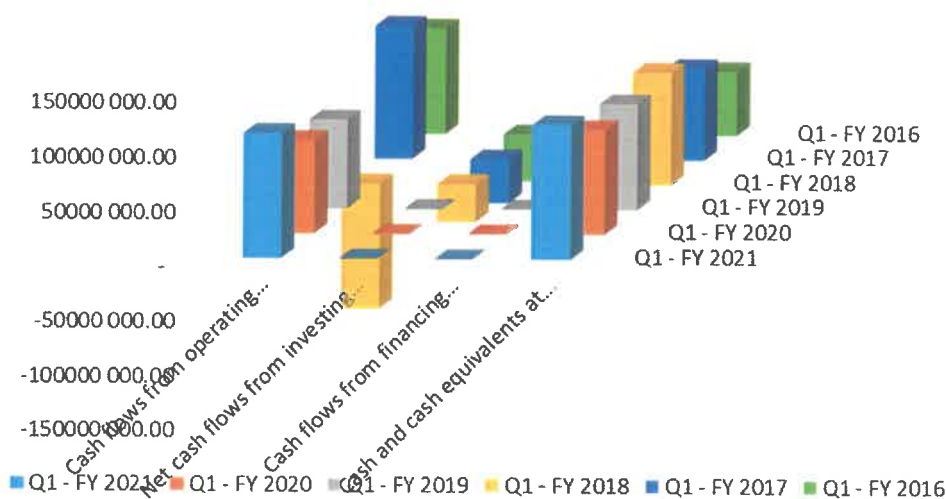
29% -1% -6%

	Q1 - FY 2021	Q1 - FY 2020	Q1 - FY 2019	Q1 - FY 2018	Q1 - FY 2017	Q1 - FY 2016
Cash Balances	122 979 681	95 661 977	96 662 314	102 634 482	83 504 140	58 211 968

CASH BALANCES



Cashflow analysis



Statement on Compliance

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

Joburg Ballet

Joburg Ballet submitted its quarter 1 management accounts in line with the Service Level Agreement. The management accounts reflected a surplus of R141 382 against a deficit budget of R301 462. The entity has R117 664.06 in the bank account and the tranche for quarter has been released.

Joburg Ballet Statement of Profit or Loss					
	Actual July to September 2020	Budget July to September 2020	Actual July to September 2019	Variance Actual to Budget	Variance 2021 & 2020
Revenue	202 811	275 850	2 234 922	-26%	-91%
External Funding	2 711 785	2 797 279	2 445 259	-3%	11%
Operating Expenses	- 2 773 215	- 3 374 591	- 5 122 155	18%	-46%
Operating Loss	141 381	- 301 462	441 974	147%	132%

Statement of Financial Position as at end of September			
	2021	2020	Variance
Assets			
Current assets			
Receivables	292 923	11 000	2563%
Cash and cash equivalents	117 664	361 978	-67%
	410 587	372 978	10%
Non current assets			
PPE	428 280	548 356	-22%
	428 280	548 356	-22%
Total assets	838 867	921 334	-9%

Statement of Financial Position as at end of September			
	2021	2020	Variance
Liabilities			
Current Liabilities			
Payables	1 156 923	919 596	-26%
	1 156 923	919 596	-26%
Total liabilities	1 156 923	919 596	-26%
NET Assets	- 318 056	1 739	-18395%
Net Assets			
Accumulated Surplus	- 318 055	1 739	-18394%
Total Net Assets	- 318 055	1 739	-18394%

AUDIT OPINION TRENDS


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

Audit Opinion for the past 5 year

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

In conclusion

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



Solomon Mphakathi
Chief Financial Officer
Joburg Theatre (SOC) Ltd

CHAPTER TWO: DIRECTOR'S REPORT AND GOVERNANCE

Section 1: Board of directors

JCT has a unitary board and the positions of Chairperson and CEO are distinct and separate. The board consists of two executive directors, i.e. the Chief Executive Officer (CEO) and the Chief Financial Officer (CFO) and thirteen (13) non-executive directors.

The board of JCT is chaired by Mr. Desmond Ndzipho, who is an independent Non-Executive Director and is not an employee of JCT.

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

The board of directors is the Accounting Authority of JCT and retains full control of the entity. Consequently, the board is ultimately responsible for the performance of JCT and all its employees, including ensuring compliance with all applicable legislation and policies. The board therefore, on a quarterly, bi-annual and annual basis reviews the entity's performance.

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.

In terms of the Local Government: Municipal Finance Management Act (MFMA) and the Local Government: Municipal Systems Act (MSA), the entity should provide quarterly, mid-year as well as annual reports on the entity's performance and service delivery to the parent municipality. In fulfilment of this responsibility, the board meets quarterly to perform oversight on the reports prior to their submission to the Shareholder.

Additionally, the relationship between the board and the Shareholder is regulated by a Service Delivery Agreement (SDA) and a Shareholder Compact regulate. The SDA was concluded in accordance with the MSA.

Non-executive directors have unlimited access to the company's executive management through the CEO.

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

Should the need arise, the board can commission independent advice on any matter for which it performs oversight and within the prescriptions of the MFMA and JCT's Supply Chain Management policies.

The City's Group Governance department, on behalf of the Shareholder undertakes board evaluation, to assess board effectiveness and to identify areas for continuous support through board development.

The board composition is as follows:

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

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

NOTE: Since the 2020 Annual General Meeting (AGM), Mr. Thulani Vincent Langa and Dr. Mongane Serote have not attended any board meeting as the entity could not contact them. The City's Group Governance department was informed accordingly.

During the first quarter, the Board of Directors of JCT met once on the 16th of July 2020 and discussed amongst other matters:

- JCT's 2019/20 fourth quarter performance assessment report;
- The revised performance management policy and procedure, the revised transport policy and the overtime management policy; and
- The quarterly reports on Joburg Ballet and the Johannesburg Philharmonic Orchestra (JPO).

Section 2: Board Committees

JCT has two (2) board committees, being:

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

The board committees assist the board in its oversight of management's execution of the entity's mandate as set out in the Service Delivery Agreement, the Shareholder priorities and the execution of the mandate within the legislative framework applicable to the entity.

Audit and Risk Committee

The Audit and risk committee (ARC) assists the board in its oversight of management's responsibility to safeguard the entity's assets by ensuring that the entity has effective internal controls, the entity's Annual Financial Statements fairly represent the affairs of JCT and that the entity's risk management framework is designed in a sound manner to identify, assess and effectively respond to the entity's risks.

Strategic risks which are risks relating to liquidity, solvency and reputation associated with poorly designed or inadequate response, amongst other risks, are monitored by the ARC. As an annual process, the ARC and management undertake a risk management workshop which is facilitated by the City's Group Risk and Assurance Services for the review of the entity's strategic risk registers. Board members are also invited to the workshop.

The ARC exercises the above oversight in line with a set terms of references approved by the board, the MFMA and other applicable legislation.

For the 1st quarter, the ARC met on the 16th of July 2020.

In addition, the ARC exercises oversight on the entity's compliance with the legislative framework governing JCT as a company and state owned entity.

The ARC is constituted by the following independent members:

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

Remuneration, Social and Ethics Committee

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

The following non-executive directors comprise REMSEC:

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

For the period under review, REMSEC met on the 14th of July 2020.

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

Section 3: Director's & Prescribed Officers Remuneration

Name of Board Member	REMSEC Meeting 14 July 2020	Audit and Risk Committee 16 July 2020	Board Meeting 16 July 2020	Group Risk Governance Committee Meeting 18 August 2020	REMSEC Meeting 29 September 2020	Group Audit Committee Meeting 28 September 2020	Total
Mr. Desmond Ndzipho	R00.00	R00.00	R16 000.00	-	-	-	R16 000.00
Ms. Dineo Sitole	R8000.00	R00.00	R12 000.00	-	R8000.00	-	R28 000.00
Ms. Ashley Hayden	R00.00	R6000.00	R12 000.00	-	-	-	R18 000.00
Mr. Mabutho Sithole	R6000.00	R00.00	R12 000.00	-	R6000.00	-	R24 000.00
Adv. Mbuso Majozi	R00.00	R6000.00	R12 000.00	-	-	-	R18 000.00
Mr. Rabone Moripe	R00.00	R6000.00	R12 000.00	-	-	-	R18 000.00
Mr. Junior Ramovha	R6000.00	R00.00	R12 000.00	-	R6000.00	-	R24 000.00
Mr. Sizwe Vetmani	R00.00	R6000.00	R12 000.00	-	-	-	R18 000.00
Mr. Tom Mofokeng	R6000.00	R00.00	R12 000.00	-	R6000.00	-	R24 000.00
Mr. Dingane Khesuoe	R00.00	R00.00	R12 000.00	-	R6000.00	-	R18 000.00
Ms. Thandiwe Shezi	R6000.00	R00.00	R12 000.00	-	R6000.00	-	R24 000.00
Independent Audit Committee Members							
Ms. Chrystal Cape	-	R8000.00	-	R6 000.00	R00.00	R6 000.00	R20 000.00
Ms. Nompumelelo Mkhize	-	R6 000.00	-	-	-	-	R6 000.00
Mr. Frank Masibi	-	R6 000.00	-	-	-	-	R6 000.00
Total	R32 000.00	R44 000.00	R136 000.00	R6 000.00	R38 000.00	R6 000.00	R262 000.00

ATTENDANCE AT BOARD AND COMMITTEE MEETINGS

NAME	REMSEC Meeting 14 July 2020	Audit and Risk Committee 16 July 2020	Board Meeting 16 July 2020	Group Risk Governance Committee (GRGC) Meeting 18 August 2020	REMSEC Meeting 29 September 2020	Group Audit Committee (GAC) Meeting 28 September 2020	Total
NUMBER OF MEETINGS	1	1	1	1	1	1	
Mr. Desmond Ndzipho	-	-	1	-	-	-	1/1
Ms. Dineo Sitole	1	-	1	-	1	-	3/3
Ms. Ashley Hayden	-	1	1	-	-	-	2/2
Mr. Mabutho Sithole	1	-	1	-	1	-	3/3
Adv. Mbuso Majozi	-	1	1	-	-	-	2/2
Mr. Rabone Moripe	-	1	1	-	-	-	2/2
Mr. Junior Ramovha	1	-	1	-	1	-	3/3
Mr. Sizwe Vetmani	-	1	1	-	-	-	2/2
Mr. Tom Mofokeng	-	-	1	-	1	-	2/2
Mr. Dingane Khesuoe	-	-	1	-	1	-	2/3
Ms. Thandiwe Shezi	1	-	1	-	1	-	3/3
Independent Audit Committee Members							
Ms. Chrystal Cape	-	1	-	1	1	1	4/4
Ms. Nompumelelo Mkhize	-	1	-	-	-	-	1/1
Mr. Frank Masibi	-	1	-	-	-	-	1/1

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

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

SENIOR MANAGEMENT REMUNERATION (JULY 2020 - SEPT 2020)

No.	Name	DETAILS				TOTAL
		Basic Salary	Allowances & Contributions	Other	Bonus / Fees	
1	X. Nduneni-Ngema (Chief Executive Officer)	590 166.42	5 472.83	-		595 639.25
2	B. Mashika (Chief Operations Officer)	353 839.02	110 692.80	43 542.71	-	508 074.53
3	S. Mphakathi (Chief Financial Officer)	545 833.56	10 515.18	245 568.11		801 916.85
4	P. Maduka (Company Secretary)	303 848.03	5 967.71	-		309 815.74
TOTAL		1 793 687.03	132 648.52	289 110.82	-	2 215 446.37

Section 4: Company Secretarial Function

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

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

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

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

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

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

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

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

Section 5: Risk Management and internal controls

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

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

Risk management is a standing agenda item on the Executive Committee (EXCO)'s weekly meetings and Management Committee (MANCO)'s monthly meetings. During the 1st quarter, there were no MANCO meetings, as the entity was not operating at full capacity due to the COVID-19 restrictions. EXCO meetings took place on a weekly basis.

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

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

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

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

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

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

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

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

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

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

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

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

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

Risk Register

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

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

GRAS Re-presentative: Oscar Muzalaba & Montlaleho Mafite

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
High quality performing arts and entertainment experience and facilities and financial sustainability	A coronavirus has been identified in China (Wuhan City), and was initially known as 2019 Novel Coronavirus (2019-nCoV). The case was reported on December 31st, 2019, and confirmation of the coronavirus identification occurred on January 7th, 2020. Formally, the disease is now known as coronavirus disease or COVID-19. The virus causing the disease is known as "severe acute respiratory syndrome	Following the announcement by President Cyril Ramaphosa of 15 March 2020 declaring that COVID-19 had become a "national disaster and resulted to school closures, travel restrictions, and bans on large gatherings. The outbreak of COVID 19 has interrupted all Theatre activities planned for the 3rd and 4th quarter of 2019/20 financial year and also 1st quarter of the 2020/21 financial year.	Catastrophic 5	Almost Certain 5	Very High	<ol style="list-style-type: none"> 1. Strict safety measures (as per labour department regulations) is observed. 2. Compliance Officer appointed to monitor 3. Screening of employee entering office 4. Provided workers with flexible work arrangements in situations of sickness or shyness in the family. Protect the workplace against discrimination and social stigma. Support workers coping with stress during COVID-19 outbreak 5. Face masks 	Fair	High	CEO	<p>Ensure that all staff conducting activities have face masks to eliminate their coughing or sneezing on people & to limit the intake of germs from the atmosphere when in contact with other people. Consistent use of hand sanitizer, and sanitizing the credit card devices after every use will decrease the spread of the virus. All employees that have been brought back to work are working in separate areas / sections and have very limited contact with each other. Call centre employees are based in separate offices whose only interaction with others are when the meet the cashier to ring up the order. The</p>	GFO	September 30, 2020
High quality performing arts and entertainment experience and facilities	Countrywide implementation of load shedding by the state power utility (Eskom)	<ol style="list-style-type: none"> 1. Eskom is experiencing a shortage of capacity due to a number of generating units still out of service due to breakdowns. The situation remains 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	Almost Certain 5	Very High	<ol style="list-style-type: none"> 1. JET 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	<p>Midviva for purchasing and upgrading of generators and other alternative sources of power for all three theatres in the 2020/21 capex budget</p>	GFO	December 31, 2020
Affordable access to and use of theatres by communities	Inconsistent attendance at theatre show.	<ol style="list-style-type: none"> 1. High cost of productions and the need to recover costs. 2. Effect of the country's economic status. 3. Lack of exposure of potential audiences to the theatre experience 	Major 4	Almost Certain 5	High	<ol style="list-style-type: none"> 1. Different pricing structures based on product and venue. 2. Offering a limited number of discounted and/or free tickets to the youth and senior citizens 3. Mobile theatre truck used to take the arts to targeted diverse communities. 	Fair	Moderate	CEO	<ol style="list-style-type: none"> 1. Development of a guideline on issuing of discounted and/or free tickets 2. Develop funding strategy to target sponsorship 3. Conduct comprehensive survey to establish audience needs 	COO	Ongoing
High quality performing arts and entertainment experience and facilities	Age-4, obsolete and outdated stage machinery and equipment	<ol style="list-style-type: none"> 1. Old stage machinery becomes no longer usable. Stage machinery has reached its end of life and needs urgent replacement. 2. The current machinery can affect staging of productions and attracting new ones. 	Major 4	Almost Certain 5	High	<ol style="list-style-type: none"> 1. Upgrades of the stage machinery are underway 2. Theatre calendars are signed with the project plan 3. Project manager and steering committee is in place to oversee the implementation of the project 4. Phase 1: Automation and software upgrades is completed 	Fair	Moderate	CEO	<ol style="list-style-type: none"> 1. Monitor the implementation of the project plan. 2. Phase 2 upgrade on the stage lifts to be completed 3. Phase 3 for finishing and testing to be done 	CFO	Ongoing

GRAS Representative: Oscar Nyatinda & Nonitabile Mabile												
ME Objective	Risk Description	Root Causes/ Background to the risk	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owner/s	Action Deadline
6	Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT	Lack of brand architecture (confines and consistent message management)	Major	4	High	<ul style="list-style-type: none"> 1. Media partnerships 2. Media database management 3.1. Continuous promotions awareness campaigns. 3.2. Marketing strategy in place 	Fair	Moderate	CEO	Approval and implementation of the revised marketing and communication strategy	Chief Operations Officer	Annually
7	Good governance, financial sustainability and sound management	Theft, fraud and corruption	Major	4	High	<ul style="list-style-type: none"> 1. Anti-fraud and anti-corruption policy in place. 2. Fraud prevention plan 3. Code of conduct 4. Segregation of duties 5. Declaration of interests 6. Gift register in place 7. Remuneration, Social and Ethics Committee 8. Fraud risk assessment conducted annually 9. Anti-fraud and corruption awareness workshops conducted 	Fair	Moderate	CEO	<ul style="list-style-type: none"> 1.1. Continue to conduct anti-fraud and corruption awareness workshop, Fraud risk assessment 1.2. Continue to conduct Fraud risk assessment 	Company Secretary	<ul style="list-style-type: none"> 1.1. BI-annually 1.2. Annually
8	Good governance, financial sustainability and sound management	Non-compliance with applicable legislation	Major	4	High	<ul style="list-style-type: none"> 1. Regulatory compliance register/ assessment tool monitored by the Company Secretary. 2. Compliance policy and framework in place 3. Presented to the BOD the impact and progress on MSCOA compliance. 4. Quarterly reporting to oversight committees on compliance. 5. Entity is currently transacting on mScOA 	Fair	Moderate	CEO	<ul style="list-style-type: none"> 1.1. Review of Regulatory compliance register 1.2. Continuous monitoring reporting on compliance. 2. Seamless integration of systems will be completed on implementation of SAP 	<ul style="list-style-type: none"> 1. Company Secretary 2. CFO 	<ul style="list-style-type: none"> 1. Monthly & Quarterly
9	The provision of opportunities for the youth, including future arts practitioners and entrepreneurs	Limited programmes available for newly trained Arts Practitioners	Moderate	3	Moderate	<ul style="list-style-type: none"> 1. Applied Performing Arts and Arts Management partnership with WITS. 2. Weekly drama workshops 3. Mentoring and upskilling of internal staff in key positions on in-house productions 	Good	Low	CEO	1. Establish partnership with other role players in the industry	Executive Producer/ COO	Quarterly

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

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

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

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

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

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

Section 6: Sustainability Report

Sustainability Vision

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

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

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

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

Stakeholders Report

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

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

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

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

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

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
Government Departments, Local Government and COJ	JCT is committed to delivering its services with care, empathy and concern for the well-being of the entity's stakeholders. This is in line with the entity's values of Dignity, Ubuntu, Professionalism and Agility.
Artists, practitioners and Organised Performing Arts bodies	Opportunities are continuously provided to artists in support of creating work, performing, increasing accessibility, facilitating partnerships and co-production opportunities, incubating youth projects and addressing youth unemployment. JCT is an active member of PANSAs, the Performing Arts Network of South Africa.
Funding Partners / Business	JCT is always identifying strategic partners to support the delivery of JCT's mandate. During the period under review JCT partnered with the City's Department of Arts and Culture in delivering the Arts Alive Festival.
Professional service providers, contractors and suppliers	Continuous effort is put towards strengthening enterprise development and support, improving contract negotiation, management and reporting, compliance to fair supply chain management processes and timeous payment for work done as legislated.
Media	JCT's marketing strategy for the company provides guidance on enhancing communication of programmes and opportunities, proactively packaging and communicating project initiative and telling good stories of the programmes and creating brand awareness. The strategy is regularly reviewed to accommodate developing trends in the industry, where possible.
Patrons / General Public	During the 1 st quarter, due to the COVID-19 pandemic could not stage live entertainment/ programs but through JCT's website and social media platforms live-streamed, some of its pre-existing content with the aim to keep the diverse residents within the City of Joburg entertained.
Board	JCT continued to ensure sound performance reporting and sound corporate governance during the 3 rd quarter. Although the board have not had a meeting after the AGM, communication with the board has been going on online. In addition, JCT continued to support integration and collaboration across all business units and COJ.
Employees	JCT values its employees as a key human resource asset which makes possible service delivery and the attainment of the entity's strategic objectives.

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

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

Section 7: Anticorruption and Fraud

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

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

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

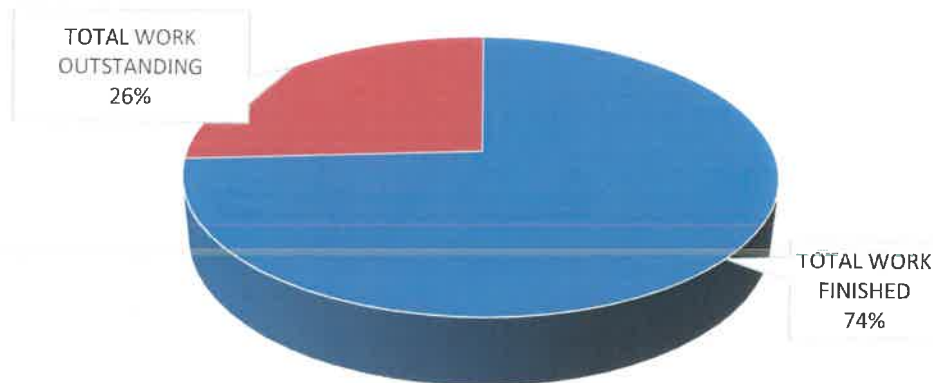
- a) To prevent fraud, enhance the entity's governance and internal controls, maintain integrity in the entity's operations, establish procedures and protections that allow JCT employees and members of the public to act on suspected fraud and/or corruption with potentially adverse ramifications to the 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.

Report on upgrade of stage Machinery

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

Machinery Upgrade 2019 to 2021



1) Upper Machinery

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

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

2) Lower Machinery

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

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

The personnel lift has been rewired, retro fitted with a new PLC and a HMI (Graphic Display), to enable the maintenance team to source faults quicker and do faster repairs. The Personnel Lift is fully upgraded. The BSW has been moved to the back stage area for Mocon System to work on and upgrade. The mechanical contractors will be on site next week to do some changes on the wagon itself.

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

3) Fly Floor

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

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

4) Software Development

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

The software for the lighting bridges is done.

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

Software for the personnel lift was loaded and tested.

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

Section 8: ICT Governance

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

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

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

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

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

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

Improved value and strategic delivery:

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

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

COJ A647 SAP Business Transformation Programme

In line with System Requirements for the SAP rollout, JCT upgraded Operating Systems (OS) to Windows 10 and obtained licensing of the Windows 10 platforms through COJ. The next phase on upgrades will be to increase the RAM on the systems from 4Gig to 8Gig and JCT is in the process of sourcing quotations.

SAP – Connectivity to COJ

JCT entered into a contract agreement with MTC to provide JCT with a VPN between Theatres and access physical rack space in a Datacentre for JCT's backup hardware. MTC has completed their second phase of site visits to all Theatres and progress can be seen as the first phase of trenching and pulling in of Fibre to the Theatres were completed.

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

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

The last phase of the installation will be to conduct tests on the network and to resolve any issues that may be discovered before going live. On completion of the network connectivity project we will need to engage with the SAP project team and proceed with the next required steps to migrate to SAP.

2020 2021 Capex

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

- Once-off costs for massive connection installation through MTC
- Purchase of IT hardware to allow for staff to work-from-home
- Purchase of IT software for the stage department, to meet rapid advancements in both sound and lighting technologies
- Outright purchase of PABX
- Investment in hardware and software to allow for in-house streaming projects

Readiness for compliance legislation:

Internal audit is currently being conducted, and JCT awaits the final report in Quarter 2.

Business and technology strategies

Software Licensing

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

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

Migration Challenges

- CFO Solomon Mphakathi guided the team during COVID-19 restrictions and Roodepoort Theatre's systems will be the last to be upgraded to Windows 10. With every opportunity the team continued and the upgrades at Roodepoort are 98% completed. Only a few remaining laptops need to be upgraded.

Risk management – Internet Security

With 99% of JCT systems running Windows 10 and supported by WSUS updates. The entire network can be maintained with one standard throughout. The team can focus on keeping the systems up to date and patched with the latest security updates.

Business continuity

JCT implemented the latest virtualized systems theologies, which by design enables server virtualization, reduces the dependency of legacy hardware architecture and reduces hardware costs. On completion of the fibre connectivity between theatres and links to the offsite datacentre provided by MTC, we can strategically move forward with our business continuity process. The MTC network is making progress and we are looking forward to finalizing the project.

Challenges

COVID restrictions still plays a part in deliverables but the lifting of restrictions helped considerably as more staff will be returning to their working environments soon. The JCT Information Technology staff members had been working continually during the lockdown periods and provided support to staff on an ongoing basis and managed to provide valuable support during this time.

Risk management – Internet Security

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

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

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

Business continuity

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

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

Challenges

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

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

Possible Solutions

Service Level Agreement with Metro Trading Company

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

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

Section 9: Compliance with Laws and Regulations

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

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

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

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

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

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

Statement of Compliance

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

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

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

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

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

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

Subsidiaries or associations with other companies including trusts

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

Timeous notification with respect to resolutions to its members

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

Financial Irregularities

No financial irregularities were reported in the period under review.

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

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

Report of the documentation procedures and processes

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

Internal Audit Function

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

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

Corporate Ethics and Organisational Integrity

Code of Ethics

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

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

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

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

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

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

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

Register of Directors interest in contracts

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

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

No assets as contained in Section 115 were disposed.

Compliance Monitoring and Reporting

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

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

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

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

Annual Risk Management Plan

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

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

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

Quarterly Risk Management Status Update

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

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

Progress on implementation per action plan - The residual risk rating remains high even though the spread of the disease has slowed down drastically across the country, and the country has reached and passed its peak. There is a very high risk of a second wave of the peak in infections with the country having moved to lockdown level one of the risk adjusted lockdown levels strategy. The theatres remained closed throughout the quarter, as one of government's measures to curb the spread of the virus.

During this period the theatre has ensured that all staff conducting deliveries have face masks to illuminate their coughing or sneezing on people & to limit the intake of germs from the atmosphere when in contact with other people. Constant use of hand sanitizer, and sanitizing the credit card devices after every use will decrease the spread of the virus.

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

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

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

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

Obsolete and/or outdated stage machinery and equipment:

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

Progress on implementation per action plan— The project is a multiyear project which will be completed on August 2020. About R21m has been spent on this project in the last three financial years (2017/18, 2018/19 & 2019/20).

Inadequate funding to support youth development programmes:

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

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

Limited programmes available for newly trained Arts Practitioners

Limited in-house production to absorb newly trained practitioners.

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

Key positions vacant:

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

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.

Inconsistent attendance at theatre shows:

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

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

Non-compliance with applicable legislation:

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

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

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

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

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

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



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




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




Table 1: Quarterly Risk Management Status Update



	LOW
	MODERATE
	HIGH

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

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

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

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

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


Information on emerging / new risks

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				

Fraud risk management / fraud prevention

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

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

Risk transfer – exposures

There were two incidents reported in this quarter under review.

Compliance Monitoring and Reporting

Legal and regulatory compliance

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

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

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

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

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

Priority Legislation

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

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

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

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

Municipal Finance Management Act and Regulations Act of 56 of 2003

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

Companies Act

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

The Compliance Universe was updated with the following legislative changes:

- None

Circular 68

(i) Fruitless and Wasteful Expenditure

No incidents of fruitless and wasteful expenditure were identified.

(ii) Unauthorised Expenditure

The Entity identified the following instances of unauthorised expenditure:

No incidents of unauthorised expenditure were identified.

(iii) Irregular Expenditure

The Entity identified the following instances of irregular expenditure:

No incidents of irregular expenditure were identified.

(iv) Payments exceeding 30 days of receipt of invoice

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

No incidents of payments exceeding 30 days were identified.

Combined Assurance Model and Integrated Assurance Reporting

Combined and Integrated Assurance and Oversight

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

Joburg City Theatres Top Strategic risks

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

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

Discussion

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

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

Joburg City Theatres Top Strategic Risks Monitoring

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

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

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

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

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

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

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

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

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

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

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

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

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

iv) Inadequate funding to support youth development programmes:

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

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

v) Limited programmes available for newly trained Arts Practitioners

Limited in-house production to absorb newly trained practitioners.

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

vi) Key positions vacant:

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

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

vii) Inconsistent attendance at theatre shows:

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

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

viii) Non-compliance with applicable legislation:

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

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

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

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

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

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

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

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

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

- Group Risk Services**

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

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

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

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

Internal Audit

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

External Audit (Auditor General of SA)


The officer of the Auditor General concluded the audit of the 2018/19 financial year during the quarter under review.



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 4 OF 2019/20



	LOW		MODERATE		HIGH
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Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q4 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Aged, Obsolete and/or outdated stage machinery and equipment	Old stage machinery becomes no longer useable. Insufficient financing to upgrade machinery and equipment. Inability to attract state of the art shows.	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q4 2019/20	Level 2 – External Assurance	Level 1 and 2 Combined Assurance
	Worldwide spread of Covid -19 causing disruption to business resulting from closure of all economic activities	Following the announcement by President Cyril Ramaphosa of 15 March 2020 declaring that COVID-19 had become a “national disaster and resulted to school closures, travel restrictions, and bans on large gatherings. The outbreak of COVID 19 has interrupted all Theatre activities planned for the 3rd and 4th quarter of 2019/20 financial year and also 1st quarter of the 2020/21 financial year.	<p>Q1 Residual Risk</p> <p>High</p> 	<p>Internal Audit</p> <p>High</p> <p>Risk Advisory Services</p> <p>High</p>	<p>Level 2 – integrated assurance</p> <p>High</p> <p>Auditor General</p> <p>High</p> <p>Combined Assurance</p> <p>High</p>
	Inadequate funding to support youth development programmes	The theatre is unable to pay the market rate for facilitators. This result in less youth trained.	<p>Q1 Residual Risk</p> <p>Low</p> 	<p>Internal Audit</p> <p>Low</p> <p>Risk Advisory Services</p> <p>Low</p>	<p>Level 2 – integrated assurance</p> <p>Low</p> <p>Auditor General</p> <p>Low</p> <p>Combined Assurance</p> <p>Low</p>

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q4 2019/20	Level 2 – External Assurance	Level 1 and 2 Combined Assurance
	Countrywide implementation of load shedding by the state power utility (Eskom):	Lack of alternative power generation in Joburg Theatre and Soweto Theatre leading to either cancellation of shows or no bookings	<p>Q1 Residual Risk: High</p> <p>Risk Movement: </p>	<p>Internal Audit: High</p> <p>Risk Advisory Services: High</p>	<p>Level 2 – integrated assurance: High</p> <p>Auditor General: High</p> <p>Combined Assurance: High</p>
	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	<p>Q1 Residual Risk: Low</p> <p>Risk Movement: </p>	<p>Internal Audit: Low</p> <p>Risk Advisory Services: Low</p>	<p>Level 2 – integrated assurance: Low</p> <p>Auditor General: Low</p> <p>Combined Assurance: Low</p>

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q4 2019/20	Level 2 – External Assurance	Level 1 and 2 Combined Assurance			
			Q1 Residual Risk	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Key positions vacant	Executive Producer (EP) position vacant	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate
	Inconsistent attendance at theatre shows	High cost of productions and the need to recover costs, effect of the country's downgraded economic status, lack of exposure of potential audiences to the theatre experience, image perceptions of poor security within the theatre environs, and trying to cater for diverse audience needs.	Moderate	Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q4 2019/20		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q1 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Non-compliance with applicable legislation	<p>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.</p>	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate
	Lack of brand architecture (continuous and consistent message management	<p>Reputation of the Theatre precinct, poor/bad marketing strategy, inadequate marketing budget as well as lack of specialised personnel.</p>	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate

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

Summary Discussion of Operational Risks

Operational Risks - Monitoring and assurance

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

- **Group Internal Audit**

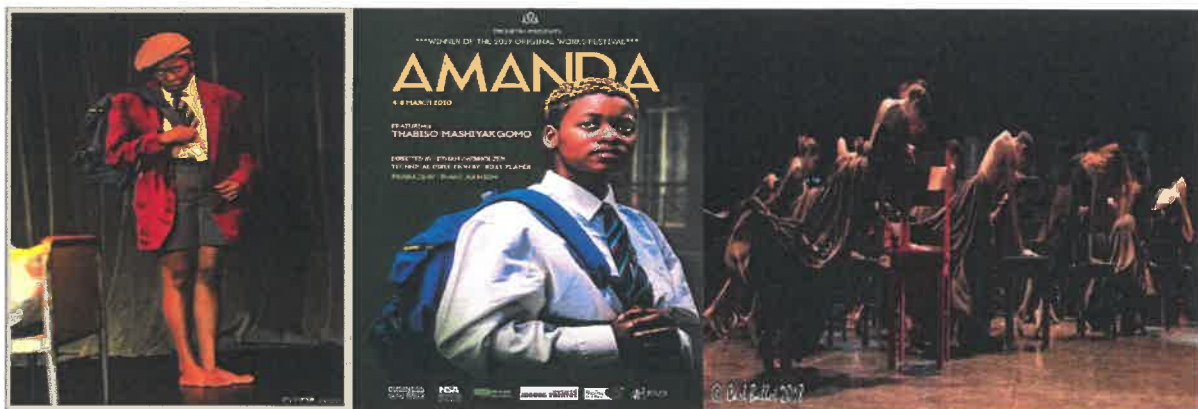
Group Internal audit commenced with the audit during the second quarter of the current financial year, the internal audit coverage plan is linked to the top 5 strategic risks of Joburg City theatres, even though the audit is still in progress at the end of the quarter, certain components were complete,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

CHAPTER THREE: SERVICE DELIVERY PERFORMANCE

Section 1: Highlights and Achievements

JOBURG THEATRE

The quarter started with a continuation of the partnership with the National School of the Arts and streamed **Amanda and Ruby Suite**. **Amanda** tells a story of a day in a life of a 16-year-old grade 11 girl who has a crush on Katy, a white Afrikaans girl. Amanda shares a day in her school life, a day filled with expectation, anticipation, innocence, joy, optimism, and inevitable disillusionment. Amanda won the NSA original works award at the festival in 2019. This sensitive and entertaining one-woman play touches on issues of racism, sexism, gender-based violence, and prejudice. The talented Thabiso Mashiyakgomo gave a compelling solo performance. She is a talented young woman in matric and her future is looking bright.



Amanda was followed by an exciting re-staging of Johannesburg Youth Ballet's (JYB) **The Ruby Suite** in collaboration with the NSA and Moving into Dance Mophatong (MIDM). Exposing young dancers to such a collective spirit fosters a mind-set of collaboration and support. The National School of the Arts (NSA) presented **Ruby Suite** as part of its annual flagship dance production, **Dance Spectrum**. **The Ruby Suite** is an exciting synthesis of neo-classical, flamenco, hip-hop, and contemporary dance, which not only showcases the versatility of the young dancers from NSA, MID, and the JYB but also the versatility and innovation of the gifted choreographers. The gem associated with a 40th Anniversary – **The Ruby**, inspired the name considered to be the stone of love, energy, passion, power – a zest for life, it was good to be reminded of this energy during the time of COVID-19.

Under normal circumstances, July is also the month of celebrating **Opera** at Joburg Theatre and although we could not present this year's annual Opera Season, we did see it fitting to stream last year's season of Verdi's **La Traviata** that was presented in partnership with Sempre Opera and directed by Pierre du Toit. Cape Town-based soprano Leah Gunter made her company and Joburg Theatre debut as **Violetta Valery**, the worldly courtesan who has all the men of Paris at her feet. Verdi's treasured opera is a captivating tribute to what it means to live and die for love and gives us one of opera's most glorious heroines, a woman of boundless humanity and emotional depth. The opera was fully staged and sung in Italian with English translations projected above the stage. The professional orchestra was by the talented and award-winning Schalk van der Merwe.



We dedicated and marked the month of August as a celebratory for women in South Africa. Honouring them for what they have achieved and recognising the achievements of those who went before as they continue to inspire and unravel their strength in working together to better their families and communities.

"May we as women never forget the tireless sacrifices made by the iconic women of 1956 who bravely transformed the political landscape of our country. May we continue to draw strength from their determination, resilience and fortitude as we forge ahead in the struggles we as women are confronted with for a more equal society" said Cllr Margaret Arnolds, Member of Mayoral Committee (MMC):Community-Development.

A series of acclaimed productions were streamed and first of was *Gone Native* which was written and directed by JCT Artistic Director, Makhola Ndebele with music by the jazz maestro Hugh Masekela working with the talented Ayanda Hlangothi.

Gone Native shows the power of love, the strength and resilience of youth, and complex nature of life in South Africa during the apartheid era. It encourages young South Africans today to follow their hearts despite political boundaries and to persevere, even when success looks unlikely. It is truly a story of inspiration, love, and truth. When two people fall in love, nothing can come between them. Not language or foe; no law, not even apartheid, could come between these star-crossed lovers Regina Brooks and Richard Khumalo. Regina Brooks is a white woman who never could find her place in white society. She was far happier spending her time with 'Africans', as she would say. Throughout her life, she had black lovers and chose to live with black families.



The evocatively **Bridges & Arches** was in the 2019 edition of the NSA popular Dance Spectrum and featured the work of four leading female choreographers: Kitty Phetla (the recipient of the 2019 Standard Bank Young Artist Award for Dance), Shanell Winlock -Pailman, Nadine Buys and Rosana Maya. Anatomically the foot has both a bridge and an arch. However, beyond the all-important anatomy of the foot lies the symbolism of the bridge and the arch. Spanning genres and styles, *Bridges & Arches* saw the dancers seamlessly adapting to the stylistic demands of four different choreographers journeying from contemporary to neo-classical, from ballet to flamenco and Tswana and Khoisan.

Before gatherings were banned and many would-be live events shifted to the virtual space, Mthatha fans were anxiously awaiting a live acoustic evening, which celebrated singers Dumza Maswana and Ntsika Ngxanga. The duo shot the live show at Joburg Theatre for viewers to stream on Facebook and Instagram Live in real time. Maswana and Ngxanga have shared the stage on multiple occasions, often inviting each other to tours and shows across the country. This collaboration was long awaited and will probably manifest itself into stage with live audience soon.



The announcement of level two after the unforeseen Covid-19 induced public events hiatus where all forms of public gatherings including theatre productions were not allowed, [Joburg Theatre](#) managed to do what few theatres around the world have managed which is to stage a live theatre production with a live audience. *Dead End* written by prolific award-winning South African playwright, novelist, storyteller, historian, artist and beekeeper [Zakes Mda](#) and first performed at Diepkloof Hall, Soweto on 14 February 1979 is the production, which by all accounts has heralded some sort of return for live theatre.

Dead End featuring the renowned Mncedisi Shabangu, Khulu Skenjana, and the talented Sanelisiwe Yekani opened and played to an excited live audience and was well received by the Joburg Theatre audience. A standing ovation followed appreciating the great artistic compilation directed by JCT's Artistic Director Makhoala Ndebele in a limited season with a seating capacity of 44 per performance.



With all that has been happening in the world, how awarding to take a pause from the chaos and focus on good times as JT closed off the month long programmes with a virtual concert featuring the award winning musician **Amanda Black**. The streaming concert aimed at celebrating South African women was streamed via Vimeo. Amanda Black is a multiplatinum-selling and multiple Award-winning singer/songwriter, an aspiring activist, youth leader and a powerful voice in women empowerment and the fight against equality and gender-based violence.



On behalf of the Executive Mayor of the City of Johannesburg Geoffrey Makhubo, Acting Executive Mayor MMC Jolidee Matongo, launched the 28th edition of the Arts Alive Festival on 9th September at Joburg Theatre and followed swiftly by the recorded Jazz on the Lake. The festival displays visual arts, educational workshops and

master classes, music, theatre, poetry, dance within the month of September as well stretching through until December. The digital programme will create many and varied opportunities for employment and skills sharing for artists, both professional and emerging. The digitisation of the arts events and educational workshops/master classes will provide new opportunities for members of the community within South Africa and beyond to be part of the festival and its artistic and education offerings.



The virtual Jazz on the Lake was a hit with many who were looking forward to this every year after year.



Visuals from Launch and Jazz on the Lake

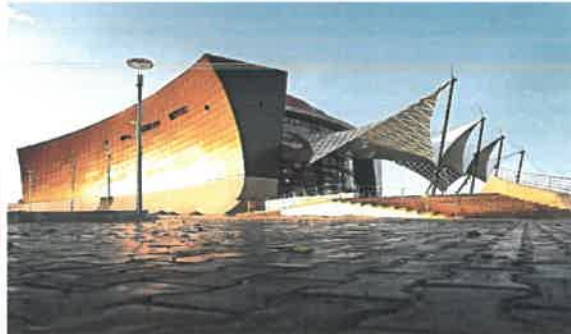
Joburg Theatre entered into an exciting partnership with an online streaming platform – WatchaTV. The partnership aims to bring in live music performances onto our available spaces with a live audience as well as streaming virtually. A hybrid concept that brings limited audiences to the theatre, under Covid-19 restrictions, as well as virtual audiences via WatchaTV Virtual Stage, the partnership already promises to be an exciting one for music fans dying to be in the audience after a long period of lockdown.

The first artists lined-up to complete the month of heritage were Buhlebendalo's #MakubeChosi concert followed by The Max-hoba Experience. Both events were received enthusiastically with sold out houses as the patrons couldn't wait to grace theirs again.

The Joburg Theatre team is excited to start working again, doing what they like, which is producing, and bringing content to the cultural and creative community.



soweto
theatre



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

One such partnership is with ASSITEJ SA and Play Africa Children, hosting live African storytelling sessions. These exciting **storytelling sessions** use shadow puppetry, song & dance and theatre as a tool to keep kids active mentally and physically during the national shutdown. **The storytelling sessions** are conducted on our Facebook social media platform and continue to run as required and informed by the national lockdown guidelines. Response and participation on the posts has been positive and growing steadily, with daily engagement from our patrons. The storytelling sessions have a wide reach of audience and participants from all around the world tuning every Tuesday afternoon.

HOSTS:

istimela Sendaba
the Story Train presents




THEMBILE TSHUMA **TSHOLOFELO SHOUNYANE**



25 June - 5 July 2020



The Proud Rose
African Storytelling
with Tsholofelo Shounyane
In English with Setswana

Tues, 14 July, 14:30 SAST (UTC+02)
fb.com/playafricachildrensmuseum/live_videos/

Join us for this story aimed at children age 4-8. Play Africa is a children's museum in Johannesburg, South Africa. This is a new Play Africa programme in response to the COVID-19 crisis, in collaboration with ASSITEJ S.A and in partnership with Rand Merchant Bank and the Soweto Theatre.

About Tsholofelo Shounyane

Tsholofelo Shounyane is a facilitator, qualified educator, doll-maker, puppeteer and child-enthusiast. Through her work, she explores her shared passions in theatre, education and children. Via storytelling and puppetry workshops, she learns from and is inspired by children as much as they learn from and engage with her.



TUESDAY, 14 JULY
14:30 SAST (UTC+02)



Gudo NaTsuru

A traditional Zimbabwean story about a hare who plays tricks on a baboon

with Thembile Tshuma
in English and Shona



Tues, 18 Aug, 14:30 SAST (UTC+02)
fb.com/playafricachildrensmuseum/live_videos/

Join us for this story aimed at children age 4-8. Play Africa is a children's museum in Johannesburg, South Africa. This programme supports children's literacy and imagination while staying safe at home COVID-19 crisis, in collaboration with Assitej S.A and in partnership with Rand Merchant Bank and the Soweto Theatre.

About Thembile Tshuma

Thembile Tshuma is an "all rounder" performing artist. He is a puppeteer, musician, dancer and actor who tells stories through all forms. Thembile shares an interesting African stories with modern settings so today's young people can understand. He believes in shared storytelling, in which audience members contribute to the experience with soundscapes, music, and dance.



TUESDAY, 18 AUG
14:30 SAST (UTC+02)




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

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

Poetic Thursdays for the month of August focused on Women's month, with three female artists performing and one male. The headliners session for Poetic Thursdays was shot on the 20th of August with a live audience of friends and band members of not more than 15 people. This was streamed live on the 27th of August, with the Online Open Mic entrants performing from 20H00 – 20H30, thereafter the main performances by the four headline artists.

Soweto Theatre
27 May at 15:17
Entrant 30 Mzamo #OnlineOpenMic



6,567 People reached 816 Engagements Boost Unavailable

Soweto Theatre
27 May at 12:22
Entrant 18 Lindokuhle Mbaya #CrimeOpenMic



463 People reached 104 Engagements Boost Unavailable

226 comments 1 comment

Soweto Theatre
27 May at 10:01
Entrant 14 Leesa Mafua #OnlineOpenMic



2,630 People reached 361 Engagements Boost Unavailable

Soweto Theatre
27 May at 10:01
Entrant 12 Laxiso Khumphi #OnlineOpenMic



318 People reached 67 Engagements Boost Unavailable

Soweto Theatre
27 May at 10:01
Entrant 11 Laxiso Khumphi #OnlineOpenMic



2,418 People reached 335 Engagements Boost Unavailable

Soweto Theatre
Published by Private | Searchable | 21 August
Let us continue to celebrate #WomansMonth2021 🎉🎉🎉
Poet, author and writer Xolani Ndaba kept busy during lockdown, writing and publishing his first-ever collection 'Bones of a poet' and also heading the team performing at a solo show last year.
📅 27 August 2020 · See more



5,453 People reached 194 Engagements Boost Unavailable


Performance for your post

5,453 People reached

Category	Count	Percentage
Reached	5,453	100%
Engaged	194	3.6%
Shared	105	1.9%
Commented	40	0.7%
Retweeted	23	0.4%
Clicked	31	0.6%
Clicked on video	8	0.1%
Clicked on image	15	0.3%
Clicked on link	1	0.0%
Clicked on video	2	0.0%
Clicked on image	5	0.1%
Clicked on link	5	0.1%
Clicked on video	3	0.0%
Clicked on image	89	1.6%
Clicked on link	39	0.7%
Clicked on video	2	0.0%
Clicked on image	48	0.9%
Clicked on link	0	0.0%
Clicked on video	0	0.0%
Clicked on image	0	0.0%

NEGATIVE FEEDBACK
0 Hidden 0 Reported
0 Hidden 0 Reported

Soweto Theatre
Published by Private | Searchable | 27 August
Poet, author and writer Xolani Ndaba kept busy during lockdown, writing and publishing his first-ever collection 'Bones of a poet' and also heading the team performing at a solo show last year.
📅 27 August 2020 · See more



3,549 People reached 109 Engagements Boost Unavailable

Performance for your post

3,549 People reached

Category	Count	Percentage
Reached	3,549	100%
Engaged	109	3.1%
Shared	41	1.1%
Commented	30	0.8%
Retweeted	18	0.5%
Clicked	12	0.3%
Clicked on video	6	0.2%
Clicked on image	8	0.2%
Clicked on link	8	0.2%
Clicked on video	4	0.1%
Clicked on image	4	0.1%
Clicked on link	0	0.0%
Clicked on video	1	0.0%
Clicked on image	9	0.3%
Clicked on link	0	0.0%
Clicked on video	68	1.9%
Clicked on image	31	0.9%
Clicked on link	3	0.1%
Clicked on video	34	1.0%
Clicked on image	0	0.0%
Clicked on link	0	0.0%
Clicked on video	0	0.0%
Clicked on image	0	0.0%

NEGATIVE FEEDBACK
0 Hidden 1 Reported
0 Hidden 0 Reported



poeticthursdays
Poetic Thursdays: Women's Month edition
119 Views · 27 Aug 2020

10 1 SHARE

Pictures of posts from our top performing online

Tweet Analytics

Soweto Theatre @sowetotheatres
Welcome to this month's #OnlineOpenMic
Straight after that we will be going straight to the main event which is the @poeticthursdays #livestreams. We are celebrating #womensmonth through live music and poetry @sowetotheatres pic.twitter.com/pBDVfXutX4

Impressions Times people saw this Tweet on Twitter	6,515
Media views All views (autoplay and click) of your media are counted across videos, vines, gifs, and images	687
Total engagements Times people interacted with this Tweet	73



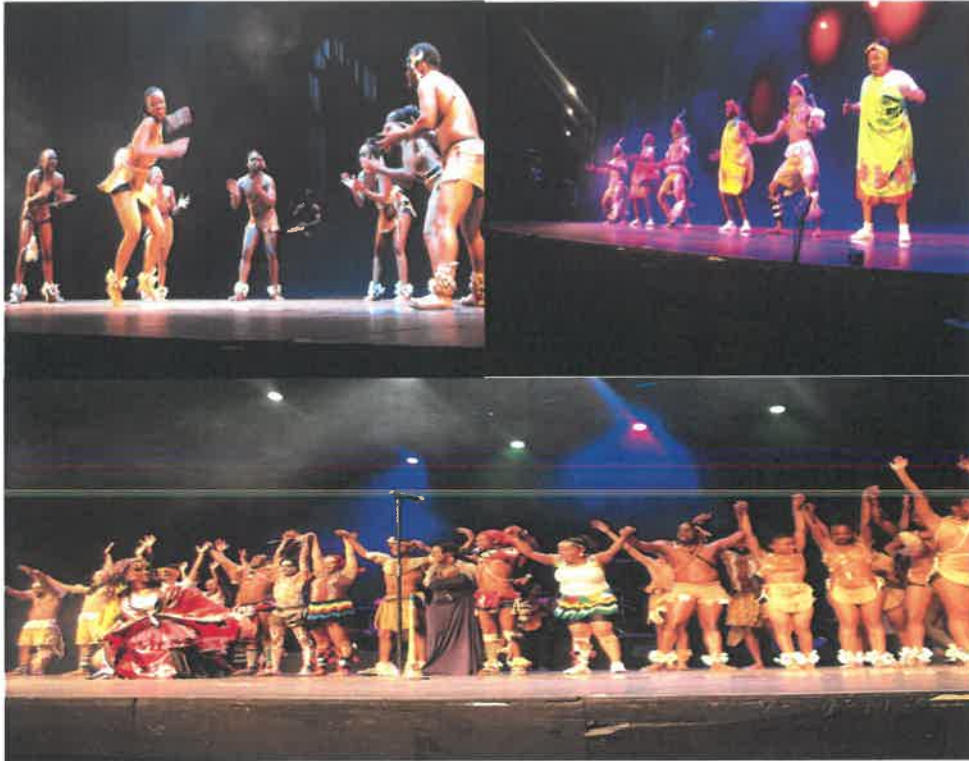
Soweto Comedy Festival- Soweto Theatre partnered with Nu Breed Comedy and hosted an online version of one of Soweto's prominent comedy brands. The show featured a line-up of some of Soweto's funniest and most loved comedians such as Kedibone Molaudzi, Jay Boogie, Lwando Mahlakata, Thobi Khanyile and guest comedian Dave Levinsohn. The Soweto Comedy Festival online show contained messaging that encourages comedy fans to adhere to Covid19 rules as set by the government.



The Soweto Theatre hosted the **Lutavula Cultural Fiesta** live shoot on the 16th of August, targeted at semiprofessional and non-established traditional music

and dance groups who are actively involved in promoting the culture. The show featured local traditional music and dance groups with versatile personalities and dance styles significant of South African cultures impacting the art scape of their communities.

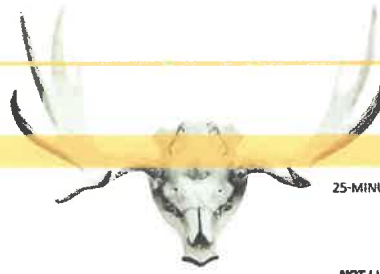
As the world battles with the COVID-19 pandemic, the birthing of the new season brings with hope and an opportunity to commemorate and celebrate the beauty and diversity prevalent in the cultural spheres of the South African nation. So in true Joburg style, the Lutavula Cultural Fiesta showcased various traditional dance forms and talent from Soweto and surrounding areas by young traditional dance choreographers, offering the groups a performance platform to showcase their craft and catering for performance arts lovers and the community at large. The festival took place in the Red theatre and consisted of five dance groups varying in dance styles such as Xitsonga, Setswana, isiZulu, Khoisan etc.



Roodepoort Theatre The Theatre plays a significant developmental role by means of providing a venue for community theatre initiatives in the area, as well as hosting new and upcoming productions that provide opportunity in instrumental, vocal, dance and drama for students from disadvantaged backgrounds but that saw a halt as the pandemic shut the doors to allow staff and clients to remain safe and curb the spread but as the theatre opens up we anticipate getting back to business.

Stakeholder engagement has been a priority for the office of the General Manager for the better part of the quarter while social media has been the key focus of the office of the Marketing office. Good quality service that is efficient, effective, safe and professional has been the order of the quarter for both the Customer Service Department and the wonderful Stages Restaurant team. Dedication, long hours and hard work dominated the cleaners, security, gardeners, building and maintenance, technical and stage departments in this quarter as they kept working on scheduled maintenance and theatre lawns to allow for upkeep of the theatre during lockdown. The quarter's highlights are as below mentioned with the view that the second quarter will look better.

Violence against women is a human rights violation that takes place every single day around the world. Globally, one in three women experiences physical or sexual violence, mostly by an intimate partner. This was the reason why Not I was produced by Roodepoort Theatre. Not I, was a 25-minute abstract contemporary dance work which explored the isolation women experience. With music by Danny Bensi, Saunders Jurriaans, and Max Richter, Not I was performed by Kiruna-Lind Devar and Leela-Lind Devar and choreographed by Timothy Le Roux. The Theatre piece was so refreshing and emotive, driven by passion and pain, the audience were memorised from beginning to end as the beautifully choreographed piece was flawlessly performed.



Not I

STREAMING ON OUR YOUTUBE PAGE FROM
18-23 AUGUST AT 18H00 @ROODEPOORT

ROODEPOORT THEATRE
PRICE: R100

25-MINUTE ABSTRACT CONTEMPORARY DANCE WORK WHICH EXPLORES THE
ISOLATION WOMEN EXPERIENCE AS VICTIMS OF ABUSE.

WITH MUSIC BY
DANNY BENSI | SAUNDERS JURRIANS | MAX RICHTER

NOT I WILL BE PERFORMED BY KIRUNA-LIND DEVAR AND LEELA-LIND DEVAR,
AND CHOREOGRAPHED BY TIMOTHY LE ROUX.

'N Seun Na My Hart (a son after my heart) written by multi-award-winning literary giant Ingrid Jonker, directed by Joburg City Theatre's Artistic director Makhaola Ndebele comes to Roodepoort Theatre's stage. The heart-wrenching and elusive Afrikaans production was beautifully performed at the Roodepoort Magnificent Theatre in Afrikaans, with an amazing cast; Esmeralda Bihl, Donovan Pietersen and Tereska Muishond. 'N Seun Na my Hart was a play showcasing a mother's illusions about her handicapped son. 'N Seun Na My Hart was a one-act play and her only play that was Staged by PACOFS in the Observatory Theatre in Bloemfontein in October 1994, directed by Marion Holm, with Marga van Rooy, Maurice Carpede and Nomsa Xaba.

'N SEUN NA MY HART

An Ingrid Jonker play directed by Makhaola Ndebele

17- 20 SEPTEMBER | PRICE: R80

for tickets call 0861 670 670
or visit www.joburgtheatre.com



The theatre was very proud to showcase this play in particular because Ingrid Jonker (19 September 1933 – 19 July 1965) is a receiver of the (Order of Ikhamanga) and was a South African poet. Although she wrote in Afrikaans, her poems have been widely translated into other languages Jonker's poetry has been translated from Afrikaans into English, German, French, Dutch, Polish, Hindi, and isiZulu, among others. Her first collection of Afrikaans poems, Na die somer ("After the summer"), was produced before she was 13. Her first published book of poems, Ontvlugting ("Escape"), was published in 1956. Jonker's next collection of poems, Rook en oker ("Smoke and Ochre"), was published in 1963 after delays caused by the conservative approach of her publishers. While the collection was praised by most South African writers, poets and critics, it was given a cool reception by the more conservative white South African public. Thereafter she became known as one of the Die Sestigers, a group that also included Breyten Breytenbach, André Brink, Adam Small, and Bartho Smit, who were challenging the conservative Afrikaans literary norms at the time, not only was she a powerhouse, she was an extraordinary visionary.



The work of this legend came through the stage as the audience gave standing ovations on all three days, the opening night was adorned by the executives of the theatre and shareholders who expressed delight to see the theatres opening up as restrictions eased.

YOUTH AND COMMUNITY DEVELOPMENT

JOBURG THEATRE

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

Art24 is a youth art collective under the leadership of Mlamli Maloyi. Under Art24, young people are skilled and their talents as singers, poets, performers and dancers are honed. Cas Covadia has been the home of Art24 since the beginning of August. The group meets daily in small groups based on specialisations, and have been developing new work throughout the lock down. JT looks forward to new work from Art24 in the coming months, starting with a new show on the 3rd of October 2020.



New Melody is a music platform created by Shelton Forbes to groom and profile young music talent. New Melody has had a home at Joburg Theatre for years and the relationship continued through this difficult time. Rather than use the space for public show, new melody took the opportunity to profile and give young musicians the chance to introduce themselves, their create process and explore their vision for their art. Through August and September, a space to create a studio like atmosphere was created and will host a new post Covid version of New Melody.



Skills and development- Whilst the Covid 19 lockdown limited the education and skills programs, school has not stopped and the **Applied Arts and Arts Management (APAAM)** program with Wits and Drama for life continued.



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

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

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

In September, the **APAAM** group had a radio drama workshop and explored ways to adapt their scripts to radio drama and thus expand their performance platforms. It is crucial that students are skilled to be adaptable with the skills to accommodate the changing times. It is ironic that despite much progress, we are drawing on theatre past and reaching back to radio drama.



Community outreach - It has been crucial at this time to find ways to reach out and support vulnerable communities. While the outreach has been limited, the department found ways to reach out and connect in using the art as a medium for healing.

Deaf Awareness campaign - On 26 September 2020, 5 young dancers who have varying degrees of hearing impairments joined with Art24 dancers and choreographers to create work. The body is site through which people can connect, communicate and engage, despite their physical disabilities or the current moment of forced separation. The dance was launched on the 30th September as part of deaf awareness month. Through the arts, JT has been able to bridge physical differences and find what connects us. On the 30th September, the Joburg theatre together with Safer South Africa and Deaf SA, hosted a webinar raising awareness of the rights of persons living with deafness. The webinar is part of a campaign to have affected persons speak on for themselves, on their own terms and raise public awareness on the issue.

Heritage day celebration -The Department of Sports, Arts and Culture celebrated South African culture through dance. The department invited dancers from across the South African cultural spectrum and recorded their interpretations of traditional dance from over Heritage day weekend. This sound of drums and the heavy beats of dancing feet is the best way to announce the theatre as open and the spring arrived.



SOWETO THEATRE

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

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

Music theory classes have been divided into the below three (3) levels and take place as per time and day schedule outlined.

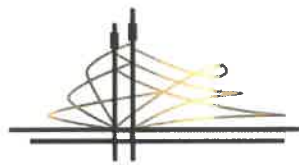
- ❖ Level 1 Music Theory Class = Pre-Grade 1 students
Lessons are Saturday's at 12h00
- ❖ Level 2 Music Theory Class = Grade 1 & 2 students
Lessons are Thursday's at 12h00
- ❖ Level 3 Music Theory Class = Grade 3,4 & 5 students
Lessons are Tuesday's at 12h00

Lessons have been live video lessons and others have been through trainers recording work for students, who then do work on their side and send through recorded proof of the given work. Through this virtual process, the Orchestra has managed to record a prayer/song to give hope during this difficult time in the world, please see link to the video of the song below.

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



Images of the meetings and virtual recordings work



**JOHANNESBURG
PHILHARMONIC
ORCHESTRA**

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

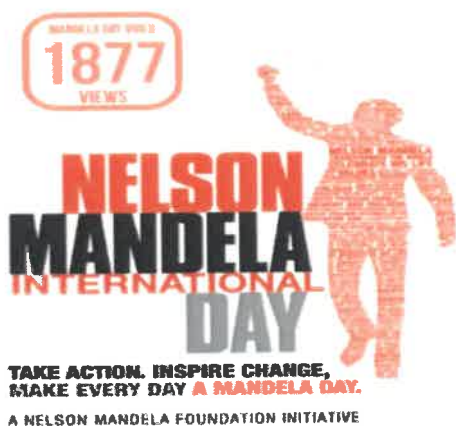
This global pandemic has changed the way the world works, fast tracking the would-be organic growth of the digital era. Where the performing arts are concerned - and especially for the Orchestra where the intrinsic identity of the medium involves the close proximity of many members - we have faced a great many challenges. Nonetheless, the JPO has risen to the occasion, joining with orchestras around the world in finding innovative ways to share its work.

The result has been greater exposure than could ever be expected under normal circumstances, where audiences are limited to time and space. With a growing audience across the world, made possible by innovation and technology, the JPO is making the best of an otherwise every difficult situation. Increasing the reach of the Orchestra to include audiences across the globe, who are able to experience the music of the JPO outside of the traditional concert experience, has meant exposure to a larger, and growing, audience. Specifically, the Orchestra has employed film, online, print, and broadcast avenues.



Together with the rest of the world, there are certainly lessons that the orchestra has learned through this season that it hopes to adopt as part of its company culture in the future. The pages that follow do not highlight the regular programming of the Orchestra, which was altered as of March 15th 2020 when President Cyril Ramaphosa announced South Africa's National State of Disaster, instituting a range of travel restrictions, visa bans and limiting the size of public gatherings. Instead they outline the innovative avenues that the Johannesburg Philharmonic Orchestra has employed in continuing to fulfil its many responsibilities to its internal and external stakeholders. From March to date, with the JPO's activities having been necessarily altered to fall in line with health protocols, and the safety of the orchestra musicians, staff, and audience members central to the orchestra's priorities, regular programming was put aside, and an unprecedented approach to performance instituted within a matter of a few short weeks.

The many unknowns throughout this time have required an interesting combination of flexibility and unwavering presence, which has earned the Orchestra its reputation as one of the most steadfast arts institutions in South Africa.

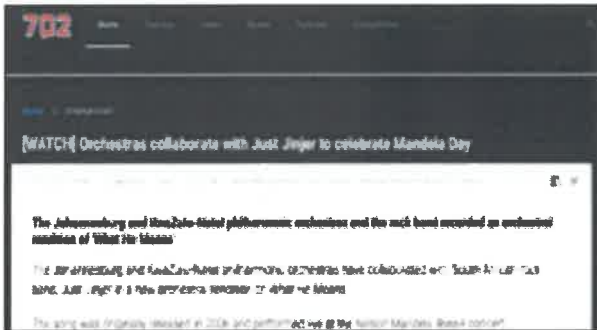


July saw a focus on music and initiatives that celebrate **Mandela Day**, with an original recording put together in partnership with the KwaZulu-Natal Philharmonic Orchestra and the **South African band Just Jinjer**. Additionally, the orchestra released a number of recordings from their archives, featuring local and international performers who worked with the Orchestra prior to the outbreak of Covid-19.

Mandela Day- In keeping with "Mandela Day" celebrations, the Johannesburg and KwaZulu-Natal Philharmonic Orchestra steamed up with SA rock group, **Just Jinjer**.

Together they presented a new orchestral rendition of "What He Means", a song that was originally released in 2006 and performed live at the Nelson Mandela 46664 concert. The orchestral arrangement was done by Eddie Clayton, and musicians from both orchestras each recorded their own solo performances from their various homes with **Just Jinjer** doing a recording in studio.





JPO EXPOSURE - JULY

The Mandela Day video received vast publicity including airing on SABC's Morning Live, as well as in various local and national newspapers and radio stations.



AT HOME WITH THE JPO - JULY

Throughout South Africa's lockdown, the Johannesburg Philharmonic Orchestra has sent out regular updates to its email database which include links to archive performances. This has proven a good way to remain connected to audiences with views in excess of 3204 during the month of July.

- JPO & KZN Phil | Camille Saint-Saëns: Bacchante | William Eddins

[Click here to watch](#)

Views to date* - 501 views

- JPO | Tchaikovsky's Serenade for String Orchestra | Bernhard Gueller

[1st Movement](#) [2nd Movement](#) [3rd Movement](#)

[4th Movement](#) [Full Work](#)

Total views to date* - 456 views

- JPO | Rachmaninoff's Rhapsody on a Theme of Paganini | Bryan Wallick & Daniel Raisdin

[Click here to watch](#)

Views to date* - 387 views

- JPO | Wagner's Tristan and Isolde: Prelude & Liebestod | Bernhard Gueller

[Click here to watch](#)

Views to date* - 291 views

*As of September 7th 2020

IN MEMORY OF ANDREW MLANGENI- The Johannesburg Philharmonic Orchestra joined with a number of artists around the country in paying tribute to the late Andrew Mlangeni - a South African political activist and anti-apartheid campaigner who, along with Nelson Mandela and others, was imprisoned after the Rivonia Trial - who passed away during the month of July 2020. His memorial service was streamed live on SABC News on July 25th.



During the month of August 2020, the JPO focused their video releases around the theme of Women's Day, celebrated in South Africa on August 9th each year. The JPO has always been honoured to champion female musicians, performers and conductors, as well as works that honour women in our country's rich heritage.

AT HOME WITH THE JPO - AUGUST

- JPO: Franz Lehár: "Mélodie Lippien" from Giuditta feat Soprano Zanella Mtshali

[Click here to watch](#)

Views to date* - 179 views

- JPO: "Le Strano... Follie, Follie... Sempre Libere" from Act 1 of La Traviata

[Click here to watch](#)

Views to date* - 196 views

- JPO: "Je marche sur tous les chemins" from Manon by Massenet

[Click here to watch](#)

Views to date* - 302 views

- KZNPO: Haydn Trumpet Concerto in Eb feat. Matilde Lloyd

[Click here to watch](#)

Views to date* - 366 views

- JPO | Tribute to Women's Month | Nina Schumann | Bachmannhoff Piano Concerto no 4 | Bernhard Guelter

[Click here to watch](#)

Views to date* - 527 views

- KZNPO | Tribute to Women's Month | Ma Siakulu Sinfonia | Bongani Ndlovana-Zimele

[Click here to watch](#)

Views to date* - 138 views

- KZNPO | Tribute to Women's Month | Pasa For Africa | John Knox Bokwe

[Click here to watch](#)

Views to date* - 174 views

*As of September 7th 2020

AT HOME WITH THE JPO
AUGUST
1882
VIEWS



JPO Exposure- During the month of August, the JPO featured in a number of online media platforms, including editorials and television interviews. The Afrikaans television programme, Prontuit, featured an interview with Bongani Tembe, discussing the challenges the Orchestra has faced through lockdown, and what the future holds.

Umoyo Wind Ensemble- The Johannesburg Philharmonic Orchestra showcased a performance of the Umoyo Wind Ensemble in celebration of Women's Month. This ensemble is made up of ladies from the Orchestra's wind section. The recording featured the American Folk Suite by Kazimierz Machala.



During the month of September, the JPO focussed much of its attention on the production of a virtual Spring Season - details for which are outlined in the pages that follow. In addition, the weekly emails to subscribers, including At Home with the JPO video releases continued to be distributed with over 618 views in total.

SEPTEMBER 2020

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AT HOME WITH THE JPO
SEPTEMBER

618

VIEWS

- JPO | Valentines Concerts Highlights Reel
[Click here to watch](#)
Views to date - 43 views
- JPO | Elgar | Salut d'Amour | Cond. William Eddins
[Click here to watch](#)
Views to date - 156 views
- JPO | Khachaturian | Adagio From Spartacus | Cond. William Eddins
[Click here to watch](#)
Views to date - 273 views
- JPO | Rossini | William Tell Overture | Cond. Arjan Tien
[Click here to watch](#)
Views to date - 202 views
- JPO | A Tribute for Beethoven's 250th Birth Year | Leonora Overture No. 3 | Cond. David Murphy
[Click here to watch](#)
Views to date - 135 views



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 showcase the full artistic capability of its members, both individually and as a unit, with substantial workers of art performed.

Due to the Covid-19 outbreak, the **World Symphony Series Winter Season** was cancelled, but the Johannesburg Philharmonic is thrilled to have been able to record a virtual Spring Season during the month of September. Recordings took place at the Linder Auditorium, the Johannesburg Philharmonic's home for symphony concerts, with all health protocols being followed. Due to restrictions in place at the time there was no audience present, but the Orchestra was able to perform together for the first time since March 2020. The programme included local performer Francois Du Toit, as well as South African conductors Brandon Phillips and Lykele Temmingh and featured works by Mozart, Prokofiev and Beethoven.



JOBURG BALLET SCHOOLS

Satellite Schools

Alexandra, Braamfontein and Soweto

Zoom Classes commenced 04 July 2020 and attendance was relatively good surprisingly so.

Alexandra and Soweto students suffered, as a result of no electricity and for some poor connectivity is a big problem, however the students who attended and tried to attend even under these difficult circumstances are to be applauded. Class numbers drops even more when the academic term started on 24 August 2020. Load shedding has hindered class as well as students not being at home when class starts as they are at school doing extra classes.

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

Teachers concentrated on going back to basics due students having limited space, incorrect flooring in order for student to have a better understanding of ballet technique and to reinforce what has been taught when they were able to attend classes. We honed into barre work for strengthening technique, to establish more stability when moving onto centre practice work. (Still hoping we would be able to go back to teach in a proper space) Lockdown Level 3. Classes are still not allowed in Alexandra, Braamfontein and Soweto.

Auditions

There have not been as enquiries this year as experienced last year. It is a bit worrying as numbers in the school have dropped too, even though parents confirmed for zoom attendance.

Due to the above we are going to try to revert back to the WhatsApp video and the zoom lesson once a week for some students will be where the work is reviewed and those who cannot attend will send their work via WhatsApp.

Auditions dates have been changed to January 2021, 20th Alexandra, 21st Braamfontein, 22nd Soweto, 23rd Joburg Ballet Studios or NSA depending on availability.

Joburg Ballet Masks

As discussed with Ms. Nasser masks were sold to the school at R25.00, 60 were sold raising R1500.00. All payments were made directly into the schools account records of who placed orders and payments made are kept.



Donations:

Dance Gear

Teachers are struggling to keep their studios open. Leander Bond from Lonehill donated costumes and tutus to the school which was collected by Jo-Anne. A small thank you gift was given for the kind gesture.

Visors

Envisioneers approached Keke Chele regarding a donation they would like to make and as they are situated in Joburg they wanted to partner with the local community in the area and though Joburg Ballet would be a good fit. They printed the Joburg Ballet logo on the visor for students to write their names on. The visors were handed over on 31 July 2020 and pictures posted to Facebook, under caption Thankful Thursday.



Bophelo Foundations

10 students were chosen by the Bophelo Foundation for sponsorship, received sim cards in order to have access to WIFI for remote learning with Teacher Thabang, they also received tracksuits, masks and visors from the foundation.



The Nutcracker (30min)

The schools was tasked to find 12 students of the same height to participate in the above production that will be aired in December 2020 though only 8 students would be used in the production, 12 kids would have been ideal to have a swing set though only eight parents have given permission, though they have not signed indemnity forms yet, it has been drafted we are awaiting the final document. COVID-19 protocols have prevented the students from attending class in the building, this to still needs to be addressed as we do not have a facility that we can rehearse at.

Centres/Facilities

Alexandra – San Kopano and Soweto – Uncle Toms – we do not have access as yet.

Braamfontein – National School of the Arts – No extra mural activities allowed with external parties as per Government Regulations.

Exams

There will be no external examinations this year, though the students in the Accelerated will have an internal assessment second last week of November 2020.

Rehearsal – Nutcracker – Festival of Lights

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

MARKETING, PUBLICITY AND PUBLIC RELATIONS

In the 109-day period under review the office generated an Advertising Value Equivalent (AVE) of R 5, 218, 132.00 from 191 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 2 (1 for the company announcement and 1 for The Corona Suite and the company's activities online)

Electronic Mailers to database 3 (One per month)

Invitations

0

Stills & video: Video shoots in this time were for the upcoming non-publicised projects and smaller ventures including the Aspirants challenge to the Jeppe Boys Rugby Team and the Jerusalema Challenge.

Interviews & features: One interview on China Global Television Network (CGTN) on "Blacks in Ballet" featured Ruan Galdino.

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

Key online coverage included coverage on platforms including Netwerk24, Mark Lives for a recent win of a Creative Circle Award for the 2019 campaign with Superbalist.

Social media coverage: coverage during this period a series of online interviews entitled *Joburg Ballet - Off Stage* on Instagram Live as well as our regular posts for our popular #ManCrushMonday, #TutuTuesday featuring the company ladies in images from previous productions as well as our weekly Open Classes on a Wednesday.

We also launched a series of videos entitled WOMEN OF WORTH that was produced by Keke Chele for Women's Month to celebrate the amazing women who have supported Joburg Ballet, including Joburg Theatre Producer Lindiwe Lekasapa.

Social Media Stats:

Facebook: 14 023 followers (up from 13 640)

Twitter: 4 670 followers (up from 4 568)

Instagram: New Account 1 273 followers

LinkedIn: 290 followers (up from 250)



HOSPITALITY AND CATERING

Due to the current COVID 19 pandemic, Stages Restaurants were unfortunately completely shut down along with the rest of the country. Stages Restaurants opened with the announcement of the easing of the lockdown restrictions in level 2. The Metro Centre was in a fortunate position to open in the level 3 rules to great anticipation from the staff working. All restrictions and procedures have been successfully implemented and running smoothly.



JCT Hospitality department was privileged to start assisting with municipal functions hosted by different departments within the City of Joburg (COJ).

On the 23 July 2020, the MMC of Community Development in conjunction with COJ libraries held a small ceremony to congratulate and reward the winners of the MTN e-learning programme competition



MMC Mokoena and Executive Mayor Makhubo embarked on a Region tours to thank and all the JMPD Officers for their effort and keep serving the City of Joburg with pride – JCT provided Prepack Food



JCT further assisted in celebrating woman's day at the JMPD academy with MMC Mokoena and all the front line female officers.



Once again, Hospitality and catering provided the catering services to the city council meeting, notable it was the first function where the hospitality department had to serve all foods in individual containers for all persons present.



COJ Transport first engagement meeting with all taxi association was held in the JCT Sophiatown venue.



The West End venue was host to the first strategic meeting of group finance and the launch of the #IcarePay #WeServingjoburg #RandburgOpenday



In conjunction with the above on the 19 September, COJ group finance hosted the Randburg Open day for tariffs questions



Roodepoort Theatre saw the department providing the festive catering for the launch of the in-house production 'N SEUN NA MY HART on the 17 September 2020.

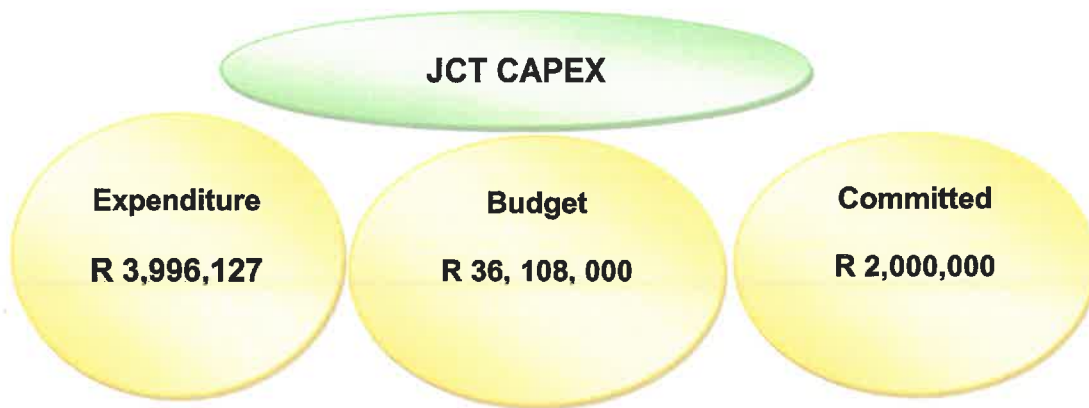


JCT SERVICE STANDARDS

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

Section 4: Capital Projects & Expenditure

Joburg City Theatres managed to achieve the quarterly target and the expenditure for 2020/21 is at 17% with the inclusion of R2m committed project .The diagram below depicts the current status for JCT capital expenditure.



JOBURG CITY THEATRE'S CAPEX 2020/21					
	BUDGET	EXPENDITURE	COMMITTED	AVAILABLE BALANCE	TOTAL
BUILDING RENOVATIONS AND UPGRADES OF NEW BUILDING ALTERACTIONS	R 29,707,000.00	R 3,418,944.80	R 2,000,000.00	R 24,288,055.20	18%
UPGRADE OF STAGE MACHINERY , RENEWAL PLANT & EQUIPMENT	R 5,500,000.00	R -	R -	R 5,500,000.00	0%
INFORMATION TECHNOLOGY NEW COMPUTER SOFTWARE	R 901,000.00	R 577,182.47	R -	R 323,817.53	64%
	R 36,108,000.00	R 3,996,127.27	R 2,000,000.00	R 30,111,872.73	17%

Spent to date	R 3,996,127.27	11%
Committed	R 2,000,000.00	6%
Total	R 5,996,127.27	17%

Section 5: Performance against game changers

The Executive Mayor has stated his commitment to Government of Local Unity (GLU) priorities that will make a significant contribution to enhanced service delivery. In response, JCT's commitments are informed by, and build upon, the foundation laid by the 2015 JCT "transformation charter" which was aimed at transforming the organisation to be commercially viable and relevant within a changing society. While Joburg City Theatres has traditional audiences, it must be an environment, which is accessible to all members of society; and transformation and relevance must be integral to the organisation's focus.

JCT has identified the following GLU commitments for the period 2020/21 and beyond:

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

Section 6: Performance against Institutional SDBIP

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	2021/21 Performance Targets				2019/20 Budget			
				Baseline 2019/20 Estimate	2012021 Target			Reporting Period	Q1 Jul - Sep 2020	Q2 Oct - Dec 2020	Q3 Jan - Mar 2021		Q4 Apr - Jun 2021		
Strategic Objective 1: High quality performing arts and entertainment experiences and facilities.															
Promote economic development and attract investment towards achieving 5% economic growth that reduces unemployment, inequality and poverty	Increase work opportunities at JCT	Number of Expanded Public Works programmes (EPWP) work opportunities created at JCT	Job opportunities	270 Expanded Public Works programmes (EPWP) work opportunities created at JCT	170 Expanded Public Works programmes (EPWP) work opportunities created at JCT	Employment contracts / HR/Payroll Information	COO	Quarterly	Target	Actual	Target	Actual	Target	Actual	Target for First Quarter was Achieved
								10	Actual	70	Actual	120	Actual	170	Actual
Increased youth development	Youth development in the art sphere	Number of youths attending arts programmes (Non-Cumulative)	Youth development in the art sphere	500 of youths attending arts programmes (Non-Cumulative)	600 of youths attending arts programmes (Non-Cumulative)	Attendance registers Tutor reports on programme content Programme summary	Executive Producer, Artistic Manager	Quarterly	Target	Actual	Target	Actual	Target	Actual	KPI Not measured due to Covid19
								0	Actual	0	Actual	600	Actual	600	Actual
Strategic Objective 2: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT.															
COVID-19 Response	Continuation of JCT Services	Number of livestreaming/ Online productions	To make JCT relevant during the Covid-19 Pandemic Promotion of positive social local content	NEW	8	Contracts Marketing material Show reports	Executive Producer, Artistic Manager	Quarterly	Target	Actual	Target	Actual	Target	Actual	Target for First Quarter was Achieved
								2	Actual	2	Actual	2	Actual	2	Actual
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?	80% achievement service level standards	90% achievement service level standards	Service Level Standards Report	COO	Quarterly	Target	Actual	Target	Actual	Target	Actual	Target for First Quarter was Achieved
								90%	100%	90%	Actual	90%	Actual	90%	Actual

2 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	2021/21 Performance Targets				2019/20 Budget	
				Baseline 2019/20 Estimate	201/2021 Target			Q1 Jul - Sep 2020	Q2 Oct - Dec 2020	Q3 Jan - Mar 2021	Q4 Apr - Jun 2021		
Create a culture of enhanced service delivery with pride and dignity	Improved audience development and accessibility to venues Promote positive social local content	Number of Arts and Culture festivals and themed productions held / in-house production	To make venues more accessible Promotion of positive social local content	20 Arts and Culture festivals and themed productions held / in-house production	19 Arts and Culture festivals and themed productions held / in-house production	Contracts Marketing material Show reports	Executive Producer	Quarterly	Target	Target	Target	Target	Target for First Quarter was Achieved
								4	9	14	19		
								Actual	Actual	Actual	Actual		
Promote economic development	Number of Ballet seasons	Ballet seasons	Image building of the CoJ by Joburg Ballet	6 ballet seasons	4 ballet seasons	Quarterly report Contracts and marketing material	Executive Producer	Quarterly	Target	Target	Target	Target	Target for First Quarter was Achieved
								1	2	3	4		
								Actual	Actual	Actual	Actual		
Create a City that responds to the needs of the citizens, customers, stakeholders and businesses	Improved audience development and accessibility to venues	Number of Philharmonic Orchestra seasons	Improved access to professional concepts 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 First Quarter was Achieved
								1	2	3	4		
								Actual	Actual	Actual	Actual		
Strategic Objective 3: Affordable access to and use of theatres by communities													
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	KPI Not measured due to Covid19	
								0	40,000	70,000	110,000		
								Actual	Actual	Actual	Actual		
Strategic Objective 4: Good governance, financial sustainability and sound management													
Improved financial planning and	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 First Quarter was Achieved	
								≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget	≥ 90% spend and not exceeding 2% of approved operating budget		
								Actual	Actual	Actual	Actual		

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	2021/21 Performance Targets				2019/20 Budget			
				Baseline 2019/20 Estimate	2021 Target			Reporting Period	Q1 Jul - Sep 2020	Q2 Oct - Dec 2020	Q3 Jan - Mar 2021		Q4 Apr - Jun 2021		
Enhance our financial sustainability	project management	Percentage of CAPEX budget spent	Capital project programme	100% of R3,443m CAPEX budget spent	95% of total CAPEX budget spent	CAPEX expenditure report Financial statements	CFO	Quarterly	Target 10%	Actual 17%	Target 30%	Actual 70%	Target 95%	Actual 95%	Target for First Quarter was Achieved
		Percentage spent on repairs and maintenance against the budget	Operating project programme	NEW	97%	Expenditure report Financial statements	CFO	Quarterly	Target 10%	Actual 59%	Target 30%	Actual 70%	Target 97%	Actual 97%	Target for First Quarter was Achieved
Enhance our financial sustainability	Improved and sound financial management	Proportion of earned income against total revenue including subsidy	Financial sustainability	38% / 62% Earn Revenue R67,653m Total revenue R179,097m	38% / 62% Earn Revenue R67,653m Total revenue R179,097m	Financial statements Income reports	CFO	Quarterly	Target 23% / 77% Earn Revenue R12,345m Total revenue R54,740m Actual 16% / 84% Earned Revenue R6,858m Total revenue R49,702m	Target 23% / 77% Earn Revenue R24,691m Total revenue R109,481m Actual	Target 23% / 77% Earn Revenue R37,036m Total revenue R158,584m Actual	Target 24% / 76% Earn Revenue R49,382m Total revenue R207,688m Actual	Target for First Quarter was NOT Achieved		
		Percentage of valid invoices paid in 30 days after receipt of invoice or statements	Financial sustainability Improved and sound financial management	NEW	100%	Expenditure report Financial statements	CFO	Quarterly	Target 100%	Actual 100%	Target 100%	Actual 100%	Target 100%	Actual 100%	Target for First Quarter was Achieved
		Audit opinion	Clean audit outcome	Unqualified audit opinion with zero audit report findings	Unqualified without material findings	External audit opinion and report Annual financial statement	CFO	Annually	Target	Unqualified without material findings Unqualified Audit Opinion Actual	Target	Actual	Target	Actual	Annual KPI and will be measure in the Second Quarter

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

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	2021/21 Performance Targets					2019/20 Budget
				Baseline 2019/20 Estimate	201/2021 Target			Reporting Period	Q1 Jul - Sep 2020	Q2 Oct - Dec 2020	Q3 Jan - Mar 2021	Q4 Apr - Jun 2021	
									Target	Target	Target	Target	
Internal control improvement process Audit mitigation initiatives	Percentage of predetermined objectives achieved	Strategy improvement plans	NEW	85% of pre-determined objectives achieved	COO	Quarterly reports / evidence files	Annually	Target	85% of pre-determined objectives achieved	Target	Target	Target	Annual KPI and will be measure in the Second Quarter
								Actual	Actual	Actual	Actual		
								Target	30%	70%	100%		
								Actual	Actual	Actual	Actual		
Improved financial planning and project management initiatives	Percentage of resolution of Internal Audit (IA) findings	Strategy improvement plans	NEW	100%	CFO	Quarterly reports / evidence files	Quarterly	Target	10%	Target	Target	Target for First Quarter was Achieved	
								Actual	100% of 2018/19 findings were resolved	Actual	Actual		
								Target	30%	70%	100%		
								Actual	Actual	Actual	Actual		
Increased entrepreneurship support of small businesses	Percentage of compliance with relevant legislation and policy prescripts	Strategy improvement plans	NEW	100%	CFO	Quarterly reports / evidence files	Quarterly	Target	10%	Target	Target	Target for First Quarter was Achieved	
								Actual	80% of 2019/20 findings were resolved	Actual	Actual		
								Target	100%	100%	100%		
								Actual	100%	Actual	Actual		
Increased entrepreneurship support of small businesses	Percentage of the strategic risk management action plans implemented	Strategy improvement plans	NEW	85%	CFO	Quarterly reports / evidence files	Quarterly	Target	30%	Target	Target	Target for First Quarter was Achieved	
								Actual	30%	55%	85%		
								Target	30%	30%	30%		
								Actual	49%	Actual	Actual		

IDP Programme	Result Area	Key Performance Indicator	Key Intervention	Strategic Objective Annual Targets		Means of Verification	Unit Responsible for Reporting	2021/21 Performance Targets				2019/20 Budget		
				Baseline 2019/20 Estimate	2012021 Target			Reporting Period	Q1 Jul - Sep 2020	Q2 Oct - Dec 2020	Q3 Jan - Mar 2021		Q4 Apr - Jun 2021	
Increased entrepreneurship support of small businesses	Percentage of procurement spend on BBEE against total procurement expenditure	Business support to BBEE's	75% of procurement spend on BBEE against total procurement expenditure	75% of procurement spend on BBEE against total procurement expenditure	Procurement reports	CFO	Quarterly	Target 75%	Actual 112%	Target 75%	Actual 75%	Target 75%	Actual 75%	Capex Opex Target for First Quarter was Achieved
Strategic Objective 5: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT														
Create a City that responds to the needs of the citizens, customers, stakeholders and businesses	Improved stakeholder mobilisation	Number of strategic partnerships created	Partnerships / Collaborations / productions / programmes / events	18 strategic partnerships created	Signed MoA / MoU / contract	Executive Producer	Quarterly	Target 0	Actual 0	Target 5	Actual 10	Target 15	Actual 15	KPI Not measured due to Covid19
Enhanced profile of JCT	Improved perception of JCT	Number of travelling productions per annum	Domestic / International travel of productions	NEW	Signed MoA / MoU / contract/Travel Report	Executive Producer	Quarterly	Target 0	Actual 0	Target 1	Actual 1	Target 1	Actual 1	Annual KPI and will be measure in the Thirds Quarter

Summary

Quarterly KPIs	17
Annual KPIs	3
Covid19 – KPIs Not measured	3
Total number of KPIs	23
Total number of KPIs Measured	17
Number of Quarterly KPIs Achieved	16
Number of Quarterly KPIs Not Achieved	01
Total achieved constitutes	94%

Section 7: Supply Chain Management and Black Economic Empowerment

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

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

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

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

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

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

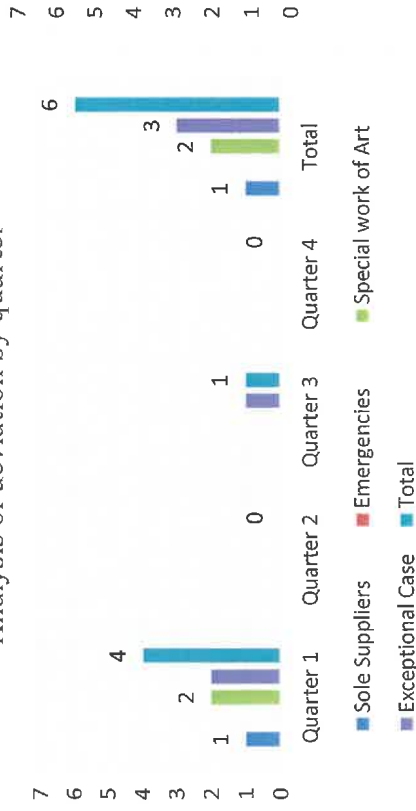
All bids approved by the CEO are in accordance with the approved budget provisions.

PROCUREMENT FROM RELATED PARTIES

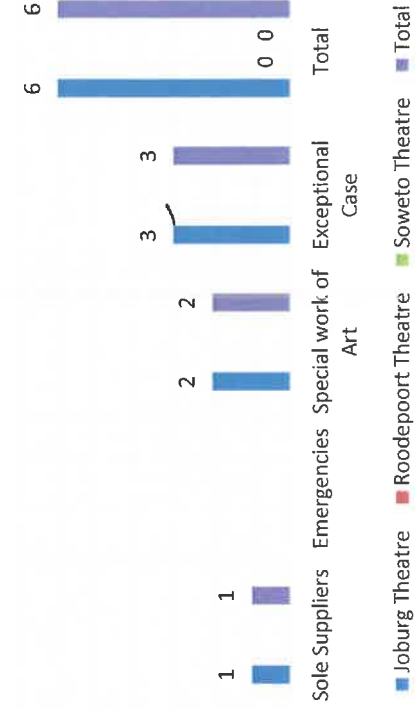
During the period under review, there were no payments processed on procurement from related parties.

Below is the summary of SCM Report

Analysis of deviation by quarter



Analysis of deviations by theatre



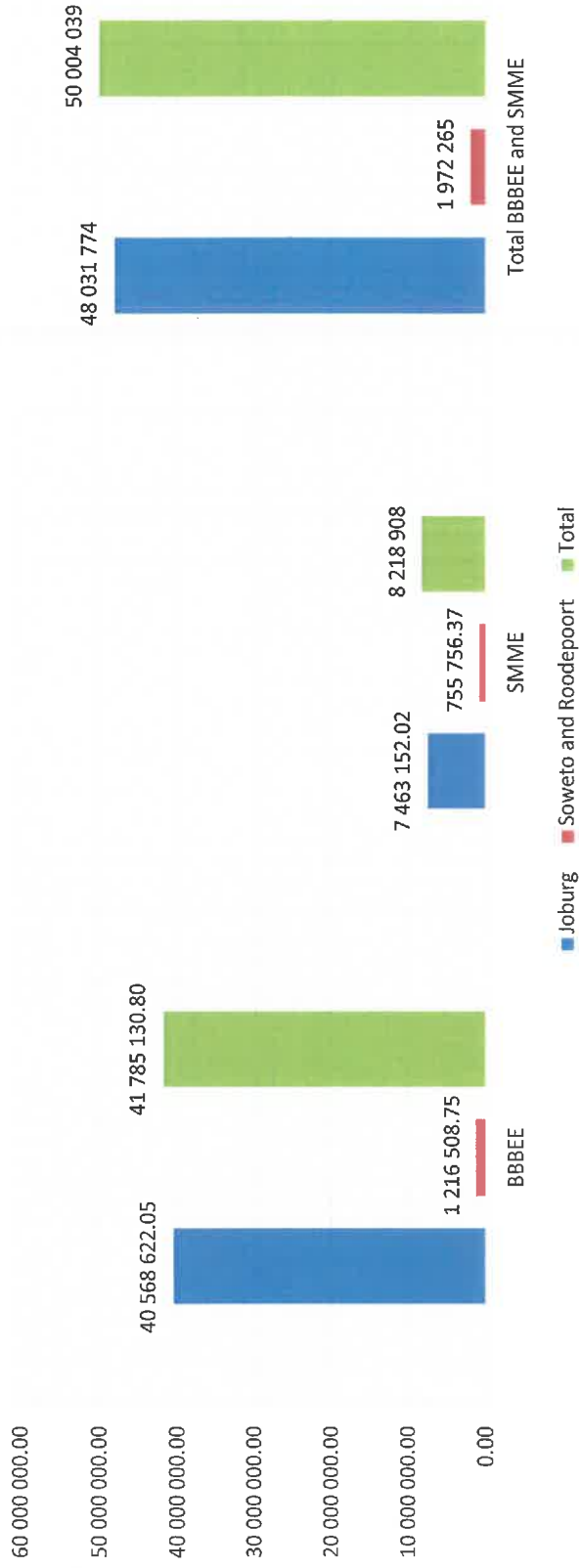
Category	Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total	Joburg Theatre	Roodepoort Theatre	Soweto Theatre	Total
Sole Suppliers	1				1	1			1
Emergencies									
Special work of Art	2				2	2			2
Exceptional Case	3				3	3			3
Total	6	0	0	0	6	6	0	0	6

Joburg City Theatres approved a total of 6 deviations during the 1st quarter. All the deviations raised were classified as Special work of Art, Exceptional case and sole suppliers where it is impractical to follow a procurement process. The deviations include goods and services relating to Renewal of licenses, in-house productions, marketing partners or barter arrangements, repairs and maintenance and Sole Suppliers. All details provided on page 5 and 6 of this report.

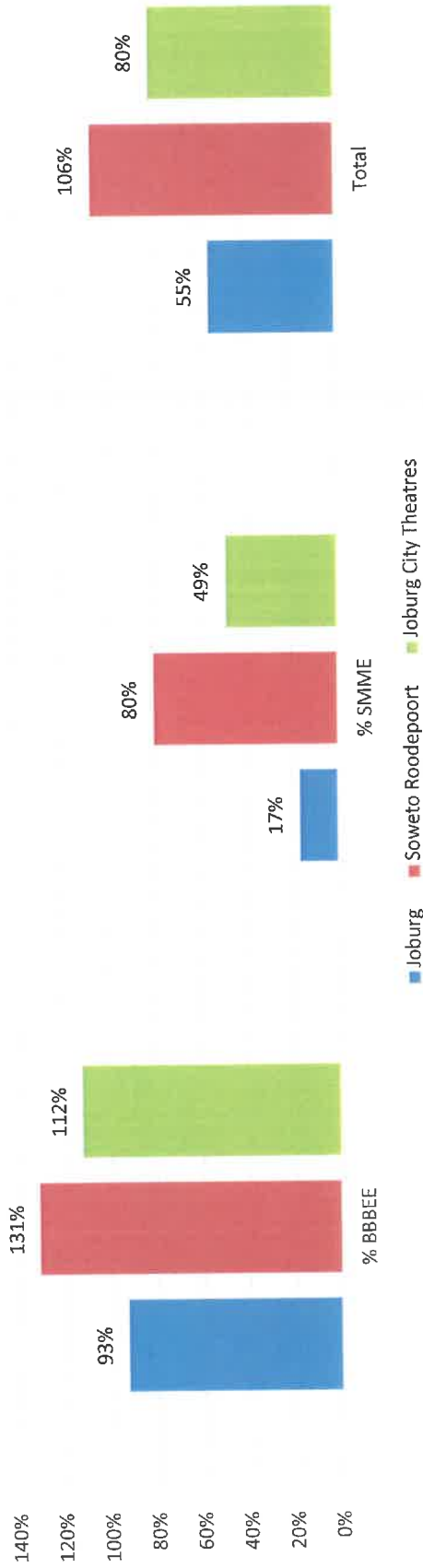
2 Tenders and RFQs AWARDED AND THE CONTRIBUTION TO BBBEE AND SMMEs

Joburg City Theatres awarded RFQs amounting to R 425 504.13 and tenders amounting to 10% fee of the value of the installation of the gas generator, 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 11.2% which is 37% better than the scorecard target while spend on SMMEs averages at 49% and this is 19% above the scorecard target of 30%. Joburg City Theatres have supported 87 companies during the 1st quarter of 2020/2021 financial year. This achievement has been consistent throughout the years and maintenance of phenomenon is critical for the advancement of the objectives of South African Constitution, Preferential Procurement Framework Policy Act, MFMA, BBBEE codes. This ultimately translates into the economic transformation of citizens of the city of Johannesburg. This contributes towards job creation and the reduction of poverty as one of the imperatives and priorities of the city of Johannesburg.

Analysis of BBBEE and SMME SPEND



Analysis of BBBEE and SMME Spend by Percentage



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

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

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

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

During the 1st quarter ending 30 September 2020, Joburg City Theatres had a total of 6 deviations, reported to the Board of Directors. The total value of the deviations during the mid-year end is **R 31 257 804.60** but does not necessarily mean that the total amount has been spent.

The deviation spent for Joburg City Theatres for the 1st quarter ending 30 June 2020 are as follows:

CATEGORY: SPECIAL WORK OF ART

JOBURG THEATRE

<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Chief Accounting Officer</u>	<u>Reasons</u>
Joburg City Theatres Productions 2020/21	R25 549 912.00	01 July 2020	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 21(2)(a) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes.
Marketing Partners / Special Barter Arrangements	R4 755 000.00	01 July 2020	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical or impossible to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 20(2)(a) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes i.r.o the acquisition of services from marketing partners / special barter arrangements.

CATEGORY: SOLE SUPPLIER

JOBURG THEATRE

<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Chief Accounting Officer</u>	<u>Reasons</u>
Sole Suppliers	Varies as per orders placed	01 July 2020	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Sections 20(2)(a) of the policy, approves the dispensing with the normal procurement processes in respect of various products provided by Sole Suppliers only.

CATEGORY: EXCEPTIONAL CASE

JOBURG THEATRE

Description	Value of the Project (Incl Vat)	Date Approved by Chief Accounting Officer	Reasons
Repairs and maintenance	Varies as per orders placed	01 July 2020	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an exceptional case where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a)(ii) of the Municipal Supply Chain Management Regulations, and Section 20(2)(a)(i) of the Policy, approves the dispensing with the normal procurement processes in respect of the repairs and maintenance of the Theatre equipment.
Renewal of Licenses for Electronic Operating Systems and Miscellaneous Licenses	R559 078.25	01 July 2020	That for the reasons set out in the report and on the basis that the procurement in question is regarded as an emergency cases where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 21(2)(a)(iii) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes in respect of renewal of licenses for Joburg City Theatres Electronic Operating Systems and Miscellaneous licenses.
SAP Implementation and COJ Connectivity Provider (MTC)	Once off Costs = R351 580.30 (incl VAT) Monthly cost over 36 months = R 39 210.40 (incl VAT)		Section 36(1)(a)(v) of the supply chain regulations and policy allows for a municipal entity to dispense with the official procurement processes established by the policy and to procure any required goods and services through any convenient process, which may include direct negotiations, but only - (i) in an emergency; (ii) if such goods or services are produced or available from a single provider only; (iii) for the acquisition of special works of art or historical objects where specifications are difficult to compile; (iv) acquisition of animals for zoos, or (v) in any other exceptional case where it is impractical or impossible to follow the official procurement processes; and

Therefore, allows for MTC (Metropolitan Trading Company) to be utilized as the service provider to provide connectivity to the COJ internal network and other related service as set out within this report.

SOLE SUPPLIERS – HOSPITALITY AND CATERING

<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Reasons</u>
Slo Jo - Supply of Slo Jo syrups and powders -Joburg City Theatres	R 0.00	Slo Jo is the Sole supplier of Slo Jo Syrups. The syrups are being used in all cocktails smoothies and milk shakes. The Slo Jo Syrups are a preferred product. Sole supplier letter has been received.
Frozen Drinks Africa	R 0.00	Frozen Drinks Africa is the Sole Supplier of the Slush Puppy Syrups. Sole supplier letter has been received.
The Flavor Lab	R3 024.50	The Flavour Lab sells a unique blend of sauces and spices. These products are used in the recipes of Stage restaurant. Sole supplier letter has been received.
Ola Cool Runners	R 0.00	Ola Ice Cream is the Sole Supplier of Ola Ice Cream. Ola Cool Runners are the sole providers for Magnum ice creams and Cornetto ice creams. Sole supplier letter has been received.

BIDS (Tender) ADVERTISED

Department	Contract No.	Description	Contracted Service Provider(s)	Period	BBBEE LEVEL	Reasons	Value of the project (Vat Incl)
Building & Security	00195/20	Provision Of Engineering Consultation Service	Edem Consulting (PTY) LTD	36 Months	Level 1	Evaluated in accordance with the PPPFA and Regulations	10% of Project Value

REQUEST FOR QUOTATIONS

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Information Technology Department	00749/20	Supply & Delivery Of Laptops on " an and when " Basis	Vukani Technologies (PTY) LTD	Once-Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R46 483.33
Marketing Department	00751/20	Panel Of Service Providers for the Provision of videographer & Photographer for Joburg City Theatres	The Myrmidons, Eccentrics, Marvelous Video	As and when needed Basis	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needed Basis
Soweto Theatre	00753/20	Supply ,Delivery and Installation Of Electrical Cable for Soweto Theatre	Tshumisano Pottery (PTY) LTD	Once-Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R70 500.00
Building & Security	00754/20	Supply & Delivery of Washable wire support panel filters (Re-advert)	Mothokwa ET Trading (PTY) LTD	Once-Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R92 921.50
Information Technology Department	00755/20	VMWare & Veeam Renewal	Vukani Technologies (PTY) LTD	Once-off	Level 1	Evaluated in accordance with the PPPFA and regulations	R104 711.80
Roodepoort Theatre	00756/20	UPGRADE OF FLOORING FOR ROODEPOORT THEATRE	Kuende Solution (PTY) LTD	Once-Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R85 387.50

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Reasons	Value of the Contract (Vat Incl)
Building & Security	00757/20	ALUMINIUM WORKS FOR JOBURG THEATRE	Dryland Holdings (PTY) LTD	Once-Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R25 500.00

SPENT REPORT

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

JOBURG THEATRE						
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMIME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION	
43,780,128.40	40,568,622.05	5,044,998.39	7,463,152.02	3,100,032.27	591,458.86	
	93%	-39%	17%	41%	43%	
ROODEPOORT & SOWETO THEATRE & ZOO						
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMIME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION	
930,934.20	1,216,508.75	0	755,756.37	80,551.03	386,115.33	
	131%	0%	80%	0.1%	0.4%	
JOBURG CITY THEATRES (CONSOLIDATED)						
TOTAL SPEND	BBBEE CONTRIBUTORS	NON COMPLIANT CONTRIBUTORS	SMIME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION	
44,711,062.60	41,785,130.80	5,044,998.39	8,218,908	3,180,583.30	977,574.19	
87 suppliers	112%	-19%	49%	20%	22%	

Note:

A total of 87 service providers supplied goods / services for both Joburg Theatre and Roodepoort & Soweto Theatre, and were calculated as such.

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

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

Name of Department	Amounts owed	Account Status	Comments
City of Johannesburg	6,982,975	74% is sitting under 30 days on the debtors age analysis , 0.3% on 60 days, 4% on 90 days and 22% is sitting over 120 days	100% of this balance is for COJ department and COJ entities The amount relates to catering services provided to COJ, Arts Alive and customer deposit.
Department of arts and culture	1,600,000	This department is sitting on over 120 days on debtors age analysis	This was sponsorship for the Africa Day celebration

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

Name of Department	Amounts owed	Account Status	Comments
City of Johannesburg	3,230,083	100% is sitting under 30 days on the creditors age analysis	The amount relates to water ,electricity and refuse; Insourcing and rental for Joburg Zoo

CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT

Section 1: Human Resources Management

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

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

Section 2: Employee Remuneration

Description	Qtr 1 of 2020/21	%
Net Salary	R 13 178 206.00	55%
PAYE	R 3 176 029.00	13%
SDL	R 162 134.00	1%
UIF	R 176 331.00	1%
Medical Aid	R 1 411 443.00	6%
Pension Fund	R 3 501 315.00	15%
SAMWU & Third Parties	R 101 617.00	0%
13ths Cheque, Leave Accrual & Bonuses	R 2 400 089.00	90%
Total	R 24 107 164.00	180%

Section 3: Key Vacancies

All critical vacancies are filled.

All key vacancies are filled. The total number of JCT's approved positions increased to **262** in this quarter, after the creation of **13** new vacant posts. **3** permanent employees were recruited, bringing the number of filled positions to **237**. The number of vacant posts now stands at **25** (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	8	6	2	0	2	8
Human Resources	3	3	0	0	1	4
Stage	28	26	2	0	0	26
Finance and SCM	15	15	0	0	2	17
Building and Security	61	53	8	3	1	57
Customer Services	11	11	0	0	2	13
Client Services (Programming)	9	9	0	1	2	12
Catering and Hospitality	37	30	7	129	0	159
Soweto Theatre	60	56	4	6	1	63
Roodepoort Theatre	30	28	2	1	2	31
Total	262	237	25	140	13	390

Vacancy Occupancy %	90%	10%	53%	5%	
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JCT is operating at **90%** occupancy against the approved staff establishment with the remaining **10%** recorded as vacancy rate. In addition to the above staffing, **5%** of human capacity comprises of interns which are placed within various departments and **53%** of temporary/Adhocs staff members.

JCT has **140** temporary/Adhocs employees in this quarter under review. The majority of these temporary employees are working in the Catering and Hospitality department. Sixty-five (65) contracts of Adhocs expired and were not renewed as the demand is low due to Covid-19 pandemic. 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. 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 City Theatres

Table 2: Workforce Profile

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	1	0	0	0	0	0	1
Senior Management	8	1	2	2	4	0	0	1	0	0	18
Professionally Qualified / Middle Management	3	0	0	4	5	1	0	0	0	0	13
Skilled Technically and Academically Qualified	18	1	1	6	22	1	0	1	1	0	51
Semi-Skilled	47	1	0	0	27	0	0	0	4	0	79
Unskilled	50	0	0	0	25	0	0	0		0	75
Total	126	3	3	12	84	2	0	2	5	0	237
% of Gender Representation	53.2%	1.3%	1.3%	5.1%	35.4%	0.8%	0.0%	0.8%	2.1%	0.0%	

1.2.1. Joburg Theatre

Table 3: Workforce Profile

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	1	0	0	0	0	0	1
Senior Management	8	1	0	1	3	0	0	1	0	0	14
Professionally Qualified / Middle Management	3	0	0	4	3	1	0	0	0	0	11
Skilled Technically and Academically	13	0	1	4	12	0	0	0	0	0	30
Semi-Skilled	27	1	0	0	15	0	0	0	0	0	43
Unskilled	13	0	0	0	11	0	0	0	0	0	24
Total	64	2	1	9	45	1	0	1	0	0	123
% of Gender Representation	52%	1.6%	0.8%	7%	37%	0.8%	0.0%	0.8%	0.0%	0.0%	

1.2.2. Soweto Theatre

Table 4: Workforce Profile

Occupational Level	Male				Female				Foreign Nationals		Grand Total
	A	C	I	W	A	C	I	W	Male	Female	
Top Management	0	0	0	0	0	0	0	0	0	0	0
Senior Management	0	0	0	0	1	0	0	0	0	0	1
Professionally Qualified / Middle Management	1	0	0	0	1	0	0	0	0	0	2
Skilled Technically and Academically Qualified	1	0	0	0	6	0	0	0	0	0	7
Semi-Skilled	7	0	0	0	2	0	0	0	0	0	9
Unskilled	28	0	0	0	9	0	0	0	0	0	37
Total	37	0	0	0	19	0	0	0	0	0	56
% of Gender Representation	66.1%	0.0%	0.0%	0.0%	33.9%	0.0%	0.0%	0.0%	0.0%	0.0%	

1.2.3. Roodepoort Theatre

Table 5: Workforce Profile

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

1.2.4. Hospitality and Catering Department

Table 6: Workforce Profile

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

Table 7: Recruitment progress report:

Department	Position	Number of positions	Mode of recruitment	Progress
Governance	Committee Officer	1	External	Job evaluation request form has been submitted to COJ for grading process.
	Committee Officer	1	External	Recruitment is deferred for 2021/22 financial year
Building & Security	Security Officer	1	Internal & External	Advert closes : 30 September 2020
	Building & Facilities Manager	1	Internal & External	Advert closes : 30 September 2020
	SHE Specialist	1	Internal & External	Advert closes : 30 September 2020
	Health & Safety Officer	2	Internal & External	Recruitment is deferred
	Maintenance (General worker)	3	Internal & External	Job evaluation request form has been submitted to COJ for grading process
Stage	Production Manager	1	Internal & External	Recruitment is deferred.
	Stage Technician	1	Internal & External	Interviews scheduled for 30 September 2020
Soweto Theatre	Stage Technician	1	Internal & External	To be advertised on 25 September 2020
	Maintenance (General worker)	3	Internal	Job evaluation request form has been submitted to COJ for grading process
Roodepoort Theatre	Maintenance (General worker)	2	Internal & External	Job evaluation request form has been submitted to COJ for grading process

Department	Position	Number of positions	Mode of recruitment	Progress
Hospitality & Catering	Junior Sous Chef	2	External	Position placed on hold until further notice. Operations are relatively quiet.
	Junior Sous Chef	2	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre.
	Events Coordinator	2	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre.
	Assistant Events Coordinator x 1	1	External	Recruitment to commence as soon as the Coffee Shop is opened at the Metro Centre

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

Table 8: New appointments

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

Table 9: Temporary appointments

Department	Position	Effective Date	Positions
Soweto Theatre	Facilitators	07/08/2020	3
Total Number of Appointments			3

Staff turnover

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

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

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

Table 10 (b): Temporary Staff terminations

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

Table 10 (c): Acting appointments

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

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

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

Table 11: Age Analysis profile per race and gender

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

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

Section 4: Employment Equity

Section 20 of the Employment Equity Act, 1998, provides that the employer must prepare and implement an employment equity plan, which will help to reach employment equity in the workplace. The company

encourages promotion within the core employment base, with particular attention given to the opportunities of promoting those staff members from historically disadvantaged communities.

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

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

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

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

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

The numbers reflected in the tables below relate to the number of employees who were in the employ of JCT as at 30 June 2020.

Employment Equity and Affirmative Action plans

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

that are needed to achieve an equitable and representative workforce. It is important to note that the analysis of the section of this report focuses on the EAP as depicted in the tables below.

Table 12: Employment Equity Profile

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

Table 13: Disability Profile

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

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

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

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

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

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

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

Table 15: Gender representation

Gender	African		Coloured		Indian		White		TOTAL	
	Target	Actual	Target	Actual	Target	Actual	Target	Actual	Target	Actual
Male	45.3%	55.3%	1.3%	1.3%	1.9%	1.3%	7.4%	5.1%	55.9%	63%
Female	35.7%	35.4%	1.3%	0.8%	1.0%	0.0%	6.1%	0.8%	44.1%	37%
TOTAL	81.0%	90.7%	2.6%	2.1%	2.9%	1.3%	13.5%	5.9%		

	Target Achieved
	Requires Improvement

During the reporting period (Table 10), overall African representation stands at **90.7%** which is above the set target of **81.0%**, Coloureds at **2.1%** which is also below a target of **2.6%**, Indians at **1.3%** which is below the target of **2.9%**, and the under representation of White employees by **5.9%**, which is below the set target of **13.5%**. Males form **63%** of the staff profile and are over represented while women in general are underrepresented at **37%**.

Section 5: Skills Development and Training

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

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

Table 16: Training and Development

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

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

Table 17: Outstanding Trainings

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

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

Table 18: Studying towards qualification

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

Section 6: Performance Management

JCT has a standardised performance management policy and procedure for setting performance objectives, which is aligned to the Business Plan. Formal performance reviews are conducted bi-annually during December and June. Year-end performance ratings are the determinant of a performance reward for employees on level 1

and 2. An enhanced performance development and coaching approach is being conducted on a continuous basis to ensure that employee performance is consistently and fairly reviewed.

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

Section 7: Leave and Productivity Management

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

Table 19: Overall Company Leave Analysis

Type of Leave	Q1 (Jul-Sep)	Q2 (Oct-Dec)	Q3 (Jan-Mar)	Q4 (April-Jun)	Total Leave Days Taken	% Leave days taken
Annual Leave	763				763	87.70
Sick Leave	15				15	1.72
Family Responsibility Leave	12				12	1.38
Study Leave	0				0	0
Unauthorised Leave	0				0	0
Maternity Leave	80				80	9.20
Total	870				870	

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

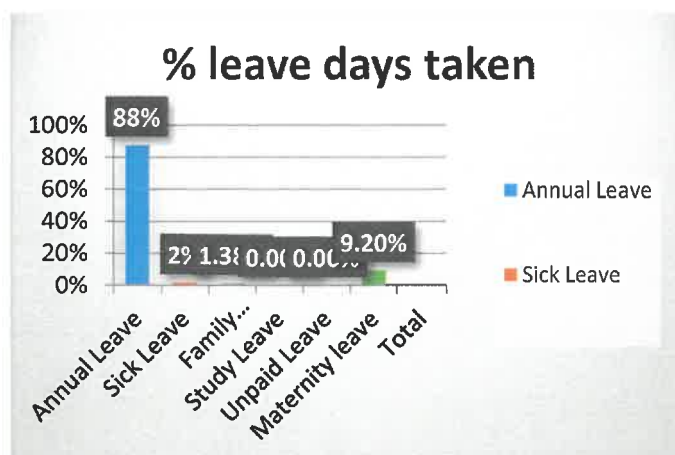


Figure 1: Leave Analysis

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

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

Table 20: Joburg Theatre

Number of Staff	Type of leave	Jul 2020	Aug 2020	Sep 2020	Total Leave Taken
131	Annual Leave	347	153	182	682
	Sick Leave	7	5	3	15
	Family Responsibility Leave	0	4	8	12
	Study Leave	0	0	0	0
	Unpaid Leave	0	0	0	0
	Maternity Leave	23	19	0	42
	Total		377	181	193

Table 21: Soweto Theatre

Number of Staff	Type of leave	Jul 2020	Aug 2020	Sep 2020	Total Leave Taken
19	Annual Leave	0	13	14	27
	Sick Leave	0	0	0	0
	Family Responsibility Leave	0	0	0	0
	Study Leave	0	0	0	0
	Unpaid Leave	0	0	0	0
	Maternity Leave	23	15	0	38
	Total		23	28	14

Table 22: Roodepoort Theatre

Number of Staff	Type of leave	Jul 2020	Aug 2020	Sep 2020	Total Leave Taken
14	Annual Leave	38	8	8	54
	Sick Leave	0	0	0	0
	Family Responsibility Leave	0	0	0	0
	Study Leave	0	0	0	0
	Unpaid Leave	0	0	0	0
	Maternity Leave	0	0	0	0
	Total		38	8	8

Section 8: Disciplinary Matters and Outcomes

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

Union Membership

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

Labour Relations matters

There was no labour cases reported in this term.

Table 23: Labour Relations Cases

Department	Position	Nature	Outcome	Effective date
Building & Security	Security Officer	Dishonesty .i.e. Misrepresentation of qualification.	Disciplinary Hearing completed. Employee was given Final Written Warning and 10 days 'suspension without Pay.	01 Aug 2020
Client Services	Marketing Executive	Misconduct	<ul style="list-style-type: none"> Disciplinary hearing sat on 16 and 18 September and was completed. Parties to submit closing arguments. Chairperson to submit Disciplinary Enquiry Report on 6 October 2020 Employee remains suspended. 	06 Oct 2020
Hospitality & Catering	Junior Sous Chef	Unfair dismissal	<ul style="list-style-type: none"> Arbitration set for 8 & 9 July 2020 at the South African Bargaining Council (SALGBC). Applicant failed to prove constructive dismissal. Application was dismissed. 	8 Jul 2020
Soweto Theatre	Building & Facilities Officer	Alleged misconduct of corruption	<ul style="list-style-type: none"> Suspended effective 2 September 2020 Investigating Officer has started with formal investigation 	2 Sep 2020

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

Table 24: Number of cases

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

Section 9: Employee Wellness

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

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

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

Section 10: Employee Benefits

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

Defined Benefit Funds

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

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

The total number of employees on pension funds is **164**.

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 78 members, of which 56 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-six (56) 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

(Registration number 2000/013032/07)

Annual Financial Statements for the year ended 30 September 2020

Statement of Financial Position as at 30 September 2020

Figures in Rand	Nota(s)	2020	2020
Assets			
Current Assets			
Inventories	2	1,715,438	1,272,327
Receivables from exchange transactions	3	28,715,242	8,430,885
VAT receivable	4	182,627	2,828,310
Cash and cash equivalents	5	122,979,881	8,835,664
		153,592,988	21,366,215
Non-Current Assets			
Property, plant and equipment	6	13,727,355	14,255,088
Intangible assets	7	421,514	404,004
Heritage assets	8	1,602,700	1,602,700
		15,751,569	16,321,772
Total Assets		169,344,557	37,686,987
Liabilities			
Current Liabilities			
Payables from exchange transactions	9	145,955,237	26,784,271
Provisions	10	10,531,928	3,452,257
		156,487,165	30,236,528
Non-Current Liabilities			
Deferred tax	12	-	-
Total Liabilities		156,487,165	30,236,528
Net Assets		12,857,392	7,450,459
Share capital / contributed capital			
Reserves	33	10	10
Investment from Shareholder		1,784,040	1,784,040
Accumulated surplus		11,073,333	5,666,400
Total Net Assets		12,857,392	7,450,459

Section 2: Statement of Financial Performance

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the year ended 30 September 2020

Statement of Financial Performance

Figures in Rand	Note(s)	2020	2020
Revenue			
Revenue from exchange transactions			
Ticketing Services	13	4,843	779,770
Catering Services	13	1,431,244	27,139,664
Rental of facilities and equipment	13	53,183	5,579,614
Arts Alive	13	4,120,943	8,695,650
In-house ticket sales	13	-	7,713,028
Other income	15	54,408	1,158,773
Interest received - investment	16	1,193,352	4,648,967
Total revenue from exchange transactions		6,857,971	55,711,466
Revenue from non-exchange transactions			
Transfer revenue			
Subsidy		42,844,000	128,469,000
Total revenue	13	49,701,971	184,180,466
Expenditure			
Employee related costs	18	(24,321,164)	(91,643,431)
Depreciation and amortisation	19	(593,577)	(1,998,391)
Transfers and Subsidies	20	(8,366,539)	(21,086,811)
General Expenses	21	(11,013,762)	(84,935,037)
Total expenditure		(44,295,042)	(199,663,670)
Surplus (deficit) before taxation		5,406,929	(15,483,204)
Taxation	22	-	3,815,928
Surplus (deficit) for the year		5,406,929	(11,667,276)

Section 3: Cash Flow Statement

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the year ended 30 September 2020

Cash Flow Statement

Figures in Rand	Note(s)	2020	2020
Cash flows from operating activities			
Receipts			
Sale of goods and services		(11,976,047)	47,442,962
Grants		160,454,000	128,469,000
Interest income		1,193,352	4,646,967
		<u>140,671,305</u>	<u>180,558,929</u>
Payments			
Employee costs		(16,460,074)	(90,033,504)
Suppliers		(19,043,860)	(91,424,244)
		<u>(35,503,934)</u>	<u>(181,457,748)</u>
Net cash flows from operating activities	23	<u>114,167,371</u>	<u>(898,819)</u>
Cash flows from investing activities			
Purchase of property, plant and equipment	6	<u>(23,374)</u>	<u>(1,318,191)</u>
Net increase/(decrease) in cash and cash equivalents		<u>114,143,997</u>	<u>(2,217,010)</u>
Cash and cash equivalents at the beginning of the year		8,835,684	11,052,694
Cash and cash equivalents at the end of the year	5	<u>122,979,681</u>	<u>8,835,684</u>

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the year ended 30 September 2020

Notes to the Annual Financial Statements

Figures in Rand	2020	2020
2. INVENTORIES		
Work in progress	986,071	379,571
Consumable stores	249,485	294,344
Trading Stock - Food and Beverage	479,882	598,412
	1,715,438	1,272,327
3. RECEIVABLES FROM EXCHANGE TRANSACTIONS		
Trade debtors	24,317,868	2,168,780
Accrued Income	2,713	2,713
Related Party Debtors	4,394,863	6,259,392
	28,715,444	8,430,885
Trade and other receivables		
Trade Debtors- represents rent receivable for use of facilities (hospitality and theatre rentals).		
Related party debtors - represents the amounts owed to Joburg City Theatres by the City of Johannesburg and Municipal Owned Entities. Included in the related party receivables is other hospitality, rental and catering services rendered to COJ and its MOE's. Joburg City Theatres does not charge interest on related party debtors.		
Debtors are measured at fair value.		
Fair value of trade and other receivables		
4. VAT RECEIVABLE		
VAT	182,627	2,828,319

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

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the year ended 30 September 2020

Notes to the Annual Financial Statements

Figures in Rand	2020	2020
5. Cash and cash equivalents		
Cash and cash equivalents consist of:		
Cash on hand	104,271	59,496
Bank balances	122,875,410	8,776,188
	122,979,681	8,835,684
Current assets	122,979,681	8,835,684
Current liabilities	-	-
	122,979,681	8,835,684

Cash and cash equivalent comprise of cash on hand, current accounts and deposits on call accounts that are already convertible into known amounts of cash. The effective interest rates of the cash equivalents investment as at end of the period were between 3.25% and 8.12%.

The entity had the following bank accounts

Account number / description	Bank statement balances			Cash book balances		
	30 June 2021	30 June 2020	30 June 2019	30 June 2021	30 June 2020	30 June 2019
Nedbank - Current Account- Joburg Theatre	135,817	514,755	331,479	135,817	514,755	331,479
Nedbank - Current Account- Roodepoort & Soweto	48,157	271,795	193,016	48,157	271,795	193,016
Nedbank -Current Account- Ticketing	85,048	41,746	92,199	85,048	41,746	92,199
Nedbank-Current Account- Hospitality & Catering	125,237	306,483	218,243	125,237	306,483	218,243
Nedbank - Current Account-Zoo	200,172	43,640	227,462	200,172	43,640	227,462
Nedbank - Current Account- Metro	109,972	89,180	121,685	109,972	89,180	121,685
Nedbank -Call Account-Joburg Theatre	4,068,379	1,459,759	1,032,152	4,068,379	1,459,759	1,032,152
Nedbank Call Account- Roodepoort & Soweto	359,517	2,286,760	3,686	359,517	2,286,760	3,686
Nedbank -Call Account - Ticketing Account	61,637	3,754,264	566,557	61,637	3,754,264	566,557
Nedbank -Call Account- Hospitality & Catering	209,335	7,806	453,614	209,335	7,806	453,614
Nedbank Fixed Deposit	117,472,139	-	-	117,472,139	-	-
Investec - Call Account	-	-	7,691,854	-	-	7,691,854
Subtotal	122,875,410	8,776,188	10,931,947	122,875,410	8,776,188	10,931,947
Cash on hand	104,271	59,496	120,747	104,271	59,496	120,747
Total	122,979,681	8,835,684	11,052,694	122,979,681	8,835,684	11,052,694

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the year ended 30 September 2020

Notes to the Annual Financial Statements

Figures in Rand	2020	2019
13. REVENUE		
Ticketing services	4,843	779,770
Catering services	1,431,244	27,139,864
Rental of facilities and equipment	53,183	5,579,814
Arts Alive	4,120,943	8,695,850
In-house ticket sales	-	7,713,028
Other income	54,408	1,156,773
Interest received - investment	1,193,352	4,646,907
Subsidy	42,844,000	128,469,000
	49,701,971	184,180,466

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

Ticketing services	4,843	779,770
Catering services	1,431,244	27,139,864
Rental of facilities and equipment	53,183	5,579,814
Arts Alive	4,120,943	8,695,850
In-house ticket sales	-	7,713,028
Other income	54,408	1,156,773
Interest received - investment	1,193,352	4,646,907
	6,857,971	55,711,466

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

Transfer revenue		
Subsidy from City of Joburg	42,844,000	128,469,000

14. SERVICE CONCESSION ARRANGEMENTS

15. OTHER INCOME

Other income	54,408	1,156,773
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The table below provides the breakdown of other income:

16. INTEREST RECEIVED - INVESTMENT

Interest revenue		
Bank	1,193,352	4,646,907

Interest income is calculated using the effective interest rate between 0% to 8%

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

Bank	2020	2019
Investec Bank Limited	-	29,472
Nedbank Limited	11,193,352	11,193,352
	11,193,352	11,222,824

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the year ended 30 September 2020

Notes to the Annual Financial Statements

Figures in Rand

	2020	2020
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17. SUBSIDY

Operating Grants and Subsidies

Joburg Theatre	35,111,026	89,537,245
Rodepoort Theatre	2,662,488	8,828,305
Soweto Theatre	5,069,887	18,081,450
	<u>42,844,001</u>	<u>116,447,000</u>

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

18. EMPLOYEE RELATED COSTS

Salaries and Wages	24,107,164	90,523,431
Employee costs included in other expenses	214,000	1,120,000
	<u>24,321,164</u>	<u>91,643,431</u>

Employee Costs Breakdown

Net Salary	15,576,295	52,548,602
PAYE	3,176,029	13,417,945
SDL	162,134	785,113
UIF	170,331	904,181
Medical Aid	1,411,443	5,234,307
Pension Contribution	3,501,319	13,055,980
Third Parties	101,617	239,744
	-	4,337,659
	<u>24,107,164</u>	<u>90,523,431</u>

Committee Fees Breakdown

Fees	214,000	1,066,000
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Chief Executive Officer

Annual Remuneration	590,166	2,221,803
Performance Bonuses	-	194,712
Contributions to UIF, SDL, Medical Aid and Pension Funds	5,473	22,450
	<u>595,639</u>	<u>2,438,965</u>

Chief Operating Officer

Annual Remuneration	353,839	1,309,232
Cell Allowance	3,000	12,000
Discretionary Bonuses	-	175,111
Contributions to UIF, SDL, Medical Aid and Pension Funds	100,415	406,827
Other	43,542	76,622
	<u>500,796</u>	<u>1,982,782</u>

Section 4: Ratio Analysis

Financial Ratios	30 Sep 20	Target	Norm	Interpretation
Current Ratio	0.98	> 1.00	1.5 to 2.1	The current ratio is below the target, however this does not pose any challenge as 85% of the payables do not require any cash outflow, it is simply an accounting treatment for deferred revenue.
Solvency Ratio	1.08	> 2.00	2 : 1	Solvency Ratio is also below the norm of 2:1 and again this is not a challenge for the entity because of the same reason of the accounting treatment for deferred revenue.
Debt: Revenue	26%	< 45%	45%	The ratio is below target and below the norm, and does not pose any challenge. The entity needs to maintain the ratio going forward.
Remuneration	55%	At least 30%	25% - 40%	The ratio is over the Norm and JCT should monitor this ratio and put measures in place to ensure it goes between the norm.
Repairs & Maintenance	1%	8%	8%	The ratio is way below the norm of 8%, however this is not a cause for concern as our asset base is low and therefore the level of repairs and maintenance are low as well.
Interest: Expenditure	0%	< 7%	<7%	The entity is really not financed by interest bearing borrowings hence a lower ratio on interest and this is not a reason for concern at all.
Net Operating surplus	11%	At least 15%	= or > 0%	The entity is sitting at a position of 11% which is above the norm.
Cost Coverage Ratio	240 Days	> 45 Days	1 - 3 Months	The entity is above both the target and the norm of 1 - 3 months (45 days).

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

Irregular Expenditure

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

Fruitless and wasteful expenditure

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

Section 6: Pending Litigations and Possible Liabilities

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

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

Section 7: Insurance Claims against/to MOE/Department

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

CHAPTER SIX: INTERNAL & EXTERNAL AUDIT FINDINGS

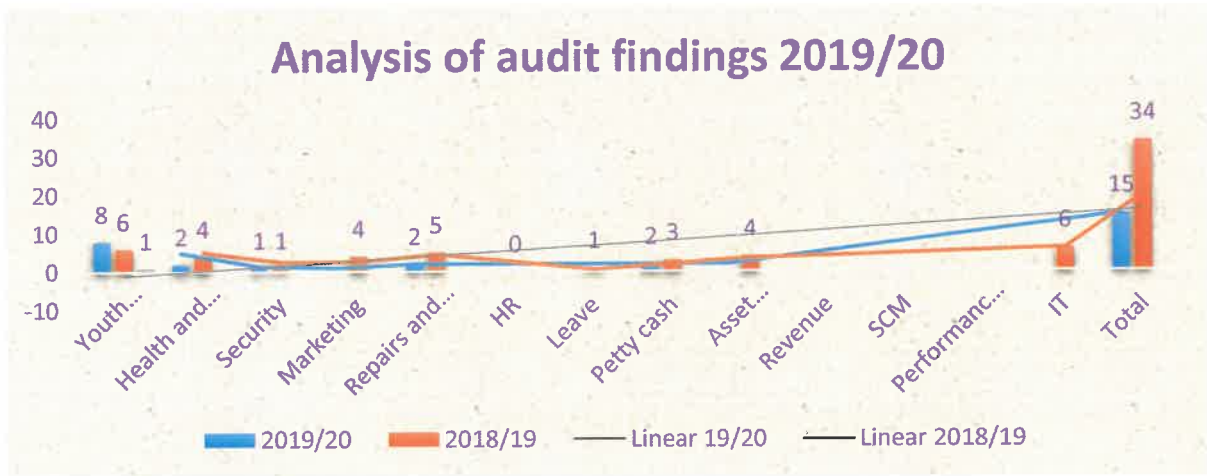
Section 1: Results of Internal Audits

The purpose of this report is to provide status on the internal and external audit findings raised by Group Risk Assurance Services (Internal Auditors) and Auditor General (External Auditors) and progress status of the current financial year (2020/21) coverage plan.

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

Section 2: Progress on Resolution of Internal Audit Findings.

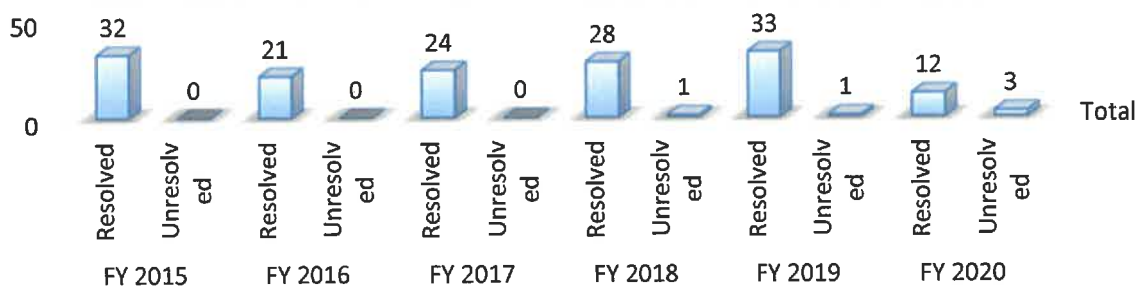
Internal auditors raised 15 findings thus far in the 2019/20 financial year. The audit is currently in progress. The graph below depicting findings by department:



Progress on resolution of internal audit findings.

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

Resolution of Internal Audit Findings



Action plans for external audit findings

ACTION PLAN FOR INTERNAL AUDIT FINDINGS 2019/20				
Finding	Department	Description	Status	Managements' comment
1	Repairs & Maintenance	Insufficient backup power generator	In progress	A Bid Specification is scheduled for Wednesday 23rd of September 2020 together with the appointed consultant to finalise the tender specifications and advert for the actual installation of the generator. The tender will be published shortly after this Bid Spec Meeting, and based on the availability of space in the newspaper. The tender is aimed to advertised by Friday 25th of September 2020 in the newspaper, e-tender and the JCT website.
2	Repairs & Maintenance	Fire door of Mozart room at Roodepoort Theatre still not broken and not repaired	Done	Roodepoort Theatre fixed the Mozart fire door
3	Health & Safety	No designated sick room at Roodepoort Theatre	Done	The designated sick room and oxygen cylinder has been provided
4	Health & Safety	Forklift licences not renewed since expired on the 04th of April 2015	Done	Forklift licences are renewed and HR has sent the certificates to Finance Manager
5	Security Management	Inadequate Security Equipment-Insourced security personnel in Soweto, Roodepoort and Joburg Theatre ddi not have two way radio, panic buttons, pocket books, torches, handcuffs and uiforms	Done	Uniform and two way radios has been acquired.
6	Petty Cash	No petty cash safe at Soweto Theatre	Done	Fire proof safe is installed in the General Manager's office mounted on the wall. Only GM and finance officer can access it
7	Petty Cash	Petty cash documents not standardized	Done	It was corrected

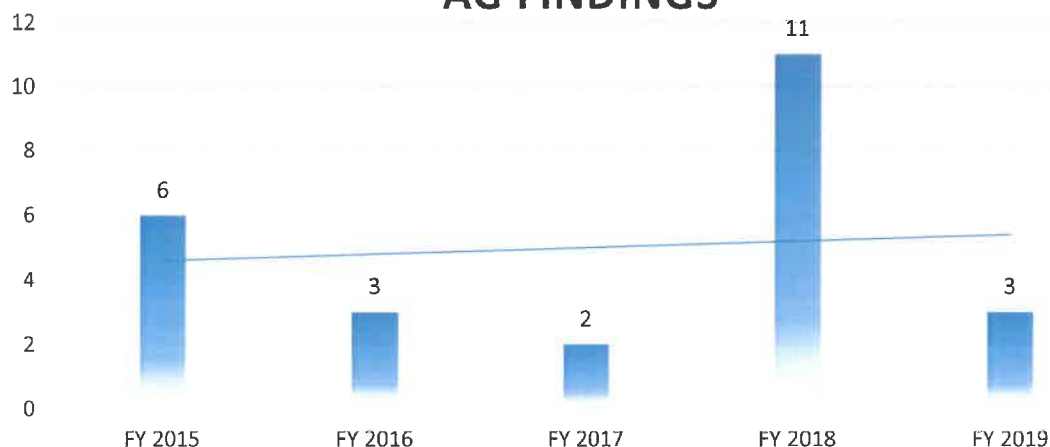
8	Youth Development	Participants enrolled into programme without attending auditions	Done	Soweto Theatre Youth development manager states that Audition has been reviewed and re-evaluated. Joburg Theatre Youth development manager states that they've made facilitators to be aware that learner attended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

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

Analysis of AG Audit Findings

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

AG FINDINGS



Progress on resolution of external audit findings.

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

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

Section 4: Statement of Internal Control

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

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

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

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

The following table depict the current internal control dashboard:

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

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

No.	DRIVERS	<p>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.			

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

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

ANNEXURE A: Management Accounts

Joburg Theatre (SOC) Ltd
 REPORTING PERIOD: SEPTEMBER 2020
 Branch Name: JHB', MET', RCT', SWT', Zoo

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INCOME STATEMENT

Ma Sub Account Name	Current Mth			YEAR TO DATE			ANNUAL BUDGET		FORECAST		FORECAST Vs ANNUAL BUDGET			
	Actual	Budget	Var	Var%	Actual YTD	Budget YTD	YTD Var	YTD Var%	Full Year	Remaining		Budget Spent %	Annual	Remaining
INCOME	970 729	2 486 830	-1 516 101	-60.97%	1 432 721	5 739 390	-4 306 669	-75%	29 887 602	-28 454 881	4.79%	5 730 883	4 238 162	19.17%
Rental of Facilities & Equipment	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Interest Earned from External Investment	447	1 513	-1 066	-70.47%	1 477	4 687	-3 210	-68%	10 719	-9 242	13.76%	5 908	4 431	55.12%
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	-
Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Other Revenue	970 282	2 485 317	-1 515 034	-60.96%	1 431 244	5 734 703	-4 303 459	-75%	29 876 883	-28 445 639	4.79%	5 724 975	4 233 731	19.16%
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	969 650	2 483 207	-1 513 557	-60.95%	1 430 612	5 729 075	-4 298 464	-75%	29 864 443	-28 433 831	4.79%	5 722 447	4 231 835	19.16%
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	632	2 110	-1 478	-70.05%	632	5 628	-4 996	-89%	12 440	-11 808	5.08%	2 528	1 896	20.32%
Expense	1 803 564	2 594 216	790 652	30.48%	4 246 116	7 080 456	2 834 339	40%	29 887 602	-25 641 485	14.21%	16 984 465	16 984 465	56.83%
Employee Related Costs	1 003 914	1 370 837	366 924	26.77%	2 983 003	4 312 950	1 329 946	31%	16 990 944	-14 007 941	17.56%	11 932 014	11 932 014	70.23%
Directors and Committee Members	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Depreciation & Asset Impairment	58 832	58 832	0	0%	176 497	176 497	0	0%	529 491	-352 984	33.33%	705 988	705 988	193.33%
Repairs And Maintenance	4 535	9 516	4 981	52.34%	4 535	31 875	27 340	86%	204 828	-200 293	2.21%	18 140	18 140	8.86%
Contracted Services	77 685	8 406	-69 279	-824.18%	100 978	37 408	-63 570	-170%	161 273	-60 235	62.65%	403 910	403 910	250.45%
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	58 979	0	-58 979	0	58 979	0	-58 979	0	58 979	0	0	235 917	235 917	0.00%
General Expenses	599 619	1 146 624	547 006	47.71%	922 124	2 521 726	1 599 602	65%	12 001 066	-11 078 942	7.68%	3 688 497	3 688 497	30.79%
Consumables	36 453	9 677	-26 776	-276.70%	39 261	19 702	-19 559	-99%	205 262	-186 000	19.13%	157 044	157 044	76.31%
Utilities	5 472	16 271	10 799	66.37%	6 433	46 421	40 007	86%	189 245	-182 831	3.99%	25 654	25 654	13.56%
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	480	480	100.00%	9 024	2 126	-2 897	-136%	16 907	-13 884	26.57%	20 095	20 095	106.28%
Business Travel	0	0	0	-	1 258	1 258	0	100%	23 642	-23 642	-	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 Project	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Advertising , Publicity and Marketin	0	1 735	1 735	100.00%	0	4 239	4 239	100%	62 602	-62 602	-	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 Production:	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Ticketing	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Miscellaneous	22 247	31 882	9 636	30.22%	52 495	75 283	22 789	30%	307 949	-255 454	17.05%	209 978	209 978	68.19%
Catering and Hospitality	595 447	1 086 578	551 132	50.72%	818 931	2 372 676	1 553 744	65%	11 398 458	-10 374 517	7.32%	9 275 726	9 275 726	25.26%
Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	-	0	0	-
COVIDA	0	0	0	-	0	0	0	-	0	0	-	0	0	-
EPWP	0	0	0	-	0	0	0	-	0	0	-	0	0	-
New Years Eve	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Finance Costs	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Other	0	0	0	-	0	0	0	-	0	0	-	0	0	-

TRADING SURPLUS / (SHORTFALL)	-832 835	-107 386	-725 449	675.55%	-2 813 396	-1 341 066	-1 472 330	110%	0	-2 813 396	218 356 952.19%	-11 253 562	-8 440 187	879349580877%
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COVER SHEET

Main Account	Sub AccountName	Actual	Current Mth		Variance	YEAR TO DATE			YTD Vari%	ANNUAL BUDGET		Budget Spent %	FORECAST		FORECAST Vs ANNUAL BUDGET
			Budget	Mth		Actual YTD	Budget YTD	YTD Var		Ful Year	Remaining		Annual	Remaining	
INCOME STATEMENT															
INCOME															
	Rental Of Facilities & Equipment	16 560 728	12 720 590	3 836 139	30.20%	41 062 888	38 257 962	2 794 925	7%	161 721 672	-320 658 764	25.39%	164 251 550	123 188 663	101.96%
	Interest Earned from External Investments	10 726	17 250	-2 524	-14.63%	14 726	51 750	-37 024	-72%	2 531 197	-2 516 471	0.58%	58 904	44 178	2.35%
	Operating Grants and Subsidies	363 551	222 762	140 790	63.20%	1 193 352	765 281	428 070	56%	2 094 459	-841 107	58.66%	4 773 407	3 580 055	234.63%
	Arts Alive	4 120 943	11 648 542	-	0.00%	35 111 626	35 111 626	0	0%	129 524 502	-94 412 877	27.11%	140 446 502	105 334 877	108.43%
	Joburg Film Office	432 966	836 036	-403 070	-48.21%	622 241	2 339 305	-1 717 064	-73%	27 631 513	-27 009 272	2.25%	2 488 965	1 866 724	9.01%
	In-House Stage Productions	0	0	0	-	0	0	0	-	9 653 808	-9 653 808	-	0	0	-
	In-House Music Programme	0	0	0	-	0	0	0	-	967 000	-967 000	-	0	0	-
	Sponsorships	419 112	893 926	-474 814	-48.74%	565 757	2 338 678	-1 772 920	-76%	14 862 896	-16 297 099	3.81%	2 263 028	1 697 271	15.25%
	Food Beverage And Retail /Stages	1 560	0	1 560	0.00%	1 560	0	1 560	0%	793 035	-791 475	0.20%	6 240	4 680	0.79%
	Ticketing Services	0	0	0	-	0	0	0	-	805 334	-805 334	-	0	0	-
	Management Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Special Projects and Other Income	12 294	2 110	10 184	462.71%	54 924	5 628	49 296	876%	548 480	-489 556	10.01%	219 697	164 772	40.06%
	Employee Related Costs	15 742 635	11 739 343	-4 003 292	-34.06%	36 476 946	34 790 043	-1 686 903	-5%	165 724 798	-125 247 852	22.55%	145 907 783	145 907 783	90.22%
	Directors and Committee Members	6 009 373	5 209 421	-799 952	-18.15%	18 292 026	16 809 574	-1 482 452	-8%	73 974 505	-55 681 579	24.73%	73 171 704	73 171 704	98.91%
	Depreciation & Asset Impairment	132 055	132 055	0	-	395 166	395 166	0	0%	2 014 000	-1 800 000	10.61%	856 000	856 000	42.50%
	Repairs And Maintenance	91 073	141 246	49 575	35.10%	91 073	463 411	370 338	80%	1 151 793	-755 628	34.40%	1 584 663	1 584 663	137.91%
	Contracted Services	45 859	77 882	31 422	40.66%	74 122	223 439	149 317	67%	1 350 361	-1 276 239	5.49%	296 487	366 693	14.09%
	Insurance	20 349	20 349	0	0.00%	58 747	58 747	0	0%	241 690	-183 145	24.23%	234 989	234 989	97.15%
	Joburg Ballet & Orchestra	2 905 539	2 647 500	-258 039	-9.57%	8 366 539	8 108 500	-258 039	-3%	21 512 000	-13 145 461	38.89%	39 466 156	33 466 156	155.37%
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Arts Alive	3 746 312	0	-3 746 312	-	3 746 312	0	-3 746 312	-	0	3 746 312	-	14 985 248	14 985 248	0.00%
	General Expenses	2 285 474	2 897 981	612 507	21.14%	5 236 461	8 137 669	2 901 208	36%	58 990 245	-53 733 784	8.88%	20 945 844	20 945 844	35.52%
	Consumables	70 371	351 867	281 497	56.35%	169 038	409 939	240 901	59%	1 995 789	-1 764 744	8.74%	676 152	676 152	34.97%
	Utilities	800 722	813 784	13 062	1.61%	2 547 146	2 931 752	404 607	16%	13 967 634	-10 812 469	19.03%	10 188 582	10 188 582	76.22%
	Audit Fees	0	120 048	120 048	100.00%	0	120 048	120 048	100%	1 002 000	-1 002 000	-	0	0	-
	Security	0	4 929	4 929	100.00%	0	14 786	14 786	100%	99 146	-99 146	-	0	0	-
	Telecommunication	42 083	27 481	-14 602	-33.13%	76 454	87 655	11 200	13%	579 984	-503 529	13.18%	305 817	305 817	52.73%
	Business Travel	0	15 787	15 787	100.00%	5 000	48 621	43 621	90%	500 100	-495 000	1.00%	20 000	20 000	4.00%
	Entertainment	416	29 846	29 430	98.61%	10 026	89 537	79 510	89%	521 965	-511 938	1.92%	40 106	40 106	7.68%
	Transportation	303 472	124 221	-179 251	-144.30%	579 777	369 917	-209 860	-59%	1 650 487	-1 070 709	35.13%	2 319 109	2 319 109	140.51%
	Youth Development	50 000	91 112	41 112	45.12%	92 075	273 335	181 260	66%	1 137 325	-1 045 251	8.10%	368 298	368 298	32.38%
	Special and Social Awareness Projects	0	12 552	12 552	100.00%	0	37 656	37 656	100%	375 000	-375 000	-	0	0	-
	Advertising, Publicity and Marketing	220 024	317 574	97 550	30.72%	571 852	725 925	154 073	21%	2 516 970	-2 345 518	19.59%	2 285 807	2 285 807	78.36%
	In-House Stage Productions	112 400	87 374	-25 026	-28.64%	112 400	262 123	149 723	57%	18 027 094	-37 914 694	0.62%	449 600	449 600	2.49%
	In-House Music Programs	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Contributions to Tenant Productions	0	45 319	45 319	100.00%	0	135 957	135 957	100%	680 189	-680 189	-	0	0	-
	Ticketing	0	46 034	46 034	100.00%	0	138 103	138 103	100%	765 316	-765 316	-	0	0	-
	Miscellaneous	297 129	428 625	131 496	36.08%	409 413	1 086 924	683 511	65%	7 961 595	-7 558 132	5.07%	1 613 651	1 613 651	20.27%
	Catering and Hospitality	317 478	447 236	129 758	28.01%	464 442	1 084 147	619 704	57%	5 193 402	-4 668 960	9.05%	1 857 770	1 857 770	36.19%
	Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	COVIDA	16 074	16 074	0	0.00%	42 922	42 922	0	0%	291 848	-248 926	14.71%	171 690	171 690	58.83%
	EPWP	53 505	168 117	54 612	50.51%	160 515	324 352	163 837	51%	1 560 527	-1 400 012	10.29%	642 061	642 061	41.14%
	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	1 800	0	-1 800	0.00%	1 800	0	-1 800	0%	0	1 800	0.00%	7 200	7 200	0.00%
TRADING SURPLUS (/ SHORTFALL)		838 093	985 746	-147 153	-14.54%	4 385 942	3 477 920	1 108 022	32%	-3 126	4 389 068	-1.66694%	18 343 767	13 757 825	-5.6877%

INCOME STATEMENT

Sub Account Name	Current Mth			YEAR TO DATE			ANNUAL BUDGET		Budget Spent %	FORECAST Annual	FORECAST Remaining	FORECAST Vs ANNUAL BUDGET
	Actual	Budget	Var	Var%	Actual	YTD Budget	YTD Var	TD Var%				
INCOME	929 456	1 166 159	-236 703	-20.30%	2 711 368	3 190 866	-479 498	-15%	14 432 122	-11 720 754	8 134 104	75.15%
Rental Of Facilities & Equipment	0	0	0	-	0	0	0	-	772 104	-772 104	0	-
Interest Earned from External Investment	0	0	0	-	0	0	0	-	0	0	0	-
Operating Grants and Subsidies	887 496	887 496	-0	0.00%	2 662 488	2 662 488	-0	0%	10 649 951	-7 987 463	7 987 463	100.00%
Arts Alive	0	0	0	-	0	0	0	-	0	0	0	0.00%
Joburg Film Office	0	0	0	-	0	0	0	-	0	0	0	-
Other Revenue	41 960	278 663	-236 703	-84.94%	48 880	528 378	-479 498	-91%	3 010 068	-2 961 187	146 640	6.50%
In-House Stage Productions	0	0	0	-	0	0	0	-	0	0	0	-
In House Music Programme	0	0	0	-	0	0	0	-	0	0	0	-
Sponsorships	0	0	0	-	0	0	0	-	0	0	0	-
Food Beverage And Retail /Stages	41 960	278 663	-236 703	-84.94%	48 880	528 378	-479 498	-91%	2 739 674	-2 690 794	146 640	7.14%
Ticketing Services	0	0	0	-	0	0	0	-	184 044	-184 044	0	-
Management Fees	0	0	0	-	0	0	0	-	0	0	0	-
Special Projects and Other Income	0	0	0	-	0	0	0	-	86 349	-86 349	0	-
Expense	1 063 024	1 284 692	221 667	17.25%	2 255 394	3 632 453	1 377 120	38%	15 075 593	-12 820 259	9 021 335	59.84%
Employee Related Costs	626 425	649 915	23 491	3.61%	1 645 241	1 899 892	254 651	13%	7 292 860	-5 647 620	6 580 963	90.24%
Directors and Committee Members	0	0	0	-	0	0	0	-	0	0	0	-
Depreciation & Asset Impairment	19 274	19 274	0	-	57 823	57 823	0	-	173 470	-115 647	231 294	133.33%
Repairs And Maintenance	175 731	28 165	-147 567	-533.94%	175 731	91 179	-84 552	-93%	496 719	-320 988	702 926	141.51%
Contracted Services	783	38 206	37 423	97.95%	25 642	106 213	80 571	76%	430 923	-405 281	102 568	23.80%
Insurance	7 930	7 930	-0	0.00%	23 113	23 113	-0	0%	94 479	-71 866	92 453	97.86%
Joburg Ballet & Orchestra	0	0	0	-	0	0	0	-	0	0	0	-
Joburg Film Office	0	0	0	-	0	0	0	-	0	0	0	-
Arts Alive	0	0	0	-	0	0	0	-	0	0	0	-
General Expenses	232 881	541 201	308 320	56.97%	327 783	1 454 232	1 126 450	77%	6 587 141	-6 259 358	1 311 131	19.90%
Consumables	16 177	93 723	77 547	82.74%	16 267	199 315	183 048	92%	1 057 453	-1 041 186	65 067	6.15%
Utilities	1 208	6 627	5 418	81.77%	1 208	14 758	13 550	92%	53 347	-52 138	4 833	9.06%
Audit Fees	0	0	0	-	0	0	0	-	0	0	0	-
Security	0	40 707	40 707	100.00%	0	122 121	122 121	100%	488 485	-488 485	0	-
Telecommunication	10 085	24 790	14 704	59.32%	27 852	59 656	31 804	53%	239 566	-211 714	111 406	46.50%
Business Travel	0	0	0	-	0	0	0	-	0	0	0	-
Entertainment	0	4 686	4 686	100.00%	1 900	14 058	12 158	86%	63 492	-61 592	7 600	11.97%
Transportation	0	2 147	2 147	100.00%	3 486	32 644	29 158	89%	281 959	-278 473	13 945	4.95%
Youth Development	0	89 507	89 507	100.00%	0	268 522	268 522	100%	899 343	-899 343	0	-
Special and Social Awareness Project	0	3 766	3 766	100.00%	0	11 297	11 297	100%	112 319	-112 319	0	-
Advertising , Publicity and Marketin	135 672	51 517	-84 155	-163.35%	135 672	149 077	13 405	9%	771 462	-635 789	542 690	70.35%
In-House Stage Productions	0	50 210	50 210	100.00%	0	150 631	150 631	100%	519 570	-519 570	0	-
In-House Music Programs	0	0	0	-	0	0	0	-	0	0	0	-
Contributions to Tenant Production:	0	8 312	8 312	100.00%	0	24 517	24 517	100%	81 618	-81 618	0	-
Ticketing	0	11 663	11 663	100.00%	0	34 990	34 990	100%	193 900	-193 900	0	-
Miscellaneous	12 223	53 114	40 891	76.99%	31 960	118 540	86 580	73%	498 398	-466 439	127 840	25.65%
Catering and Hospitality	39 452	84 794	45 342	53.47%	47 798	199 746	151 948	76%	1 063 268	-1 015 470	191 191	17.98%
Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	0	-
COVIDA	7 354	7 354	0	0.00%	29 510	29 510	0	0%	143 392	-113 882	118 040	82.32%
EPWP	10 710	8 284	-2 426	-29.29%	32 130	24 851	-7 279	-29%	119 564	-87 434	128 520	107.45%
New Years Eve	0	0	0	-	0	0	0	-	0	0	0	-
Finance Costs	0	0	0	-	0	0	0	-	0	0	0	-
Other	0	0	0	-	0	0	0	-	0	0	0	-
TRADING SURPLUS (/ SHORTFALL)	-133 569	-118 533	-15 036	12.68%	456 034	-441 588	897 622	-203%	-643 470	1 099 503	1 824 137	-283%



INCOME STATEMENT

M Sub Account Name	Current Mth			YEAR TO DATE				ANNUAL BUDGET		Budget		FORECAST		FORECAST V's	
	Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	Annual	BUDGET
INCOME	1 731 702	1 896 790	-165 088	-8.70%	5 111 627	5 414 164	-302 537	-6%	23 347 884	-18 236 257	21.89%	20 446 507	15 334 880	87.37%	
Rental Of Facilities & Equipment	38 457	0	38 457	0.00%	38 457	0	38 457	0%	862 699	-824 242	4.46%	153 830	115 372	17.83%	
Interest Earned from External Investm	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Operating Grants and Subsidies	1 689 962	1 689 962	0	0.00%	5 069 887	5 069 887	0	0%	20 279 547	-15 209 860	25.00%	20 279 547	15 209 660	100.00%	
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	3 283	206 828	-203 545	-98.41%	3 283	344 277	-340 994	-99%	2 205 638	-2 202 956	0.15%	13 130	9 848	0.60%	
In-House Stage Productions	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
In House Music Programme	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Sponsorships	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Food Beverage And Retail /Stages	0	206 828	-206 828	-100.00%	0	344 277	-344 277	-100%	1 927 578	-1 924 277	-	0	0	-	
Ticketing Services	3 283	0	3 283	0.00%	3 283	0	3 283	0%	120 041	-116 759	2.73%	13 130	9 848	10.94%	
Management Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Special Projects and Other Income	0	0	0	-	0	0	0	-	158 019	-158 019	-	0	0	-	
Expense	1 919 747	1 768 002	448 255	25.35%	3 149 468	5 264 172	2 114 704	40%	22 789 367	-19 639 899	13.82%	12 597 873	12 597 873	55.28%	
Employee Related Costs	917 770	832 213	-85 557	-10.28%	2 433 339	2 498 689	65 350	3%	10 017 466	-7 584 127	24.29%	9 733 356	9 733 356	97.16%	
Directors and Committee Member:	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Depreciation & Asset Impairment	46 529	46 529	0	-	139 588	139 588	0	-	418 763	-279 176	33.33%	588 351	588 351	133.39%	
Repairs And Maintenance	96 557	25 603	-70 955	-277.14%	100 617	80 140	-20 477	-26%	422 091	-321 474	23.84%	402 468	402 468	95.95%	
Contracted Services	39 593	22 959	-16 634	-72.45%	39 593	68 876	29 283	43%	295 217	-255 625	13.41%	158 370	158 370	53.65%	
Insurance	7 972	7 972	0	0.00%	23 883	23 883	0	0%	95 630	-71 748	24.97%	95 531	95 531	99.90%	
Joburg Ballet & Orchestra	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Arts Alive	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
General Expenses	211 326	832 727	621 401	74.62%	412 449	2 452 997	2 040 548	83%	11 540 199	-11 127 750	3.57%	1 649 797	1 649 797	14.30%	
Consumables	12 809	78 190	65 381	83.62%	14 404	174 597	160 194	92%	880 676	-866 272	1.64%	57 615	57 615	6.54%	
Utilities	88 883	152 132	63 249	41.58%	88 883	457 306	368 422	31%	2 015 300	-1 926 417	4.41%	355 533	355 533	17.64%	
Audit Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Security	0	35 420	35 420	100.00%	0	106 259	106 259	100%	429 038	-429 038	-	0	0	-	
Telecommunication	17 716	14 536	-3 180	-21.87%	46 418	39 503	-6 915	-18%	170 976	-124 559	27.15%	185 671	185 671	108.59%	
Business Travel	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Entertainment	0	1 073	1 073	100.00%	5 630	3 220	-2 410	-75%	14 543	-8 913	38.71%	22 520	22 520	154.85%	
Transportation	3 310	7 284	3 974	54.56%	43 448	11 930	-31 518	-264%	271 675	-228 226	15.99%	173 792	173 792	83.97%	
Youth Development	40 000	61 579	21 579	35.04%	105 000	184 737	79 737	43%	686 326	-581 326	15.30%	420 000	420 000	61.20%	
Special and Social Awareness Pro	3 766	3 766	0	100.00%	11 297	11 297	0	100%	112 501	-112 501	-	0	0	-	
Advertising , Publicity and Marke	15 700	27 406	11 706	42.71%	15 700	82 217	66 517	81%	370 745	-355 045	4.23%	62 800	62 800	16.94%	
In-House Stage Productions	5 000	292 649	287 649	98.29%	5 000	877 948	872 948	99%	2 957 336	-2 952 336	0.17%	20 000	20 000	0.68%	
In-House Music Programs	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Contributions to Tenant Producti	0	18 895	18 895	100.00%	0	56 684	56 684	100%	227 370	-227 370	-	0	0	-	
Ticketing	0	7 168	7 168	100.00%	0	21 504	21 504	100%	119 169	-119 169	-	0	0	-	
Miscellaneous	10 197	73 589	63 393	86.14%	35 150	221 275	186 125	84%	883 166	-848 016	3.98%	140 600	140 600	15.92%	
Catering and Hospitality	4 949	44 760	39 811	88.94%	7 474	154 627	147 153	95%	1 156 195	-1 148 721	0.65%	29 897	29 897	2.59%	
Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
COVIDA	7 408	7 408	0	0.00%	29 277	29 277	0	0%	143 994	-114 717	20.33%	117 108	117 108	81.33%	
EPWP	5 355	6 872	1 517	22.08%	16 065	20 616	4 551	22%	99 188	-83 123	16.20%	64 260	64 260	64.79%	
New Years Eve	0	0	0	-	0	0	0	-	1 002 000	-1 002 000	-	0	0	-	
Finance Costs	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Other	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
TRADING SURPLUS / (SHORTFALL)	411 955	128 788	283 167	219.87%	1 962 158	149 992	1 812 167	1208%	558 517	1 403 641	351%	7 848 654	5 886 475	1405%	



BranchName: Zoo'

INCOME STATEMENT	CURRENT MTH			YEAR TO DATE			ANNUAL BUDGET			FORECAST		FORECAST V.		
	Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual Budget		
INCOME	129 572	338 777	-209 205	-61.75%	129 572	1 025 898	-896 326	-87%	3 916 418	-3 786 846	3.31%	518 287	388 715	13.23%
Rental Of Facilities & Equipment	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Interest Earned from External Investme	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	-
Other Revenue	129 572	338 777	-209 205	-61.75%	129 572	1 025 898	-896 326	-87%	3 916 418	-3 786 846	3.31%	518 287	388 715	13.23%
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	129 572	338 777	-209 205	-61.75%	129 572	1 025 898	-896 326	-87%	3 916 418	-3 786 846	3.31%	518 287	388 715	13.23%
Ticketing Services	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Management Fees	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Special Projects and Other Income	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Expense	278 789	315 595	36 807	11.66%	545 009	936 479	391 470	42%	4 166 050	-3 621 041	13.05%	2 180 036	2 180 036	52.33%
Employee Related Costs	118 251	184 609	66 358	35.95%	341 161	563 026	221 865	39%	2 353 894	-2 012 733	14.49%	1 364 644	1 364 644	57.97%
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	4 535	1 703	-2 832	-166.32%	4 535	5 118	583	11%	57 468	-52 933	7.89%	18 140	18 140	31.57%
Contracted Services	38 093	0	-38 093	0.00%	38 093	0	-38 093	0%	12 063	26 029	315.77%	152 370	152 370	1263.09%
Insurance	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Joburg Ballet & Orchestra	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Arts Alive	0	0	0	-	0	0	0	-	0	0	-	0	0	-
General Expenses	117 910	129 284	11 373	8.80%	161 221	368 336	207 115	56%	1 742 624	-1 581 404	9.25%	644 883	644 883	37.01%
Consumables	9 387	0	-9 387	0.00%	9 387	0	-9 387	0%	15 520	-6 133	60.46%	37 550	37 550	241.94%
Utilities	478	2 764	2 286	82.70%	478	12 923	12 444	96%	74 330	-73 852	0.64%	1 913	1 913	2.57%
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	0	0	-	5 024	1 646	-3 377	-205%	17 425	-12 401	28.83%	20 095	20 095	115.32%
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 Proje	0	0	0	-	0	0	0	-	4 590	-4 590	-	0	0	-
Advertising , Publicity and Marketi	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 Production	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Ticketing	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Miscellaneous	108 045	126 520	18 475	14.60%	146 931	353 766	207 435	59%	1 630 758	-1 484 427	8.97%	585 325	585 325	35.89%
Catering and Hospitality	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Mobile Theatre Truck	0	0	0	-	0	0	0	-	0	0	-	0	0	-
COIDA	0	0	0	-	0	0	0	-	0	0	-	0	0	-
EPWP	0	0	0	-	0	0	0	-	0	0	-	0	0	-
New Years Eve	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Finance Costs	0	0	0	-	0	0	0	-	0	0	-	0	0	-
Other	0	0	0	-	0	0	0	-	0	0	-	0	0	-
TRADING SURPLUS (/ SHORTFALL)	-149 217	23 182	-172 399	-743.68%	-415 437	89 418	-504 856	-565%	-249 632	-165 805	166%	-1 661 750	-1 246 312	666%



BranchName:MET

M.Sub AccountName	Current Mth		Var%	YEAR TO DATE		YTD Var%	ANNUAL BUDGET		Spent %	FORECAST		FORECAST Vs ANNUAL BUDGET
	Actual	Budget		Actual_YTD	Budget_YTD		Full Year	Remaining		Annual	Remaining	
INCOME	379 007	825 013	-446 007	54.06%	1 496 845	-810 442	-54%	6 417 916	10.70%	2 745 611	2 059 209	42.78%
Rental Of Facilities & Equipment	0	0	0	-	0	0	-	0	-	0	0	-
Interest Earned from External Investment:	0	0	0	-	0	0	-	0	-	0	0	-
Operating Grants and Subsidies	0	0	0	-	0	0	-	0	-	0	0	-
Arts Alive	0	0	0	0	0	0	0	0	0	0	0	0.00%
Joburg Film Office	0	0	0	-	0	0	-	0	-	0	0	-
Other Revenue	379 007	825 013	-446 007	-54.06%	1 496 845	-810 442	-54%	6 417 916	10.70%	2 745 611	2 059 209	42.78%
In-House Stage Productions	0	0	0	-	0	0	-	0	-	0	0	-
In House Music Programme	0	0	0	-	0	0	-	0	-	0	0	-
Sponsorships	0	0	0	-	0	0	-	0	-	0	0	-
Food Beverage And Retail /Stages	379 007	825 013	-446 007	-54.06%	1 496 845	-810 442	-54%	6 417 916	10.70%	2 745 611	2 059 209	42.78%
Ticketing Services	0	0	0	-	0	0	-	0	-	0	0	-
Management Fees	0	0	0	-	0	0	-	0	-	0	0	-
Special Projects and Other Income	0	0	0	-	0	0	-	0	-	0	0	-
Expense	465 684	651 822	186 138	28.56%	1 512 936	550 223	36%	6 080 204	15.83%	3 850 852	3 850 852	63.33%
Employee Related Costs	174 670	253 285	78 615	31.04%	766 722	277 650	36%	2 996 104	16.32%	1 956 288	1 956 288	65.29%
Directors and Committee Members	0	0	0	-	0	0	-	0	-	0	0	-
Depreciation & Asset Impairment	0	0	0	-	0	0	-	0	-	0	0	-
Repairs And Maintenance	0	4 797	4 797	100.00%	7 460	7 460	100%	34 718	-	0	0	-
Contracted Services	0	0	0	-	29 002	29 002	100%	29 002	-	-29 002	0	-
Insurance	0	0	0	-	0	0	-	0	-	0	0	-
Joburg Ballet & Orchestra	0	0	0	-	0	0	-	0	-	0	0	-
Joburg Film Office	0	0	0	-	0	0	-	0	-	0	0	-
Arts Alive	0	0	0	-	0	0	-	0	-	0	0	-
General Expenses	291 014	393 740	102 726	26.09%	709 752	236 111	33%	3 020 380	15.68%	1 894 564	1 894 564	62.73%
Consumables	10 606	3 489	-7 118	-232.61%	3 463	-6 972	-128%	48 765	25.50%	49 742	49 742	102.00%
Utilities	2 417	6 627	4 210	63.53%	17 031	14 614	86%	52 173	4.63%	9 666	9 666	18.53%
Audit Fees	0	0	0	-	0	0	-	0	-	0	0	-
Security	0	0	0	-	0	0	-	0	-	0	0	-
Telecommunication	0	0	0	-	0	0	-	49	-	-49	0	-
Business Travel	0	0	0	-	0	0	-	0	-	0	0	-
Entertainment	0	0	0	-	0	0	-	0	-	0	0	-
Transportation	0	0	0	-	0	0	-	0	-	0	0	-
Youth Development	0	0	0	-	0	0	-	0	-	0	0	-
Special and Social Awareness Project	0	0	0	-	0	0	-	0	-	0	0	-
Advertising , Publicity and Marketing	0	0	0	-	0	0	-	0	-	0	0	-
In-House Stage Productions	0	0	0	-	0	0	-	0	-	0	0	-
In-House Music Programs	0	0	0	-	0	0	-	0	-	0	0	-
Contributions to Tenant Productions	0	0	0	-	0	0	-	0	-	0	0	-
Ticketing	0	656	656	100.00%	1 312	-890	-68%	18 324	12.02%	8 809	8 809	48.07%
Miscellaneous	0	343 269	343 269	100.00%	685 945	229 359	33%	2 901 068	15.74%	1 826 346	1 826 346	62.95%
Catering and Hospitality	277 991	343 269	65 278	27.47%	685 945	229 359	33%	2 901 068	15.74%	1 826 346	1 826 346	62.95%
Mobile Theatre Truck	0	0	0	-	0	0	-	0	-	0	0	-
COVIDA	0	0	0	-	0	0	-	0	-	0	0	-
EPWP	0	0	0	-	0	0	-	0	-	0	0	-
New Years Eve	0	0	0	-	0	0	-	0	-	0	0	-
Finance Costs	0	0	0	-	0	0	-	0	-	0	0	-
Other	0	0	0	-	0	0	-	0	-	0	0	-
TRADING SURPLUS (/ SHORTFALL)	-86 678	173 191	-259 869	-150.05%	-276 310	-260 220	161.7%	337 712	-82%	-1 105 241	-828 930	-92.7%

