

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

Registration No: 2000/013032/07

trading as
Joburg City Theatres

JOBURG THEATRE



MID-YEAR PERFORMANCE REPORT 2023/24

FINAL DRAFT
SUBMITTED ON 22 January 2024

**JOBURG THEATRE
SOC LIMITED**

COMPANY INFORMATION:

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2017**

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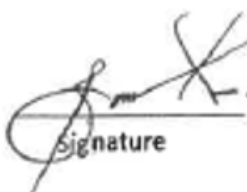
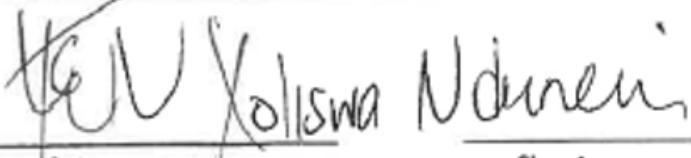


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ABBREVIATIONS

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
COVID-19	Coronavirus disease 2019, which is a virus (more specifically, a coronavirus) identified as the cause of an outbreak of respiratory illness first detected in Wuhan, China.
EAP	Employees Assistant Programme
EE	Employment Equity
EPWP	Expanded Public Works Programme
EXCO	Executive Management Committee
FY	Financial Year
GAC	Group Audit Committee
GDP	Gross Domestic Product
GDS	Gross and Development Strategy
GGT2030	Growing Gauteng Together 2030 Plan of Action
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. The Johannesburg Civic Theatre Association operated it¹.

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. Johannesburg Civic Theatre re-branded as Joburg Theatre in 2009.

Roodepoort City Theatre NPC t/a Joburg Promusica was founded in 1980. The renaming of the theatre to the Promusica Theatre was conducted 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.

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.).

Council approved the merger of the Joburg Theatre (SOC) Ltd and Roodepoort City Theatre NPC t /a Joburg Promusica on 25 August 2011. This was 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 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.

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

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.

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

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, to enhance shareholder value and ensure Joburg City Theatres’ long-term sustainability, development and growth. In fulfilling its responsibilities, the Board is supported by the Chief Executive Officer and the executive team in implementing the approved Strategic Plan and policies.

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

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

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

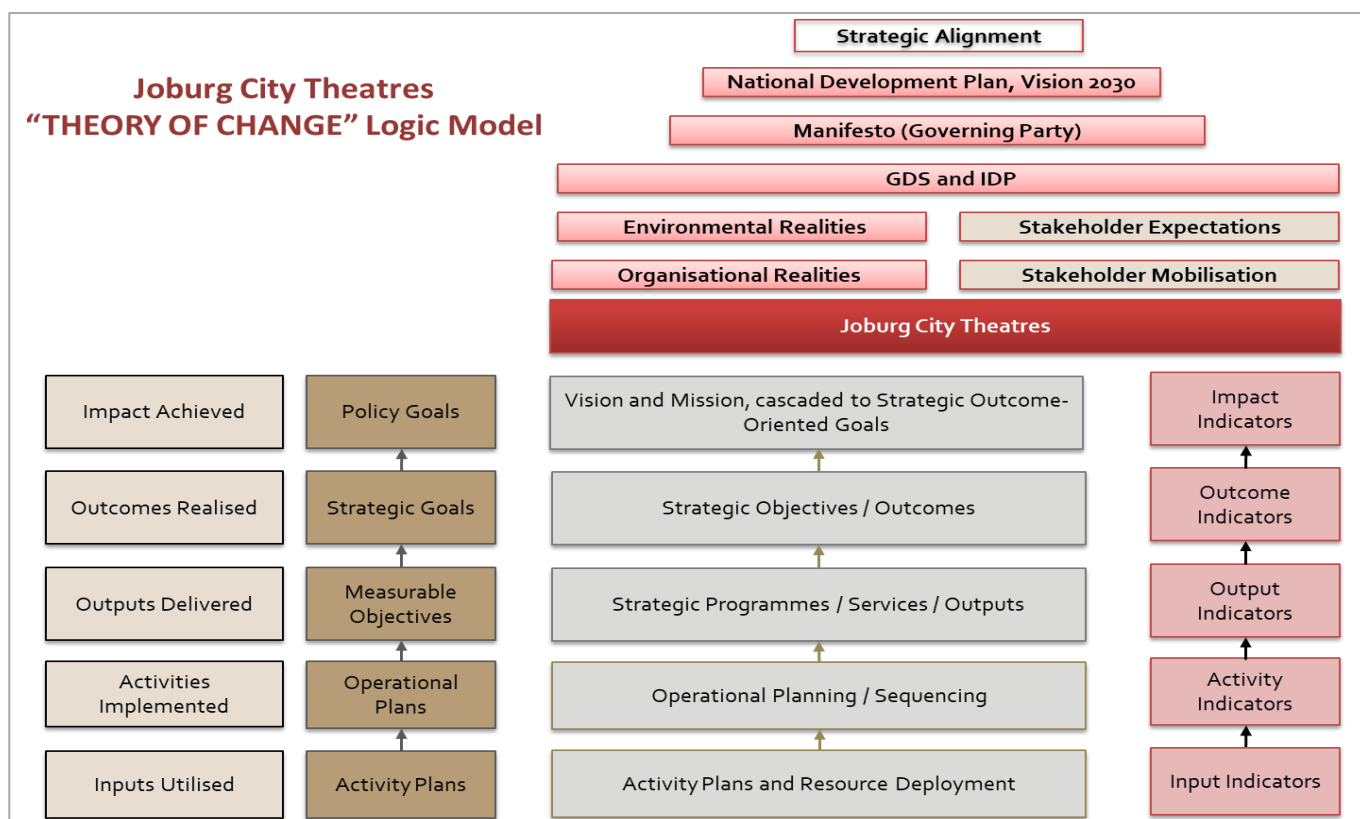
During November to December 2018, Joburg City Theatres thus embarked on an iterative process to critically examine its strategic posture and direction in line with its mandate, and in light of shifts in the environment, which have an impact on its planning and programme delivery. There was a need to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

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

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

In facilitating the process towards the development of the Strategic Plan, a Theory of Change Logic Model was followed. This 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, considering 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 programmers 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:
 - How to reposition and enhance the visibility of the organisation both domestically and internationally.
 - How to enhance the efficiency and effectiveness of Joburg City Theatres and its operations; and
 - How to best apply and leverage limited resources 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 2023/24. Management will then actively pursue implementation of the approved Business Plan as aligned to the Five-Year Strategic Plan of 2019/20 - 2023/24 under the oversight and guidance of the Board.

Mandate and Core Business

Joburg City Theatres is governed in terms of its Memorandum of Incorporation and the amended Service Delivery Agreement, 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) To enable Johannesburg residents to access and benefit from quality arts and culture facilities and experiences.
- 3) 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 Johannesburg citizens to globally recognised professional entertainment.
- 4) 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.
- 5) The promotion and development of local content and local markets through programmes that advance social cohesion and support the transformation of society.
- 6) The in-house and/or co-production and staging of arts and entertainment productions in collaboration with local and international arts practitioners, entrepreneurs, and enterprises.
- 7) 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.
- 8) To conceptualise, create, produce, market, and disseminate content, both through own facilities and by taking shows to communities.
- 9) Provision of supportive hospitality infrastructure and services.
- 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 quality, innovative and accessible theatre, live entertainment and educational productions and experiences, 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 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.*

The secondary business of Joburg City Theatres is:

- The provision of supportive hospitality infrastructure and services.

Vision

A world class home of live entertainment, providing sustainable, development – oriented and diverse programming.

Mission

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

To produce and present innovative, relevant, and diverse local and global entertainment programmes that promote inclusion and social cohesion.

In so doing, Joburg City Theatres’ commits to:

- Conceptualise, manage, host, and promote 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 and theatre practitioners and entrepreneurs.
- Grow shareholder value by ensuring sound financial sustainability and good governance.
- Work in partnership with others to maximise the impact of our programmes.

Values

To support and drive its core strategy, Joburg City Theatres appreciates that values identify the principles for the conduct of the institution in carrying out its mission. JCT’s values define a citizen -oriented approach for producing and delivering its service delivery 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.

Value	What it means in practice
	<ul style="list-style-type: none"> ▪ 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 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
Innovation	<ul style="list-style-type: none"> ▪ We will value and promote innovative ideas and solutions in order to remain relevant and attract new, modern day, audiences. ▪ We will use arts and entertainment to creatively influence and direct society towards a reimagined future state of social cohesion, inclusivity, and cultural heritage preservation. ▪ We will develop new capabilities in young and emerging arts practitioners to ensure continuity in the preservation of the arts and our rich, evolving cultural heritage. ▪ We will undertake research and actively seek feedback from our stakeholders in developing our programmes, maintaining existing, and attracting new audiences

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.”

To this end, a transformed, socially cohesive society and united country as put forward by the NDP, as both a national outcome and as a means to eradicating poverty and inequality, is at the heart of the strategy of the National Department of Sport, Arts and Culture and, therefore, an informant of the 2023/24 Business Plan of JCT.

The NDP is given effect by the MTSF, currently for the 5-year period 2019-2024. JCT’s core business contributes to:

- Priority 6 – Social cohesion and safe communities.
- Priority 2 – Economic transformation and job creation.
- Priority 5 – Spatial integration, human settlements and local government.
- Priority 1 – A capable, ethical, and developmental state.

The DDM was subsequently adopted by Cabinet on 21 August 2019. The DDM is an operational model for improving cooperative governance aimed at building a capable, ethical, and developmental state. It embodies an approach by which the 3 spheres of government and state entities work in unison in an impact-oriented way, and where there is higher performance and accountability for coherent service delivery and development outcomes. The DDM is a method of government operating in unison, focusing on the municipal district and metropolitan spaces as the impact areas of joint planning, budgeting, and implementation. The DDM will help government address the triple challenges of poverty, unemployment, and inequality.

Informed by the NDP, the Integrated Urban Development Framework and other government policies, legislations, and previous similar programmes, the DDM is being implemented through a collaborative process to develop one plans for all 44 districts and 8 metropolitan municipalities, and further synchronised with the integrated development plans of municipalities.

JCT will contribute to the One Plan of the COJ through its programmatic alignment to the City’s GDS and IDP, particularly in terms of the following DDM developmental priorities:

- Managing urbanisation, growth and development.
- Supporting local economic drivers.
- Addressing service delivery in municipalities.

The Gauteng Provincial Government’s response to the NDP, MTSF, and DDM is the GGT2030, which has seven priorities aligned to the MTSF, with practical interventions and measures of success to deliver the intended impact of building over time - “the Gauteng we want” – a province where:

- 1) No one goes to bed hungry.
- 2) The economy reflects the full diversity of our population and harnesses the full potential of all the people.
- 3) Everyone has a job and earns a living wage.

- 4) Businesses, big and small, thrive and prosper.
- 5) Every household has access to basic shelter, a piece of land, and a decent income.
- 6) Everyone has access to quality healthcare.
- 7) Everyone, young and old, has access to the kind of education that unleashes their full potential.
- 8) All residents have access to basic services and quality infrastructure.
- 9) Everyone feels safe and can walk the streets at any time.
- 10) Women enjoy their rights, free from all forms of patriarchy; and
- 11) The environment is protected and cared for.

JCT's contribution is to the following priorities of GGT2030:

- Priority 4 – Safety, social cohesion and food security
- Priority 1 – Economy, jobs and infrastructure
- Priority 5 – Building a capable, ethical and developmental state.

City of Johannesburg Strategic Direction

JCT forms part of the COJ's Social and Human Development Cluster, located under the City's Department of Community Development, with the MMC for Community Development providing political oversight. The 2022-2027 IDP, which is informed by the Revised GDS 2040 and provides JCT with the overarching framework against which to orientate its strategic and annual business plans.

For the 2023/24 planning period, JCT is tasked to support the strategic direction provided by the objectives and priorities of the Government of Local Unity, which seeks to ensure an integrated approach to serving the needs of all citizens of the City.

Specific priority focus areas for JCT:

The following table presents the Programmatic Response of the JCT to the City's GDS and strategic priorities and applicable COJ strategic interventions.

GDS Outcome	Applicable GDS Output	City Priority	JCT Programmatic Response Informing Strategic Objective Focus Areas
1. Improved quality of life and development-driven resilience for all	1.6. A city characterised by social inclusivity and enhanced social cohesion <i>(Core business of JCT)</i>	7. Safer City	Intervention: Arts and theatres promotion and development: <ul style="list-style-type: none"> ▪ Arts, culture, and entertainment audience development ▪ Arts education and arts talent skills development ▪ Theatre open days ▪ Mobile theatre truck – take theatre to communities

GDS Outcome	Applicable GDS Output	City Priority	JCT Programmatic Response Informing Strategic Objective Focus Areas
			<ul style="list-style-type: none"> ▪ Soweto Theatre Amphitheatre operationalisation ▪ Leveraging major milestones/anniversary events of the theatres to promote the arts and theatre ▪ Better leverage the Joburg Ballet and Johannesburg Philharmonic Orchestra into the group offering ▪ Implement the Joburg Touring Circuit <p>Intervention: Support and uplifting of marginalised communities – WYPD&LGBTIQA+:</p> <ul style="list-style-type: none"> ▪ Thematic productions ▪ Strengthen school set work offering across all theatres ▪ Position arts alongside sport in schools for development of future audiences ▪ Provide opportunities for the youth, including the development of future arts and theatre practitioners <p>Intervention: Create and maintain facilities that promote social cohesion:</p> <ul style="list-style-type: none"> ▪ Thematic productions ▪ Host, develop and stage productions promote civic pride/social cohesion. ▪ Customer care improvement ▪ Integrated programming of the theatres ▪ Ensure efficient and effective internal business processes and systems. ▪ JCT Archive/Resource Centre to preserve and tell the story of the history of theatre in Johannesburg
	1.5. A safe and secure city		<p>Intervention: Integrated and visible policing where SAPS, the private sector, and community organisations collaborate to monitor areas, provide alerts, and share capacity:</p> <ul style="list-style-type: none"> ▪ Joburg Theatre participates in the Braamfontein improvement district, which focuses on safety in Braamfontein. ▪ Soweto Theatre collaborate with the Jabulani SAPS and the Community Policing Forum. ▪ Roodepoort Theatre has a relationship with JMPD
4. A high performing	4.1. Partnerships, intergovernment	1. Good governance	<p>Intervention: Mobilisation and management of stakeholders and strategic partnerships:</p>

GDS Outcome	Applicable GDS Output	City Priority	JCT Programmatic Response Informing Strategic Objective Focus Areas
metropolitan government that proactively contributes to and builds a sustainable, socially inclusive, locally integrated, and globally competitive Gauteng City Region	al and international relations		<ul style="list-style-type: none"> ▪ Facilitate partnerships and co-productions that widen the participation of local producing partners engaged with JCT. ▪ Facilitate production partnerships with theatres in South Africa and the African Diaspora for the development of productions from African stories. ▪ Engagement with arts practitioners, private sector and communities in bringing new audiences into contact with JCT programmes.
	4.2. A responsive, accountable, efficient, and productive metropolitan government		<p>Intervention: Achieve and sustain a clean audit outcome from the AGSA:</p> <ul style="list-style-type: none"> ▪ Reduction in unauthorised, irregular, fruitless and wasteful expenditure incurred ▪ Resolution of internal audit and AGSA audit findings ▪ Payment of all valid invoices from suppliers within the legislated 30 days ▪ Implementation of annual Strategic Risk Management Plan
			<p>Intervention: Anti-fraud and corruption:</p> <ul style="list-style-type: none"> ▪ Maintain mechanisms to verify observance of code of conduct and ethics and make it known within JCT ▪ Annual update of the 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
	4.3. Financially sustainable and resilient City	2. Financial sustainability	<p>Intervention: Financial management and sustainability:</p> <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 the value-chain ▪ Stage fewer yet high-profile productions – balance tickets sold/complimentary ticket ratio

GDS Outcome	Applicable GDS Output	City Priority	JCT Programmatic Response Informing Strategic Objective Focus Areas
	4.4. Meaningful citizen participation and empowerment	8. Active and engaged citizenry	<ul style="list-style-type: none"> ▪ Underground parking at Joburg Theatre for own use and revenue diversification <p>Intervention: Broadened community access to theatres:</p> <ul style="list-style-type: none"> ▪ Audience development ▪ Initiatives to expand access to theatres by historically disadvantaged communities ▪ Integrated activations through mobile theatre productions ▪ Provision of school setwork offerings ▪ Other – crossover with Priority 7 – Safer City
	4.5. Guaranteed customer and citizen care and service		<p>Intervention: Service level standards set and achieved:</p> <ul style="list-style-type: none"> ▪ Increased accessibility of theatres to persons with disabilities ▪ On-time production start times ▪ Compliance with health and safety legislation
3. An inclusive, job-intensive, resilient, competitive, and smart economy that harnesses the potential of citizens	3.1. Job-intensive economic growth	6. Job opportunity and creation	<p>Intervention: Skills development and job opportunities, with a focus on young people and fair allocation of local contracts:</p> <ul style="list-style-type: none"> ▪ Expanded Public Works programmes (EPWPs) opportunities ▪ Work opportunities created at JCT ▪ Small, medium, and micro enterprise (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
	3.4. A ‘Smart’ City of Johannesburg, that is able to deliver quality services to citizens in an efficient and reliable manner (cross-cutting output)	9. Sustained economic growth	<p>Interventions: Promotion of business and leisure tourism as drivers of economic growth:</p> <ul style="list-style-type: none"> ▪ Theatre destination marketing: Strengthen tourist-focused marketing and promotion ▪ Theatre destination development: Joburg festivals (Newtown Cultural Precinct), like Edinburgh and Adelaide festivals
		11. Smart City	<p>Intervention: Embracing innovations in ICT to expand access and enhance the theatre experience:</p>

GDS Outcome	Applicable GDS Output	City Priority	JCT Programmatic Response Informing Strategic Objective Focus Areas
			<ul style="list-style-type: none"> ▪ Theatre production podcasts, reaching young people ▪ Offering free wi-fi in theatre venues ▪ Integrating theatre into “Joburg Post” and online radio station of the COJ ▪ Integrated theatre “What’s On” portal – across all theatres/entertainment in Joburg ▪ Stage equipment upgrades (completed) and continuous upgrades on sound and lighting software and equipment, and digital screens (smart technologies)

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 CoJ strategic priorities and interventions informing planning for the current financial year.

- 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.

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”**.

For the period 2023/24 and beyond, five (5) strategic objectives have been developed in order to enable JCT to effectively focus and prioritise its options in delivering on its mandate and to respond to the City’s priorities:

The Strategic Objectives are framed as statements that describe the outcome expected, resulting from Joburg City Theatres’ intervention. These Strategic Objectives are elaborated upon in the table below:

Table 3: Joburg City Theatres Strategic Objectives and Focus Areas

JCT Strategic Objective	COJ Priority/Strategic Objective Focus Areas (Informing Key Performance Areas and Output Indicators)	GDS Outcome
<p>SO1: Quality performing arts and entertainment experiences and facilities</p>	<p>COJ Priority 7: Safer City</p> <ul style="list-style-type: none"> ▪ Support the development and creation of work ▪ Strengthen the acquiring and hosting of local and international work ▪ Ensure integrated programming of the theatres ▪ Continue to develop and maintain facilities and infrastructure according to world class standards ▪ Launch and operationalise the Soweto Theatre Amphitheatre ▪ Better leverage the Joburg Ballet and Johannesburg Philharmonic Orchestra into the group offering ▪ Develop the JCT Archive/Resource Centre to preserve and tell the story of the history of theatre in Johannesburg ▪ JCT touring circuit – annual showcase, by taking at least one show nationally ▪ Implement the JCT Annual Legend Tribute Programme 	<p>Outcome 1: Improved quality of life and development-driven resilience for all</p>
<p>SO2: Provision of opportunities for the youth, including future arts and theatre practitioners and entrepreneurs</p>	<p>COJ Priority 6: Job opportunity and creation</p> <ul style="list-style-type: none"> ▪ Support local content development ▪ Implement structured opportunities for the development of the talents and skills of young people in the arts ▪ Facilitate the provision of work opportunities at JCT, including through EPWP ▪ Cultivate local entrepreneurs and suppliers 	<p>Outcome 3: An inclusive, job-intensive, resilient, competitive, and smart economy that harnesses the potential of citizens</p>

JCT Strategic Objective	COJ Priority/Strategic Objective Focus Areas (Informing Key Performance Areas and Output Indicators)	GDS Outcome
SO3: Affordable access to and use of theatres by communities	COJ Priority 7: Safer City COJ Priority 8: Active and engaged citizenry. <ul style="list-style-type: none"> ▪ Showcase thematic productions that address societal issues ▪ Develop future audiences by providing discounted tickets to learners ▪ Provide broadened access to JCT venues – support and uplift marginalised communities ▪ Promote and provide universal access to Theatres venues for persons living with disabilities ▪ Implement mechanisms and approaches that assist to make theatre-going practical for various communities ▪ Strengthen school network offerings across all theatres ▪ Position arts alongside sport in schools for the development of future audiences ▪ Utilisation of the Mobile Theatre Truck to access audiences that are not traditional theatre goers ▪ Increase access through theatre open days 	Outcome 1: Improved quality of life and development-driven resilience for all Outcome 4: A high-performing metropolitan government that proactively contributes to and builds a sustainable, socially inclusive, locally integrated, and globally competitive Gauteng City Region
	COJ Priority 11: Smart City: <ul style="list-style-type: none"> ▪ Develop and post online for public use: “Theatre Production Podcasts” ▪ Offer free wi-fi in theatre venues ▪ Integrate theatre into “Joburg Post” and the online radio station of the COJ ▪ Collaborate with other theatres and entertainment venues to establish an integrated theatre “What’s On” portal – across all theatres/entertainment in Johannesburg ▪ Smart technology upgrades of stage equipment (sound and lighting software and equipment, and digital screens) for an enhanced theatrical experience 	Outcome 3. An inclusive, job-intensive, resilient, competitive, and smart economy that harnesses the potential of citizens
SO4: Good governance, financial sustainability, and sound management	COJ Priority 1: Good governance: <ul style="list-style-type: none"> ▪ Integrate the programming and value chains of the theatres 	Outcome 4: A high-performing metropolitan government that proactively contributes to and builds a

JCT Strategic Objective	COJ Priority/Strategic Objective Focus Areas (Informing Key Performance Areas and Output Indicators)	GDS Outcome
	<ul style="list-style-type: none"> ▪ Ensure efficient and effective internal business processes and systems ▪ Achieve and sustain a clean audit outcome from the AGSA ▪ Consistent promotion and management of anti-fraud and corruption ▪ Ensure sound and consistent supply chain management processes that support preferential procurement and JCT’s contribution to enterprise development <p>COJ Priority 2: Financial sustainability:</p> <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 ▪ Ensure cost efficiency across the value-chain ▪ Enhance JCT’s hospitality, events, and catering services ▪ Stage fewer yet high-profile productions – balance tickets sold/complimentary ticket ratio ▪ Construct underground parking at JCT for own use and revenue diversification 	sustainable, socially inclusive, locally integrated, and globally competitive Gauteng City Region
<p>SO5: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT</p>	<p>COJ Priority 1: Good governance:</p> <ul style="list-style-type: none"> ▪ Build JCT brand awareness and grow the market share of JCT as a leading brand ▪ Build JCT visibility through enhanced marketing, communication, and stakeholder management ▪ Leverage mutually beneficial partnering agreements and joint programmes, including: <ul style="list-style-type: none"> ○ Facilitate partnerships and co-productions that widen the participation of local producing partners engaged with JCT ○ Facilitate production partnerships with theatres in South Africa and the African Diaspora for the development of productions from African stories 	<p>Outcome 4: A high-performing metropolitan government that proactively contributes to and builds a sustainable, socially inclusive, locally integrated, and globally competitive Gauteng City Region</p>

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	<ul style="list-style-type: none"> ○ Engagement with arts practitioners, private sector, and communities in bringing new audiences into contact with JCT programmes ○ Develop partnerships and collaborate with academia (universities) for research into JCT’s operating environment and core business activities, and to source future content creators ○ Establish partnerships for productions through advertising ▪ Fundraising, sponsorships, and donations ▪ Host lectures and robust dialogues on topical matters at the theatres 	
	<p>COJ Priority 7: Safer City:</p> <ul style="list-style-type: none"> ▪ Leverage major milestones/anniversary events of the theatres to promote the arts and theatre ▪ Promote the vision of a reimagined and better future society through JCT programming and narration of new/relevant stories (new palette) ▪ Integrated and visible policing where SAPS, the private sector, and community organisations collaborate to monitor areas, provide alerts, and share capacity 	<p>Outcome 1: Improved quality of life and development-driven resilience for all</p>
	<p>COJ Priority 9: Sustained economic growth:</p> <ul style="list-style-type: none"> ▪ Strengthen tourist-focused marketing and promotion: <ul style="list-style-type: none"> ○ Implement Johannesburg festivals (Newtown Cultural Precinct), like Edinburgh and Adelaide festivals 	<p>Outcome 3: An inclusive, job-intensive, resilient, competitive, and smart economy that harnesses the potential of citizens</p>

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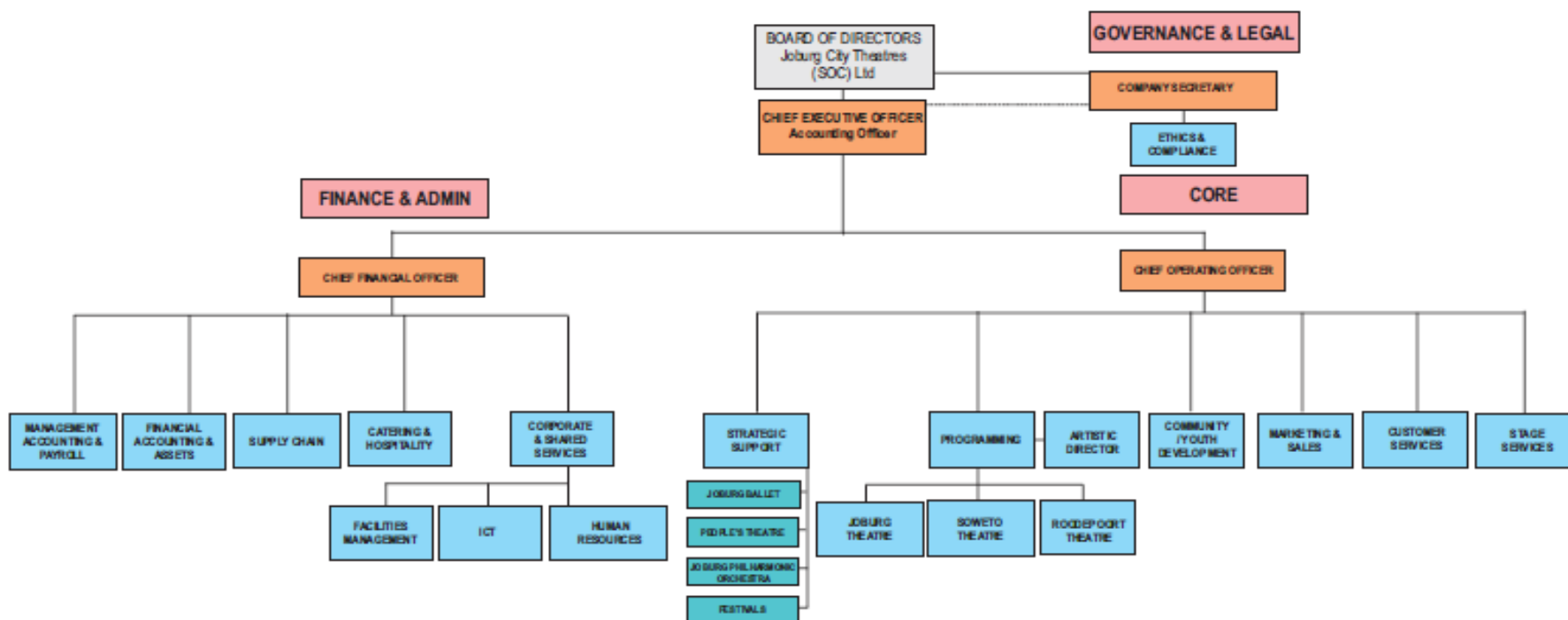
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Section 3: Salient Features

- JCT exceeded the target in the second quarter by spending **74%** of capital expenditure, which is a great performance as the target is **30%**.
- Joburg Ballet's beautiful productions of **Don Quixote** and **Nutcracker** played to full houses.
- **Gregory Maqoma** launched his autobiography and celebrated his **50th birthday** on the Mandela Stage.
- Joburg Theatre hosted the **21st Annual Nelson Mandela lecture** on the Mandela stage.
- The Peoples Theatre hosted 2 delightful children's productions during the quarter –**Story Book Theatre and Shrek**.
- The annual Janice Honeyman **pantomime- Peter Pan** once again dominated the Mandela stage in November and December.
- Roodepoort Theatre hosted **Westside Comedy and B-sharp music academy**.
- Soweto Theatre hosted its regular annual events including **Soweto Fashion week, Basadi ka Dituku and the New Year's Eve countdown**.
- **Festival of Lights** once again took place at the Joburg Zoo, in conjunction with JCPZ and City Power.
- JCT recorded a trading surplus of R4m for the quarter against the budgeted surplus of R2.2m
- The total revenue for 2023/24 2nd quarter was R144 million and in 2022/23 it was R140 million representing an increase of 3%.
- The earned revenue for 2023/24 2nd quarter was R46 million and in the 2022/23 it was R44 million representing an increase of 5%
- Hospitality and catering revenue for 2022/23 2nd quarter was R27 million and in the 2023/24 is R26.6 million same as previous year.

Section 4: High-Level Organisational Structure



JOBURG CITY THEATRES
(SOC) Ltd
Company Organogram



Section 5: Chairperson's Foreword



JCT has a mandate *“to provide quality, innovative and accessible theatre, live entertainment and educational productions and experiences, which serves the diverse communities of the City of Joburg and supports social cohesion, inclusivity and tolerance”* It is against this backdrop that once again I present the Johannesburg City Theatres (JCT), 2023/24 Mid-Year performance report, which outlines the financial performance and service delivery programs in compliance with the King IV Code on Corporate Governance, the Municipal Systems Act, the MFMA, and several other regulatory requirements. This report complies with all applicable laws.

Given the current macro economic status, we remain acutely aware of our responsibility to promote social cohesion. We steward resources well and value sound governance. We continue tirelessly with efforts to be a world class home of live entertainment, that provides sustainable, development-oriented and diverse programming.

It is encouraging to report a 98% achievement for the 2023-24 Mid-Year as per the approved Business Plan, with 74% of Capex achievement against a target of 30%. We therefore remain specifically thankful to our patrons for their continued support and contribution to our success.

JCT continues to gain momentum, the people of our City are becoming more and more vested in the work we do. Attendance to our theatres has grown during 2023, with many sold out performances.

During the period under review, the CFO resigned at the end of July 2023, followed by the Company Secretary at the end of September 2023. Recruitment process for both positions will be concluded in 3rd quarter of the 23/24 financial year. On behalf of the Board and staff of JCT I wish to convey our sincere gratitude to them for their exceptional dedication to JCT. Our best wishes accompany them for all their future ventures.

I would like to express my gratitude to the Board for their commitment to carrying out oversight, interventions, and direction over the organization.

I would want to thank the Shareholder for their ongoing support.

Looking back at the mid-year review stage, I would like to commend management and staff of JCT for their contributions and commitment, which continues to ensure a healthy and sustainable business.

Godfrey Katsana

Chairperson of the Board
Joburg Theatre (SOC) Ltd

Section 6: Chief Executive Officer's Report



The first six months of the financial year have been a hive of activity at JCT. This was due to the precise planning of year calendars and exciting programming that aligns with the company's strategy and mandate. JCT remains committed to reaching out to different communities, finding partners in those spaces, and actively locating emerging content creators associated with some of our curated ideas.

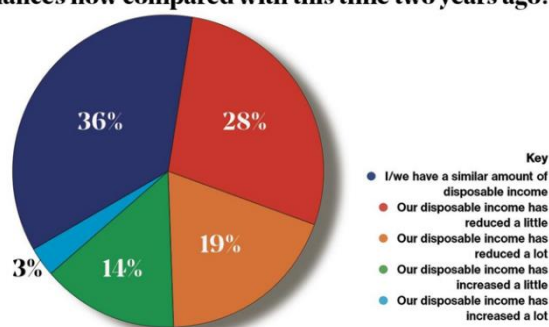
The programming unit implemented productions supporting the strategic focus to produce and present innovative and relevant entertainment programmes that promote diversity and social cohesion. Programmes comprised an inclusive mix of genres, theatre (musicals and drama), poetry, comedy, dance, educational programmes, events, and festivals.

The Marketing and Communications unit has consistently boosted brand awareness and attracted more customers to the theatres. Their efforts involve introducing JCT to potential customers, highlighting its offerings, and emphasising JCT's value to the CoJ communities with the ultimate goal of contributing to the theatres' sustainable revenue growth.

The Youth and Community Development unit continued to provide opportunities for the youth, including developing future arts practitioners and entrepreneurs through structured education, theatre, and community support programmes. In the area of set-works, small groups were identified from the township, young directors who need support for their efforts and map out a way to work together. This speaks to the reach we aim to achieve in a quest to tell the Joburg Story and find partners to collaborate with.

The cost-of-living crisis continues to impact theatregoers' disposable income and financial confidence. This challenge is not limited to South Africa. In October 2023 a study was conducted in the UK about changes in financial circumstances in the past two years.

Question Which best describes your household's finances now compared with this time two years ago?



Results of the survey indicate that, only 14% of participants have experienced increased disposable income in the past two years, while 47% have reported a decrease and 38% remained unchanged. As theatre-makers, it is essential to remember that a considerable number of audiences now have less money to spend on entertainment than they did two years ago. This situation significantly affects theatre ticket sales. However, despite these challenging times, JCT remains resilient.

The annual production for JCT, the pantomime, grossed R6,018,413 this year, a 10% increase in rand value and a 21% increase in audience figures compared to the previous financial year. The pantomime sold 33,494 tickets this year, while in the previous year, it sold 27,596 tickets and grossed R5,456,673. The average ticket price for 2023 was R179 compared to R196 in 2022. This is an indication that audiences are gradually returning to the theatre at a price that is affordable for them.

PETER PAN MEDIA QUOTES



CITY PRESS by Mbali Mbatha:

"Led by Sandi Dlangalala as Peter Pan and veteran actor Ben Voss as Captain Jasper Hook, this year's pantomime is a theatrical spectacle with colourful costumes symbolic of the festive season's brightness."

Influencer - Taryn Victor:

"Janice Honeyman does it again, bringing the story of Peter pan to life, like you have never seen before."

The Citizen by Hein Kaiser:

"Peter Pan is that kind of show. It's fun, it's whoa and a wow. Simply Wonderful."

STEP OUT GAUTENG by Erin Hrustinszky:

"Audiences are sure to be wowed by the gravity defying feats of flying, colourful costumes and integrated set, which combines large LED screens..."

"From the moment that the first chord is played to the final fall of the curtain, every member of the audience was entertained."

BRUCE DENNILL:

"Ultimately, the panto provides a bright, loud, cheerful space in which to gather as families and as a larger theatre - and music - loving community, and in that regard, is a great success."

DIE RAPPORT by Leon Van Nierop:

"Knyp tog 'n geldjie hiervoor af. Dis buitensporig vermaaklik en sal jou bitterheid reenboogkleure gee."

The Festival of Lights, in partnership with Johannesburg City Parks and Zoo and City Power, has seen a significant increase in sales. As of December 31, 2023, sales have reached R2,381,821, representing a 96% increase compared to the previous year's sales of R1,214,237. The Festival will close on January 07, 2024.

ARTISTIC DIRECTOR'S REPORT

The first six months of the financial year showcased a diverse and captivating array of performances across various artistic disciplines.

SOWETO THEATRE

In collaboration with the City of Joburg in August 2023, Soweto Theatre mounted a memoir on the footprints of this musical giant "**TRIBUTE TO BABSY MLANGENI**".

In September, we produced "**WE SHALL SING FOR OUR FATHERLAND**" in line with one of the programming pillars, celebrating heritage; this iconic playwright\ Novelist was celebrated.

For the School Setwork programme, a classic piece by Athol Fugard, **MY CHILDREN, MY AFRICA** was presented; this is a prescribed work for high schools.

ST has been working on the Youth Development concept **BEYOND THE PERFORMANCE** – master classes to reshape and find more effective ways to work with young people with an affinity for the arts. This program will focus on exposing young people to the different careers in the arts sector, making them understand the efficacy of the design aspect in theatre and what it takes for a production to come together with different skill sets invested in it.

In partnership with Smart Events and Jozi FM, ST presented the 8th **SOWETO IN COLOURS** Countdown to bid farewell to 2023 on the 31st of December 2023. The event featured various elements, including a secure area, live broadcasts on Jozi FM, a beer garden, and an exhibition of DJs, which drew in a diverse crowd from the Soweto community.

JOBURG THEATRE

A bespoke performance of Greg Maqoma and Friends was held on the 15th of October 2023, to celebrate his 50th legacy birthday. It was a black-tie affair honouring Gregory's Birthday in partnership with Joburg Theatre, Arts Alive international festival and the City of Johannesburg Arts, Culture, and Heritage, accompanied by Mzansi Philharmonic, South Africa's National Orchestra. This was an all-star intergenerational evening of performances, including Madala Kunene and Kitty Phetla, actors, directors, and dancers, just to mention the representation of the years Maqoma spent in beautiful and impactful collaborations.

'It has been fifty years of firsts, fifty years of great achievements, fifty years of opportunities to collaborate, but most importantly, it has been fifty years of Learning.' shares Gregory Maqoma.

Joburg Theatre has, over the years, staged the pantomime, and this year's title was PETER PAN, which witnessed school audiences and regular patrons with families coming to the theatre to see what many consider one of the best pantomime productions ever staged. Janice Honeyman writes and directs this annual visual feast.

The pantomime production offers more than just another spectacle; it provides an excellent opportunity for young actors who have just graduated. They can sink their teeth into witty dialogue, explosive dance routines, and contemporary musical tunes.

"BEAUTY AND THE BEAST" has been chosen as the next pantomime for the 2024 festive season.

Jazz, with its rhythmic heartbeat echoing through the streets, has long encapsulated quintessential moments in our society. Its remarkable ability to evolve with time is a testament to its enduring appeal. Under the thematic banner of **SPOTLIGHT**, we are excited to showcase some of the most exceptional jazz talents that have emerged in recent years, elevating the distinct South African jazz sound with contemporary flair.

Proudly launched in December 2023, this exciting gateway to the sounds of Jazz opened with the acclaimed Dr Nduduzo Makhathini presenting **Amathambo**. Dr Nduduzo Makhathini's work delves into the concept of divination, and in this concert, Makhathini was joined by Mbuso Khoza, a cultural worker and singer deeply rooted in the Amahubo traditions of the Zulu people. Khoza's unique approach is a powerful means of articulating jazz in the South African context.

The Festival of Lights, in partnership with Joburg City Parks and Zoo and City Power, is one of JCT's flagship events. It was curated to provide many unforgettable experiences with an enchanting display of life-size illuminated animal characters and live entertainment for families of all ages.

ROODEPOORT THEATRE

RT hosted several events, including a classic Broadway play, an Afrikaans children's book series, a dance festival, and several highly anticipated dance competitions. Mandela Day was celebrated by inviting children to enjoy a song, dance, and prayer-filled day.

Roodepoort Theatre offers ballet classes every Saturday for children from pre-primary to advanced levels. The classes focus on discipline, fitness, and classical ballet. They are taught through the Royal Academy of Dance by qualified dancers.

Roodepoort Theatre and Young Voice Academy organized the ECDS Readathon event for eight Africa ke Rona ECDs from Soweto/Dobsonville. Children aged 1 to 6 years showcased their reading, spelling, math, shapes, and colour skills. Representatives from the Department of Education observed the event, and participants received certificates and medals for their dedication to the arts and education.

SCORECARD PERFORMANCE

JCT has a total of 28 KPIs as per its scorecard in Q2. Out of the 28 KPIs, 2 were not due in the current quarter and 26 were measured. JCT achieved 26 (**100%**) out of the 26 KPI's measured in the current quarter 2. However as at Mid-Year, the theatre's performance achieved is **98%** (Q1: 96% and Q2:100%/2); and **74%** achievement on capital expenditure budget against a target of **30%**.

FINANCIAL PERFORMANCE

JCT recorded a trading surplus of R4m for the quarter against the budgeted surplus of R2.2m.

HUMAN RESOURCES

JCT is operating at **92%** occupancy against the approved staff establishment with the remaining **8%** recorded as vacancy rate. The vacancy rate recorded in the approved structure will be filled in a 2-year cycle.

FORWARD-LOOKING

FOR COLORED GIRLS

Written by Ntozakhe Shange, it is a very emotional piece of theatre about women's challenges in their personal lives. This Broadway hit will be in rehearsals at the Joburg Theatre from 22 January, with performances starting on 16 February. This is a prescribed work for High schools and features as part of the BLACK HISTORY MONTH.

GIBSON KENTE ANNUAL LECTURE

On 25 February, ST will invite patrons again as this storyteller's story is unpacked. Dr Andile Xaba, a well-known academic and journalist will deliver an academic paper paying tribute to Bra Gib. A three-piece band will feature on the day to give us the different librettos and overtures from the works he penned over the years and even some of the artists that inspired this wordsmith from Stutterheim.

UBHUKU LWAMANQE

In March, ST will be staging this set-work in isiZulu. A young, award-winning playwright, Siphon Zakwe, did an adaptation of this piece. A young director will work with the JCT's Artistic Director on this production.

ROODEPOORT THEATRE

Over the next six months, RT will be focused on reaching a collective agreement and establishing a clear and well-thought-out plan for the theatre. The discussions have revolved around finding the right balance between preserving the traditional approach and exploring new ideas and opportunities. As we look forward to the 45th Year Celebration, we are excited to showcase the new vision for this space.



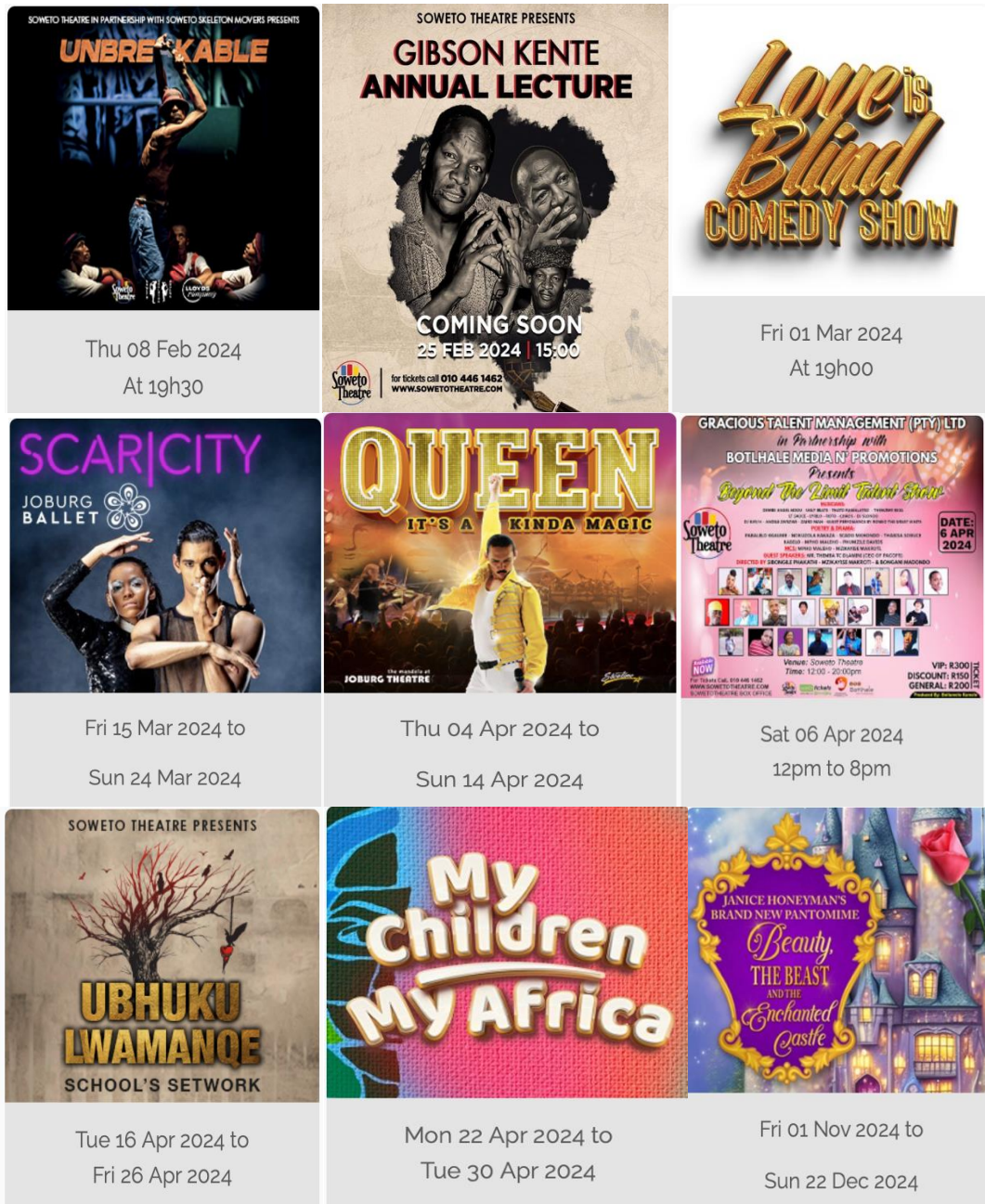
Thu 18 Jan 2024 to
Sun 04 Feb 2024



Thu 25 Jan 2024 to
Fri 26 Jan 2024



Fri 16 Feb 2024 to
Sun 03 Mar 2024



CONCLUSION

I want to take this opportunity to extend my gratitude to the Board for their continued trust in my leadership and efforts of taking Joburg City Theatres to new heights.

To EXCO, MANCO and all JCT staff, let us continue to achieve great things and make a positive impact to the City of Johannesburg.

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

Section 7: Chief Financial Officer’s Report






Executive Summary Revenue

The economic outlook over the medium term remains weak, reflecting the cumulative effect of power cuts, the poor performance of the logistics sector, high inflation, rising borrowing costs, and a weaker global environment. According to the Medium-Term Budget Policy Statement, the main budget deficit has increased by R54.7 billion compared with the 2023 Budget estimates. This reflects lower revenue performance, higher public service wage bill costs and higher debt-service costs. The International Monetary Fund forecasts global growth to slow from 3.5 per cent in 2022 to 3 per cent in 2023 and 2.9 per cent in 2024.

The City’s finances are currently in a difficult position, one that is increasing in complexity and uncertainty. However, it is important to note that the City has faced similar challenges in the past and managed to make the necessary policy decisions and trade-offs to navigate the storm. Right now, being innovative, adaptive, agile, and solutions-driven during these Volatile, Uncertain, Complex and Ambiguous (or VUCA) times is important. A crucial element for responsible and good governance is accountability, transparency, and ethical financial stewardship which are the pillars upon which the City build and nurture trust with the stakeholders. Furthermore, ethical sourcing of goods and services through public procurement stands as an unassailable priority to ensure that there is integrity on our financial processes.

The country is experiencing general increase in the cost of living, this resulted in the South African Reserve Bank (SARB), and Monetary Policy Committee (MPC) hiking the repo rate a record 8 consecutive times. This was in an effort to curb the high inflation in the country. High interest rates combined with the loadshedding brought about increases in both productions and consumer goods.

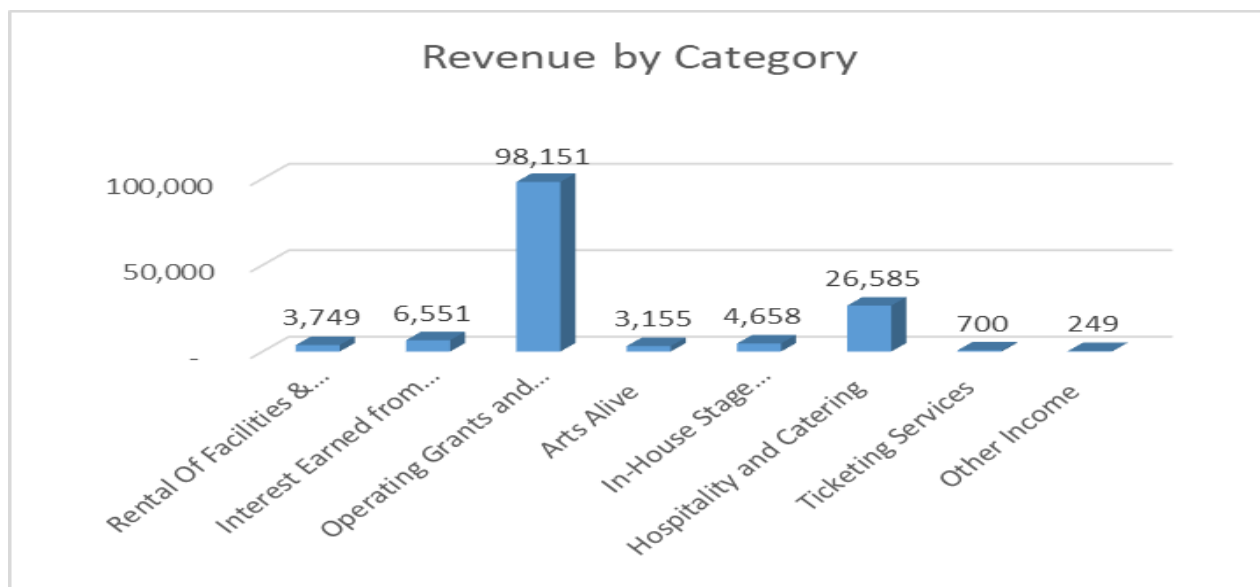
With the above-mentioned challenges, JCT is not immune however it has remained resilient and resourceful. The entity generated revenue to the value of R144m for the mid-year under review, while earned revenue was reported at R46m which is slightly higher than the same period previous year.

Total Revenue 2nd Quarter 2023/24	R144 million up by 3% 
<ul style="list-style-type: none"> The total revenue for 2023/24 2nd quarter was R144 million and in the 2022/23 it was R140m million representing an increase of 3%. 	
Earned Revenue 2nd Quarter 2023/24	R46 million up by 5% 
<ul style="list-style-type: none"> The earned revenue for 2023/24 2nd quarter was R46 million and in the 2022/23 it was R44 million representing an increase of 5%. 	
Hospitality & Catering 2nd Quarter 2023/24	R26.6 million down by 1% 
<ul style="list-style-type: none"> Hospitality and catering revenue for 2022/23 2nd quarter was R27 million and in the 2023/24 is R26.6 million same as previous year. 	

Total revenue has increased by 3% compared to the previous year. This performance is attributed to the strong results from Interest earned on external investments exceeded by 95% while rental of facilities and equipment improved by 25% year on year. Hospitality and Catering also contributed to the increase of the total revenue.

Table and Graph below is a summary of main revenue line items for the mid-year:

Item Description	Actual_Qtr 2 2023/24 R'000	Budget_Qtr 2 2023/24 R'000	Actual_Qtr 2 2022/23 R'000	Actual to Budget %	Current to Prior %
Income	143 799	144 287	139 747	0%	3%
Rental Of Facilities & Equipment	3 749	2 513	3 011	49%	25%
Interest Earned from External Investments	6 551	3 393	3 364	93%	95%
Operating Grants and Subsidies	98 151	98 151	95 985	0%	2%
Arts Alive	3 155	9 224	4 109	-66%	-23%
In-House Stage Productions	4 658	6 439	4 703	-28%	-1%
Hospitality and Catering	26 585	23 645	26 976	12%	-1%
Ticketing Services	700	600	609	17%	15%
Other Income	249	322	990	-23%	-75%



Revenue Highlights

1) Explanation of major variances between budget and actual

- i) **Rental of Facilities & Equipment (49%)** The entity recorded a strong performance on Rental of facilities and equipment, the achievement was 49% better than planned. This positive variance is largely attributable to the income earned from the fixed rental shows and door deals with the show producers. The auditoriums have hosted well-known shows like Panto Peter Pan, Don Quixote, and Miss Soweto just to mention the few.
- ii) **Interest earned from external investments (93%)** The target of R3.3m was achieved and exceeded by 93% due to better rates negotiated with the banks, changes in repo rate and increased revenue in the current financial year.

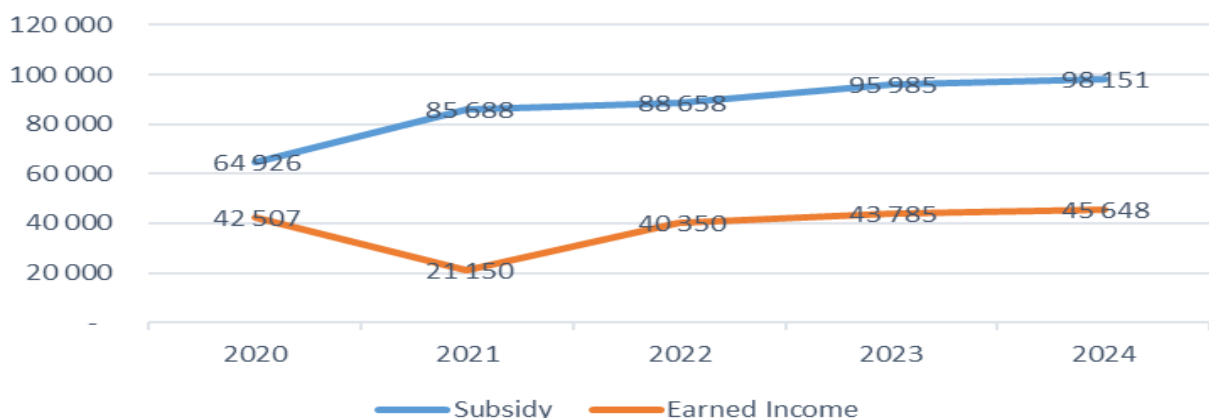
- iii) **Hospitality and Catering (12%)** This business unit has recorded a favourable variance of 12%. The revenue on hospitality and catering was due to several service level agreements (SLA) signed and executed, most notably an SLA framework order with COJ's Community Development on arts culture and heritage programs as well as SLAs for Sports and Libraries and Office of the Speaker. The overall performance during the past period was commendable, showcasing a strong effort and dedication from the team. However, it's important to note that the performance could have been even more impressive had it not been for business discontinued because of nonpayment of some COJ Entities. Despite this temporary setback, we were able to deliver good results, and it highlights the potential for even greater achievements when operations are running smoothly.
- iv) **In-house Stage Productions** Ticket sales were notably below the target by 28% and decreased by 1% compared to the same period previous year. The decline is attributed to the weather conditions with rain resulting in some festival of lights performances being cancelled.

Revenue for the past 5 years

The revenue for the entity has been increasing for the past 5 years from R107m to R144m which translate to an average increase of 6 % per annum while expenditure has been increasing at an average rate of 6%.

Consolidated Annual Revenue JCT					
	Quarter 2 Actuals R'000				
Revenue category	2024	2023	2022	2021	2020
Subsidy	98 151	95 985	88 658	85 688	64 926
Earned Income	45 648	43 785	40 350	21 150	42 507
	143 799	139 770	129 008	106 838	107 433
Consolidated Annual Expenditure JCT					
	Quarter 2 Actuals R'000				
Expenditure category	2024	2023	2022	2021	2020
Salaries and wages	65 746	58 482	51 560	48 418	43 137
Grants and subsidies paid	9 869	17 256	16 687	16 217	15 903
General expenses	64 132	53 987	53 233	29 882	56 078
	139 746	129 725	121 480	94 517	115 118
Surplus for the period	4 053	10 045	7 528	12 321	-7 685

Quarter 2 Revenue For the Past 5 years R'000

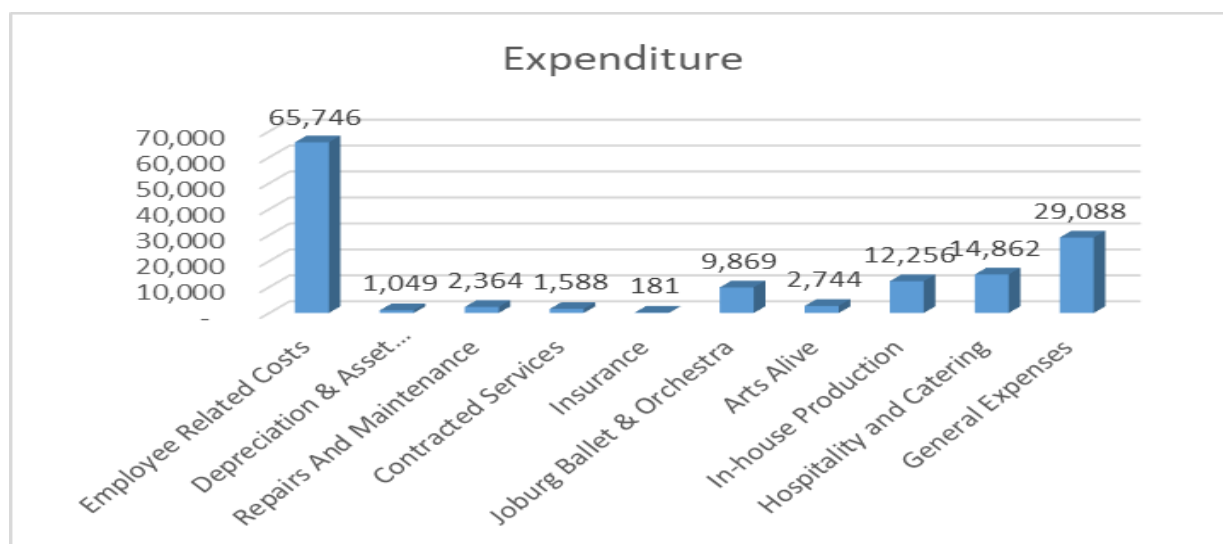


Expenditure

The entity will continue to forge a good relationship between revenue generation and expenditure patterns by employing prudent financial discipline on expenditure management hence the entity has realised a saving of 5%.

The table and graph below depict expenditure performance against target for the mid-year of 2023/24:

Item Description	Actual_Qtr 2 2023/24 R'000	Budget_Qtr 2 2023/24 R'000	Actual_Qtr 2 2022/23 R'000	Actual to Budget %	Current to Prior %
Expenditure	139,746	147,803	129,725	5%	-7%
Employee Related Costs	65,746	59,447	58,482	-11%	-11%
Depreciation & Asset Imparment	1,049	1,352	835	22%	-20%
Repairs And Maintenance	2,364	2,069	1,321	-14%	-100%
Contracted Services	1,588	1,009	595	-57%	-63%
Insurance	181	185	185	2%	2%
Joburg Ballet & Orchestra	9,869	13,938	17,256	29%	75%
Arts Alive	2,744	9,605	2,933	71%	7%
In-house Production	12,256	19,922	12,420	38%	1%
Hospitality and Catering	14,862	9,840	14,474	-51%	-3%
General Expenses	29,088	30,436	21,224	4%	-27%



Explanation of Variances

- i) **Employee related costs: (-11%)** The unfavourable variance on this line item was caused by the level of activities in the hospitality and catering department as well as in the core business of the theatre, furthermore, the City of Johannesburg metro has implemented more allowances to be paid to insourced employees and that includes amongst others night shift allowance, Sunday shift allowance and danger allowance. A request has been made with budget office to address this variance through budget adjustment process.
- ii) **Depreciation and Amortisation: (22%)** The entity conducted its annual physical verification, and condition assessment of its assets, this resulted in the reassessment of useful life of certain categories of assets. The useful life of these assets was increased, and that resulted in the reduction of the depreciation expense.

- iii) **Repairs and Maintenance (-14%)** The unfavourable variance on this line item was due to major repairs done at Soweto Theatre due to the floods. Other repairs done were for the generator, canopy, and tension repair.
- iv) **General Expenses (4%)** This line item show a favourable variance with a savings of 4% in the mid-year. JCT will continue employing prudent financial discipline on expenditure by implementing cost containment policy
- v) **Transfers and subsidies (29%)** The favourable variance will be corrected during the budget alignment. Previously the payments were done biannually, and that has changed to quarterly.

Trading Surplus/Deficit

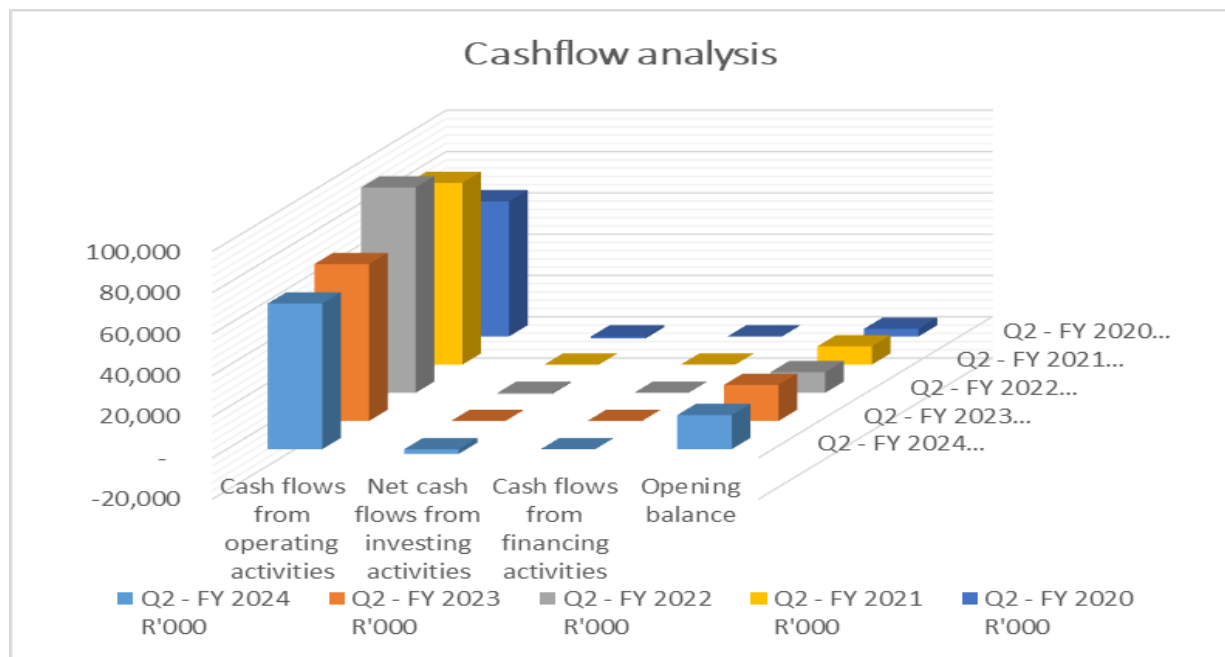
JCT recorded a trading surplus of R4m for the mid-year against the budgeted surplus of R2.2m.

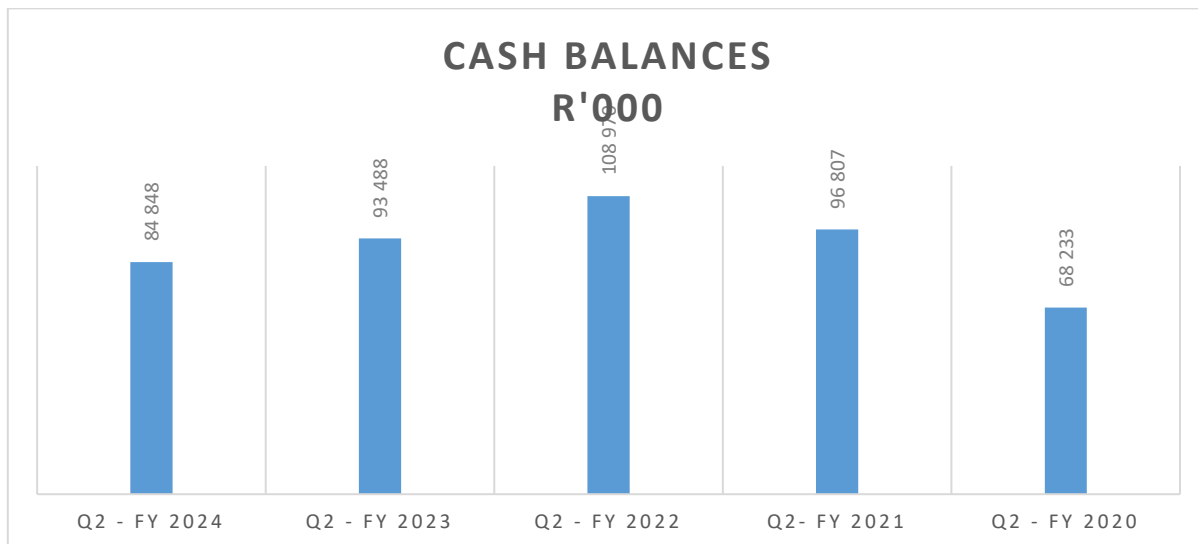
Statement of Financial Position as at mid-year 2023/24

Cash and cash equivalents have been improving year on year however decreased slightly at a small margin of 10% as compared to the mid-year of the previous year. Current ratio for the entity has declined by 9% year on year from 1.21:1 to 1.13:1 and it is above the industry norm of 1:1. The solvency ratio is 3.6% less than the same period last year at 1.28:1 to 1.24:1 and it's still below the norm of 2:1, this does not pose a challenge for the entity as the asset base does not grow because a lot of asset improvements are funded by the shareholder and are capitalised at COJ. Current assets have decreased by 4% year on year and current liabilities increased by 3%. Total assets increase by 0 % year on year while total liabilities increased by 3% year on year.

Cash flow results for the mid-year:

Cash Flow Statement	Q2 - FY 2024 R'000	Q2 - FY 2023 R'000	Q2 - FY 2022 R'000	Q2 - FY 2021 R'000	Q2 - FY 2020 R'000
Cash flows from operating activities	70,578	76,009	99,486	87,995	65,478
Net cash flows from investing activities	- 2,263	-	555	- 23	955
Cash flows from financing activities	-	-	-	-	-
Opening balance	16,533	17,479	10,039	8,835	3,710
Cash and cash equivalents at the end of the	84,848	93,488	108,970	96,807	68,233





Joburg Ballet

Joburg Ballet submitted its mid year management accounts in line with the Service Level Agreement. The management accounts reflected a deficit of R286k against a budgeted deficit of R486k. The entity has R107k in the bank account.

Joburg Ballet				
Statement of Financial Position as at 31 December 2023		Statement of Financial Position as at 30 December 2023		
		Actual_CY R'000	Budget_CY R'000	Variance
Assets	Dec-23			
Current Assets	451,824	Revenue	96	142
Non Current Assets	1,011,529	Grants	2,429	2,429
Total Assets	1,463,353	Expenditure	- 2,812	- 3,057
Liabilities			- 286	- 486
Current liabilities	812,585			-69.6%
Non Current Liabilities	25,963			
Total Liabilities	838,548			
Net Assets	624,805			
Bank Balances	107,371			

Risk Management

The entity had 28 actions to be implemented in the mid-year under review and 19 had been implemented resulting in 68% achievement.

Capital Expenditure (CAPEX)

The entity exceeded the target in the mid-year by spending 74% of capital expenditure, which is a great performance as the target is 30%. In addition, with commitment of R2,8m, the expenditure equates to 87%. This is in line with the city 's mandate to ensure that the budget allocated for capex is spent accordingly.

Audit Opinion Trends

The entity has successfully reclaimed the clean audit outcome after three consecutive years of unqualified audit outcomes.

	2022/23	2021/22	2019/20	2018/19	2017/18
Audit Opinion	Clean	Unqualified	Unqualified	Unqualified	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 mid-year of the year.

Vukani Magubane

Acting Chief Financial Officer

Joburg Theatre (SOC) Ltd

CHAPTER TWO: DIRECTOR'S REPORT AND GOVERNANCE

Section 1: Board of Directors

The board of directors are the custodian of corporate governance at JCT and are accordingly responsible for ensuring sound corporate governance within the entity. JCT's board, as the accounting authority of the entity, is responsible for setting the strategic direction of the company in line with the City of Johannesburg Metropolitan Municipality's ("the City") mandate and Shareholder priorities. The City is the sole shareholder of JCT. The Shareholder has the reserved power to appoint the board, and on an annual basis, at the entity's Annual General Meeting (AGM), the board is reconstituted.

The entity's corporate strategy, which is based on the mayoral priorities, is developed in alignment with the National Development Plan (NDP). Annually, at a strategic planning session between management and the board, and to which Shareholder representatives from Group Governance and the Member of the Mayoral Committee responsible for community development in the City is invited, the board and management engage on the operational plans to develop a corporate business plan, and at this juncture, the plans will be modelled to anchor the mayoral priorities and the NDP.

Accordingly, the board performs oversight on the entity's operational plans, the implementation of its budget, and through the Remuneration, Social and Ethics Committee (Remsec), the economic contributions as well as the social impact of the entity's operations on society, and the environment in general.

JCT's board is responsible for ensuring that the company maintains a sound corporate governance framework and that the framework is institutionalized, through upholding the provisions of the Companies Act, municipal legislation and all relevant laws and regulations applicable to JCT as a company and municipal entity. Through the diligent exercise of its fiduciary duties and the performance of its oversight duty, the board supports JCT to be an efficient and effective external mechanism for the City for rendering service delivery in a transparent manner.

The Shareholder supports JCT through the provision of a subsidy to JCT, thereby aiding the entity's continuous existence as a going concern. In addition, the Shareholder continues to foster an environment for long-term investment and financial sustainability as a way of supporting JCT in the delivery of its mandate in accordance with section 152 of the Constitution of the Republic of South Africa.

In accordance with Chapter 10 of the Constitution, JCT is mandated to maintain a high standard of professional ethics and the board is responsible for safeguarding the maintenance, promotion and inculcation of a heightened ethical tone in the entity. As the custodian of corporate governance in the entity, the board accounts to the Shareholder.

The Chief Executive Officer (CEO) as the accounting officer is responsible for providing guidance to the company on the integrity, ethics and professional conduct expected of public servants, as well as the designing of the appropriate policies to support the impressing of ethical principles and practices in JCT.

The board is assisted and guided by the Company Secretary in discharging its fiduciary duties, as well as pertaining to board processes and the manner in which the board should discharge its fiduciary responsibilities in the best interests of the company. Furthermore, the board is guided by the Company Secretary in terms of maintaining a separation of powers between the board's duties and

the operational responsibilities which fall within the CEO's powers. The Company Secretary is accordingly the central source of guidance and advice to the board, on matters of good governance and changes in legislation.

During the period under review, the Company Secretary resigned at the end of September 2023, and handover was performed to the Senior Legal Advisor. The recruitment process of a substantive Company Secretary has been concluded and the incumbent will commence work on 01 January 2024.

JCT's board derives its powers from legislation, the company's memorandum of incorporation and the City of Joburg Group Shareholder policy on Governance of Group Advisory Committees, Municipal Entities' Boards and Independent Audit Committees.

The entity's board is comprised of eleven (11) independent Non-Executive Directors (NEDs). The NEDs are not employees of JCT or the City of Joburg. The directors at JCT's board possess a mix of knowledge, skills, experience and diversity. The CEO and the Chief Financial Officer (CFO) also form part of the board, as executive directors. The CEO is the accounting officer of the organisation and is accountable to the board; the accounting authority of the organisation. During the quarter under review, the CFO resigned at the end of July 2023, and at present, the entity has an Acting Chief Financial Officer. The recruitment process of a CFO is underway.

Mr. Godfrey Katsana who is an independent Non-Executive Director is JCT's board Chairperson. The Chairperson is not an employee of JCT or any other organ of state. The responsibilities of the Chairperson and the CEO are therefore distinct and separate.

The board is accountable to the parent municipality, being the City and fulfils the reporting responsibilities on the performance of the entity set out in the Local Government: Municipal Finance Management Act (MFMA) and the Local Government: Municipal Systems Act (MSA), on a quarterly, mid-year and annual basis. The relationship between the Shareholder and the board is regulated by a Service Delivery Agreement (SDA) and a Shareholder Compact.

The City's Group governance department; a department entrusted with performing oversight on the municipality and its entities with respect to corporate governance matters on behalf of the Shareholder, is responsible for the board and its committees' evaluations.

The board has unlimited access to management, through the CEO and can obtain any information pertaining to JCT, requisite and necessary for the board to discharge its duties. Furthermore, in exercising its fiduciary duties effectively and with independence, the board has the power and authority to source independent professional advice, should the need arise, through the processes set out under the MFMA and the entity's Supply Chain Management policies.

For the period under review, the board was made up of the following directors:

- Mr. Godfrey Katsana (Non-Executive Director (NED) and Chairperson
- Ms. Bonga Kweyama-NED
- Mr. Thapelo Chokobane-NED
- Ms. Delisiwe Mabena-NED
- Ms. Johanna Mapeko-NED
- Mr. Thembinkosi Mbeda-NED
- Ms. Ziyanda Mncanca-NED
- Mr. Ben Mothupi-NED
- Ms. Pamela Ndlovu-NED

- Mr. Orapeleng Ramagaga-NED
- Mr. Sbusiso Xaba-NED
- Ms. Xoliswa Nduneni-Ngema (CEO and Executive Director)
- Mr. S Mphakathi (CFO and Executive Director) until 31 July 2023.

During the period under review, the board met six times on the following dates:

- 20 July 2023;
- 29 August 2023;
- 20 October 2023;
- 27 November 2023;
- 29 November 2023; and
- 06 December 2023.

The following matters, amongst others, were discussed at those meetings:

- JCT's 2021/22 4th quarter performance report;
- JCT's 2022/23 draft integrated annual report and draft annual financial statements for submission to the Shareholder and the Auditor General of South Africa (AGSA) for auditing;
- The recruitment process of a CFO and CS including setting up of the Selection Committees;
- Approval of incentives for EXCO; and
- Appointment of CFO and CS.

Section 2: Board Committees

JCT's board has two (2) committees which helps it discharge its responsibilities, and these are Remsec and the Audit and Risk Committee (ARC). The committees operate through terms of references which were reviewed and approved by the board during the period under review.

Audit and Risk Committee (ARC)

JCT has established an audit committee in terms of section 166 of the Local Government: Municipal Finance Management Act (the MFMA). The audit committee is also charged with oversight on risk matters hence it is called the audit and risk committee.

Accordingly, the ARC is charged with performing oversight on the entity's control, governance and risk management policies and processes. It is therefore the responsibility of the ARC to provide the entity and the Shareholder with independent counsel, advice and direction on identified risks and risk management.

The ARC provides oversight on amongst other areas, the financial reporting process, the internal and external audit processes, the company's system of internal controls and compliance with laws and regulations. Regarding risk oversight, the audit committee performs oversight on the programs and policies within JCT to prevent and identify fraud.

In addition, the ARC is responsible for reviewing management's analyses of significant issues in financial reporting, assumptions and judgments made in preparing the financial statements, including the effects of alternative GRAP methods.

In discharging its responsibilities, the ARC is guided by legislation and its board approved terms of references.

Three (3) members of the ARC are independent members as they do not sit on the board of JCT, and these three (3) independent audit committee members are appointed or have their re-appointment confirmed by the Shareholder on an annual basis at the entity's AGM.

For the period under review, the entity's audit and risk committee was made up of the following members:

- Mr. Orapeleng Ramagaga (NED and Chairperson)
- Mr. Ben Mothupi (NED)
- Ms. Ziyanda Mncanca (NED)
- Mr. Elfas Muhauli (Independent Audit Committee (IAC) member)
- Mr. Vincent Sithole (IAC member);
- Adv. Sarika Singh (IAC member); and
- Mr. Thomas Sbangwana (IAC member).

The ARC met four times during the period under review on the following dates:

- 18 July 2023;
- 27 August 2023;
- 17 October 2023; and
- 28 November 2023.

Remuneration, Social and Ethics Committee (REMSEC)

REMSEC is made up of the following non-executive directors:

- Ms. Pamela Ndlovu (Non-Executive Director (NED) and Chairperson)
- Mr. Sbusiso Xaba (NED)
- Ms. Johanna Mapeko (NED)
- Ms. Delisiwe Mabena (NED)
- Mr. Thapelo Chokobane (NED)
- Mr. Thembinkosi Mbeda (NED)
- Ms. Bonga Kweyama (NED)

For the period under review, REMSEC met four times on the following dates:

- 14 July 2023;
- 28 August 2023;
- 17 October 2023; and
- 27 November 2023.

The table below outlines the remuneration and attendances at board and committee meetings for the 2023/24 mid-year:

The table below outlines the remuneration and attendances at Board meetings and board committees for the period under review:

2023/24 Board Fees

JOBURG THEATRE: NON-EXECUTIVE DIRECTORS (NED) AND INDEPENDENT AUDIT COMMITTEE MEMBERS (IAC)											
NAME	BOARD MEETINGS	CHAIRPERSON'S QUARTELY	GROUP AUDIT COMMITTEE	GROUP RISK GOVENANCE COMMITTEE	AUDIT & RISK COMMITTEE	REMUNERATIONS, SOCIAL & ETHICS COMMITTEE	BUDGET LEKGOTLA	ANNUAL GENERAL MEETING	STRATEGIC PLANNING SESSION	OTHER	TOTAL
	BOARD	CHR QTR	GAC	GRGC	ARC	REMSEC	BL	AGM	SPS	OTHER	
Mr. Godfrey Katsana (Board Chair)	96,000.00	2,000.00								24,000.00	122,000.00
Mr. Orapeleng Ramagaga (ARC Chair)	72,000.00		20,000.00	10,000.00	40,000.00					24,000.00	166,000.00
Ms. Pamela Ndlovu (REMSEC Chair) (SO)	-					-				-	-
Ms. Bonga Kweyama	72,000.00					32,000.00					104,000.00
Mr. Sbusiso Xaba (State Official)	-					-					-
Ms. Delisiwe Mabena (State Official)	-					-					-
Mr. Thembinkosi Mbeda	72,000.00					32,000.00					104,000.00
Ms. Ziyanda Mncanca	48,000.00				24,000.00	8,000.00					80,000.00
Mr Thapelo Chokobane	72,000.00					32,000.00					104,000.00
Ms. Johanna Mapeko	72,000.00					32,000.00					104,000.00
Mr. Ben Mothupi	72,000.00				24,000.00	8,000.00					104,000.00
Ms. Sarika Singh (IARC)					32,000.00						32,000.00
Mr. Elfes Muhauli (IARC)					32,000.00						32,000.00
Mr. Vincent Sithole (IARC)					24,000.00						24,000.00
Mr. Thomas Sbangwana (IARC) (State Official)					-						-
Totals:	576,000.00	2,000.00	20,000.00	10,000.00	176,000.00	144,000.00	-	-	-	48,000.00	976,000.00

Attendance of board and committee members for the period under review:

Name of Member	Remuneration Social and Ethics Committee (REMSEC) Meeting (4)	Audit and Risk Committee (ARC) Meeting (4)	Board Meeting (6)	Group Audit Committee (GAC) strategic session (1)	Chairperson's Quarterly (1)	Group Audit Committee Meeting (1)	Ethics Training Workshop 5 September 2023 (1)
Mr. Godfrey Katsama (Board Chair)	-	-	6	-	1	-	-
Mr. Orapeleng Ramagaga (ARC Chair)	-	4	6	1	-	1	1
Ms. Pamela Ndlovu (REMSEC Chair) (State Official)	4	-	6	-	-	-	1
Ms. Bonga Kweyama	4	-	6	-	-	-	1
Mr. Sbusiso Xaba (State Official)	4	-	6	-	-	-	-
Ms. Delisiwe Mabena (State Official)	4	-	6	-	-	-	-
Mr. Thembinkosi Mbeda	4	-	6	-	-	-	-
Ms. Ziyanda Mncanca	-	3	4	-	-	-	-
Mr Thapelo Chokobane	4	-	6	-	-	-	1
Ms. Johanna Mapeko	4	-	6	-	-	-	1
Mr. Ben Mothupi	-	4	6	-	-	-	1
Independent Audit Committee Members							
Ms. Sarika Singh	-	4	-	-	-	-	-
Mr. Elfes Muhauli	-	4	-	-	-	-	-
Mr. Vincent Sithole	-	3	-	-	-	-	-
Mr. Thomas Sbangwana	-	4	-	-	-	-	-

NOTE: The board Chairperson is not a member of any board committee but has a standing invitation to all committees. Independent Audit Committee members only attend Audit and Risk Committee meetings. Only the Audit and Risk Committee Chairperson attends Group Audit Committee (GAC) meetings.

Section 3: Company Secretarial Function

The Company Secretary is responsible for quarterly, mid-year and annual reports on the governance of the entity and ensuring that statutory deadlines are met.

Contractually, the Company Secretary is responsible for managing all legal and litigation matters within the entity, as well as for upholding ethics governance, having been entrusted with the responsibility to drive ethics awareness in the entity.

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

As expressed in the King IV report on corporate governance and the Companies Act, compliance with laws, rules and regulations enhances the maintenance of ethical leadership and social responsibility. As legislated, the board of JCT is responsible for upholding and furthering a culture of compliance in line with the said prescriptions.

JCT has adopted a Combined Assurance model, which guides maintenance and monitoring of compliance with laws and regulations, applicable to the entity. JCT monitors compliance using a priority regulatory register, which is a measurement tool that identifies the priority legislative provisions and regulatory requirements to which JCT should adhere to, at the very minimum.

For the period under review, the entity submitted reports to the City’s Group Risk and Assurance Services (GRAS) department on the entity’s compliance with the provisions of 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). The reports submitted to GRAS for assessment would be presented to the City’s governance structures.

Compliance monitoring and reporting on core legislation.

Legislation	Compliance Requirement	Status
Section 7 (2) of the Occupational Health and Safety Act, 85 of 1993 as amended	(2) Any direction under subsection (1) shall be accompanied by guidelines concerning the contents of the policy concerned.	The entity has a health and safety policy in place, which contains guidelines on the provisions contained in the policy as per section 7(2) of the Act.
Section 8 (1) of the Occupational Health and Safety Act (OHSA), 85 of 1993 as amended	(1) 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.	Complied-employer to employee duties were in place as guided by the Act. Emergency drills were undertaken at all three (3) theatres during the period under review
Section 8(2) (b) of OHSA	(2) (b) taking such steps as may be reasonably practicable to eliminate or mitigate any hazard or potential hazard to the safety or health of employees, before resorting to personal protective equipment	

<p>Section 17 (1) of OHSA</p> <p>(1) Subject to the provisions of subsection (2), every employer who has more than 20 employees in his employment at any workplace, shall, within four months after the commencement of this Act or after commencing business, or from such time as the number of employees exceed 20, as the case may be, designate in writing for a specified period health and safety representative for such workplace, or for different sections thereof. Complied-JCT has health and safety representatives</p>	<p>(1) Subject to the provisions of subsection (2), every employer who has more than 20 employee in his employment at any workplace, shall, within four months after the commencement of this Act or after commencing business, or from such time as the number of employees exceed 20, as the case may be, designate in writing for a specified period health and safety representative for such workplace, or for different sections thereof.</p>	<p>Complied, the entity has health and safety representatives.</p>
<p>Section 19 (1) of OHSA</p>	<p>(19) (1)) An employer shall in respect of each workplace where two or more health and safety representative have been designated, establish one or more health and safety committees and, at every meeting of such a committee as contemplated in subsection (4), consult with the committee with a view to initiating, developing, promoting, maintaining and reviewing measures to ensure the health and safety of his employees at work.</p>	<p>Complied-the entity has a health and safety committee and for the period under review, the committee met twice.</p>
<p>Section 3 (4) of the OHSA</p>	<p>Where more than 10 employees are employed at a workplace, the employer of such employees shall take steps to ensure that for every group of up to 50 employees at that workplace, or in the case of a shop or an office as contemplated in the Basic Conditions of Employment Act, 1983 (Act No.3 of 1983), for every group of up to 100 employees, at least one person is readily available during normal working hours, who is in possession of a valid certificate of competency in first aid, issued by (a) the SA Red Cross Society; (b) the St. John's Ambulance; (c) the SA First Aid League; or (d) a person or organization approved by the chief inspector for this purpose.</p>	<p>Complied-first aid training offered</p>
<p>Section 32 of the Local</p>	<p>"The processes to respond appropriately to fruitless and wasteful expenditure are</p>	<p>Complied. JCT follows the process for reporting</p>

Government: Municipal Systems Act, No. 56 of 2003 (MFMA Circular 68)	similar to the following three processes outlined for irregular expenditure: (i) disciplinary charges against officials and political office bearers; (ii) criminal charges against officials and political office-bearers; and (iii) recovery of the fruitless and wasteful expenditure from the liable persons."	UIFW set out in section 32 MFMA and the regulations on financial discipline.
	All instances of unauthorised, irregular, fruitless and wasteful expenditures must be reported to the mayor, the MEC for local government in the province, the Auditor-General, disclosed in the annual report, and to council as required by section 32(4) and 74 of the MFMA. This disclosure will assist in addressing challenges relating to expenditure control and transparent reporting in order to strengthen accountability.	Complied. Reporting of UIFW is done to the board and through reports to GRAS: Compliance and through disclosure in the Annual Financial Statements. Instances of UIFW are also reported in quarterly reports and the compliance reports presented to the City's Extended Executive Management team and Group Risk Governance Committee.
Section 65(2)(e) of the Local Government: Municipal Finance Management Act, No. 56 of 2003	The municipality must pay all monies owed by it within 30 days of receiving the relevant invoice or statement	Complied.
4(3)(a)-(b)- Local Government: Municipal Finance Management Act, No. 56 of 2003	"Council may not delegate or sub-delegate any supply chain management powers or duties – (a) To a person who is not an official of the municipality; and (b) To a committee which is not exclusively composed of officials of municipality"	Complied
Section 85 (1) & section 85 (5) of the Local Government: Municipal Finance Management Act and Regulations Act, No.56 of 2003	(1) Entities must open at least one bank account in the name of the relevant entity. (5) Accounting Officers of entities must administer the entity's bank account	Complied. At weekly EXCO meetings, the CEO reviews transactions in the bank.
Section 86 (1) (a); section 86 (1) (b); 86 (2) Local Government: Municipal Finance Management Act and Regulations Act, No.56 of 2003	Accounting officers of entities must within 90 days after entity has opened a new bank account submit to municipality the name of the bank where the account has been opened and the type and account number of account.	Complied at the time the entity opened new banking accounts.
	The accounting officer must annually before the start of the financial year in writing	Complied. In the draft Annual Financial Statements submitted to

	inform the municipality of the name of each bank where the entity holds a bank account.	the City in August 2023, the entity's bank accounts were confirmed.
	The accounting officer of the municipality must submit that information to national treasury, the Auditor General, and the relevant Provincial Treasury in writing.	Partially Complied. In the draft Annual Financial Statements (AFS) submitted to the Auditor General of South Africa (AGSA) in August 2023, the entity's bank accounts were reflected in the draft AFS.
Section 87(1); 87(2) & 87(3) of the Local Government: Municipal Finance Management Act and Regulations Act, No.56 of 2003	Board of Directors must for each year submit a proposed budget for the entity to the municipality no later than 150 days before the start of the entity's financial year	Complied. The 2023/24 budget was submitted by the entity and approved by Council.
	Municipality must consider the proposed budget and board of directors must submit a revised budget 100 days before the start of the financial year.	
	The Mayor must table the entities proposed budget in Council at the same time of the tabling of the municipality's budget.	
Section 13 (1) of the Companies Act, No. 71 of 2008	The Companies Act requires all companies to maintain their company records. A company must at all times have a copy of its Memorandum of Incorporation (MOI) and any amendments or alterations to it, as well as any rules that apply to the company in terms of its MOI. The company is also required to keep a register of its shares and its company secretary and auditor, to the extent that the company is required to make such appointments.	Complied. The entity has an MOI and the secretariat maintains the requisite records.
Section 92 of the Companies Act, No. 71 of 2008	In addition, the company is required to keep the following records for a period of seven (7) years: "• A record of its directors, including the following detailed information about each director: The full name and any former names, the identity number or date of birth, the nationality and passport, the occupation, the date of their most recent election or appointment; The name and registration number of any other company or foreign company that the director is a director of; the address for service for that director; and any professional qualifications and experience	Complied. The secretariat maintains records of the requisite documents.

	<p>of the director in the case of a company required to have an audit committee. • Copies of All reports presented at an annual general meeting; Annual financial statements required by the Act; Any accounting records required by the Act;</p> <ul style="list-style-type: none"> • Notices and minutes of all shareholder meetings, any resolutions taken at those meetings, as well as the documents made available to the shareholders in relation to those resolutions; • Copies of any written communication sent by the company to shareholders; • Minutes of meetings and resolutions of directors, directors committees, or audit committees. 	
Section 33 of the Companies Act, No. 71 of 2008	Companies have 30 business days from the date that the entity become due to lodge annual returns before it is in non-compliance with the Companies Act.	Complied. Annual returns have been filed.
Section 92 of the Companies Act, No. 71 of 2008	It is mandatory for a public and a state-owned company to appoint an auditor and a company secretary. A public company must appoint its auditors and its company secretary upon incorporation or within 40 business days of incorporation.	<p>Complied. For the period under review the entity had a substantive Company Secretary and an Acting Company Secretary.</p> <p>In terms of legislation, the auditors of the company are the Auditor General of South Africa (AGSA) and the auditors are confirmed every year at the entity's AGM.</p>
Section 93 & 3 (3) of the Companies Act, No. 71 of 2008	<p>A public or state-owned company must have an audit committee consisting of at least three members, unless it is a subsidiary of another company with an audit committee that will perform the functions of the audit committee of the subsidiary. The audit Complied-audit committee has three independent audit committee members. The audit and risk Committee chairperson is a non-executive director.</p> <p>Committee members must be appointed upon incorporation by the incorporators or within 40 business days after incorporation by the board of directors. Thereafter, the audit committee must be elected at each annual general meeting. Audit committee members must be directors of the</p>	<p>Complied-audit committee has four (4) independent audit committee members. The audit and risk Committee chairperson is a non-executive director.</p>

	company, meeting the requirements set out in regulations published by the Minister. The audit committee members must be non-executive and independent. Audit committee vacancies must be filled within 40 business days.	
Regulation 72 (4) in terms of the Companies Act, No. 71 of 2008	State-owned companies, listed public companies and private companies with the Public Interest Score (PIS) above 500 are required to have a Social and Ethics Committee.	Complied. JCT has a social and ethics committee in place with board approved terms of references. The committee at JCT is called the Remuneration, Social and Ethics Committee (REMSEC).

Section 4: Risk Management and internal controls

JCT’s board appreciates the complex interdependencies that affect the company’s ability to create value, and understands that, the company’s mandate, its risks and opportunities, strategy, business model, performance and sustainable development are inseparable elements of the process of creating value.

As such, the board is responsible for the governance of risk and for ensuring that the company has an effective risk management framework. The board has delegated oversight over risk matters to the Audit and Risk Committee (ARC) through the ARC’s terms of references.

Annually, the board participates in a risk assessment workshop, which is facilitated by the City’s Group Risk and Assurance Services (GRAS) department. The resultant effect of the risk assessment is the development of a strategic risk register which is approved by the board and is monitored on a quarterly basis by the board. Management is responsible for the day to day management of identified risks, and the implementation of identified mitigation actions to prevent the identified risks from occurring, and in the event a risk materialises, to reduce the negative impact of such risk.

In risk identification by the board, potential positive and negative risks are discussed and ways of exploiting and/or mitigating the impact of negative risks employed.

Management, and from an independent point of view, the ARC and Internal Audit assist the board in fulfilling its oversight role on risk-taking activities which the entity should pursue and/or avoid, ensuring the appropriate disclosure of organisational risks in the entity’s reports and monitoring the effectiveness of the organisation’s risk management practises, policies and processes.

In addition, the Board acknowledges the relationship between good governance and risk management practices, particularly in relation to reputational risk.

During the period under review, compliance assessments were conducted in terms of the Companies Act, the Local Government: Municipal Systems Act and the Local Government: Municipal Finance Management Act, and reports submitted to the City’s Group Risk Governance Committee, for further reporting to the City of Joburg group oversight structures, such as the Extended Executive Management Team, Group Risk Governance Committee, and Governance Cluster, amongst other structures.

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

As prescribed by the Local Government: Municipal Systems Act, the board and the entity fulfilled the regular reporting requirements to Council, during the period under review.

Over and above, the ad hoc reports requested by the City through Group Governance, JCT reports quarterly to the Mayoral Committee and Council on its performance in terms of the Service Delivery and Budget Implementation Plan (SDBIP).

Strategic Risk register 2023/24

Reference No.	Objective	Risk Name	Risk Category	Risk Cause	Consequence	Impact	Inherent Impact Rating	Likelihood	Inherent Likelihood Rating	Inherent Risk Rating	Inherent Risk Exposure	Current controls	Control Effectiveness	Control Effectiveness Factor	Aggregate Control Effectiveness Factor	Residual Risk Rating	Residual Risk Exposure	Risk Owner	Intervention/ Action to improve management of the risk	Action Owner	Time scale							
1	Quality performing arts and entertainment experience and facilities	Business disruption	External Environment	1. Loadshedding	Loss of revenue	Critical	5	Almost Certain	5	25	Very High	1. Backup generator has been bought, delivered, commissioned and handed over to the Theatre.	Effective	20	38	10	Medium	CEO	1. To commission and handover of the backup generator	CFO	1.30 September 2023							
					Disruption of operations							2. IT continuously engage and negotiate with City Power to conveniently schedule loadshedding.	Effective	20					2. Continue to encourage online banking to avoid cash exchange.	COO	2. 2 through 4 October 2023							
					Threat to financial sustainability							3. ST has a generator for backup power.	Partially Effective	40								3. Patrons are encouraged to use electronic tickets.						
					Destruction of property							4. RT has a generator for backup power.	Partially Effective	40									4. To continuously review the Business Continuity Plan.	CFO/COO				
					2. Global pandemic (Covid-19)							5. The theatre has operated at full capacity.	Effective	20														
												3. Lockdown regulations	6. Virtual meeting and remotely working.	Effective											20			
													7. Implementation of health and safety regulations.	Effective											20			
					4. Budget cut							8. Implementation of the Business Continuity Plan.	Effective	20														
												5. Political unrest	Loss Effective	60														
													Loss Effective	60														
Loss Effective	60																											
Loss Effective	60																											
6. Natural Disaster	Loss Effective	60																										
	7. Criminality	Loss Effective	60																									
		Loss Effective	60																									
8. Water cuts	Loss Effective	60																										
		Loss Effective	60																									
2	Affordable access to and use of theatre by communities	Inconsistent attendance at theatre by communities	Socio Economic	1. High cost of production and the need to recover	Loss of revenue	Major	4	Almost Certain	5	20	Very High	1. Different pricing structure based on product and venue.	Partially Effective	40	40	8	Medium	COO	1. Implementation of sponsorship policy to target sponsorship.	COO	Quarterly							
				2. Effect of the country's economic situation	Lack of racial cohesion							2. Offering a limited number of discounted and/or free tickets to the youth and senior citizens.	Partially Effective	40					2. Conduct comprehensive survey to establish audience needs.									
				3. Lack of exposure of potential audience to the theatre experience	Loss of theatre experience							3. Mobile theatre truck used to take the arts to targeted diverse communities.	Partially Effective	40								3. To engage JMPD and SAPS to police the precinct.						
					4. Fear of crime in the area							Ineffective delivery of core business objective	4. Action to engage stakeholders to ensure safety in the precinct	Partially Effective									40	4. Implement a marketing plan for each production.				
				5. Continuous change in the market appreciation of products and generation								Major	Almost Certain	5									20		Very High	5. Marketing plan developed for each production	Partially Effective	40
																										Partially Effective	40	
					Partially Effective																					40		
					Partially Effective																					40		
				7. Limited public transport to the theatre at night	Partially Effective							40	5. Engage public transport provider (RooVaya, taxi etc) to provide transport for patrons.															
					Partially Effective							40		6. To conduct a Market survey.														
8. Loadshedding	Partially Effective	40	7. Present research paper to the board on future markets																									
	Partially Effective	40																										

3	Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT	Lack of brand positioning and brand awareness of JCT	Stakeholder Management risk	1. Inadequate marketing budget	Reputational damage	Moderate	3	Likely	4	12	High	1. Media partnerships for productions at each theatre	Partially Effective	40	40	5	Low	CEO	1. To implement the marketing and communication strategy.	COO	1. Quarterly
				2. Shortcoming of the marketing strategy	Loss of revenue							2. Media database management	Partially Effective	40					2. To acquire online promotional campaign for brand awareness in line with the budget.		2. Quarterly
				3. Inadequate marketing personnel								3.1. Continuous production awareness campaign.	Partially Effective	40					3. Media monitoring		3. Quarterly
												3.2. Revised marketing and communication strategy in place (E-marketing and social media)	Partially Effective	40					4. Recruitment of a general manager, marketing and communication		4. 31 December 2023
4	Good governance, financial sustainability and sound management	Theft, fraud, and corruption	Regulatory requirement risk	1. Conflict of interest (Greedy, Callaghan, Eribery)	Reputational damage	Major	4	Likely	4	16	High	1. Fraud prevention policy and continuous monitoring of thereof.	Partially Effective	40	40	6	Medium	CEO	1.1. Continue to conduct Fraud Risk Assessment.	Risk Champion(FM)	1.1. Quarterly
				2. Weak internal control environment - cash handling / administrative procedures	Finance loss							2. Fraud Risk Assessment conducted annually.	Partially Effective	40					1.2. Continue to conduct ethics awareness workshop (awareness of fraud hatline).	Company Secretary	1.2. Annually
				3. Lack of accountability and consequence	Asset loss							3. Code of conduct and Gift register in place	Partially Effective	40					1.3. Workshop on racial and ethics strategy.	Risk Champion(FM)	1.3. 31 December 2022
				4. Poor work ethics	Negative audit outcome Loss of morale							4. Ethics awareness workshop conducted	Partially Effective	40					1.4. Conduct security risk assessment through security cluster.	OFO	1.4. 31 December 2023
				5. Inadequate resignation of dutior / inadequate or no supervision								5. Remuneration, Social and Ethics committee	Partially Effective	40					1.5. Development of a contract management framework.	Risk Champion(FM)	1.5. December 2023
				6. Inadequate IT access control								6. Declaration of Interest	Partially Effective	40							
				7. Cyber attack								7. Segregation of dutior	Partially Effective	40							
				8. Inadequate physical security controls								8. IT Policy in place	Partially Effective	40							
												9. Armed response with CHUB	Partially Effective	40							
												10. Approve Financial Management Policies	Partially Effective	40							
												11. ST relationship with SAPS	Partially Effective	40							
5	Good governance, financial sustainability and sound management	Non-compliance with applicable legislation	Regulatory requirement risk	1. Variation and changing legislative requirements to be complied with.	Negative audit outcome	Major	4	Likely	4	16	High	1. Regulatory compliance register / assessment tool monitored.	Partially Effective	40	40	6	Medium	CEO	1.1. Review of Regulatory Compliance Register.	Company Secretary	1. Annually (as and when legislation changes)
				2. There is a requirement to comply with MSCOA	Reputational damage							2. Entity is currently transacting an MSCOA	Partially Effective	40					1.2. Continuous monitoring reporting on compliance.		1.2. Quarterly and Monthly
				3. Inadequate assessment of compliance risk	Penalties							3. Quarterly reporting to oversight committee on compliance.	Partially Effective	40					2. Update on 2023 integration of system will be completed on implementation of SAP.	OFO	2. Ongoing as per Cad
				4. Knowledge gap in new legislative development								4. Compliance policy and framework in place.	Partially Effective	40							
6	Provision of opportunities for the youth, including future artists, theatre practitioners and entrepreneurs	Limited programme available for newly trained Arts Practitioners	Human Capital	1. Limited in-house production to develop newly trained practitioners	Limited opportunities for new entrants	Major	4	Likely	4	16	High	1. Applied Performing Arts and Arts Management partnership with WITS and DNA	Partially Effective	40	40	6	Medium	CEO	1. Establish partnership with other role players in the industry.	COO	Quarterly
				2. Limited budget								2. Weekly drama workshops	Partially Effective	40					2. Introducing the arts to communities through outreach programs.		
												3. Monitoring and upskilling of internal staff in key positions and in-house productions.	Partially Effective	40					3. Encourage entrepreneurs to leverage JCT owner and marketing expertise.		
												4. Skills transfer programme.	Partially Effective	40					4. Marketing the program and up coming artists.		
																				5. Emerging voices (AD)	

Section 5: Sustainability Report

Sustainability Vision

JCT follows the sustainability vision of the City, which is codified under the Mayoral priorities with a specific focus on the following that apply directly to JCT:

- Financial sustainability;
- Good governance;
- Smart City; and
- Sustainable service delivery, with a focus on delivering high-quality and reliable services to all residents, with a particular emphasis on historically underserved areas.

During the period under review, the gas generator which JCT procured and took delivery of in the prior financial year, went live and is now fully operational and functional. The gas generator was an intervention by JCT to ensure an uninterrupted power supply during the staging of performances at Joburg Theatre. This initiative furthers the sustainability vision of the City in that it ensures financial sustainability, a smart city and sustainable service delivery.

Stakeholders Report

During the period under review, JCT appointed a General Manager: Stakeholder and Relations to manage the relationships between the entity and its various stakeholders, who include, individuals, groups of individuals and organisations. JCT engages its stakeholders through ensuring continued accessibility, education, partnerships and co-production opportunities.

The following capabilities aid JCT in meeting its mandate:

Applicable Stakeholder	Stakeholder Reporting Requirements & Manner of Engagement
Government Departments, Local Government and CoJ	The entity is committed to delivering its services with care, empathy and concern for the well-being of the entity's stakeholders. This is in line with the entity's values of Dignity, Ubuntu, Professionalism and Agility.
Artists, practitioners and Organised Performing Arts bodies	Opportunities are continuously provided to artists in support of creating work, performing, increasing accessibility, facilitating partnerships and co-production opportunities, incubating youth projects and addressing youth unemployment. JCT is an active member of PANSA, the Performing Arts Network of South Africa.
Funding Partners / Business	In support of its value proposition for innovation, the entity is constantly identifying strategic partners, for effective service delivery.
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	Through the entity's marketing and communication strategy, JCT listens, engages, reviews its operational model, brands, mobilises, motivates, promotes, informs and acknowledges its audiences, patrons and stakeholders.

Patrons/General Public	Live entertainment/programs were staged across the three (3) theatres, during the mid-year period under review. The details of programming are set out in the service delivery section of this report.
Board	The entity fulfilled its reporting requirements to the board in terms of legislation and the City of Joburg's Governance Framework. Furthermore, in accordance with the King IV Code on Corporate Governance, the board received continuous training development in the form of an ethics workshop, during the period under review.
Employees	Employees are valued in JCT and they are supported by an Employee Assistance Program delivered by ICAS. Through its employees, the entity ensures efficient and great service delivery. On a quarterly basis, JCT reports on the skills development and training interventions that will have been offered to its employees. The reporting is covered under the human resources management section of this mid-year report.

Section 6: Anticorruption and Fraud (Fraud Prevention)

JCT's Fraud Prevention Policy was reviewed and approved by the board during the period under review. The policy regulates mechanisms for detecting and combating fraud and the consequences for addressing guilty conduct. JCT also has a Code of Conduct applicable to all staff members, which specifies the conduct expected of the entity's employees and conduct that is not tolerated. JCT observes zero tolerance to fraud and corruption.

The policy contains mechanisms for reporting fraud and corruption and where to report, including a fraud prevention hotline managed by the City's Group Forensic and Investigations Services (GFIS) department.

Through ethics awareness workshops, the entity regularly empowers its employees to understand ethics governance, ethical conduct and how to report unethical conduct. During the period under review, ethics awareness workshops took place across the entity's three (3) theatres, namely Joburg Theatre, Soweto Theatre and Roodepoort, as facilitated internally by JCT's Senior Legal Advisor and the Committee Officer, who is a certified ethics officer, and who were guided by the Company Secretary in content development for ethics governance. A Governance Intern also carries out ethics awareness workshops as part of professional development. The board and executive management also received ethics training during the first quarter, facilitated by the Ethics Institute of South Africa. The training was rolled out to empower the board and executives to understand ethical leadership, the board and management's roles in driving an ethical culture in the organisation, and potential ethical dilemmas, among other things.

Litigation Report

No new litigation claims arose during the period under review. The entity continued to manage the Bosch family matter during the period under review. The cause of action arose in 2016, but the summons was only served on the entity and the City in 2018. The matter relates to a claim by a minor child who fell with her father in the Orchestra Pit on the 8th of October 2016. The matter remains unresolved.

Up until the period under review, the Plaintiffs were advocating for arbitration, but during September 2023, the Plaintiffs, through their attorneys, communicated to JCT their intention to proceed to trial. The process leading to trial is underway including the meeting of experts of the litigants.

JCT manages this matter through the City's insurance appointed lawyers. The claim has been amended from +/- R9million to +/-R18 million and it is on an annual basis disclosed in the entity's AFS as a potential liability.

The table below discloses the 23/24 remuneration of executive management:

EMPLOYEE COST, PAYE & UIF AND PENSION & MEDICAL AID				
EMPLOYEE COST BREAKDOWN		2024	EMPLOYEE COST BREAKDOWN	2023
Net Salary		39 588 997,49	Net Salary	33 114 750,50
PAYE		8 522 393,39	PAYE	9 736 348,94
SDL		489 660,12	SDL	503 488,61
UIF		535 788,60	UIF	511 749,51
MEDICAL AID		3 371 525,00	MEDICAL AID	3 017 006,46
PENSION		8 443 623,02	PENSION	7 486 837,91
THIRD PARTIES		651 068,72	THIRD PARTIES	475 840,00
Leave Accruals & Bonus Provisions		2 972 122,82	Leave Accruals & Bonus Provisions	3 294 657,50
Staff Accounts, CFO Savings, Gym & Year End		194 421,17	COJ, Gym & Year End Deductions	315 916,57
		64 769 600,33		58 456 596,00
EMPLOYEE RELATED COSTS		2024	EMPLOYEE RELATED COSTS	2023
Salaries & Wages		64 769 600,33	Salaries & Wages	58 456 596,00
Board Fees included in Employee Cost		976 000,00	Employee Costs included in Other	756 000,00
		65 745 600,33		59 212 596,00
Chief Executive Officer		2024	Chief Executive Officer	2023
Annual Remuneration		1 414 982,78	Annual Remuneration	1 221 644,52
Performance Bonus		356 119,14	Performance Bonus	342 060,47
Contributions to UIF, Medical Aid & Pension		15 382,14	Contributions to UIF, Medical Aid & Pension	15 869,45
Leave Encashment; Acting, Cell & Data Allowance		191 958,65	Leave Encashment; Acting, Cell & Data Allowance	91 966,56
		1 978 442,71		1 671 541,00
Chief Financial Officer		2024	Chief Financial Officer	2023
Annual Remuneration		308 640,96	Annual Remuneration	-
Performance Bonus		325 856,09	Performance Bonus	237 273,85
Contributions to UIF, Medical Aid & Pension		6 368,35	Contributions to UIF, Medical Aid & Pension	-
Leave Encashment; Acting, Cell & Data Allowance		322 414,92	Leave Encashment; Acting, Cell & Data Allowance	-
		963 280,32		237 273,85
Chief Operating Officer		2024	Chief Operating Officer	2023
Annual Remuneration		1 439 948,72	Annual Remuneration	864 287,21
Performance Bonus		325 856,09	Performance Bonus	211 237,55
Contributions to UIF, Medical Aid & Pension		55 521,42	Contributions to UIF, Medical Aid & Pension	220 767,50
Leave Encashment; Acting, Cell & Data Allowance		117 468,00	Leave Encashment; Acting, Cell & Data Allowance	58 866,71
		1 938 794,23		1 355 158,97
Company Secretary		2024	Company Secretary	2023
Annual Remuneration		347 334,59	Annual Remuneration	603 667,56
Performance Bonus		148 269,22	Performance Bonus	152 717,30
Contributions to UIF, Medical Aid & Pension		89 436,97	Contributions to UIF, Medical Aid & Pension	143 230,32
Leave Encashment; Acting, Cell & Data Allowance		26 355,25	Leave Encashment; Acting, Cell & Data Allowance	13 800,00
		611 396,03		913 415,18

PAYE	2024
Opening Balance	1 061 611,56
Transactions for the Year	8 522 393,39
Amounts Paid - Current Year	(7 113 555,39)
Amounts Paid - Previous Year	(1 061 611,56)
Closing Balance	1 408 838,00
SDL	
Opening Balance	68 646,12
Transactions for the Year	489 660,12
Amounts Paid - Current Year	(409 344,46)
Amounts Paid - Previous Year	(68 646,12)
Closing Balance	80 315,66
UIF	
Opening Balance	85 704,10
Transactions for the Year	535 788,60
Amounts Paid - Current Year	(449 287,58)
Amounts Paid - Previous Year	(85 704,10)
Closing Balance	86 501,02
PENSION & MEDICAL AID	
Opening Balance	1 768 348,98
Transactions for the Year	11 815 148,02
Amounts Paid - Current Year	(9 606 759,98)
Amounts Paid - Previous Year	(1 768 348,98)
Closing Balance	2 208 388,04

PAYE	2023
Opening Balance	1 100 009,98
Transactions for the Year	9 736 348,94
Amounts Paid - Current Year	(6 403 177,16)
Amounts Paid - Previous Year	(1 100 009,98)
Closing Balance	3 333 171,78
SDL	
Opening Balance	72 539,67
Transactions for the Year	503 488,61
Amounts Paid - Current Year	(381 765,10)
Amounts Paid - Previous Year	(72 539,67)
Closing Balance	121 723,51
UIF	
Opening Balance	90 389,88
Transactions for the Year	511 749,51
Amounts Paid - Current Year	(450 196,27)
Amounts Paid - Previous Year	(90 389,88)
Closing Balance	61 553,24
PENSION & MEDICAL AID	
Opening Balance	1 661 455,85
Transactions for the Year	10 503 844,37
Amounts Paid - Current Year	(8 759 405,35)
Amounts Paid - Previous Year	(1 661 455,85)
Closing Balance	1 744 439,02

Section 7: Building and Maintenance

CAPEX	
<u>Stage Machinery Upgrade</u>	<u>Action Taken</u>
1. Access control	<ul style="list-style-type: none"> • Visiting protocols and policies to be implemented on registering visiting theatre companies and also visiting technical companies doing work and / or maintenance • Time and Attendance database installed. The link between Database and Payroll in progress • All facial scanners installed and in process of commissioning. • Remote Facial recognition systems installed at Joburg Water, Zoo and the mobile stage truck. Not commissioned yet. • IIOC requested an investigation to gain access to certain theatre cameras
2. Gas Generator Tender	<ul style="list-style-type: none"> • Installation completed • Commissioning Done • Problems occurred on the snag list during final commissioning and a report will follow. An 800KW Dummy Load will be installed in the new year. This dummy load is needed to regulate the generator set when running during off peak periods.
Porte Corchere Upgrade	<ul style="list-style-type: none"> • New Lighting fixtures installed.
<u>Health and Safety</u>	<u>Action Taken</u>
1. Incidents	
<p>Date: Saturday, 28 October 2023</p> <p>Name and Surname: Plamdi Kanana Ntambawe (Billy)</p> <p>Department: Stage Crew</p> <p>Injury Description: Billy got injured before the rehearsal when working with the cast flying system. The rope used for flying skipped and the employee tried to stop it but burned his skin off his left hand.)</p>	<ul style="list-style-type: none"> • Taken to Netcare Milpark Hospital.

2. Evacuation drill	
2.1 Evacuation drill was conducted:	<ul style="list-style-type: none"> • 16 November 2023
2.2 Next evacuation drill	<ul style="list-style-type: none"> • 29 January 2024 (Tentatively)
3. Safety Meeting	
3.1 Safety Meeting	<ul style="list-style-type: none"> • 6 February 2024 (Tentatively)
3.2 New meeting scheduled for	<ul style="list-style-type: none"> • 29 January 2024 (Tentatively)
4. Security matters	
4.1 An attempt to steal a patron’s vehicle on the P10 Level	<ul style="list-style-type: none"> • 3 patrolling guards were added to patrol the parking area during performances
5. Maintenance	
5.1 Oct 2023 Job cards	475 Job cards completed
5.2 Nov 2023 Job cards	568 Job cards completed
5.3 Dec 2023 Job Cards	245 Job cards completed (12 Dec)
6. Disaster management	
6.1 Hand Sanitizers	<p>New automated Hand Sanitizers was installed. The hand sanitizers are continuously filled.</p> <p>The sanitising machines will be kept in place, so that the public and staff have access to it.</p>
6.2 New Automated face recognition and temp units was installed at the entrances of all the venues in all the theatres in the group	Installations completed – registration of faces in progress.

Section 8: ICT Governance

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 IT is carefully directed and controlled in order for IT to be aligned to the business goals of the entity.

IT 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 IT for the benefit of stakeholders. IT governance spans the culture, organisation, policy and practises that provide for the management and control of IT. Creating an environment where IT governance is an integral part of corporate governance is critical in ensuring alignment with business objectives, value delivery, accountability, risk management and overall performance management.

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

Improved value and strategic delivery:

1. Upgrading of Stage Machinery at Joburg Theatre.

The Mandela Stage has undergone its first technology upgrade since 1992, and the massive installation is now 100% complete. This mammoth engineering design is of a world-class standard, with the software program created by Mocon Systems being one of the largest PLC programs globally available. The network system is so complex that Mitsubishi's Japanese engineering team has expressed interest in using this Johannesburg-based installation as a future example of what can be achieved with its technology

2. COJ A647 SAP Business Transformation Programme

JCT is prepared for SAP integration and currently has limited access to SAP reporting modules. The complete transition of Sage Evolution to SAP is pending confirmation of project timelines from the City.

Connectivity to COJ

JCT benefits from Fibre connectivity through MTC, facilitating connections to the Teraco Datacentre and interconnecting all theatre sites. The cost-effective sharing of internal resources across these three sites provides a centralized approach for managing user accounts and resources. Datacentre access allow for remote backup infrastructure. It also assists in Disaster Recovery and JCT's Business Continuity Plan.

MTC's fibre links will later help in facilitating the need for connectivity between Smart City projects and the IIOC.

2023 2024 Capex

Capex was generously allocated for IT projects in the current financial year. The following projects were procured:

1. Advanced Stage Software has been procured for Roodepoort, Soweto and Joburg Theatres during the year
2. Wi-Fi has been extended through to the Jabulani Amphitheatre at Soweto Theatre
3. Network infrastructure has been improved and enhanced to all areas of the Stage Department at Joburg Theatre, including the improved connectivity to all four stages in the building
4. New network hardware for the stage departments was purchased to improve audio-visual functionality at Joburg and Roodepoort Theatres

The IT Department is grateful for the generous Capex allocation that has allocated budget to some much-desired improvements.

3. Readiness for compliance legislation:

The internal audit for 2022-2023 resulted in some findings which have been resolved in conjunction with the finance department.

There were no findings from the recent AG audit. JCT achieved a clean audit.

4. Business and technology strategies

Software Licensing

As the Software License Enterprise Agreement between COJ and Microsoft was being renewed, JCT specifically requested licensing for the E3 enterprise agreement. This agreement will facilitate the transition from on-premises email servers to cloud-based email services. The purpose of this transition is to address the use of outdated technologies and improve the fulfilment of Business Continuity Planning (BCP) objectives.

JCT works closely with the City of Joburg in order to access the licences.

5. Risk management – Internet Security

With the implementation of the Microsoft E3 License agreement, JCT has initiated the upgrade process from Windows 10 to the Enterprise edition of Windows 11. This upgrade will be carried out gradually over a span of three years. By utilizing the E3 license module's Software Assurance, JCT will have the capability to upgrade to newer software versions as they become available in the future.

Furthermore, JCT will leverage the Datacentre licenses to ensure that the JCT server platforms remain up to date as the organization moves forward. As of Q2 (2023 – 2024) JCT's WSUS server was upgraded and is currently pushing out Windows Updates to all systems within the JCT environment.

Server and end-user protection

Our Sophos security solution comes with useful and flexible options designed specifically to protect infrastructure and provide safety. The following primary services is provided by Sophos.

- Unified threat management.
- Intrusion prevention.
- Content Filtering.
- Firewall.
- Virtual Private Network.
- E-mail Security.
- Browser Security.

Antivirus with Exploit protection.

- Firewall.
- Virtual Private Network.
- E-mail Security.
- Browser Security.
- Antivirus with Exploit protection.

Network entry point protection

JCT deploys SonicWall Firewalls to all three theatres. The SonicWall TZ series of firewalls is designed specifically for the needs of SMBs and branch locations, delivering enterprise-class security, which detects sophisticated threats, including encrypted attacks, with advanced networking and security features, like the multi-engine Capture Advanced Threat Protection (ATP) service with Real-Time Deep Memory Inspection.

JCT Firewall for gateway protection.

The following section highlights the protective measures implemented by JCT, including firewalls and antivirus software:

- Overview of Capture Advanced Threat Protection (Capture ATP) • Gateway Anti-Virus (Firewall) • Configuration of Content Filtering Service • Intrusion Prevention Services (IPS)

The firewall serves as the initial line of defence, safeguarding against unwanted elements. However, additional protection is necessary for remote users or when undesirable incidents occur. For laptops, it is crucial to have an antivirus subscription that provides daily updates. Paid antivirus subscriptions offer superior protection compared to free alternatives.

JCT has implemented subscription-based technologies that receive regular updates and support from both local and international channels. JCT also sends monthly security advisory emails to all users, highlighting best practices when dealing with emails, websites, and external drives. The advisory emphasizes that users' behaviour often represents the weakest link in the security chain. Staff members are cautioned about spam or spoofed emails attempting to extract personal or financial information, emphasizing the importance of exercising caution.

Ongoing end-user security awareness is a vital aspect of the partnership between JCT and the applied security technologies aimed at preventing attacks within the JCT environment.

Operating systems and maintenance

System maintenance is a continuous process. As part of our proactive measures to address security vulnerabilities, we are replacing Windows 10 with Windows 11 on all hardware. Keeping all systems up to date with patches is essential in order to effectively mitigate risks. In Q1 the system upgrade status was at 51%, which has since progressed to 61% in Q2.

Email scanning and security

JCT has awarded Vox a BID for implementing an advanced email security platform. This platform is designed to deliver heightened email security in alignment with industry standards. Its deployment will aid JCT in mitigating the general risks associated with spam emails. Nevertheless, there will be a need to augment end-user training once the installation is fully finalized.

6. Business continuity

JCT implemented the latest virtualized systems technologies, which by design enables server virtualization, reduces the dependency of legacy hardware architecture, and reduces hardware costs. Positive and consistent results with regular Disaster Recovery testing of the datacentre confirm that the risk of having backup equipment on site has been mitigated by moving the backup equipment to the datacentre and better protecting our data.

JCT conducted two successful DR tests in the presence of external auditors in the previous financial year. The next DR test was conducted successfully in Q2 2023-2024.

JCT's BCP plan underwent a tabletop test in June 2023. A draft report, with future recommendations to improve and enhance the BCP, has been presented to EXCO, ARC and then the Board of Directors

in Q1 of 2023-2024. The action plan is being implemented as per the recommendations that came out of the tabletop evaluation.

7. Current Challenges

- Vox successfully secured the BID for the implementation of Mimecast for email security. Unfortunately, due to delays in obtaining signatures related to the JCT's Service Level Agreements (SLA), the implementation timeline has been extended by an additional month
- In response to load shedding, JCT has officially launched the gas generator on September 18, 2023. The IT department has facilitated internet access for the PLCs responsible for controlling the generator. A terminal provided by City Power will establish communication with the generator and from an ICT standpoint, the generator project has been successfully finalized.
- A notable challenge with MTC is establishing effective communication with their call centre, which remains a challenge. The latest developments and news received is that MTC will be focusing on sales and the fibre network maintenance will be outsourced. We hope that the business decision by MTC will bring value to the call centre's operations.

8. Smart City

The Smart City is part of the COJ IDP 2021-26. The Smart City Strategy seeks 3 principal outcomes:

- To enhance and accelerate the delivery of quality municipal services
- To enhance the quality of life for all COJ residents, especially youth, women and the poor
- To rectify the longstanding spatial and economic barriers inherited from our apartheid past.

There are 8 different Pillars of the Smart City Strategy.

JCT has focused on the following sets of projects relating to the Smart City.

1) The first is around COJ's **Pillar 7 Green, Resilient, and Sustainable COJ**

JCT has officially launched the gas generator at Joburg Theatre during Q1. This is a first in South Africa, in conjunction with City Power. A gas generator is cost effective, produces less noise pollution and is more environmentally friendly than a diesel generator. The generator will allow for productions to take place during load shedding. In addition, extra power will be used by City Power to assist the power grid during peak periods. JCT has contributed to a green energy that will promote a Green, Resilient, and Sustainable City of Johannesburg.

2) The second set of projects is around COJ's **Pillar 8 Digital Joburg & Smart Governance**

Tickets for all JCT productions are readily available online, accessible through desktop computers, mobile devices, and our call centre. Patrons are not required to purchase tickets in person; instead, they can easily download tickets to their mobile phones. Virtual tickets can be scanned at the theatre entrance to gain access to our productions. JCT is committed to embracing any new technologies that can enhance the overall experience of our valued theatregoers.

Elevating Our Stage and Venue - Enhancements and Upgrades to the Nelson Mandela Stage

The technology utilized on the Nelson Mandela stage had reached the end of its operational life, with suppliers no longer able to provide support. Securing replacement parts became an impossible task.

In response, JCT invested in a comprehensive upgrade of the Nelson Mandela stage equipment, replacing outdated DOS-operated systems and controllers with state-of-the-art PLC technology. These stage equipment improvements, combined with ongoing enhancements to our sound and lighting software and equipment, bring our stage facilities up to date with the latest smart technologies, transforming it from a non-serviceable state to a fully functional one.

In addition to these physical stage upgrades, Joburg City Theatres pursued cost-efficiency by transitioning from traditional physical stage sets to digital sets through the acquisition of digital screens. These digital screens replace the bulky and costly traditional set designs, allowing for quicker scene changes and an enriched theatrical experience. Additional media players have been purchased to allow for maximum use of the AV facilities on stage.

The inaugural use of digital screens was seen in Janice Honeyman's Pantomime Cinderella during Q2 (2021-2022), which garnered immense success as recognized by media reports and our patrons. The designer, Andrew Timm, was honoured with the 2021 and 2022 Naledi Awards for Best Theatre Set and AV Design for Cinderella (2021) and Adventures in Pantoland (2022). The digital screens will once again play an essential role in the new pantomime, taking place on stage in Q2.

The use of digital sets positions Joburg Theatre as an industry leader in innovation and stage technology.

Theatre productions and the communities – The citizen-centric approach

Citizen centricity is an approach in which citizen participation, through the explicit or implicit expression of their needs by different means, plays an essential role in the design of strategies. Joburg City Theatres align our strategy with being citizen centric by taking the theatre productions to the community. A mobile stage is fully equipped with sound and lighting equipment. It's a smarter way to address the inequalities for citizens who do not necessarily have the means of traveling to our Theatre buildings. Communities can experience a theatre production in the areas close to home. The theatre truck can be deployed to stadiums, schools and other areas which can be utilized as venues.

During the current financial year, the theatre truck has once again travelled to all provinces in South Africa. During Q1 the truck covered areas in the Northern Cape.

COJ and the Smart City

The CIO Forum actively supports Smart City concepts and acts as a filter for ideas from the COJ Smart City Office, which are then conveyed to COJ entities through the forum.

JCT consistently submits reports and completes templates as requested by the Smart City Office. Although JCT has already invested a significant amount in upgrades and services aligned with Smart City initiatives, budget constraints, due to budget cuts, may hinder the progress of adopting new technologies. With regards to the Smart City Services Dashboard, JCT does not fall within the scope of essential services. However, JCT remains an active participant in certain Smart City pillars, albeit with limitations.

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.

The City's Group Risk and Assurance Services' (GRAS) compliance division assess compliance reporting on a monthly and quarterly basis. 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 reported for the quarter 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 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.

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.

The Audit and Risk Committee carry out oversight over the governance and management of risk in Joburg City Theatres, 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.

Quarterly Risk Management Status Update

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

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

i) Business disruption:

The root cause for business disruption are as follows: Political unrest/Criminality, Load shedding, water cut and Natural Disasters, global pandemic and criminality.

Progress on implementation per action plan – The handover and commissioning of the backup generator to JCT Management was done on the 28th August 2023. Theatre is continuously encouraging online bookings to avoid cash exchange. Patrons are encouraged to use electronic tickets, ST has an emergency generator for lighting, RT has a generator however does not provide sufficient power to run all the operations, Implementation of the Business Continuity Plan.

ii) Inconsistent attendance at theatre show:

High cost of production and the need to recover costs, Effect of the country's economic status, Lack of exposure of potential audiences to the theatre experience, Load shedding, Fear of crime in the area, Disaster Management regulations and limited audiences allowed in the theatre. Limited public transport to the theatre at night. Ineffective implementation of the marketing strategy.

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, mobile theatre truck used to take the arts to targeted diverse communities, action to engage stakeholder to ensure safety in the precinct, customer satisfaction survey conducted after every show, marketing plan developed for each production.

Sponsorship policy is implemented to target sponsorship. A comprehensive survey is being conducted to establish audience needs. Theatre is currently engaging with JMPD and SAPS to police the precinct. A marketing plan for each production is being implemented. Theatre is currently engaging public transport provider (Rea Vaya, taxis etc.) to provide transport for shows.

iii) Lack of brand positioning and brand awareness of JCT:

Inadequate marketing budget, Shortcoming of the marketing strategy and inadequate marketing personnel.

Progress on implementation per action plan – Media partnerships for productions at each theatre, media database management, continuous productions awareness campaigns and revised marketing and communication strategy in place (e-marketing; and social media).

Management has reviewed marketing and communication strategy and organised online promotional campaigns for brand awareness in line with the budget. Introduction of a marketing performance management.

iv) 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 and consequence management, Poor work ethics, Inadequate IT access controls and Inadequate physical security controls, Cyber-attack.

Progress on implementation per action plan - Fraud prevention policy and continuous monitoring of thereof, Code of conduct and Gift register in place. Segregation of duties. Declaration of interests. Remuneration, Social and Ethics Committee. Fraud risk assessment conducted annually, Ethics awareness workshops conducted, Approved Financial Management Policies and IT Policy in place.

Management is continuously conducting ethics awareness workshop and fraud risk assessment. Development of a social and ethics strategy. Development of a contracts management framework.

v) Non-compliance with applicable legislation:

Various and changing legislative requirements to be complied with and there is a requirement to comply with MSCOA. Inadequate assessment of compliance risk. Knowledge gaps in new legislative developments.

Progress on implementation per action plan - Regulatory compliance register/ assessment tool monitored by the Company Secretary, compliance policy and framework in place, presented to the BOD the impact and progress on MSCOA compliance, quarterly reporting to oversight committees on compliance and entity is currently transacting on MSCOA.

Management has reviewed regulatory compliance register, continuous monitoring reporting on compliance and seamless integration of systems will be completed on implementation of SAP.






vii) Limited programmes available for newly trained Arts Practitioners:

Limited in-house production to absorb newly trained practitioners and Limited budgets.


Progress on implementation per action plan – Applied Performing Arts and Arts Management partnership with WITS, weekly drama workshops and mentoring and upskilling of internal staff in key positions on in house productions.


The entity has established partnership with other role players in the industry. Introducing theatre to communities through outreach programs. Encouraging entrepreneurs to leverage JCT venues and marketing expertise. Marketing the program and up and coming artists.



Table 1: Quarterly Risk Management Status Update


 LOW	 MODERATE	 HIGH
 Residual risk remains unchanged	 Residual risk has improved	


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		
Business disruption	Political unrest /Criminality, Load shedding, Water cut, Natural Disasters and global pandemic	Moderate	Moderate			Yes	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Inconsistent attendance at theatre show.	High cost of productions and the need to recover costs, Effect of the country's economic status, Fear of crime in the area,.	Moderate	Moderate			Yes	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Lack of brand positioning and brand awareness of JCT	Inadequate marketing budget, Shortcoming of the marketing strategy, Inadequate marketing personnel	Low	Low			Yes	
Theft, fraud and corruption	Conflict of interest, Inadequate segregation of duties, Weak internal control environment	Moderate	Moderate			Yes	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Non-compliance with applicable legislation	Various and changing legislative requirements to be complied with, There is a requirement to comply with MSCOA Inadequate assessment of compliance risk. Knowledge gaps in new legislative developments	Moderate	Moderate			Yes	

Risk name	Causes/background to the risk	Residual rating				Within risk tolerance	Status of implementation of treatment plan
		Q1	Q2	Q3	Q4		
Limited programmes available for newly trained Arts Practitioners.	Limited in-house production to absorb newly trained practitioners. Limited budgets.	Moderate	Moderate			Yes	

Information on emerging / new risks

The city has been experiencing gas explosions during the period under review and the cause is still unknown.

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

Internet Security

With the implementation of the Microsoft E3 License agreement, JCT has initiated the upgrade process from Windows 10 to the Enterprise edition of Windows 11. This upgrade will be carried out gradually over a span of three years. By utilizing the E3 license module's Software Assurance, JCT will have the capability to upgrade to newer software versions as they become available in the future.

Furthermore, JCT will leverage the Datacentre licenses to ensure that the JCT server platforms remain up to date as the organization moves forward. As of Q2 (2023 – 2024) JCT is in the process of planning the upgrades of server software from Windows Server 2012 to Windows Server 2022. In addition, JCT will be initiating its first security penetration test. Vulnerabilities identified via the test results will need to be addresses to ensure that the network remains secure and protected.

Server and end-user protection

Our Sophos security solution comes with useful and flexible options designed specifically to protect infrastructure and provide safety.

Email scanning and security

JCT has awarded Vox a BID for the implementation of an advanced email security platform. This platform is designed to deliver heightened email security in alignment with industry standards. Its deployment will aid JCT in mitigating the general risks associated with spam emails. Nevertheless, there will be a need to augment end-user training once the installation is fully finalized in Q2.

Fraud risk management / fraud prevention

The entity has an approved fraud prevention policy and fraud hotline. The board has adopted a code of conduct and ethics as well as an anti-fraud and anti-corruption policy which sets the tone for expected conduct in the workplace. GRAS also audits the policies and provides assurance to the board through the Audit and Risk Committee on the adequacy and effectiveness of these policies. The only instance that management has identified was interception of emails and emails purporting to be someone of higher authority requesting payments of invoices.

Risk transfer – exposures

There were no incident reported.

Compliance Monitoring and Reporting

Legal and regulatory compliance

Priority Legislation

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

- Compliance tool

Circular 68

(i) Fruitless and Wasteful Expenditure

- None identified in the quarter under review.

(ii) Unauthorised Expenditure

- None identified in the quarter under review.

(iii) Irregular Expenditure

- None identified in the quarter under review.

(iv) Payments exceeding 30 days of receipt of invoice

- None identified in the mid-year under review. Total invoices spend during the mid-year period amounted to R 87 289 537.81

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 the above 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 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.

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 outcome.

Joburg City Theatres Top Strategic risks

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 2023/24 have been re-evaluated and monitored continuously during the 2nd quarter. This entailed the re-evaluation of the strategic risk landscapes and the identification of new emerging risks.

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

Discussion

The consolidation of assurance outcomes is based on the work done as at the end of 2nd Quarter of 2023/24 and are summarised herein. The report therefore covers the following:

- strategic risks and residual risk profile for 2nd Quarter of 2023/24.
- 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:

Ref	Risk Description	Mitigating actions	Progress on implementation per action plan
1	Business disruption	<ol style="list-style-type: none"> 1. Political unrest / Criminality. 2. Load shedding. 3. Water cut. 4. Natural Disasters. 5. Budget cut. 	<ol style="list-style-type: none"> 1 ST has a generator to run full operations 2. RT has a generator however does not provide sufficient power to run all the operations 3. Implementation of the Business Continuity Plan. 4. The handover and commissioning of the backup generator to JCT Management was done on the 28th August 2023.
2	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. 4. Load shedding. 5. Fear of crime in the area. 6. Disaster Management regulations and limited audiences allowed in the theatre. 7. Limited public transport to the theatre at night. 8. Ineffective implementation of the marketing strategy. 	<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. 4. Action to engage stakeholder to ensure safety in the precinct 5. Customer satisfaction survey conducted after every show. 6. Marketing plan developed for each production 7. Implementation of sponsorship policy to target sponsorship. 8. Conduct comprehensive survey to establish audience needs 9. Engaged JMPD and SAPS to police the precinct. 10. Implement a marketing plan for each production. 10. Engage public transport provider (Rea Vaya, taxies etc.) to provide transport for shows.
3	Lack of brand positioning and brand awareness of JCT	<ol style="list-style-type: none"> 1. Inadequate marketing budget. 2. Shortcoming of the marketing strategy. 3. Inadequate marketing personnel. 	<ol style="list-style-type: none"> 1. Media partnerships for productions at each theatre 2. Media database management 3.1. Continuous productions awareness campaigns. 3.2. Revised marketing and communication strategy in place (e-marketing; and social media) 4. Reviewed marketing and communication strategy 5. To organise online promotional campaigns for brand awareness in line with the budget 6. Introduction of a marketing performance management.

4	Theft, fraud and corruption.	<ol style="list-style-type: none"> 1. Conflict of interest. 2. Inadequate segregation of duties / Inadequate or no supervision. 3. Weak internal control environment - cash handling / administrative procedures. 4. Lack of accountability and consequence management. 5. Poor work ethics. 6. Inadequate IT access controls. 7. Inadequate physical security controls. 8. Cyber-attack. 	<ol style="list-style-type: none"> 1. Fraud prevention policy and continuous monitoring of thereof. 2. Code of conduct and Gift register in place. 3. Segregation of duties. 4. Declaration of interests. 5. Remuneration, Social and Ethics Committee. 6. Fraud risk assessment conducted annually. 7. Ethics awareness workshops conducted. 8. Approved Financial Management Policies. 9. IT Policy in place. 10. Continue to conduct ethics awareness workshop (awareness of fraud hotlines) and Fraud risk assessment. 11. Development of a social and ethics strategy. 12. Development of a contracts management framework.
5	Non-Compliance with legal legislation	<ol style="list-style-type: none"> 1. Various and changing legislative requirements to be complied with. 2. There is a requirement to comply with MSCOA. 3. Inadequate assessment of compliance risk. 4. Knowledge gaps in new legislative developments. 	<ol style="list-style-type: none"> 1. Regulatory compliance register/ assessment tool monitored by the Company Secretary. 2. Compliance policy and framework in place. 3. Presented to the BOD the impact and progress on MSCOA compliance. 4. Quarterly reporting to oversight committees on compliance. 5. Entity is currently transacting on MSCOA. 6.1 Review of Regulatory compliance register. 6.2 Continuous monitoring reporting on compliance. 7. Seamless integration of systems will be completed on implementation of SAP.
6	Limited programmes available for newly trained Arts Practitioners	<ol style="list-style-type: none"> 1. Limited in-house production to absorb newly trained practitioners. 2. Limited budgets. 	<ol 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. 4. Establish partnership with other role players in the industry. 5. Introducing theatre to communities through outreach programs. 6. Encouraging entrepreneurs to leverage JCT venues and marketing expertise. 7. Marketing the program and up and coming artists.

- **Internal Audit**

The assurance outcomes by internal audit are based on the work done in the 2022/23 financial year.


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



The officer of the Auditor General has completed their audit of 2022/23 in the 2nd quarter of the current financial year which is 2023/24.



The assurance outcomes by the auditor general are based on the 2022/23 audit, Joburg City Theatres has achieved a clean audit outcome an improvement from the previous financial year


TABLE 1: SUMMARY ASSURANCE OUTCOMES – QUARTER 2 OF 2023/24

 LOW	 MODERATE	 HIGH
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Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2023/24		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Business disruption	Political unrest /Criminality, Load shedding, Water cut, Natural Disasters.	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2023/24		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Inconsistent attendance at theatre show.	High cost of productions and the need to recover costs, Effect of the country's economic status, Lack of exposure of potential audiences to the theatre experience, Load shedding, Fear of crime in the area, Disaster Management regulations and limited audiences allowed in the theatre. Limited public transport to the theatre at night. Ineffective implementation of the marketing strategy.	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate
	Lack of brand positioning and brand awareness of JCT	Inadequate marketing budget, Shortcoming of the marketing strategy, Inadequate marketing personnel.	Low		Low	Low	Low	Low	Low

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2023/24		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Theft, fraud and corruption	Conflict of interest, Inadequate segregation of duties / Inadequate or no supervision, Weak internal control environment - cash handling / administrative procedures, Lack of accountability and consequence management, Poor work ethics, Inadequate IT access controls, Inadequate physical security controls, cyber-attack.	LOW		LOW	LOW	LOW	LOW	LOW
	Non-compliance with applicable legislation	Various and changing legislative requirements to be complied with. There is a requirement to comply with MSCOA. Inadequate assessment of compliance risk. Knowledge gaps in new legislative developments	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate

Risk Rank	Risk Landscape / Risk Name	Risk Description	Level 1 – Summary Assurance Outcomes– Q2 2023/24		Level 2 – External Assurance		Level 1 and 2 Combined Assurance		
			Q2 Residual Risk	Risk Movement	Internal Audit	Risk Advisory Services	Level 2 – integrated assurance	Auditor General	Combined Assurance
	Limited programmes available for newly trained Arts Practitioners.	Limited in-house production to absorb newly trained practitioners. Limited budgets	Moderate		Moderate	Moderate	Moderate	Moderate	Moderate

CHAPTER THREE: SERVICE DELIVERY PERFORMANCE

Section 1: Highlights and Achievements

JOBURG THEATRE

Highlights for the first quarter included, Joburg Ballet's Romeo and Juliet, Seussical JR, Pride Without Prejudice, Basadi in Music Awards, TOSCA by Cape Town Opera, Saturday Night at the Palace, Bolingo Gospel Concert, Golden Buzzer showcase, Johannesburg International Comedy Festival, The Greatest Love of All, Everything is Ximatsatsa Book Launch, Mzansi Traditional & Cultural Music Awards, Shakespeare Schools Festival South Africa (SSFSA), and National School of the Arts' September Suite.

The second quarter was marked by exceptional artistic performances that kept the momentum of cultural appreciation. The mesmerising collaboration between Joburg Ballet and the international ballet sensations Marianela Nunez and Vadim Muntagirov from The Royal Ballet brought to life the 19th-century masterpiece Don Quixote in a scintillating performance that captivated the audience with the enthralling tale of Kitri and Basilio. The Johannesburg Philharmonic Orchestra added to the magic by breathing life into the ballet's sparkling musical scores from the orchestra pit. The synergy between the dancers and the orchestra elevated the entire experience, creating a seamless fusion of visual and auditory artistry. Joburg Ballet's presentation of Don Quixote stood as a testament to the enduring power of storytelling through dance and music.



The Arts4Hearts Concert featured talented performers who mesmerized the audience with their soulful melodies and impassioned expressions, creating a captivating tapestry of dance performances. The concert was organized as part of the Arts4Hearts Campaign, a collaborative effort between The Teddy Bear Foundation and We Evolve Events. The campaign aimed to empower abused women and children, and its profound purpose resonated through every note, every step, and every stroke of creativity during the concert. It was an evening not just for entertainment but also for profound impact, where the transformative power of the arts was harnessed for a greater purpose.



The Peoples Theatre once again showcased its commitment to timeless tales in the beloved **Storybook Theatre**. In this latest series, the stage came alive with classics such as *The Emperor's New Clothes*, *The Princess and the Pea*, and other cherished fairy tales. The Peoples Theatre succeeded once again in creating an unforgettable experience, reviving these cherished tales and ensuring they continue captivating a new generation of young minds.



In commemoration of Pier Paolo Pasolini's enduring legacy, **PASOLINI 100** presented a performance that paid homage to the renowned artist on the decades-laden anniversary of his assassination on November 2, 1975. The ballet served as a poignant tribute, encapsulating pivotal moments from Pasolini's life and delving into his unique perspectives on the world. The choreography, skilfully crafted by Mario Gaglione, immersed the audience in an intimate experience, utilizing movement, dance-theatre, and video documentaries to vividly portray Pasolini's vision. The performance allowed the spectators to draw close to the essence of the man, feeling a profound connection with his worldview. The talented dancers who brought this tribute to life included Monike Cristina, Revil Yon, Ivan Domiciano, and Chloé Blair. Through their artistry, they breathed life into Pasolini's spirit, creating a mesmerizing portrayal that honoured the enduring impact of his contributions to the world of art and thought.

An outstanding moment during this festive period was **Janice Honeyman's Pantomime, Peter Pan** a production that thrilled audiences and transported them to the enchanting realm of Neverland. The pantomime's clever storytelling, hearty chuckles, and delightful experience from beginning to end have been a source of joy for audiences over the years. The revival of this annual tradition brought forth brightly coloured characters, a lively mix of tunes, and remarkable choreography executed by a talented cast and creative team.

Last staged in 2014, the 2023 pantomime, Peter Pan exceeded expectations, offering even more surprises and family-friendly entertainment. The ensemble cast, comprising both seasoned performers and emerging talents, brought to life the enchanting world of Peter Pan.

The debut of the talented Sandi Dlangalala in the role of Peter Pan added a fresh and exciting dimension to the production. Ben Voss, as Captain Hook, brought a unique flair to the character, while the veteran actor Michael Richard, with a career spanning 49 years, charmed audiences as Captain Hook's sidekick Smee. The cast further featured notable performances by Kiruna-Lind Devar as Wendy, David Arnold Johnson as Dame Clementina Coconut, and Virtuous Kandemiri, a rising star, in the role of Tinkerbell.

As the curtains gracefully closed on this magical journey to Neverland, the Joburg Theatre reflects on a triumphant run, marked by laughter, joy, and the timeless charm of a beloved classic. We look forward to many more moments of artistic brilliance and community celebration within our cherished theatre.



The stage adaptation of the Oscar-winning DreamWorks Animation film, **Shrek The Musical JR.**, transported audiences into a magical adventure across a vast and beautiful universe, featuring everyone's favorite ogre. With a cast of elite professionals, the performance not only won over hearts but also entertained audiences of all ages with its captivating and adventurous plot. Set in a far-off land, the story unfolded as the green ogre Shrek embarked on a mission to defend his swamp from the invasion of exiled misfits from fairy tales, abandoned by the small yet cunning Lord Farquaad. Accompanied by his witty donkey sidekick, Shrek's journey took an unexpected turn when Farquaad assigned him the task of rescuing the spirited Princess Fiona from the dragon-guarded tower in exchange for the return of his swamp. As in any fairy tale, the journey was filled with twists and turns.

Shrek JR. seamlessly blended romance and a twisted fairy tale, creating an irreverently fun show suitable for the entire family. The imaginative sets, vibrant costumes, and familiar characters conveyed a powerful message that beauty is indeed in the eye of the ogre. The production unfolded as an energetic, heartwarming, and hilarious spectacle, leaving a lasting impression on all fortunate enough to experience its enchanting magic. Shrek JR. has become a cherished memory, offering a unique and entertaining perspective on the timeless tale. Its legacy lives on, providing audiences with a delightful and unforgettable theatrical experience that celebrated the magic of storytelling and the joy of shared laughter.



The Theatre recently played host to a deeply moving gathering of stars, musicians, renowned celebrities, and emerging talents during the **Basadi in Music Mental Wellness Day**. Conceived and organized by the awards' CEO, Hloni Modise-Matau, this therapeutic session provided a crucial platform for female artists to address and navigate the nuanced issues affecting their mental wellness within the creative sphere. Born out of Hloni's years of experience managing events and publicity, the Basadi in Music Awards (BIMA) seeks to celebrate and uplift female talent in the music industry. During the Mental Wellness Day, emotions ran high, fostering an atmosphere of tears, honesty, revelations, and a collective effort to confront childhood trauma. This expressive session underscored the vital importance of mental health support within the creative community, acknowledging and addressing the unique challenges faced by artists. As the therapy session concluded, it marked a significant chapter in the ongoing efforts to prioritize mental well-being in the music industry. The Basadi in Music Awards stands as a beacon for honoring and uplifting female talent, creating a supportive environment that amplifies the diverse voices within the music ecosystem. This event not only recognizes the achievements of female artists but also serves as a reminder of the communal responsibility to foster a culture of understanding, empathy, and support within the music community.



The **memorial service for the late Lebohang Mpyana** was held at Joburg Theatre, providing a space for friends, family, and fans to pay their respects. Lebohang Mpyana, renowned for her notable role in Diep City, was honoured and celebrated, marking a sombre moment for those who cherished her work and vibrant spirit. The Mpyana family officially confirmed her passing through a statement shared on November 2, 2023. In the statement, they expressed gratitude for the thoughts and prayers extended to them during this challenging time of bereavement. Details regarding the memorial service and funeral were communicated to the public, allowing space for collective remembrance, and honouring the legacy of Lebohang Mpyana.

With its flawless fusion of South African music, lively rhythms and the charm of musical theatre, **Reflections** turned out to be an incredible experience. The acclaimed choreographer, Owen Lonzar provided the artistic direction and choreography, while the Oakfields College students gave their all on stage. The students gave a riveting performance that included a variety of songs, giving the audience a chance to get to know them and what made them tick. The programme honoured great performers like Brenda Fassie and Mafikizolo with everything from renowned musical theatre classics to well-known South African anthems, and it even included a few Afrikaans favourites. This varied selection effectively kept the audience interested from beginning to end by showcasing the s' students versatility and distinctive talents.



The International Spanish Dance Society held the mantle of being the epicentre of Spanish dance in South Africa for an impressive 58 years. During this extended period, it stood as a radiant symbol of cultural expression and artistic brilliance. The pinnacle of this longstanding legacy was marked by the grandeur of the **CELEBRATION SHOW**, a tribute that encapsulated nearly six decades of unwavering passion, exceptional artistry, and the preservation of time-honoured traditions. The CELEBRATION SHOW was more than a mere event; it was a powerful homage to Spain's illustrious dance heritage. As the curtains closed on the evening, it left an indelible mark on the hearts of all attendees, unfolding as a beautiful showcase of dance, music, cheers, rhythm, unwavering support, jubilant celebration, thunderous applause, palpable passion, and even a few tears. Each element seamlessly blended into the next, creating an atmosphere charged with the essence of the society's rich history and the dedication of all those who had contributed to its success.



The **10th Annual SAUMA Awards** provided artists, sponsors, and campaign partners with a vibrant and engaging environment making it so successful. By creating links and extending the candidates' reach to a wide and receptive audience, the cooperative efforts on this platform had a significant effect on the music business. Evidently, it acted as a stimulant for the development and acknowledgement of artists on a regional and global level. The musicians who used the platform's services left enduring effects, marking it as an important chapter in the history of music marketing in South Africa.

The Vole Ballet School's performance of Aurora was a huge success, leaving a lasting impression on audiences of all ages. The show transported viewers into a magical world full of wonder. The story began with the christening celebration of Princess Aurora, which was attended by six magical fairies who bestowed upon her special qualities. However, the story took a dark turn when the evil Maleficent arrived and cursed Aurora on her 16th birthday. The ballet not only showcased the technical skill of the performers but also immersed the audience in the captivating world of the classic tale. The Lesedi Theatre was transformed into a stage for the seamless fusion of dance, storytelling, and stunning visuals. As the dancers brought the characters to life through their graceful movements, the audience was spellbound by the unfolding drama and the beauty of the choreography.



A Day at The Dance Cafe presented by The Art of Movements. The annual showcase, held in the magical setting of a whimsical French-style cafe, proved to be a resounding success, with each performance leaving an indelible mark on the hearts of the audience. The impact of the showcase was profound, resonating with attendees who were treated to a diverse array of dance genres, including ballet, modern, contemporary, tap, hip hop, and belly dancing. The dancers, spanning various ages and skill levels, exhibited not only technical prowess but also an unwavering passion for their craft. The stage came alive with the artistry and dedication of these performers, showcasing the sheer joy of dance. Family and friends rallied in support of the showcase, filling the venue with an atmosphere of warmth and encouragement. Their presence added to the celebratory spirit of the day, turning it into a communal experience where the love for dance was shared and celebrated.

The **Moving into Dance Graduation 2023** was a spectacular showcase that left a lasting impact on both the performers and the audience. The theme, *Your body is an archive of memory and knowledge. You have been equipped with tools to educate the world. Never stop dreaming and never stop failing* echoed throughout the event, setting the tone for an afternoon of inspiration and celebration. Nhlanhla Mahlangu, an alumni of MID and an exceptional body orchestrator, singer, dancer, choreographer and producer, delivered a powerful message that resonated with everyone present.

His words served as a moving reminder of the potential within each performer and the transformative nature of dance. Family and friends came out in full force to support the graduating class, creating a warm and encouraging atmosphere. The auditorium was abuzz with excitement as loved ones eagerly anticipated the performances. The air was filled with a sense of pride and accomplishment as the graduates took the stage to showcase their talent and dedication.



The remarkable dancer and choreographer Gregory Maqoma collaborated with master storyteller Mam Gcina Mhlophe to create an unforgettable storytelling experience for children. Together, these two exceptional artists brought Gregory's story, **The Joy Dancer**, to life with a performance that left a lasting impression on the young audience. The program was thoughtfully designed to engage children and included storytelling, a dance performance called **Cion: Cothoza** by talented artists from the Vuyani Dance Theatre outreach program, interactive singing, and a delightful surprise for each young attendee - a copy of **The Joy Dancer** to take home.



Under the **Spotlight Jozi** theme, the audience had the amazing chance to fully immerse themselves in jazz. This concert carried on the tradition and raised South African jazz to new heights by showcasing outstanding local jazz performers recently coming to light.

The journey began with the acclaimed Dr. Nduduzo Makhathini, a talent who embodied the roles of teacher, village crier, historian, and jazz artist. Makhathini continuously captivated audiences with his soulful music, leaving an indelible mark on the hearts of those present. The concert featured a mesmerizing interplay between Dr. Nduduzo Makhathini and Mbuso Khoza, two distinguished musicians who seamlessly blended their talents to create a truly unforgettable experience. Their collaboration was a testament to the rich tapestry of South African jazz, reflecting the depth of musical prowess that has emerged in recent years.



The annual Joburg **Festival of Lights** kicked off the last month of the calendar year presented by Joburg Theatre in collaboration with City Power and Joburg City Parks and Zoo. The festival presented classical, melodic performance, a beautiful food night market, a fun kiddies area and an enchanting array of illuminated life-size animal characters for guests of the Johannesburg Zoo. The event was held on the breathtaking zoo grounds, which created an enthralling mood for guests. A special kiddies section was created for this year's young audiences, and it was a hit with no doubt. The kiddies section included electric cars, face painting, stilt walkers as well as Mickey and Minnie mouse entertaining the kids throughout the festival.

A calming and joyous mood was created by the classical and harmonious entertainment on offer, which included live music performances by vocalists, dancers and performing artists. The entertainment selection complemented the understated elegance and classic beauty of the lit zoo environment, making for a beautiful backdrop to the whole event. A wide variety of acts, including dance, comedy, ballet, and musicals, were scheduled. It provided a wide range of entertainment for the audience over several weeks by catering to different preferences and interests. The addition of unique activities, like Pensioners Day, to the schedule gave the whole thing a smart touch, showcasing regard for various demographic groups and boosting the festival's inclusivity. The diverse art forms and genres woven together to produce a dynamic and captivating experience for all attendees were treated to a rich cultural tapestry.

A dedication to offering a varied and enjoyable entertainment program on the Mobile Theatre Truck, which served as the main stage for a wide range of audiences, was evident in the carefully considered event programming. The programme consisted of *Bongi Archi*, *Art of Dance*, *Max Maximilian*, *Comedy with Soweto Comedy Festival*, *iComplete*, *Youth Russian Ballet Company – Nutcracker*, *DJ NTK Night*, *Philisiwe Ntintili*, *Biko's Manna*, *Matthew Mole*, *The Soil*, *Brenda Mtambo*, *Soweto Spiritual Singers*, *Tribhangi Dance Company*, *Special Pensioners Day with DaFunc and Bongi Archi*, *Mzansi Gay Choir & Tamara Dey*, *Compañía Sophia & Montoya Spanish Dance Academy and Theatre*, *Dafunc* and *Wayawabuya Movement Theatre Creations*.

The collaboration with City of Johannesburg entities underscored the commitment to community engagement and the shared goal of creating memorable experiences for residents and visitors alike. The partnership ensured a seamless integration of the festival into the city's broader cultural and entertainment initiatives.



TALENT SHOWCASES

A Day at The Dance Cafe presented by The Art of Movements. The annual showcase, held in the magical setting of a whimsical French-style cafe, proved to be a resounding success, with each performance leaving an indelible mark on the hearts of the audience. The impact of the showcase was profound, resonating with attendees who were treated to a diverse array of dance genres, including ballet, modern, contemporary, tap, hip hop, and belly dancing. The dancers, spanning various ages and skill levels, exhibited not only technical prowess but also an unwavering passion for their craft. The stage came alive with the artistry and dedication of these performers, showcasing the sheer joy of dance. Family and friends rallied to support the showcase, filling the venue with an atmosphere of warmth and encouragement. Their presence added to the day's celebratory spirit, turning it into a communal experience where the love for dance was shared and celebrated.

The **Moving into Dance Graduation of 2023** left a lasting impact on both performers and the audience. The theme "Your body is an archive of memory and knowledge. Never stop dreaming and never stop failing" set the tone for an inspiring and celebratory afternoon. Nhlanhla Mahlangu, a MID alumnus, delivered a powerful message reminding each performer of their potential and dance's transformative nature. Family and friends created an encouraging atmosphere as the graduates showcased their talent and dedication.

The Arts & Culture Trust (ACT) proudly unveiled the orchestrators of the 2023 **ACT Nyoloha Scholarship Programme (NSP)** event, a celebration of burgeoning talent that unfolded with grandeur. The attention of the evening was squarely on the recently graduated talents who had completed three months of intensive training. In the week leading up to the grand finals, these artists immersed themselves in masterclasses and engaging activities, honing their skills, and refining their craft. The 2023 ACT Nyoloha Scholarship Programme event served as a testament to the thriving artistic potential within South Africa's vibrant cultural landscape.

Cabaret Kids Studio's **A Night of Rising Stars** was a huge success, showcasing the extraordinary talents of young performers. Each act was a testament to the countless hours of rehearsals and the passion these kids poured into their performances, leaving the audience inspired and eagerly anticipating the continued success of these rising stars.

Spotlight, Stageworx's annual performing arts showcase, left audiences mesmerized by the exceptional talent, unwavering perseverance, and steadfast dedication of the Stageworx team and students. The captivating performance showcased a vibrant world of music, dance, and spoken word, providing a testament to the unwavering commitment of both the students and the Stageworx team. The event marked not only a culmination of hard work and dedication but also a promise of even more extraordinary performances in the future.

Unleash the Magic of Young Talent showcased the incredible talents of children aged 4 to 14. The event celebrated uniqueness and brought classroom creativity to life. It was a heart-warming journey that left a mark on everyone's hearts. In short, it was a resounding success.

The **Johannesburg Academy for Theatre Arts** presented its 2023 Showcase featuring Mini, Junior, and Senior students. The youngest performers celebrated their uniqueness in Peek-a-boo, I See You!, while the Juniors explored self-discovery in Trusting the Rainbow: Finding your Feet. The Seniors mesmerized the audience with From A to B, and Back to A Again. The showcase highlighted the dedication and talent of the students, leaving a lasting impression on the audience.



Tania's School of Ballet celebrated 'ICONS in DANCE', a successful homage to exceptional dancers and musicians of the past 150 years. The event featured three mesmerizing performances showcasing classical and contemporary dance forms. The collaboration of talent and dedication from dancers and musicians brought to life iconic moments in dance history, encapsulating the evolution of dance over the years.

The "Legends of Music" show by the Dennill and Levick School of Dance was a captivating performance that showcased the immense talent of their dedicated dancers. The show brought to life the iconic works of the greatest music artists and legends, creating an immersive experience for the audience. Every moment of the production was marked by dedication, passion, and an unwavering commitment to artistic excellence. The seamless coordination of choreography, music, and stage design took the audience through the timeless melodies and movements that defined an era.



Mobile Truck Outreach

JCT partners with various activations within the City to increase cultural activities in the community. The aim is to reach as many community members as possible. As part of this initiative, JCT collaborated with the Saeed Foundation NPO, which is based at the Danie Van Zyl Recreation Centre in Montclare. This non-profit organisation is dedicated to community development and youth empowerment. It has gained endorsement from the community, local businesses, councillors in and around the area, and the Department of Sports and Recreation. The foundation has a proven track record of success, and it has been working closely with JCT and City Power to provide Christmas lights for the event. This collaboration has had a crucial role in the success of the charitable initiative, which has left lasting benefits for the community, especially for small businesses.



The 2nd annual **Penny Penny Guy Fawkes Carnival** took place during the second quarter with the theme being the "Revival of Ubuntu." The carnival featured Puppets Street theatre and indigenous music in a lively parade where young people converged at two assembling points: At these points, the procession of puppets, groups, troops, and individuals were joined by the South African Police Service (SAPS), the Johannesburg Metro Police Department (JMPD), Emergency Medical Services (EMS), DJs, and others. All the groups paraded through various predetermined routes from these assembling points, cheerfully inviting onlookers to join behind the procession. The vibrant parade wound its way through the streets, bringing joy and energy to the community.

The diverse participants, including puppets, community groups, and emergency services, created a lively atmosphere as they made their way to the finishing point at the Multi-Purpose Soccer Field in Extension 4, Orange Farm which is where the Mobile Theatre Truck waited for the masses to come and enjoy "Revival of Ubuntu," which added a meaningful layer to the carnival, emphasizing unity and community spirit throughout the festive event.



Basadi Ka Dituku (women in head wraps) focused on women from all walks of life, offering a fun and highly educational experience. In South Africa, Gender-Based Violence is a significant concern due to the socio-economic challenges faced by African women daily. This platform provided an opportunity to engage and discuss these challenges openly. While also celebrating with music and more music. For 2023, Soweto Theatre, in association with Basadi Ka Dituku, once again brought together women in Johannesburg under the theme "*We will not be silenced.*" The event emphasized the importance of women standing together in the fight against the scourge of abuse faced by women and children in South Africa. It became a day filled with conversations, music, art, and dance.

This empowering experience featured various artists and DJs, including acts like Vusi Nova, the sensational gospel artist Ayanda Ntanzu, Tabia, Kitchen Mess, and more. In collaboration with the local radio station Jozi FM, the event supported the "For The Princess Campaign," a sanitary drive that the organizers fully endorsed as part of their commitment to being a female lifestyle brand. The day included stalls offering a range of products, from food to clothing and arts and crafts, supporting women in business. The overarching message of the event echoed the sentiment that indeed, women are stronger together, emphasizing solidarity and the collective strength that comes from standing united against challenges.





Seven Colours Sunday, in partnership with the **Soweto Wine Festivals**, organized a remarkable gathering held in the forecourt. The event featured a diverse range of food, delightful music, and a social atmosphere, allowing attendees to acquire high-quality South African fashion brands, art, crafts, and home decor as they enjoyed wine and engaged in networking.



The Gibson Kente Theatre hosted the announcement of **The South African Awards Nominees**. All the musicians were transported from Durban, courtesy of PRASA, a key sponsor for this event. The day was marked by magnificence, featuring familiar artists and models from the industry who extended congratulations to all the 2023/24 season nominees. The foyer served as the venue for interviews with various channels, ensuring comprehensive coverage for both the event's partner and the Soweto Theatre.



Emphasizing self-image, personal growth, and community awareness, **Miss Teen Meadowlands** produced a beauty pageant with a unique focus on community development and positively impacting the lives of teenagers. The event celebrated the beauty of young women, placing importance on attributes beyond physical appearance. The pageant was made possible through the generous support of sponsors including Black Child Tutoring Services PTY LTD, Kates Cakes And Deco, Yellow Is New Lime, Rifumo B&B, Kasono, Dyno Karting, and Kiwi Still Water.



The inaugural African Women Writers Literary Prize of the African Women Writers Symposium was announced at the Gibson Kente Theatre. The prestigious award was bestowed upon Nomboniso Gasa and Prof Pamela Nichols from the Wits Writing Centre. Additionally, a talk and discussion on the theme of "Women, Love, Crime, and Incarceration," featuring Rhodessa Jones, included insights on 'celebrity' criminals and societal perceptions. Naledi Shange, author of "Cop Killer: The Story of Rosemary Ndlovu," participated in this thought-provoking Symposium, marking the first-ever African Women Writers Literary Award.



Jozi FM, amidst their various productions, recently organized a Health and Wellness Day Picnic to promote a healthy lifestyle and raise awareness in Soweto's communities and families. The event provided a comprehensive health experience, featuring exhibition stalls focused on health, food stalls offering nutritious options, physical activities, and various children's games.

To ensure a safe and enjoyable experience for parents, a dedicated kiddies corner was set up where children could be left in a secure environment while their parents engaged with Jozi FM's partners. Notable partners included Clinix, the Gauteng Department of Health, and the South African National Blood Services, who provided on-site health checks and emergency services and answered health-related inquiries. In addition to the health-focused activities, attendees could indulge in a delightful picnic while enjoying the curated sounds provided by Jozi FM DJs. Importantly, the event was free and open to the public, allowing for broad access to the health and wellness initiatives being promoted. The Health and Wellness Day Picnic, organized by Jozi FM, provided a valuable platform for the community to prioritize their well-being and engage with various health-related resources and activities.



Soweto Theatre had the honor of hosting **Devac Youth Summit**, an annual Youth Summit organized by Seazled, a high-end corporate event designed for students to receive valuable guidance on their career paths. The summit featured a magnificent career seminar with Gautrain and Sasol as key funders, contributing to the event's success and impact on the youth.



Saxophone legend McCoy Mrubata took center stage as the headliner for the Second Annual Brasskap Village Music Fest2. This year's festival paid tribute to the legendary Stompie Manana, a trumpeter who has made a lasting impact on South African jazz. The Annual Brasskap Village Music Fest provided a one-night-only experience to celebrate the enduring legacy of this jazz luminary. The lineup featured acclaimed artists such as Brenda Mtambo, Feya Faku, Thammy Mdluli, and McCoy Mrubata, along with the Ezasebuhlanti Ensemble, which included Paul Hanmer, Feya Faku, Lex Futshane, Louis Mhlanga, and Barry Van Zyl.



The Kasi Worship Concert 2023, held at the Amphitheatre, was an exceptional gospel music experience that united worshipers through groundbreaking performances. Accompanied by music rights workshops, the event served as a valuable resource for young musicians, addressing the information gap regarding music rights and intellectual property. Going beyond a mere musical performance, the concert provided a transformative encounter with the presence of Jesus. Additionally, it celebrated South Africa's rich diversity by highlighting its cultural heritage and showcasing the nation's multifaceted music traditions.



In a demonstration of philanthropy and a dedicated commitment to supporting the cancer community, Nomsa Manaka once again honored cancer survivors through a diverse artistic event called "**Dancing out of Cancer.**" This production captivated attendees with lively performances by artists such as Maleh, Tshedi from Malaika, Billy Manana Omega, and Ayanda Khumalo. The programme featured a segment for poets, showcasing Tsoana Nhlapo, Amantle Makhutle, and Mak Manaka. While the production served as a charitable endeavor, raising funds for cancer patients and survivors with all proceeds directed to CHOC, it also served as a call to action, advocating for increased research, additional resources, and heightened public awareness.



A lively **World Cup Screening Party** was arranged to fervently support the Springboks during the Rugby World Cup 2023. As the event progressed, it evolved into a joyous celebration of the National Rugby Team's significant achievement. The festivities were further enhanced with the vibrant presence of Jozi FM DJs, including DJ Prince on the decks, adding to the energetic atmosphere.



The Soweto Fashion Week adorned the Soweto Theatre Complex with breathtaking aesthetics as it geared up for its presentation of established and emerging South African designers. This edition of the fashion week provided support to over 120 designers and involved the participation of 1000 runway models from across the African continent. The 12th edition of this event concluded on a Sunday, culminating in a celebration of South African design. For three days, the Soweto Theatre was a vibrant platform for local designers to engage and connect with potential clients.



Business and Arts South Africa hosted their **'My Debut Story' panel discussion**, a pivotal component of their Debut Programme. The compelling discussion featured an impressive lineup of selected alumni from the second iteration of the Debut Programme. During the event, these participants shared their experiences and reflected on the impact of the Debut Programme. An initiative that aims to empower emerging artists in South Africa by providing them with a comprehensive set of skills, encompassing everything necessary to bring their creative business ventures to life and sustain them in the long run.



After a 12-year hiatus, the eagerly awaited return of **Keke** with a live recording presented new material tailored for a family-oriented audience. The performance seamlessly blended new and old music, offering the audience a nostalgic journey through the sounds of gospel. This resurgence serves as an authentic reflection of Keke and the revitalization of his music, reintroducing a renewed and impactful presence to the stage.



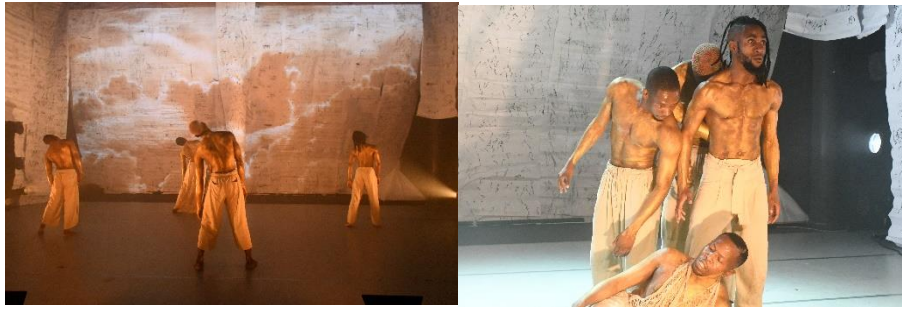
The Mahlomola Kekana Foundation, in partnership with the Soweto Theatre, organized the **SOGMA 2nd Album Launch**. This event aimed to celebrate and showcase the talents of two award-winning choirs in the Clap & Tap music genre. The two choirs, whose names were not specified, were chosen based on their exceptional skills and contributions to Clap & Tap music. They were given the opportunity to perform at the album launch, entertaining the audience with their unique and harmonious vocal arrangements. The event highlighted the talent of these choirs and served as a platform to promote Clap & Tap music to a wider audience. The Mahlomola Kekana Foundation ensured that this launch would be a memorable and successful event to honour and support the choirs in their musical endeavours.



The **Annual Miss Soweto pageant** was held again this year, with its headline sponsor, White Star Super Maize Meal, reaffirming the importance of recognizing inner and outer beauty and providing a platform for uplifting and empowering young women. The pageant aims to offer opportunities for personal development and growth. This year, the crown was bestowed upon Queen Page, who hailed from Eldorado Park. Her exceptional qualities and achievements made her the deserving winner of the prestigious title. The event was honoured by the presence of Mr Leonard Sithole, the founder of the Miss Soweto Foundation, who has played a pivotal role in the success and growth of the pageant throughout the years. The Miss Soweto pageant continues to serve as a beacon of inspiration for young women, promoting self-confidence, community involvement, and personal growth. With the support of sponsors like White Star Super Maize Meal, the pageant remains a significant platform for empowering the youth and helping them realize their full potential.



Thamsanqa Majela, the recipient of the Standard Bank Young Artist Award for Dance in 2023, presented a contemporary dance performance titled **Don't Let The Sun Set On You Here**. This captivating performance took audiences on a thought-provoking journey, offering critical perspectives on the world and Africa. Majela's choreography masterfully combined powerful movements and expressive gestures, delving into pressing issues such as the current geopolitical landscape, racial tensions, and the challenges of clamatorial struggles perpetuating global pressures. Joined by talented dancers Sibonelo Mchunu and Smangaliso Ngwenya, along with Master Jembe on percussions, the performance brought these complex themes to life on stage. Through the language of contemporary dance, Majela illuminated these pressing issues, fostering a deeper understanding and dialogue about our world.



The graduation ceremony marked a significant milestone for **ILAB students**, and among the graduates were two ushers from the Soweto Theatre. These individuals, who had been actively involved in the theatre's operations, successfully completed the programme and were celebrated for their achievements. The graduation ceremony recognized their hard work and dedication and served as a moment of pride for the entire Soweto Theatre skills development community. It was an opportunity to acknowledge their growth and development and their commitment to pursuing their artistic passions. The graduates' success is a testament to their determination and inspires others who may be considering a similar path in the arts.



During the event **Spring in Poets for Mental Health**, organized by the Thelma Geemooi Beauty for Ashes Foundation, a unique and safe creative space was established to give a platform to the voices of marginalized and underrepresented young individuals. The event utilized poetry as a means of counselling to address mental health care gaps and provide the support that is accessible and affordable for the youth. This initiative aligned with the community-driven mandate of Soweto Theatre, which is to promote unity and diversity among the youth through constructive collaboration and the power of poetic expression. By combining efforts, the two organizations aimed to empower young individuals and positively impact mental health and social cohesion within the community.



Bold Moves Media recently hosted a highly anticipated event; **The Return of BLK Sonshine: A Homecoming**. This special occasion celebrated the reunion of the internationally acclaimed musical duo, Masauko Chipembere and Neo Mayanga. With their distinct blend of folk, jazz, and soul, BLK Sonshine has captivated audiences worldwide. The evening was characterized by a nostalgic and joyous atmosphere, as fans were given the unique opportunity to join the duo on stage and become a part of the music. This interactive experience allowed audiences to forge a deeper connection with BLK Sonshine's music and create lasting memories. As fans eagerly welcomed the duo back, the event served as a testament to the impact of BLK Sonshine on the music industry. Their ability to blend different musical genres seamlessly and create soulful compositions has garnered them international acclaim. BLK Sonshine: A Homecoming was a highly anticipated event showcasing this celebrated musical duo's undeniable talent and magnetic stage presence.



As the second quarter comes to a close, Nqobile Nkosi recently treated audiences to a live performance of her song "**Alone in the Street**". This special recording featured guest artists such as Siphon Ngwenya, Collin Maluleke, Putuma Tiso, and Babu Mbatha, each adding their unique talents to the performance. Nqobile, known for her involvement in the Spirit of Praise Vol 4 & 5 showcases and collaborations with various local and international artists, has established herself as a versatile and talented musician. With her captivating voice and ability to connect with audiences, Nqobile's live recording at the Gibson Theatre was a memorable and soulful experience.



The Soweto in Colours Countdown 2024 was a lively, engaging and entertaining event organized by Smart Event Hire in collaboration with Soweto Theatre to usher in the new year.

The event hosts, Diva Airwaves of Jozi FM Lungile Masondo and award-winning comedian and radio host Pele Pele Mchunu injected much energy and humour into the festivities. The DJ lineup, featuring well-known names like Kmat, Dj Hudson, Mac G, Sol, DeeJay Prins SA, Tshepo Jr., Dj CYA, Mo Flava, Dj ZanD, Dj Jaivan, Big Skye, Dj Mr X, and Kmat, played a mix of music genres and styles to cater to a broad audience.

It was clear that the event aimed to create a sense of community and celebration for the year-end and the year to come, allowing people to come together with their loved ones to welcome the new year in a lively and entertaining atmosphere. The combination of music, comedy, and other attractions contributed to a memorable experience for those who attended.



Programming at RT included Dinner for One/ Sopper vir een; Liewe Heksie; Little Learners Day Out /Mandela Day; Russian School of Ballet; SABOD; Singing in the Rain; Roodepoort Hybrid Dance Festival; A Celebration of Dance by the Association of International Dance Teachers (AIDT); WLDFA.

The **JOZI YOUTH DANCE/CBA** awards presented a night of unmatched entertainment and talent from Incredible dancers, 12 phenomenal choreographers, exquisite music, uplifting topics and a celebration of South African talent and dance. The theatre drew the curtains out of this production with a huge smile.

The Nutcracker is a favourite, having had 18 seasons from different dance schools, and was back yet again. The Carstens/Ireland Ballet School presented their 9th annual studio production with a dazzling performance of The Nutcracker. Set to the beautifully captivating music of Tchaikovsky with innovative new choreography by Natasha Ireland, Sandra Carstens, Anya Segal and Angela Revie adorned by a sparkling cast of 90 dancers on a captivating Christmas Eve adventure brought to life by the magical Miss Drosselmeyer. Lights, sparkles, glitter and all that Jazz was on the theatre stage.

Lazarus Botsi is a South African Gospel artist who hails from a small town in Brits town in the North-West Province but with a big voice sent from above. Lazarus's live recording under the theme Phakama Jesu was a hit, and the show sold out within a week of opening ticket sales. Lazarus is a unique individual with a great vocal talent with a combination of beautiful harmonies with joyful rhythms; he performed a traditional music-infused contemporary gospel music show, which proved to be popular with the crowd as they swayed from side to side.



Summertime is the chance to unwind, relax and watch unwrapped. RLT and friends presented their latest variety of show: **RLT UNWRAPPED**, a light-hearted romp on the boards as their talented dream team of RLT’s Anita Herbst, Neil Margetts, Sylvia Nikolaoy, Graham Shirley, Katherine Slade, Stephen Slade and Oriela van der Walt, and special guests Hannah Jordaan, Jenáy Jordaan-Nichols, Caitlyn Livesey entertained the crowd with crazy comic sketches, mirthful monologues and marvellous musical moments.

The Youth Russian Ballet Company proudly presented **The Nutcracker** ballet — a captivating performance designed to charm the heart and leave memories that last a lifetime. The stunning choreography and elegance of the ballerinas introduced a classic tale from 19th-century Russia, all in a way to hold the family spellbound the whole time! As the rich storyline that has held audiences spellbound for generations was brought to life by the dancers, the audience was left in astonishment at the dancers’ elegance and poise. With students aged ten and up working in perfect harmony with professional dancers admired worldwide, the production was everything needed to get in the holiday spirit.

YOUTH AND COMMUNITY DEVELOPMENT

In the ever-evolving landscape of cultural development and community engagement, the Youth and Community Development Department at Joburg Theatre stands as a dynamic force, committed to nurturing the talents of the younger generation and fostering positive impact within local communities. This report encapsulates the department's multifaceted initiatives, with a primary focus on the establishment of a program aimed at creating a centre of excellence in the creative process. Through strategic skills development programs, partnerships with the City of Joburg, and the collaborative efforts of young directors and writers, the department endeavours to equip youth with critical and practical skills and amplify their voices in the community. The report captures the foundational phase of a new direction for the department and will capture the progress made in the period under review.

SKILLS AND DEVELOPMENT

Skills development and training stand as fundamental pillars within the Youth and Community Development Department. Programmes are designed to provide individual skills while concurrently collaborating with community arts groups to ensure these skills are effectively employed for positive impact within local communities.

Recognising the financial and academic barriers many youths face, JCT initiatives addresses these challenges by offering practical courses that do not necessitate a traditional tertiary education background. The theatre’s skills programs serve as a vital bridge, particularly for individuals who may lack academic inclinations, allowing them to cultivate confidence and practical experience. Notably, these programs have proven instrumental in inspiring further academic pursuits among students, drawn by the depth and quality of training provided.

While acknowledging that credentials do not define a person, it is worth noting that the accredited qualifications attained through some of JCT's skills programmes have served as key catalysts, opening doors of opportunity for students who might otherwise lack formal qualifications. The theatre remains committed to empowering individuals, fostering their skills, and providing avenues for personal and professional growth.



The six months have seen young performers and entrepreneurs meet at the theatre with a business coach to share and learn about the business of the arts; the curriculum ranges from business reporting, financial planning, marketing and packaging talent; these sessions have been a great success as the workshops have been attended to maximum capacity. RT continued to be home to the comedy academy for upcoming young comedians, where they are taught to polish their craft and skill, and every Saturday, the theatre has been home to young and upcoming ballerinas. These have been the theatre's community programs for youth which have achieved unimaginable success; cumulatively, they have resulted in many young feet through the theatre who, under normal circumstances, would not have enjoyed such a privilege. The theatre continues to invest in youth, community and skills development and 2024 will be no different.

To the pointe, dance school presented Year-end production **One Midsummer Eve** once more. In a forest near Athens on Midsummer Eve, Oberon, the king of the Fairies, orders Puck to use Cupid's arrow on Titania, his queen, and on Demetrius, to make them fall in love with Helena. Puck mistakenly anoints Lysander, who also falls in love with Helena. The two men start to quarrel over her. Meanwhile, Bottom, a weaver, has his head turned into that of a donkey, and Titania falls in love with him. Eventually, Oberon has Bottom sent away, releases Titania from her spell, and arranges for Helena, Demetrius, and Lysander to resolve their differences. This beautiful ballet piece is a whimsical reminder to remain kind in a hard world.

Laugh out loud was what happened in the basement theatre as the hot property of Roodepoort comedians entertained fun spectators; the **Westside Comedy Jam** is a youth development initiative that allows upcoming comedians to make everybody laugh at a cost.

B Sharp Music Academy and ZimSix Events & Promotions, in partnership with Roodepoort Theatre's Youth Development, presented a beautiful musical production. Members of the B Sharp Music Academy presented a programme comprising arias, duets, and small ensembles from two composers whose influence on Western music has been profound. The artists looked to Mozart and Verdi, two beloved composers worldwide and within the South African choral and opera music space. The performance was accompanied by John Manamela who needs no Introduction within the choral music space.



Girls were in pink leotards, pink skirts, stockings and/or tights and ballet shoes and Boys In their white t-shirts, black hot pants, and ballet shoes, hopping all over the stage, displaying ballet perfection in Orlovskaya Dance Studio. The full house audiences enjoyed the technique in which the young dancers eloquently displaced, original Russian ballet techniques.

**JOBURG
THEATRE**

Joburg Theatre Youth Development

Applied Arts and Arts Management (APAAM)

The Advanced Applied Performing Arts and Arts Management (APAAM) is a short course developed by Wits University's Drama for Life unit in collaboration with the Joburg Theatre. This initiative is designed to enhance the capacity of community-based youth organizations, fostering their sustainability and resourcing for impactful social development work within communities. Comprising four modules—Creative, Business, Technical, and Performance—the course aims to strengthen critical thinking, capability, and resource mobilization for effective administration, management, and cultural leadership in the arts.

Students are expected to leverage skills honed through managing their own one-day community-based organizations, supplemented by organizational and conceptual training. The advanced course underscores the significance of applied performing arts in reflexive production for performance-based social development, specifically addressing complex local social realities. The course aspires to inspire participating community-based youth organizations, emphasizing the crucial role of practitioners and managers in applied drama and arts education, contributing to South Africa's social transformation project.

Following a two-year hiatus due to the impact of Covid-19, APAAM resumes with a new cohort of students and community-based organizations. Although auditions took place in the previous financial year, selected groups have been diligently preparing for this intensive journey to professionalize their organizations and deepen individual critical and practical skills.

On October 7th, the third APAAM cohort was announced, featuring five youth-led community arts organizations. These organizations—Peu (Tembisa – region A), Crazy Concepts at Work (Inner City – Refion F), Young Minds (Braamschicher – Region C), Ikamva Elihle (Tembisa – Region A), and Mythology (Protea Glen – Region D)—have been selected to partake in the three-year training program with Drama for Life at Wits University. Upon completion, group members will graduate with a diploma equivalent from Wits University, specializing in creative production, the business of the arts, theatre technical aspects, and, critically, the business of the arts. This program aims to professionalize these youth-led arts organizations while leveraging their unique positions within their respective communities.

The APAAM groups have started with the in person classes at Wits and will continue with classes in the new year. In February 2024, the groups will start creating community festivals and working on their projects in the communities.



Applied Arts and Arts Management Trainer (APAAMT)

The Applied Arts and Arts Management Trainers (APAAMT), a parallel program to APAAM, introducing a mentorship component wherein five young arts practitioners assume the role of trainers to mentor and collaborate with the APAAM groups. While the Wits University facilitators provide the theoretical foundation for the program, the trainers serve as the practical backbone, actively engaging with community groups and assisting them in the creation of their community theatre festivals.

The trainers will undergo a comprehensive 12-week training program to equip them with the necessary skills and knowledge. Subsequently, they will work directly with the groups throughout the remainder of the year, focusing on the practical aspects of festival creation, community engagement, and mentorship. This hands-on approach aims to enhance the participants' understanding and application of theoretical concepts, fostering a dynamic learning experience that aligns with the goals of APAAMT.

A call was made for the APAAMT trainers in the first quarter and have been selected to register at Wits in February 2023. The trainers will graduate with a post graduate certificate as community arts facilitators.

Screen Acting classes

A key object of the youth and community development program at Joburg Theatre is to train and prepare young actors to become working arts practitioners and entrepreneurs. Screen acting offers unparalleled potential for lucrative careers and public recognition, enticing many young actors with dreams of fame, fortune, and celebrity status.

However, these rewards are contingent on rigorous discipline and training. The allure of the screen lies in its capacity to create illusions through cameras and editing, where everything except the emotional truth of a performance remains authentic. An actor's prowess is measured by their portrayal's depth of intimacy and honesty.

The actor's primary responsibility is to achieve emotional authenticity, fostering desire and connection despite the myriad illusions and tools that mediate between the performer and the audience on the other side of the screen. The pursuit of these ideals demands a commitment to strict discipline and training.



The youth and community development unit has conducted weekly classes that serve as a crucible for refining these skills, culminating in a screening of student performances. Throughout three-month blocks, students progressively cultivate authentic portrayals, acclimating to the nuances of working with cameras, lights, and the demands of repeated performances inherent to the medium. The small class size ensures that each student benefits from this immersive learning experience.

Stage Acting classes

Lebohang Motaung, renowned for his television prowess, seamlessly transitions to the stage, imparting foundational tools and skills in stage acting to aspiring young performers. In stark contrast to screen acting, stage acting is an immediate, collaborative endeavour between actor and audience—one of the oldest forms of storytelling, akin to tales shared around a fire. Stage acting, a blend of creativity and technical precision, demands the actor's adeptness at projecting presence through voice, body, and mind, a skill set more pronounced than in screen acting.

Under Motaung's guidance, this comprehensive course delves into performance as both a grand and intimate art. Covering the spectrum from extensive to nuanced expressions, it guides participants through the intricacies of role preparation and research, providing a toolkit for character ownership. Exploring various dramatic modes, the course acquaints students with eminent theorists—Brecht, Grotovsky, Stanislavsky, and Ottackle—adding depth to their understanding of the craft.



The Youth and Community Development Unit has undertaken initiatives to broaden access for young individuals by partially subsidizing the fees associated with acting classes. Courses of this calibre, facilitated by seasoned instructors, often entail substantial financial commitments. To alleviate the financial burden on students, the theatre has committed to covering 50% of the fees. This strategic approach enables the recruitment of top-tier facilitators and ensures that students who may face financial constraints can access high-quality training that would otherwise be financially prohibitive.

COMMUNITY OUTREACH AND PARTNERSHIPS

The strategic partnership between Joburg Theatre, the Environment and Infrastructure Services Department (EISD), and Group Finance utilises theatre arts as a powerful tool for community

engagement. This collaboration aims to address broader social objectives, specifically targeting environmental awareness and promoting responsible financial behaviour within low-income communities, recognising the potential of theatre to educate, connect communities, and foster communication.

The EISD, with its commitment to environmental initiatives, has renewed its three-year association with Joburg Theatre. This long-standing relationship has evolved to commemorate six environmentally-themed days annually, contributing to the city's sustainability goals. Additionally, the collaboration will introduce a new production, enriching the partnership and enhancing its impact over the coming year.

Group Finance's involvement stems from its goal to instil an understanding of the importance of rates and taxes in supporting service delivery and community upliftment, particularly within low-income areas. Over 12 months, the theatre will collaborate with community-based partners to implement an industrial theatre campaign tailored to resonate with these communities.

To kickstart the project, Group Finance has signed a service-level agreement with Joburg Theatre, covering the campaign's initial phase until June. This financial commitment underscores the seriousness of the initiative and ensures the successful execution of the industrial theatre campaign, marking a crucial step towards achieving the broader social objectives of both entities.

The collaborative efforts between city partners demonstrate a forward-thinking approach to community engagement, utilizing the arts as a transformative tool. By leveraging theatre to address environmental awareness and financial responsibility, these partnerships set a precedent for innovative strategies in community development, fostering a meaningful connection between the city and its residents.

SPACE.COM - BLACK BOX THEATRE PROGRAM



The Space.com is a black box theatre offering young performing arts practitioners and producers a platform to explore ideas and create new work. The platform offers the creative entrepreneurs, real world experience of the whole production value chain from idea development, sale, marketing etc. Space.com creates income generating opportunities for artists with the full technical support of the theatre in a 70/30 partnership and affordable rentals. The youth development unit extended its self to work with the producers to improve the quality of their work. The Space.com Creative Lab is a black box theatre designed to empower and nurture the aspirations of

emerging performing arts practitioners and producers. With a commitment to fostering creativity, the platform serves as a dynamic space for exploration and innovation. This program extends beyond traditional theatre boundaries, providing young creative entrepreneurs with real-world experience across the entire production value chain, from the inception of ideas to their realization, sales, and marketing.

Committed to holistic development, the Space.com program goes beyond the stage, engaging a dedicated youth development unit. This unit collaborates closely with producers, offering guidance and support to enhance the quality of their work. Through mentorship and skill-building initiatives,



the program strives to create a thriving community of talented and innovative performing arts professionals. Space.com is not just a theatre; it is a launchpad for the next generation of creative visionaries, providing a supportive environment where ideas flourish, new works come to life, and the performing arts community evolves.

Space.com program

Rapela

Written by Duma Ndlvu Academy (DNA) graduate; Oarabile Ditsele "Rapela - Speaking to the Unknown," is a gripping psychological thriller. Rapela Tselatsweu is afflicted with Dissociative Identity Disorder and becomes the prime suspect in Keith Ndlovu's murder. Dr. Grace Ndou, a determined psychiatrist, faces the challenge of navigating Rapela's seven distinct personalities to unveil the truth and prove his innocence. As the clock ticks, the play explores the thin line between reality and illusion, delving into the intricacies of mental health and justice. With suspenseful twists and revelations, "Rapela - Speaking to the Unknown," invites the audience to question perceptions of guilt and innocence, all within the fragmented

recesses of a mind on the verge of unravelling

A Faint Patch of Light

A FAINT PATCH OF LIGHT is Qondiswa James' debut on the Johannesburg theatre scene. Nominated for 2 Fleur du Caps (Best Emerging Director and Best Performer) and winner of a Standard Bank Ovation Award, is a queering of Athol Fugard's 'Statements After an Arrest under the Immorality Act' to make visible black lesbian struggles in South African townships. This story follows two women's negotiations with violence, love, desire, and infidelity whilst living on the margins.



In "**First and Last**," Mr. Mokoena, a conflicted poet, seeks solace in therapy, revealing hidden traumas. Initially guarded, he gradually opens up to the therapist's probing questions, unveiling the painful layers of his past. However, a twist occurs when Mr. Mokoena

perceives the therapist as a threat, turning the session into a tense standoff. The therapist, now unexpectedly in danger, resorts to desperate measures, introducing an element of suspense. As the session teeters on the brink, trust shatters, and a startling revelation prompts Mr. Mokoena to abruptly leave, leaving both characters grappling with the consequences of their shared journey into the shadows of the human psyche. First and Last is written and directed by Zongezile Zengele, a DNA alumni, working with actors he met through the DNA program.

The DNA alumni have made the best of their association with the Joburg Theatre and workshopped “**The Apartheid Museum**” for the Space.com program. Welcome, and Sibonelo embarks on a journey of history and memory through the apartheid museum to find meaning through the pieces of the past. Sibonelo is reluctantly drawn into a vivid journey spanning centuries, navigating the tumultuous history of South Africa. A surreal dream blurs reality, leaving Sibonelo shaken. As Welcome arrives in the waking world, Sibonelo, triggered by his dream, flees, leaving an unresolved pact hanging in the air.



In "How England Stole My Head," the historical drama unfolds 188 years ago in the Xhosa Kingdom, focusing on the revered King Hintsa ka Khawuta. A tale of power, deceit, and betrayal, the play delves into the tragic events leading to the brutal assassination of King Hintsa in 1835. Revealing the intricate web of politics and manipulation, it exposes the cunning tactics employed by the British Monarchy to infiltrate and conquer this great Xhosa Kingdom. The narrative explores the dark shadows of history, where promises of power and the quest for dominance result in the unthinkable—the possession of King Hintsa's head by Queen Adelaide and the Crown of England.



YOUTH AND COMMUNITY DEVELOPMENT

The Youth and Community Development department is mandated to provide structured and professional opportunities to aspirant artists and new audiences for in-depth development of the artistic skills. The focus is acceleration of youth development through programmes that stimulate an interest in the arts as a viable career path and provide opportunities for future arts practitioners and entrepreneurs.

Schools Networks

The schools network festival aims to bridge the gap between the classroom and literature – offering students the opportunity to engage, debate and relate to what they learn at school as a reinforcement of their studies in a live theatre performance. The Schools Networks Festival is aimed at being a teaching aid for prescribed setwork, read as part of learners’ first or second home language literature.

My Children My Africa, a play based on Athol Fugard’s 1989 book, examines issues such as apartheid, race relations, and the effects of colonialism was presented at Soweto Theatre. According to drama

and literature researchers, when learners watch plays that are prescribed as school networks, their vocabulary increases, they gain an enhanced knowledge of the plot and develop a greater tolerance as well as an improved ability to read the emotions of others.



Music Tutorial Programme (MTP)

The aim of this programme is to foster structured opportunities for aspiring youth with a passion for music and arts in Soweto.

MTP and Community Philharmonic Orchestra (COMPO) collaboration presented an afternoon of music, and entertainment to celebrate **Mandela Day** with beautiful orchestral sounds by young musicians. The concert went beyond music, evoking upliftment, captivation, and therapeutic solace. The warm reception and flawless execution of the music showcased the immense potential of Soweto's youth and their musical prowess. An awards ceremony was held to recognise the learners' outstanding progress, and generous contributions were made to support their musical journey.

The saxophonist, flute player and composer McCoy Mrubata, renowned for his passion for grooming talent and community upliftment, invited the 30-piece COMPO and Soweto Theatre's Junior MTP Orchestra at Emperors Palace. This was an exciting history-making moment for the talented learners to collaborate with the maestro who has been in the industry for decades driven by the passion to unearth and nurture talent.



Lits'omong's Programme

The programme aims to deliver a training and drama development programme to both facilitators and learners.



The lessons were a success regardless of not been in a traditional theatre space, it was also great to rethink site specific. Choreography mentoring program focussed on conceptualisation, creation, interpretation, and translation movements of bodies with the help of sounds and text. Learners performed as the closing act at the Performing Arts Main Festival on the 25th September, where learners presented a piece of poetry.

D'londs Arts Academy (DAA)

DAA in collaboration with Soweto Theatre Youth and Community Development is an incubation programme seeks to give artists with raw talent skills, academic merit and experience in the arts industry. It aims to build skills that will enable the artist to be competitive or friendly to the changing world and different spaces.

With the assistance of the head of school, Kwanele Finch Thusi, 30 DAA students received funding from the **Social Employment Fund (SEF)** program run by **IDC**. DAA selected these students based on circumstantial need, participation and merit. The academic merit allows learners to get and maintain dignified employment and also pursue careers in academia through other Wits programmes. The aim is for the student to leave with an understanding of who they are as an artist, where their opportunities lie, what the culture of that space is and how they can adapt and assimilate to that domain. This is an advocacy and curatorship for artists to come to their own understandings and ensure that their work is published, distributed and their story is shared through the power of word of mouth.



Working within the Community:

Education & Community Engagement – The Johannesburg Philharmonic Orchestra is passionate about its comprehensive community engagement programmes, which see music through the lens of arts exposure, skills transfer and performance opportunities. Exposing young learners to the Orchestra in the intimate setting of a school hall awakens a whole new level of possibility. For many, these precipitate or follow classroom time involving discussions around the orchestra, its instruments, and the various elements of music. The partnership with St Matthew's School in Soweto continues, offering individual teaching for the Thabang Ka Mmino Music and Culture Project (TKM) — a project based at the school that provides extra-mural activities and constructive social outlets for the

community's children. Specifically, TKM has a dynamic music programme, now almost two decades old, which provides music education to learners.

School Concerts:

The Johannesburg Philharmonic Orchestra has earned a special place in the hearts of schools throughout the province, exposing learners to the magnitude of the Orchestra, and the possibilities that exist in life because of it. The beauty and necessity of starting to think creatively, and of experiencing life through inspired eyes, brings a much-needed aspect to the learning experiences of the children.

At each Education and Community Engagement concert, the Orchestra performs as a unit, and each section of the entity is explained. Learners are able to hear each instrument individually, while also experiencing the collective power of the whole orchestra. For many, this precipitates or follows classroom time involving discussions around the orchestra, its instruments, and the various elements of music.



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Education Audience Reach

SEPTEMBER - 850 Audience Members Reached			
Date	School	Area	Attendance
1 September	Ntuthuko Primary. Address: Kubeka st	Katlegong	350
8 September	Thabang Primary. Address: 2761 Mashao str, Dobsonville	Soweto	500

**Education Audience Reach
850**



Teaching Project:

Thabange ka Mmino Music Project (TKM) – Soweto-The TKM project is made up of children from Grade 2 – Grade 12 and takes place every Saturday morning at St. Matthew’s Catholic School in Soweto. This is the only opportunity available to the children from this underprivileged township with excessive levels of unemployment to participate in any form of extra-mural activities. The project relies on sponsorships in order to continue to provide the various music instruments required to the children, as well as to pay the tutors that teach the children how to read and play music. Music is crucial in childhood development and more so, learning to play music instruments. This project ensures that the children are occupied and engaged in a constructive way.

Each week musicians from the Johannesburg Philharmonic assist with lessons for violin, viola, cello, flute, clarinet, trumpet. An additional musician is providing music theory tuition to the children. This brought much needed relief to overly full classes.

Total Number of Lessons during this reporting period: 1000

PERFORMANCE HIGHLIGHTS

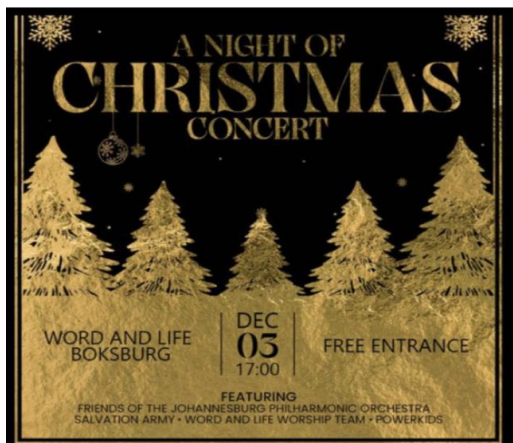
During the first quarter of the year, JPO had TOSCA Opera with Cape Town Opera at Joburg Theatre as well as the The Symphonic Jazz Concert in collaboration with the ZAR Jazz Orchestra led by celebrated South African trumpeter, conductor and SAMA Award winner Marcus Wyatt, at the Linder Auditorium.



JPO had a **Joint Concert with KZNPO** (KZN Philharmonic) where they performed together in celebration of the KZN Philharmonics 40th ANNIVERSARY.



CHRISTMAS CONCERT AT WORD AND LIFE CHURCH- The Christmas concert at Word and Life Church was a community event, with free admission to the public. The concert, which featured members of the Johannesburg Philharmonic, also included performances by the Salvation Army, the Word and Life worship team, and Power Kids. It is our joy to support community concerts throughout our city.



WORLD SYMPHONY SERIES - is fundamental to the work that the Johannesburg Philharmonic Orchestra does. With four seasons being presented annually, the series brings the cream of local and international talent to the South African stage and showcases the full artistic capability of its members, both individually and as a unit, with substantial works of art performed. The World Symphony Series was first inaugurated in Durban more than 20 years ago and was introduced to Johannesburg audiences by Bongani Tembe in August 2017 with the relaunch of the Johannesburg Philharmonic Orchestra.

Since then, the Orchestra has seen more than 22 conductors and 27 soloists grace the Linder Auditorium (including South African and international artists), with performances that have garnered the praise of the Johannesburg public and attracted the attention of both local and national press. This shows, once again, the power of the Orchestra to showcase the best of South African and international talent, taking Africa to the world and bringing the world to Africa.

As at mid-year JPO host two seasons, one Early spring Season in Q1 as well as the Spring Season 2023 in the 2nd quarter.

World Symphony Series

SPRING SEASON 2023

SEASON TICKETS: INFO@JPO.CO.ZA | 011 484 0446



Gala Concert: 26 October, 19h30, Linder Auditorium

Conductor	Justus Frantz
Soloist	Valentina Lisitsa, piano
Rossini	<i>William Tell Overture</i>
Khosa	<i>Mintirho ya vulavula</i>
Sibelius	<i>Finlandia, Op. 26</i>
Rachmaninoff	<i>Piano Concerto No. 2, Op. 18 in c minor</i>



Concert 2: 2 November, 19h30, Linder Auditorium

Conductor	Irene Delgado-Jiménez
Soloist	Nikita Boriso-Glebsky, violin
Beethoven	<i>Violin Concerto, Op. 61 in D Major</i>
Beethoven	<i>Symphony No. 3, Op. 55 in E-flat Major, "Eroica"</i>



Concert 3: 9 November, 19h30, Linder Auditorium

Conductor	Daniel Boico
Soloist	Nikita Mndoyants, piano
Schubert	<i>Rosamunde Overture</i>
Beethoven	<i>Piano Concerto No. 3, Op. 37 in c minor</i>
Bruch	<i>Symphony No. 3, Op. 51 in E Major</i>



Concert 4: 16 November, 19h30, Linder Auditorium

Conductor	Robert Moody
Soloist	Bryan Cheng, cello
Dvořák	<i>Mein Heim, Op. 62</i>
Elgar	<i>Cello Concerto, Op. 85 in e minor</i>
Sibelius	<i>Symphony No. 5, Op. 82 in E-flat Major</i>

JOBURG BALLET



In the period under review, Joburg Ballet presented **Romeo and Juliet** in Q1 and two major productions in Q2, **Don Quixote** at the Joburg Theatre and **The Nutcracker** at the Teatro Montecasino, Nutcracker also travelled to the Playhouse in Durban. Both ballets in Q2 were produced for Joburg Ballet by Angela Malan, a former South African ballerina, now a guest teacher, coach and producer based in Italy. Miss Malan was assisted by Shannon Glover, Natasha Ireland, Sanmarie Kreuzhuber-Hagler and Thabang Mabaso (for *Don Quixote*) and by Shannon Glover, Natasha Ireland, Sanmarie Kreuzhuber-Hagler, Thabang Mabaso, Ivan Domiciano, Nicole Ferreira-Dill and Craig Pedro (for *The Nutcracker*).

For *Don Quixote*, Joburg Ballet welcomed distinguished guest dancers, Royal Ballet stars Marianela Nunez and Vadim Muntagirov, to the Joburg Theatre, where they gave two acclaimed performances to sold-out houses on 6 and 8 October. Joburg Ballet's own dancers alternating in the leading roles

with the guests excelled, and Joburg Ballet achieved the best attendance figures and box office income since before the Covid-19 pandemic.

Joburg Ballet engaged the Johannesburg Philharmonic Orchestra under conductor Lykele Temmingh for the season of *Don Quixote*.

Another post-Covid first for Joburg Ballet this year was the company's return to Montecasino for a season at the Teatro. *The Nutcracker*, the perfect festive season show, attracted over 10,000 people to the 11-performance season. Joburg Ballet showcased several casts in the leading roles including principal dancer Shannon Glover who was partnered by Brazilian guest dancer Marlon Sales.

Joburg Ballet joined over 60 ballet companies worldwide in celebrating the 10th anniversary of World Ballet Day. This is an online event where companies invite viewers to share a few hours with them online via Facebook, YouTube and other viewing platforms. Joburg Ballet's contribution to World Ballet Day 2023 was filmed by videographer Lauge Sorensen and hosted by dancers Shannon Glover and Craig Pedro.



JOBURG BALLET SCHOOLS

Classes at all centres, Alexandra at San Kopano Resource Centre, UJ Kingsway Campus (Braamfontein), Soweto at Uncle Toms Community continued as normal. Second session Cecchetti examination to take place at St Ninians during the quarter with 18 distinctions and 3 merits achieved.

Cecchetti Examination:



Springtime Demo was held with all students performing pieces from their exam work.



Selected students were chosen to do the Nutcracker at the Teatro at Monte Casino below are pictures of them in rehearsal, a day before stage rehearsals and at Monte Casino.



Auditions for new students were held at the following centres Alexandra – San Kopano, UJ/Braam – Arts Centre Kingsway Campus and Soweto – Uncle Toms Community Centre in December. The turnout was not great at all the centres; therefore, JBS will probably have another audition session in February 2024, see below.



JOBURG BALLET SCHOOL INTERACTIONS

A group of 53 learners from Crawford Preparatory watched the company class and studio rehearsals. In addition, 729 learners from Sebokeng and Tembisa attended the Don Quixote rehearsals. Joburg Ballet organized a dance workshop, where the learners experienced a variety of dance styles, including hip-hop, pantsula, kwasa-kwasa, and Ballet. The workshop was led by representatives from Joburg Ballet who choreographed the different dance forms.



Joburg Ballet received a Special Award from the Arts and Culture Department – West District.

The following schools attended Joburg Ballet’s Nutcracker performances:

- 19 learners – Salvazione Christian School
- 20 learners – Kids Haven

JCT SERVICE STANDARDS

Joburg Ballet’s beautiful production of Don Quixote played to the full house and hosted major international ballet stars Marianela Nunez and Vadim Muntagirov of The Royal Ballet in the leading roles. Gregory Maqoma launched his autobiography and celebrated his 50th birthday on the Mandela Stage.

Joburg Theatre also hosted the 21st Annual Nelson Mandela lecture on the Mandela stage, the venue for the very first lecture in 2002. Guest speaker Malala Yousafzai, Nobel Peace Prize Laureate, spoke to a packed theatre, and was interviewed for several media outlets in the theatres conference venues.

The Peoples Theatre hosted 2 delightful children’s productions during the quarter –Story Book Theatre and Shrek.

The annual Janice Honeyman pantomime once again dominated the Mandela stage in November and December, with an increased number of school performances and sales reaching pre-Covid levels.

Roodepoort Theatre had 3 months filled with returning clients including Westside Comedy and B-sharp music academy.

Soweto Theatre hosted regular annual events including Soweto Fashion week, Basadi ka Dituku and the New Year’s Eve countdown.

The JCT-organised Festival of Lights once again took place at the Joburg Zoo, in conjunction with JCPZ and City Power. The weather co-operated this year and very few events had to be cancelled because of inclement weather.

Service Level Standard Performance

Reporting Period -					
Performance Status	Q1	Q2	Q3	Q4	YTD Performance
Target Achieved	100%	100%			100%
Target Not Achieved	0	0			0
KPI not measured	0	0			0
Total no. of KPI's	3	3			3
Total no. of KPI's Measured	3	3			3

Performance Highlights

- JCT prides itself on placing customer service at the forefront of it's service delivery to performers, patrons and other visitors to it's various sites. Easy accessibility for all citizens, prompt starting times of performances, and providing a safe and healthy environment has long been the calling card of an entity that prides itself on delivering excellent service to all who enter the doors.
- JCT has also changed the means of delivery of tickets for their productions. Instead of physical tickets needing to be presented to gain access to events, tickets can now be sent to patrons mobile phones. The bar code on the virtual ticket can then be scanned for entry into the event.
- Where payment is made at the restaurants, bars and box offices, JCT encourages a cashless experience, and provides the use of tap-and-pay devices
- Several performances were sold out this quarter.
- School performances for the pantomime increased on the previous year's numbers

Performance Challenges and Mitigations

Weather can be challenging for Festival of Lights held outdoor at the Joburg Zoo, but the festival was not badly affected by inclement weather this year.

Table 2: Challenges and mitigations

SLS KPI not achieved	Challenges	Mitigations
NOT APPLICABLE	-	-

Table 3: Detailed Mid-Year Performance

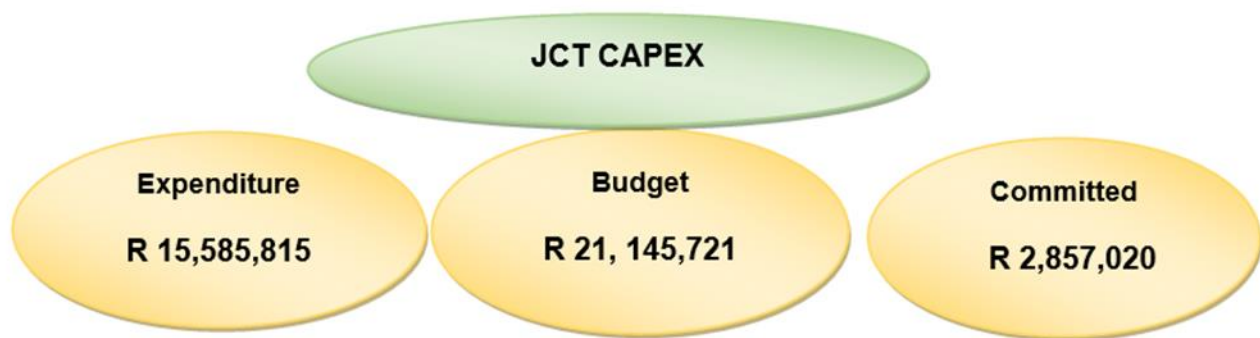
JCT SERVICE STANDARDS

Core Service	Service Level Standard Target	Jul	Aug	Sep	Oct	Nov	Dec	Q2	Variance explanation	Mitigations
1.	100% Theatres accessible to people with disabilities	100%	100%	100%	100%	100%	100%	100%	N/A	N/A
2.	100% of all shows start within 15 minutes as per schedule - measured only on in-house productions and co-productions over which JCT has control*	100%	100%	100%	100%	100%	100%	100%	N/A	N/A
3.	100% compliance to health and safety legislation	100%	100%	100%	100%	100%	100%	100%	N/A	N/A

Section 2: Capital Projects & Expenditure

JCT exceeded the target in the second quarter by spending 74% of capital expenditure, which is a great performance as the target is 30%. In addition, with commitment of R2, 8m, the expenditure equates to 87%. This is in line with the city 's mandate to ensure that the budget allocated for capex is spent accordingly. The capex budget of R21, 145,720.98 as per table below slightly differs by R313, 000 with the budget reported in the 1st quarter due to the reconciliation performed in the 2nd quarter.

The diagram below depicts the status for JCT capital expenditure.







JOBURG CITY THEATRE'S CAPEX 2023/24



	BUDGET	EXPENDITURE	AVAILABLE BALANCE	TOTAL	COMMITTED TO DATE	TOTAL WITH COMMITTED
BUILDING RENOVATIONS AND UPGRADES OF NEW BUILDING ALTERACTIONS	R 3,000,000.00	R 2,716,940.12	R 283,059.88	91%		91%
UPGRADE OF STAGE MACHINERY , RENEWAL PLANT & EQUIPMENT	R 6,324,000.00	R 2,925,442.02	R 541,477.98	46%	R 2,857,080.00	91%
TECHNICAL EQUIPMENT NEW OPERATIONAL	R 2,098,000.00	R 2,098,000.00	R -	100%		100%
INFORMATION TECHNOLOGY NEW COMPUTER SOFTWARE	R 1,098,000.00	R 372,894.31	R 725,105.69	34%		34%
BUILDING RENOVATIONS AND UPGRADES OF NEW BUILDING ALTERACTIONS	R 1,661,615.68	R 173,913.04	R 1,487,702.64	10%		10%
UPGRADING OF TECHNICAL EQUIPMENT (SOUND & LIGHTING)	R 1,609,000.00	R 1,627,520.00	R -18,520.00	101%		101%
BUILDING RENOVATIONS AND UPGRADES	R 582,105.30	R 582,105.30	R -	100%		100%
AMPHITHEATRE UPGRADES	R 4,000,000.00	R 4,000,000.00	R 4,000,000.00	100%		100%
UPGRADING OF TECHNICAL EQUIPMENT	R 1,089,000.00	R 1,089,000.00	R -	100%		100%
	R 21,145,720.98	R 15,585,814.78	R 7,018,826.20	74%	R 2,857,080.00	87%




Spent to date	R 15,585,814.78	74%
Committed	R 2,857,080.00	14%
Total spend to date with committed	R 18,442,894.78	87%






Section 3: Performance against Institutional SDBIP






Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2023/24 Performance Targets						Achievement
			2021/22 Baseline as per the 2023/24 business plan	2023/24 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2023	Q2 Oct - Dec 2023	Q3 Jan - Mar 2024	Q4 Apr - Jun 2024	Target Achieved/not achieved
JCT Strategic Objective – SO1: Quality performing arts and entertainment experiences and facilities, contributing to: <ul style="list-style-type: none"> GGT2030 Priority 4: Safety, social cohesion and food security GDS Outcome 1: Improved quality of life and development-driven resilience for all GDS Outcome 4: A high-performing metropolitan government that proactively contributes to and builds a sustainable, socially inclusive, locally integrated, and globally competitive Gauteng City Region COJ Priority 7: Safer City COJ Priority 8: Active and engaged citizenry 												
Service level standards achieved	1	Percentage achievement of service level standards	100%	100%	Service Level Standards Report	COO, Artistic Director	Quarterly	Target	Target	Target	Target	Target Achieved
								100%	100%	100%	100%	
								Actual	Actual	Actual	Actual	
							100%	100%	-	-		
Arts and culture festivals and themed productions hosted and produced	2	Number of arts and culture programmers held (in-house and through partnerships)	83	30	Contracts Show reports or web ticket reports	COO; Artistic Director	Quarterly	Target	Target	Target	Target	Target Achieved
								12	20	25	30	
								Actual	Actual	Actual	Actual	
								14	35	-	-	
	3	Number of youth and community development, and emerging voices, supported through partnerships		60	High impact/development selection criteria checklist	COO, Artistic Director	Quarterly	Target	Target	Target	Target	Target Achieved
								15	30	45	60	
Actual								Actual	Actual	Actual		
							15	30	-	-		
Joburg Ballet and Johannesburg Philharmonic Orchestra integrated into the group offering	4	Number of Joburg Ballet seasons	6	4	SLA between JCT and Joburg Ballet	COO, Artistic Director	Quarterly	Target	Target	Target	Target	Target Achieved
								1	2	3	4	
								Actual	Actual	Actual	Actual	
								1	3	-	-	
5	Number of Philharmonic Orchestra seasons	5	4	Quarterly report	COO	Quarterly	Target	Target	Target	Target	Target Achieved	
							1	2	3	4		

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2023/24 Performance Targets						Achievement
			2021/22 Baseline as per the 2023/24 business plan	2023/24 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2023	Q2 Oct - Dec 2023	Q3 Jan - Mar 2024	Q4 Apr - Jun 2024	Target Achieved/ not achieved
					Contracts and marketing material			Actual 1	Actual 2	Actual -	Actual -	
JCT touring circuit implemented	6.	Number of JCT productions touring nationally/ internationally	1	2	Business Case/ SLA	COO, Artistic Director	Annually	Target 1	Target -	Target 1	Target -	KPI Not Measured this quarter
Annual Legends Tribute	7.	Number of Annual legends	New	2	Contracts with artists/ creatives	COO, Artistic Director	Bi- Annually	Actual 1	Actual -	Actual -	Actual -	
							Target -	Target 1	Target -	Target 2	Target -	Target Achieved
JCT Strategic Objective – SO2: Provision of opportunities for the youth, including future arts and theatre practitioners and entrepreneurs, contributing to: <ul style="list-style-type: none"> GGT2030 Priority 1: Economy, jobs and infrastructure GDS Outcome 3: An inclusive, Job intensive, resilient, competitive and smart economy that harnesses the potential of citizens COJ Priority 6: Job Opportunity & creation 												
Work opportunities created at JCT.	8.	Number of expanded Public Works Programme (EPWP) work opportunities created at JCT	220	220	Employment contracts	CFO	Quarterly	Target 50	Target 150	Target 180	Target 220	
							Actual 50	Actual 189	Actual -	Actual -	Actual -	
Youth developed in arts and theatre	9.	Number of youths attending arts programmes	500	300 (Jul-Dec) 400 (Jan-Jun)	Attendance registers Tutor reports on programme content/ summary	COO	Quarterly	Target 300	Target 300	Target 400	Target 400	
							Actual 373	Actual 331	Actual -	Actual -	Actual -	

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2023/24 Performance Targets						Achievement
			2021/22 Baseline as per the 2023/24 business plan	2023/24 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2023	Q2 Oct - Dec 2023	Q3 Jan - Mar 2024	Q4 Apr - Jun 2024	Target Achieved/ not achieved
JCT Strategic Objective – SO3: Affordable access to and use of theatres by communities, contributing to: <ul style="list-style-type: none"> GGT2030 Priority 4: Safety, social cohesion and food security GDS Outcome 1: Improved quality of life and development-driven resilience for all GDS OUTCOME 3: An inclusive, job-intensive, resilient, competitive and smart economy that harnesses the potential of citizens GDS Outcome 4: A high-performing metropolitan government that proactively contributes to and builds a sustainable, socially inclusive, locally integrated, and globally competitive Gauteng City Region COJ Priority 7: Safer City COJ Priority 8: Active and engaged citizenry COJ Priority 11: Smart City 												
Audiences developed and venues accessed.	10.	Number of attendees	113 201 attendees	180 000 attendees	Ticket reports	COO, Artistic Director	Quarterly	Target	Target	Target	Target	Target Achieved 
								40 000	120 000	140 000	180 000	
								Actual	Actual	Actual	Actual	
								45 435	131 770	-	-	
School network offerings provided across all 3 theatres.	11.	Number of schools network programmes implemented.	New	3	Contracts with artists/ creatives Close -out report	COO, Artistic Director	Quarterly	Target	Target	Target	Target	KPI Not Measured this quarter.
								1	-	2	3	
								Actual	Actual	Actual	Actual	
								1	-	-	-	
City – wide integrated activations implemented	12.	Number of City -Wide integrated activations using the Mobile Theatre Truck	New	6	Annual calendar Job card/ Booking form	COO, Artistic Director	Quarterly	Target	Target	Target	Target	Target Achieved 
								2	4	5	6	
								Actual	Actual	Actual	Actual	
								2	4	-	-	

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2023/24 Performance Targets						Achievement
			2021/22 Baseline as per the 2023/24 business plan	2023/24 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2023	Q2 Oct - Dec 2023	Q3 Jan - Mar 2024	Q4 Apr - Jun 2024	Target Achieved/ not achieved
JCT Strategic Objective – SO4: Good governance, financial sustainability and sound management, contributing to: <ul style="list-style-type: none"> GGT2030 Priority 5: Building a capable, ethical and developmental state GDS Outcome 4: A high-performing metropolitan government that proactively contributes to and builds a sustainable, socially inclusive, locally integrated, and globally competitive Gauteng City Region COJ Priority 1: Good governance COJ Priority 2: Financial sustainability 												
Financial management and sustainability	13.	Proportion of earned income against total revenue including subsidy	34%/66%	30%/70%	Financial statements Income reports	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
			Earned Revenue R85.914 million Total revenue R252.066	Earned revenue R79.180 million Total revenue R262.279				30%/70%	30%/70%	30%/70%	30%/70%	
								Actual	Actual	Actual	Actual	
								25%/75% Earned Revenue R17,816 million Total Revenue R69,877 million	32%/68% Earned Revenue R45 647 568 Total revenue R143 798 183.00	-	-	
Financial management and sustainability	14.	Percentage spent on operating budget against approved operating budget	100%	100%	Open Report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
			15%	50%				75%	100%	Actual	Actual	
								24%	53%	-	-	
Financial management and sustainability	15.	Percentage spent on capital budget against approved capital budget	100%	100%	Capex Report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
			10%	30%				70%	100%	Actual	Actual	
								48%	74%	-	-	

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2023/24 Performance Targets						Achievement
			2021/22 Baseline as per the 2023/24 business plan	2023/24 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2023	Q2 Oct - Dec 2023	Q3 Jan - Mar 2024	Q4 Apr - Jun 2024	Target Achieved/ not achieved
	16.	Percentage spent on repairs and maintenance to property, plants, and equipment	28%	8%	Expenditure report Financial statement	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								3%	5%	8%	8%	
								Actual	Actual	Actual	Actual	
								4%	12%	-	-	
	17.	Percentage reduction in unauthorized, irregular, fruitless, and wasteful expenditure incurred	New	50%	Expenditure report Supply Chain Management Report Financial Statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								10%	20%	30%	50%	
								Actual	Actual	Actual	Actual	
								100%	100%	-	-	
Financial management and sustainability	18.	Percentage of valid invoices paid within 30 days of invoice/ statement date	100%	100%	Expenditure Report Financial statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								100%	100%	100%	100%	
								Actual	Actual	Actual	Actual	
								100%	100%	-	-	
Governance, internal controls, performance, and risks managed	19.	AGSA audit opinion	Unqualified with material findings	Unqualified with no material findings	External (AGSA) audit opinion and report Annual financial statements	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								-	Unqualified with no material findings	-	-	
								Actual	Actual	Actual	Actual	
								-	Unqualified with no material findings	-	-	
	20.	Percentage of resolution of AGSA findings	100% of 2021/22 were resolved	100%	Quarter reports / evidence files	CFO	Quarterly	Target	Target	Target	Target	Target Achieved 
								10%	30%	70%	100%	

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2023/24 Performance Targets						Achievement
			2021/22 Baseline as per the 2023/24 business plan	2023/24 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2023	Q2 Oct - Dec 2023	Q3 Jan - Mar 2024	Q4 Apr - Jun 2024	Target Achieved/not achieved
Small businesses supported through B-BBEE and preferential procurement	21.	Percentage resolution of Internal Audit findings	100% of 2021/22 findings were resolved	100%	Quarter reports / evidence files	CFO	Quarterly	Actual	Actual	Actual	Actual	Target Achieved 
								100%	83%	-	-	
								Target	Target	Target	Target	
								10%	30%	70%	100%	
	22.	Percentage of the strategic risk management action plans implemented	100%	100%	Quarter reports / evidence files	CFO	Annually	Actual	Actual	Actual	Actual	Target Achieved 
								93%	97%	-	-	
								Target	Target	Target	Target	
								10%	30%	70%	100%	
	23.	Percentage of predetermined objectives	85%	85%	Quarter reports/evidence files	CFO	Quarterly	Actual	Actual	Actual	Actual	Target Achieved 
								-	85%	-	-	
								Target	Target	Target	Target	
								-	96%	-	-	
Small businesses supported through B-BBEE and preferential procurement	24.	Number of SMMEs supported	New	250	Procurement reports	CFO	Quarterly	Actual	Actual	Actual	Actual	Target Achieved 
								50	150	200	250	
								Target	Target	Target	Target	
								116	161	-	-	
	25.	Percentage of procurement spend on SMMEs against total procurement expenditure	100%	100%	Procurement reports	CFO	Quarterly	Actual	Actual	Actual	Actual	Target Achieved 
								30%	30%	30%	30%	
								Target	Target	Target	Target	
								79%	76%	-	-	
26.	Percentage of procurement spend on B-BBEE against	104%	75%	Procurement reports	CFO	Quarterly	Actual	Actual	Actual	Actual	Target Achieved	
							75%	75%	75%	75%		

Key Performance Area	KPI #	Key Performance Indicator	Strategic Objective Annual Targets		Means of Verification	2023/24 Performance Targets					Achievement	
			2021/22 Baseline as per the 2023/24 business plan	2023/24 Target		Unit Responsible for Reporting	Reporting Period	Q1 Jul - Sep 2023	Q2 Oct - Dec 2023	Q3 Jan - Mar 2024	Q4 Apr - Jun 2024	Target Achieved/ not achieved
		total procurement expenditure						Actual 89%	Actual 86%	Actual -	Actual -	

Strategic Objective – SO5: Mobilisation of resources to support the mandate, and improved brand recognition and awareness of JCT, contributing to:

- GGT2030 Priority 1: Economy, jobs and infrastructure | GGT2030 Priority 4: Safety, social cohesion and food security | GGT2030 Priority 5: Building a capable, ethical and developmental state
- GDS Outcome 1: Improved quality of life and development-driven resilience for all | GDS OUTCOME 3: An inclusive, job-intensive, resilient, competitive and smart economy that harnesses the potential of citizens | GDS Outcome 4: A high-performing metropolitan government that proactively contributes to and builds a sustainable, socially inclusive, locally integrated, and globally competitive Gauteng City Region
- COJ Priority 1: Good governance | COJ Priority 7: Safer City | COJ Priority 9: Sustained economic growth

Stakeholders and partners mobilised and managed	27	Number of strategic partnerships created.	23	25	Signed MOA/MOU/Contract	COO	Quarterly	Target	Target	Target	Target	Target Achieved
								5	15	20	25	
								Actual	Actual	Actual	Actual	
								8	15	-	-	
Return on investment of public relations monitored and managed	28	Percentage positive and neutral media coverage	New indicator	≥80%	Media Monitoring Report (External provider)	COO	Quarterly	Target	Target	Target	Target	Target Achieved
								≥80%	≥80%	≥80%	≥80%	
								Actual	Actual	Actual	Actual	
								≥99.7%	≥80%	-	-	

Summary

Total number of KPIs	28
Total number of KPIs Not Measured for the quarter	2
Total number of KPIs Measured	26
Number of Quarterly KPIs Achieved	26
Number of Quarterly KPIs Not Achieved	0
Total achieved constitutes (Q2)	100%
Total Mid-Year Achievement (Q1: 96% and Q2:100%/2).	98%

Section 4: Supply Chain Management and Black Economic Empowerment

The company adheres to a procurement system that 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 yet will be totally excluded.

It is 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.

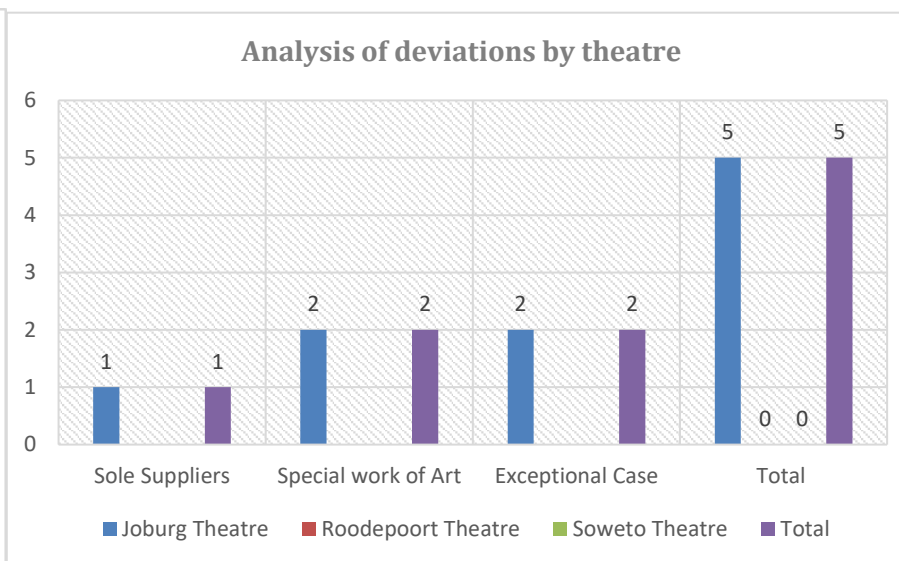
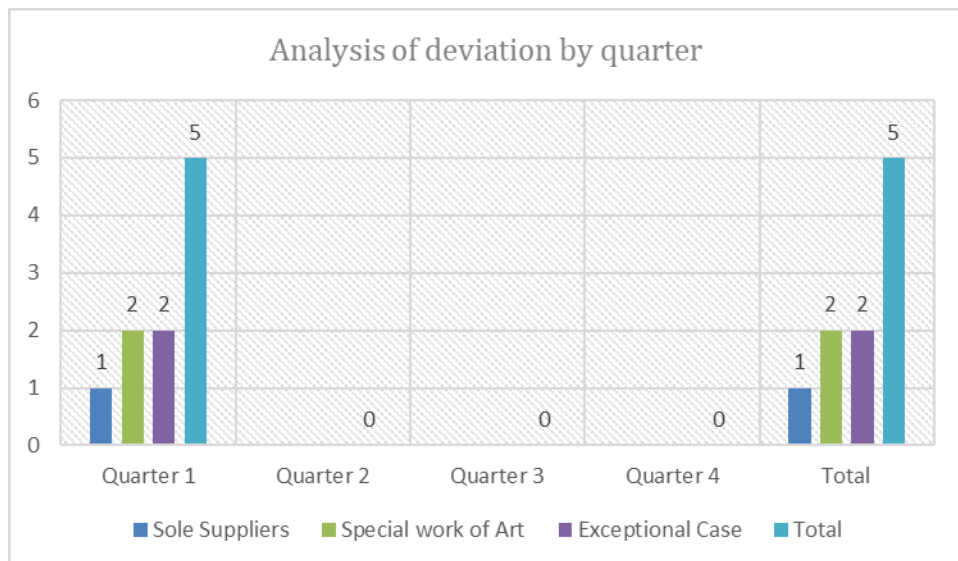
The Bid Adjudication Committees were established in terms of the provisions of Local Government Municipal Finance Management Act (MFMA). This Committee consist of officials with delegated authority to recommend bids in accordance with their terms of reference. The Bid Adjudication Committee considers 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 2022, 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 above R200 000.00.

PROCUREMENTS FROM RELATED PARTIES

None.



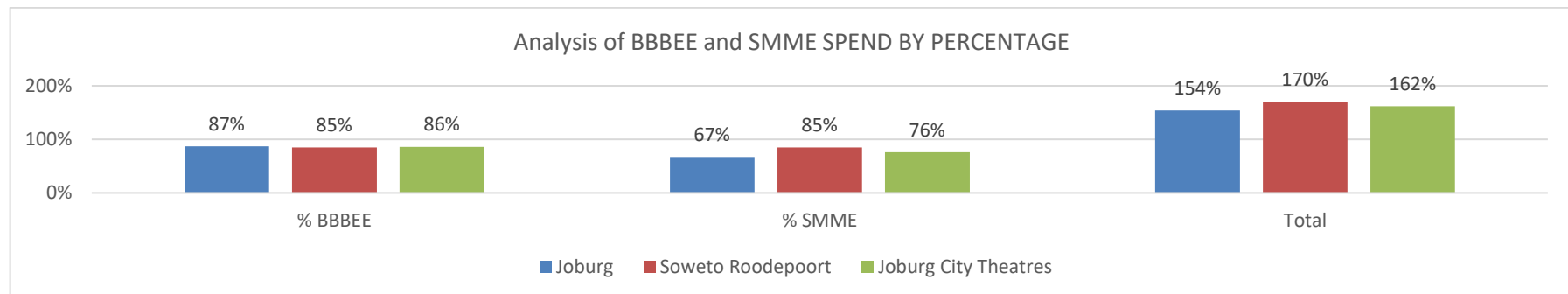
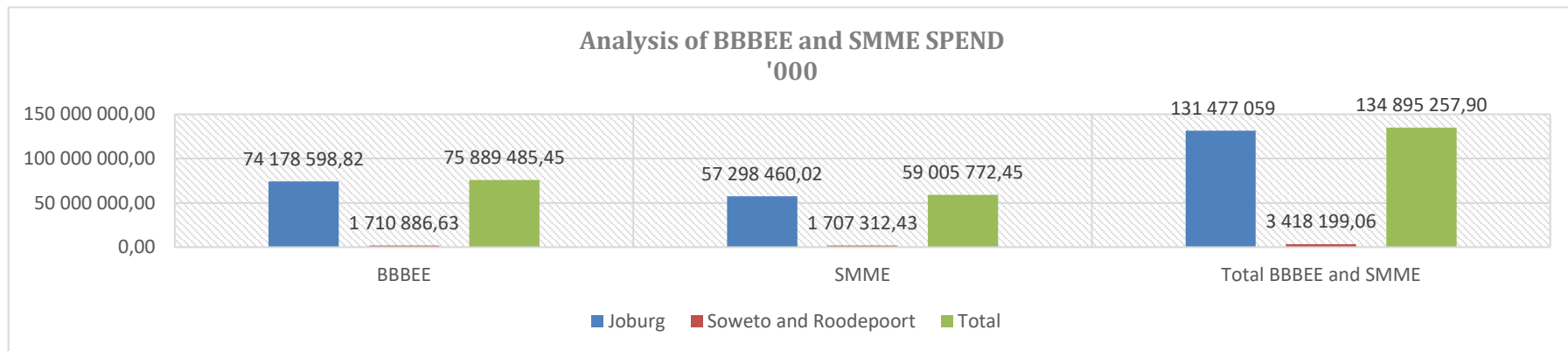
Category	Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total
Sole Suppliers	1				1
Special work of Art	2				2
Exceptional Case	2				2
Total	5	0	0	0	5

Category	Joburg Theatre	Roodepoort Theatre	Soweto Theatre	Total
Sole Suppliers	1			1
Special work of Art	2			2
Exceptional Case	2			2
Total	5	0	0	5

Joburg City Theatres approved a total of 5 deviations during the mid-year ending 31st December 2023. All the deviations raised were classified as Special work of Art, Exceptional case, sole supplier, emergency 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 4 to 9 of this report.

Tenders and RFQs AWARDED AND THE CONTRIBUTION TO BBBEE AND SMMEs

Joburg City Theatres awarded RFQs amounting to R3 060 246.78 and tenders amounting to approximately R 22 479 614.43 were awarded, 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 87% which is 11% better than the scorecard target while spend on SMMEs averages at 76% and this is 46% above the scorecard target of 30%. Joburg City Theatres have supported 202 companies during the 2nd quarter (Mid-year) of 2023/2024 financial year. This achievement has been consistent throughout the years and maintenance of phenomenon is critical for the advancement of the objectives of South African Constitution, Preferential Procurement Framework Policy Act, MFMA, BBBEE codes. This ultimately translates into the economic transformation of citizens of the city of Johannesburg. This contributes towards job creation and the reduction of poverty as one of the imperatives and priorities of the city of Johannesburg.



Theatres	% BBBEE	% SMME	Total
Joburg	88%	69%	157%
Soweto Roodepoort	89%	89%	178%
Joburg City Theatres	89%	79%	168%

DEVIATION FROM SCM POLICY FOR THE MID-YEAR ENDING (01 JULY – 31 December 2023)

- 1 The CEO in terms of Regulation (36) (1) (a) of the MSCMR and Section 20 of the company's SCM Policy approved dispensing with official procurement processes established by the policy.
- 2 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.
- 3 During 2nd quarter of 31 December 2023, Joburg City Theatres had a total of 5 deviations reported to the Board of Directors. The total value of the deviations during the 2nd quarter end is **R 30 243 566.66** but does not necessarily mean that the total amount has been spent.
- 4 The deviation for Joburg City Theatres for 2nd quarter 31 December 2023 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 2023/24	R25 982 553.09	01 July 2023	<p>The theatres rent its spaces to promoters, entrepreneurs and producers, providing technical and logistical services, but also facilitates in-house and co-productions.</p> <p>The sponsorship facilitation fees, creative personnel fees, acquisition of sets, royalties payable to the writers, licenses/Rights, special effects, sound and lighting equipment hire, paintings, props/sets/costumes, special effects, specialized souvenir programmes, musical arrangements and costumes for theatre productions are special works of art and standardized specifications are difficult to compile and procure.</p> <p>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</p>

			21(2)(a) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes.
Marketing Partners / Special Barter Arrangements	R3 748 606.20	01 July 2023	<p>Joburg City Theatres promotes many productions in-house, co-productions, external productions (including rentals and door deals), festivals, special events and newspaper advertisements and it is therefore necessary to identify marketing and other partnerships in order to reduce costs. Advertising and such other theatre contribution, including hotel accommodation and travel, publicists' fees and expenses, souvenir programmes and other miscellaneous costs are hugely expensive. Each in-house production(s), co-productions, external productions (including rentals and door deals), festivals, special events and newspaper advertisements is different; selective partnerships offering barter arrangements ('in-kind' sponsorships) are recognized and formed.</p> <p>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.</p>
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 2023	<p>Joburg City Theatres uses various products from Sole Suppliers for operational purposes. These products are produced or available from a single provider only. Sole Supplier letters of the various products required are attached to the deviation in file. The list of sole suppliers are as follows:</p> <p>Hospitality and Catering items:</p> <ol style="list-style-type: none"> 1. Slo Jo 2. The Flavour Lab 3. Frozen Drinks 4. Ola Cool Runners 5. Bottoms Up <p>Theatre items:</p> <ol style="list-style-type: none"> 1. DWR – specific stage technical equipment 2. Electrosonic - specific stage technical equipment

			<p>4. PILOT 5. LexisNexis – online legal research 6. Yamaha 7. Fire Design House – Sole Supplier for Soweto Theatre Fire Curtains 8. Service First – Trane Chillers</p> <p>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.</p>
CATEGORY: EXCEPTIONAL CASE			
JOBURG THEATRE			
<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Chief Accounting Officer</u>	<u>Reasons</u>
Repairs and maintenance	Varies as per orders placed	01 July 2023	<p>Joburg City Theatres owns equipment that needs to be repaired and maintained in order for service delivery not to be hampered. It is not always practical to obtain three quotations for repairs and maintenance because the equipment needs to be taken apart for diagnosis which is charged at ± R500.00 per call out and which also needs to follow the procurement processes. This has disadvantages when suppliers diagnose the equipment and can ultimately damage the equipment if, hypothetically, three suppliers have to do their individual diagnosis to determine what the problem is and quote accordingly. It will also potentially lead to losing the warranty on the product, should anyone other than the original supplier work on the product.</p> <p>The equipment that requires repairs and maintenance are as follows:</p> <ol style="list-style-type: none"> 1. IT hardware Equipment (Screens, desktops, Laptops, UPS, Projectors, Servers, Access control system) 2. Stage Machinery (Stage wagon wheels, Switches, Controllers, Firewalls, NAS Devices) 3. All pumps (Sump pumps, cooling water pumps and water tanks, hot and cold water chill pumps) 4. Plumbing (blockages) 5. Electrical services 6. Air-conditioning (Trane chillers, Hitachi Chillers and Boilers) 7. Break down on standby generator and fire engine 8. Lifts and Escalators 9. Fleet repairs and maintenance (including Mobile Theatre Truck) 10. Operating Electronic Systems (inclusive of Building Management System) (Cameras and equipment)

			<ul style="list-style-type: none"> 11. Soweto Theatre Forecourt Canopy structure and rope 12. Roller doors 13. Gardening equipment <p>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.</p>
Renewal of Licenses for Electronic Operating Systems and Miscellaneous Licenses	R512 407.37	01 July 2023	<p>Joburg City Theatres has to annually renew various licenses for utilizing it's operating electronic systems. Many systems which were installed by the manufacturers are impractical to renew through other suppliers. It is imperative that JCT renew its licenses for utilizing these very vital Operating Electronic systems and miscellaneous licenses to ensure sound management.</p> <p>Joburg City Theatres cannot procure the annual licenses on its operating electronic systems and miscellaneous licenses from any other companies other than the installers / manufacturers of these respective systems. The license that needs to be renewed on an annual basis are as follow:</p> <ul style="list-style-type: none"> 3.1.1 Caseware Licenses 3.1.2 Theatre Logo's 3.1.3 Driver PDP 3.1.4 All Sage Licenses 3.1.5 ERS Biometrics Licenses 3.1.6 Post Box Licenses – South African Post Office 3.1.7 TV Licenses - SABC 3.1.8 License for Glider Trailer 3.1.9 SAMRO 3.1.10 Pilot Software 3.1.11 LexusNexus 3.1.12 Mobile Theatre Truck License <p>That for the reasons set out in the report and on the basis that the procurement in question is regarded as an emergency cases where it is impractical to follow the normal procurement processes, the Chief Executive Officer, in terms of Regulation (36)(1)(a) of the Municipal Supply Chain Management Regulations, and Section 21(2)(a)(ii) of the company's Supply Chain Management Policy, approves the dispensing with the normal procurement processes in respect of renewal of licenses for Joburg City Theatres Electronic Operating Systems and Miscellaneous licenses.</p>

SOLE SUPPLIERS – HOSPITALITY AND CATERING

<u>Description</u>	<u>Value of the Project (Incl Vat)</u> <u>(Varies as per call out)</u>	<u>Reasons</u>
Slo Jo - Supply of Slo Jo syrups and powders - Joburg City Theatres	R 21 103.18	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 156 691.54	Frozen Drinks Africa is the Sole Supplier of the Slush Puppy Syrups. Sole supplier letter has been received.
The Flavor Lab	R 82 294.23	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 36 625.11	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.

ANNEXURE A

8. BIDS (Tender) ADVERTISED

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Applicable procurement legislation	Value of the Contract (Vat Incl)
Customer Services	00289/23	Provision of Information Technology Security Support Services	Praxis Computing (Pty) Ltd	36 months	Level 2	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Customer Services	00290/23	Provision of Advanced Email Security	Vox Telecommunications (Pty) Ltd	36 months	Level 3	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Building and Security	00291/23	Upgrade of the Access Control and Time and Attendance System	Harviglo (Pty) Ltd T/A Konica Minolta Corporate Solution	Once off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 947 381.14
Building and Security	00292/23	Appointment of a Service Provider for The Design, Manufacture, Installation, Replacement and Maintenance of Joburg City Theatres Signage	Jifa Signs (Pty) Ltd	36 months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis

Soweto Theatre	00294/23	Supply, Delivery and installation of two-way Intercom Pa System	Dwr Distribution (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 7 653 233.44
Stage	00297/23	Upgrade of stage Machinery	Mocon System CC	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 3 687 446.25
Stage	00298/23	Supply and Delivery of Professional Beam Spot	Bespoke Entertainment Solutions (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 629 625.00
Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Applicable procurement legislation	Value of the Contract (Vat Incl)
Stage	00299/23	Supply & Delivery of Backline Equipment	Notha Business Solutions (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 1 467 840.47
Stage	00301/23	Supply & Delivery of Modular Stairs Stagedex	DWR Distribution (Pty) Ltd	Once off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 1 105 307.71
Stage	00302/23	Supply And Delivery of Laser Projector	Notha Business Solutions (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 1 489 158.00
Stage	00303/23	Supply & Delivery of Stage Machinery & Associated	Ntokozoyothando Trading (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 2 576 046.42
Building and Security	00304/23	Supply & Delivery of Office Furniture	Esizwe Group (Pty) Ltd	36 months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Stage	00305/23	Supply, Delivery & Installation of Rigging gear	Bespoke entertainment (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 2 146 285.25
Stage	00306/23	Supply, Delivery & Installation of Audio-Visual Stage Run Of play (ROP) System	Bespoke entertainment (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 777 290.75
Hospitality	00307/23	Supply And Delivery of Halaal Meals	Saffron Kitchen (Pty) Ltd	36 Months	Level 4	Evaluated in accordance with the PPPFA and regulations	As and when needs basis

Hospitality	00308/23	Supply & Delivery of kitchen and front of house operating equipment	Fanel Caterware Supplier (Pty) Ltd	36 Months	Level 2	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Hospitality	00310/23	Supply And Delivery of Bottled Branded Water	Engaged Hospitality	36 Moths	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Hospitality	00311/23	Restaurant & kitchen hygiene for Joburg City Theatres Kitchens Front & back of the house Areas	Equipro facilities company (Pty) Ltd	36 months	Level 4	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Hospitality	00312/23	Coffee Solution For Joburg City Theatre Stages Resturant,Banqueting Facilities and Theatre Bars	Engaged Hospitality	36 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis

9. REQUEST FOR QUOTATIONS

Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Applicable procurement legislation	Value of the Contract (Vat Incl)
Customer Services	00899/23	Medical Support services for joburg city theatre (re-Advert)	The priority South Africa of the Order of ST John	36 Months	LEVEL 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Roodepoort Theatre	002904/23	Provision of fresh flowers and vases for joburg theatre (as and when needed)	Gerties Florist (Pty) Ltd)	36 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Customer Services	00906/23	Supply, Delivery and Installation for The Extension of The Existing Wi-Fi Signal at Soweto Theatre	Juchu Holdings (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 103 900.00
Customer Services	00908/23	Upgrade AV Media Player (Hardware & Software)	DWR Distribution (Pty) Ltd	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 194 560.84
Customer Services	00909/23	Upgrade Specialized Stage Software	Prosound (PTY) LTD	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 114 782.62

Building and Security	00910/23	Appointment of a Service Provider for Servicing and Maintaining of Fire Protection Equipment	Bayteck Detection & Sprinkler Systems (Pty) Ltd	12 Months	Level	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Roodepoort Theatre	00911/23	Supply and Installation of LCD Flat Screen TV' s	Beyond Solutions SB (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 79 267.20
Roodepoort Theatre	00912/23	Supply & Delivery of Comm Packs (Complete)	DWR Distribution (Pty) Ltd	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 188 903.09
Roodepoort Theatre	00914/23	Supply And delivery of UPS	Fix them all (Pty) Ltd	Once Off	Level; 1	Evaluated in accordance with the PPPFA and regulations	R 42 000.00
Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Applicable procurement legislation	Value of the Contract (Vat Incl)
Roodepoort Theatre	00915/23	Supply And Installation of Led Stage Workers and Conversion of Stage Emergency Light Fittings to Led	DWR Distribution (Pty) Ltd	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 136 371.88
Marketing	00917/23	Customer Relationship Management For Joburg City Theatres	VXC Express (Pty) Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Customer Services	00918/23	Supply And Delivery Of Desktops	Vukani Technologies (Pty) Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Customer Services	00919/23	Renewal Of Software Licenses: VMware & Veeam.	Sage Computer Technology (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 159 264.65
Stage	00920/23	Supply, Delivery and Installation of Stage Net for Orchestra Pit	ShowTex Events Textiles South Africa (Pty) Ltd	Once Off	Level 4	Evaluated in accordance with the PPPFA and regulations	R35 822.50

Finance	00921/23	Compilation Of Comprehensive Tax Asset Register & Assessment of Section 24c Based On Recent Legislative Changes	Kreston Pretoria	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 96 600.00
Stage	00922/23	Stage Hardware And Accessories	DWR Distribution (Pty) Ltd	Once Off	Level 2	Evaluated in accordance with the PPPFA and regulations	R 63 365.83
Soweto Theatre	00923/23	Repair, Refurbishing and Maintenance of the Clear View Gate	Triple SL Tech CC	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 61 602.52
Soweto Theatre	00924/23	Relocation Of Container Staircases for Soweto Theatre	Eyethu Printing (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R189 000.00
Marketing	00925/23	Supply and Delivery of Camera and Accessories	Marvellous Video Editing and Photography	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R189 855.00
Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Applicable procurement legislation	Value of the Contract (Vat Incl)
Roodepoort Theatre	00926/23	Supply, Delivery and Installation of Network System for DSTV to Various Locations at the Roodepoort Theatre	Mothokwa ET Trading (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R98 555.00
Soweto Theatre	00927/23	Supply and Delivery of Building Maintenance Materials	Plexzin (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 61 668.20
Soweto Theatre	00928/23	Waterproof of Roof for Soweto Theatre	Eyethu Printing (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 178 380.00
Soweto Theatre	00930/30	Supply and Delivery of Art and Craft Material	Divine craft (Pty) Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis

Joburg City theatre	00931/23	Supply And Maintenance of water cooler bottles/dispensers (re-advert)	62 Waters (Pty) Ltd	12 Months	Level 4	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Customer Services	00932/23	Supply, delivery & installation of Lan points and wireless internet boosters	Juchu Holdings (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Roodepoort Theatre	00933/23	Appointment of a principal engineering consultant to manage the design and construction of structural extension of building at Roodepoort theatre	Edem Consulting Engineers (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R200 000.00
Soweto Theatre	00934/23	Cleaning for Soweto theatre High Access Window (interior and Exterior) on an as and when	Ubuntu procurement (Pty) Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Soweto Theatre	00935/23	Repair and maintenance of Diesel Generator on an as and when needs basis	Eyethu Printing (Pty) Ltd	12 months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Department	Contract No	Description	Contracted Service Provider	Period	BBBEE Level	Applicable procurement legislation	Value of the Contract (Vat Incl)
Soweto Theatre	00936/23	Canopy and Tension Repairs on as and when basis	Consumables Professional (Pty) Ltd	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Human Resources	00937/23	Appointment Of A Supplier For Legal Advisory Services On Industrial Relations	Madiba MOTSAI Masitenyane & Githiri Attorneys	12 Months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Building and Maintenance	00938/23	Supply And Delivery of first Aid Material on an as and when needs basis	Mothokwa ET trading (Pty) Ltd	12 months	Level 1	Evaluated in accordance with the PPPFA and regulations	As and when needs basis
Building and security	00939/23-A	Supply, Delivery and Installation of artificial grass	Dryland Holdings	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R124 800.00

Customer Service	00939/23-B	Request for IT support - Electronic Signature	Siyasebenza Thula Neo (Pty) Ltd	Once Off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 156 396.15
Stage	00940/23	Supply And Delivery of 38 Par Incandescent Lamps	Siyasebenza Thula Neo (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R73 355.00
Soweto Theatre	00941/23	Supply And Delivery Of painting materials	Mothokwa ET Trading (Pty) Ltd	Onceoff	Level 1	Evaluated in accordance with the PPPFA and regulations	R 141 268.30
Soweto Theatre	00942/23	Supply And Delivery of Security Light For Soweto Theatre	Plexzin (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R 196 116.00
Supply, Delivery And Installation Of	00943/23	Supply, Delivery And Installation of Doors for Soweto theatre	Acemart Projects (Pty) Ltd	Once off	Level 1	Evaluated in accordance with the PPPFA and regulations	R174 432.00

10. SPENT REPORT

10.1 The percentage of BBBEE and SMME companies respectively, supported during the 2nd quarter (Mid-year) (01 July 2023 – 31 December 2023) are as follow:

JOBURG THEATRE					
TOTAL SPEND	BBBEE CONTRIBUTORS	NON-COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION
R 85 282 460.27	R 74 178 598.82	R 11 103 861.45	R 57 289 460.02	R 26 386 836.43	R 18 200 175.95
	87%	15%	67%	31%	21%
193 suppliers	182 suppliers	11 suppliers	151 suppliers	61 suppliers	63 suppliers
ROODEPOORT & SOWETO THEATRE & ZOO					
TOTAL SPEND	BBBEE CONTRIBUTORS	NON-COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION
R 2 007 077.54	R 1 710 886.63	R 296 190.91	R 1 707 312.43	R 1 707 312.43	R 830 217.00
	85%	17%	85%	85%	41%
18 suppliers	17 suppliers	1 supplier	16 suppliers	5 suppliers	7 suppliers
JOBURG CITY THEATRES (CONSOLIDATED)					
TOTAL SPEND	BBBEE CONTRIBUTORS	NON-COMPLIANT CONTRIBUTORS	SMME CONTRIBUTIONS	WOMEN CONTRIBUTION	YOUTH CONTRIBUTION
R 87 289 537.81	R 75 889 485.45	R 11 400 052.36	R 58 996 772.45	R 28 094 148.86	R 19 030 392.95
	86%	16%	76%	58%	31%
202 suppliers	191 suppliers	11 suppliers	161 suppliers	65 suppliers	65 suppliers

Note: A total of 202 service providers supplied goods / services for both Joburg Theatre and Roodepoort & Soweto Theatre and were calculated as such.

Section 5: 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	23 634 271	70.52% is sitting under 30 days on the debtors age analysis, 6.67 % on 60 days 7.99 % is sitting 90days 14.82% is sitting in over 120 days	100% of this balance is for COJ department and COJ entities. The amount relates to catering services provide to COJ & Arts & Culture Programs
Gauteng eGovernment	7 650.01	100% is sitting in over 120days	The amount relates to catering services

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	5,706,833.73	100% is sitting under 30 days	The amount relates to insourcing & Utilities

CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT

Section 1: HUMAN RESOURCES MANAGEMENT

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

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

SECTION 2: EMPLOYEE REMUNERATION

EMPLOYEE COST BREAKDOWN	2024
Net Salary	39,588,997.49
PAYE	8,522,393.39
SDL	489,660.12
UIF	535,788.60
MEDICAL AID	3,371,525.00
PENSION	8,443,623.02
THIRD PARTIES	651,068.72
Leave Accruals & Bonus Provisions	2,972,122.82
Staff Accounts, CFO Savings, Gym & Year End	194,421.17
	64,769,600.33

SECTION 3: KEY VACANCIES

Two (2) critical positions (i.e. Chief Financial Officer and Company Secretary) are vacant. The current approved structure has **267** positions, of which **247** have been filled while **20** positions are vacant. Twenty (**20**) permanent appointments and five (**5**) permanent terminations were recorded.

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	Deferred Positions	Temporary Staff	Interns	Total
Governance	8	7	1		0	2	9
Human Resources	4	3	1		0	0	3
Stage	29	28	1		1	2	31
Finance and SCM	18	16	2		1	4	21
Building & Security	66	58	6	2	12	0	70
Customer Services	9	9	0		39	1	49
Client Services (Programming)	10	9	1		2	2	13
Hospitality & Catering	31	26	4	1	145	0	171
Soweto Theatre	62	61	0	1	23	3	87
Roodepoort Theatre	30	30	0		17	1	48
Total	267	247	16	4	240	15	502
Vacancy and Occupancy %		92%	6%	2%			

JCT is operating at **92%** occupancy against the approved staff establishment with the remaining **8%** recorded as vacancy rate. The vacancy rate recorded in the approved structure will be filled in a 2-year cycle.

Twenty (20) permanent appointments and five (5) permanent terminations were recorded in this mid-term. There are plans to fill some of the **16** of the 20 vacant posts in the 3rd quarter of 2023/2024 financial year. Recruitment process has already commenced as it is indicated in Table 2 below.

The total number of temporary employees stands at **240**. Twenty-three (23) temporary appointments and three (3) temporarily terminations were recorded in this term. The appointment of temporary employees is dictated by the needs of the business. Some of the **adhocs** were appointed to work during the Peter Pan Show and other business operations.

33 cast members, 16 creative teams and 18 adhoc crew were contracted to work in the annual pantomime show, Peter Pan, which is an in-house production, running for 3 months.

The second largest group of temporary employees is found in the Hospitality and Catering department. The total number stands at **145**. These groups of employees consist of waiters, scullers, bartenders, commie chefs, kitchen staff, banqueting staff and general assistants, etc. The Department currently utilizes Fixed Term Contract due to the business requirements for the following reasons –

- There is no fixed patron capacity in the theatre bars as the business in this area is determined by the shows that are on the stage at any given time, hence this area is treated as seasonal work based on the seasonal run of any given show.

- The restaurant business is managed on a day-to-day basis based as per point 1, as well as the daily take up of the restaurant by the surrounding businesses.
- Unfortunately, the department often experiences an extreme fluctuation of business volumes that occur over a period of any one year due to the area of the hospitality it works in, namely, the theatre.
- There are very few foreign nationals in the workforce and their fixed term contracts are based on their current valid work permits.

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

1.1 WORKFORCE PROFILE PER THEATRE

1.2.1. Joburg Theatre

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	4	1	0	1	4	0	0	0	0	0	10
Professionally Qualified / Middle Management	6	0	0	4	0	1	0	1	0	0	12
Skilled Technically and Academically	16	0	1	4	13	0	0	1	0	0	35
Semi-Skilled	28	0	0	0	15	0	0	0	0	0	43
Unskilled	16	0	0	0	13	0	0	0	0	0	29
Total	70	1	1	9	46	1	0	2	0	0	130
% of Gender Representation	54%	0.7%	0.7%	8%	35%	0.7%	0.0%	1.5%	0.0%	0.0%	

1.2.2: Soweto Theatre

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	0	0	0	0	0	0	0
Professionally Qualified / Middle Management	2	0	0	0	0	0	0	0	0	0	2
Skilled Technically and Academically Qualified	2	0	0	0	7	0	0	0	0	0	9
Semi-Skilled	8	0	0	0	2	0	0	0	0	0	10
Unskilled	28	0	0	0	12	0	0	0	0	0	40
Total	40	0	0	0	21	0	0	0	0	0	61
% of Gender Representation	66%	0.0%	0.0%	0.0%	34%	0.0%	0.0%	0.0%	0.0%	0.0%	

1.2.3: Roodepoort Theatre

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	0	0	0	0	0	0	0
Professionally Qualified / Middle Management	0	0	1	0	0	0	0	0	0	0	1
Skilled Technically and Academically Qualified	2	0	0	0	3	1	0	0	0	0	6
Semi-Skilled	4	0	0	0	2	0	0	0	0	0	6
Unskilled	12	0	0	0	5	0	0	0	0	0	17
Total	18	0	1	0	10	1	0	0	0	0	30
% of Gender Representation	60%	0.0%	3%	0.0%	33%	3%	0.0%	0.0%	0.0%	0.0%	

1.2.4: Catering and Hospitality

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	0	0	0	0	0	0	0
Professionally Qualified / Middle Management	0	0	1	1	1	0	0	0	0	0	3
Skilled Technically and Academically Qualified	4	0	0	2	2	0	0	0	1	0	9
Semi-Skilled	6	0	0	0	6	0	1	0	1	0	14
Unskilled	0	0	0	0	0	0	0	0	0	0	0
Total	10	0	1	3	9	0	1	0	2	0	26
% of Gender Representation	38%	0.0%	4%	11%	38%	0.0%	4%	0.0%	8%	0.0%	

Workforce Movement

Recruitment

The table below summarises the recruitment activities and progress towards filling of vacant positions. Some positions have been filled while others are in a process of being filled. The filled positions are highlighted in green colour while the vacant posts highlighted in blue have been deferred due to operational reasons.

Table 3: Recruitment progress report

Department	Position	Number of Positions	Mode of recruitment	Progress
Governance	Company Secretary	1	External	Offer signed. Employee starts date: 02/01/2023
Building & Security	Health & Safety Officer	1		Recruitment is deferred
	Health & Safety Officer	1		Recruitment is deferred
	Building & Facilities Manager	1	External	Re-Advert published & on closed 04/12/20233
	General Worker (Cleaner)	1	Internal	Offer of employment letters signed. 4 employees start work on 2 January 2024
	General Worker (Cleaner)	1		
	General Worker (Cleaner)	1		
	General Worker (Cleaner)	1		
General Worker (Cleaner)	1			
Stage	Senior Stage Technician	1	External	Recruitment begins in Q3
Client Services (Programming)	Senior Producer	1		Recruitment deferred
Corporate and Shared Services	Manager Employee Relations	1	External	Interviews conducted 13 December 2023. Verification process in progress.
Finance	Assert Officer	1	External	Recruitment deferred
	Chief Financial Officer	1	External	Board approved the appointment of successful candidate. Appointment recommendation Report to serve at MayCom for noting on 06/12/2023.
Soweto Theatre	Marketing Assistant	1	External	Recruitment deferred
H & C	Junior Sous Chef	1	External	Recommendation report is in circulation for approval.
	Events Coordinator	1	External	Interviews set for 19/01/2024.
	Assistant Events Coordinator	1	External	Advert published Tuesday 5 th , December 2023 and closes on Thursday 28 December 2023.
	Senior retail and bar Manager	1		Recruitment is deferred
	Stages Supervisor	1	External	Offer signed. Employee starts on 02/01/2024. Position is not vacant but occupied by a foreign national who is on fixed term contract.

Department	Position	Number of Positions	Mode of recruitment	Progress
	Stages Supervisor	1	Internal	Advert published Tuesday 5 th , December 2023 and closes on Thursday 28 December 2023.
	<i>Head Chef</i>	1	External	Position is not vacant but occupied by a foreign national who is on fixed term contract.

Appointments

During the term under review twenty (20) permanent and twenty-three (23) temporary appointments were made as depicted in the table below:

Table 4(a): Permanent appointments

Department	Position	Number of appointees	Effective Date
Soweto Theatre	Building and Facilities Manager	1	03/07/2023
	Electrician	1	01/08/2023
	Producer	1	14/08/2023
	Front of House Manager	1	01/09/2023
	Lighting Technician	1	01/09/2023
Building and Security	General and Maintenance Worker (Welder)	1	01/08/2023
	General and Maintenance Worker (Plumber)	1	01/09/2023
Stage	Lighting Technician	1	01/08/2023
	Stage Technician	1	01/09/2023
	Stage Manager	1	01/09/2023
	Assistant AV Store man Technician	1	01/09/2023
	Senior Stage Technician	1	04/12/2023
	Stage Crew	1	04/12/2023
	Stage Crew	1	04/12/2023
Client Services (Programming)	Youth Development Administrator	1	01/08/2023
	General Manager Marketing and Communications	1	01/08/2023
Governance	General Manager Strategic Relations	1	01/08/2023
Roodepoort	Cleaner	1	01/09/2023
	Stage Crew	1	01/09/2023
	Marketing Coordinator	1	01/12/2023

Table 4(b): Temporary appointments

Department	Position	No of appointees	Effective Date
Joburg Theatre	Adhocs ushers	3	18/08/2023
H&C	Commie Chef	1	3/08/2023
Customer Services	Adhocs ushers	6	01/12/2023
Building and Security	Adhocs Cleaners	9	01/10/2023
Sage	Adhoc Technician	1	01/10/2023
Soweto Theatre	Adhoc Admin Fixed tern	1	01/10/2023

Roodepoort	Adhoc Usher	1	01/10/2023
Customer Services	Adhoc IT	1	01/10/2023

Table 6: (c) Interns appointment

Department/Section	Intern	No of appointees	Effective Date
Soweto	Building and Security Intern	2	01/09/2023
	Youth Development intern		
Finance - SCM	Finance	2	17/07/2023
Stage	Stage intern	2	08/08/2023

Staff Turnover

Five (5) permanent terminations, three (3) temporarily employee terminations and 8 interns were recorded in this term as shown in the table below.

Table 5(a): Permanent Staff terminations

Department	Position	Reason for termination	Years in Service	Effective Date
Stage	Stage Crew	Resignation		01/09/2023
Finance	Chief Finance officer	Resignation		31/07/2023
Governance	Company Secretary	Resignation		01/10/2023
H&C	Assistant Events Coordinator	Resignation		20/10/2023
Stage	Senior Stage Technician	Retirement		01/10/2023

Table 7(b): Temporary Staff terminations

Department	Position	Reason for termination	Effective Date
H&C	Warehouse	Resignation	31/08/2023
	Assistant Bartender	Abscondment	22/08/2023
Roodepoort Theatre	Usher	Resignation	31/08/2023

Table 5(c) Interns terminations

Department	Position	Reason for termination	Effective Date
Finance	SCM intern	Contract ended	01/07/2023
Soweto Theatre	Maintenance Intern	Contract ended	01/07/2023
Roodepoort Theatre	Admin intern	Contract ended	01/10/2023
Soweto Theatre	Admin Intern	Contract ended	01/10/2023
Human Resources	Human Resources intern	Resigned	20/10/2023
Client Services / Programming	Marketing intern	Contract ended	01/10/2023
Customer Services	IT intern	Resigned	03/11/2023
Building and Security	Building and Maintenance intern	Contract ended	18/10/2023

Exit interviews were conducted with employees who resigned voluntarily.

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

Table 13: Age Profile

Age Groups	No of Staff	% Represent ation	Gender		Race			
			Male	Female	A	C	I	W
18-25	2	1%	1	1	2	0	0	0
26-35	72	29%	39	33	69	0	2	1
36-45	96	39%	64	32	89	3	2	2
46-55	54	22%	31	23	47	0	1	6
56-65	23	9%	18	5	19	0	0	4
Total	247	100%	153	94	226	3	5	13

The majority of JCT employees are aged between 26-45 years of age, which represents 69% of the JCT staff establishment. This group is largely represented by African employees at 91%. 22% of staff are between the age groups of 46-55 years. The least represented age group is 56-65 at 9%.

SECTION 4: EMPLOYMENT EQUITY

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

All the relevant employment equity reports, return of earnings and work skill plans are submitted to the Department of Labour and Culture, Arts, Tourism, Hospitality and Sport SETA (CATHSSETA). The company receives SETA rebates on a regular, fully monitored basis. The Chief Executive Officer, together with the Senior Employment Equity Manager, 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 five-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 yearly 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 of 31 December 2023.

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 16 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. It is important to note that the analysis of the section of this report focuses on the EAP as depicted in the tables below.

Table 6: Employment Equity Profile for JCT

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	4	1	2	1	4	0	0	0	0	0	12
Professionally Qualified / Middle Management	8	0	0	5	3	1	0	1	0	0	18
Skilled Technically and Academically Qualified	23	0	1	5	26	1	1	1	1	0	59
Semi-Skilled	49	0	0	0	22	0	1	0	1	0	73
Unskilled	54	0	0	0	30	0	0	0	0	0	84
Total	138	1	3	11	86	2	2	2	2	0	247
% of Gender Representation	56%	0.4%	1.2%	4%	34%	0.8%	0.8%	0.8%	0.8%	0.0%	

Table 7: 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

Occupational levels	Males				Female				Total PWDs
	A	C	I	W	A	C	I	W	
Skilled Technically and Academically Qualified	1	-	-	-	2	-	-	-	3
Semi-Skilled	-	-	-	-	-	-	-	-	-
Unskilled	2	-	-	-	1	-	-	-	3
Total	3	-	-	-	3	1	-	-	7

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 **2.8%**.

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

Description	Total employees	Gauteng EAP EE Target %	JCT EE Actual %	Variance
Africans	226	81.0%	91%	+10%
Coloureds	3	2.6%	1.2%	-1.4%
Indians	5	2.9%	2%	-0.9%
Whites	13	13.5%	5%	-8.5%
Persons with disability	7	2.0%	2.8%	-0.8%
Male	153	55.9%	62%	+6.1%
Female	94	44.1%	38%	-6.1%

Table 9: Gender representation

Gender	TOTAL		African		Coloured		Indian		White	
	Target	Actual	Target	Actual	Target	Actual	Target	Actual	Target	Actual
Male	55.9%	62%	45.3%	57%	1,3%	0.4%	1,9%	1.2%	7.4%	4%
Female	44.1%	38%	35.7%	34%	1,3%	0.8%	1,0%	0.8%	6.1%	0.8%
Total	100%	100%	81.0%	91%	2.6%	1.2%	2.9%	2%	13.5%	5%
						Target achieved				
						Requires improvement				

During the reporting period, overall African representation stands at **91%** which is above the set target of **81.0%**, Coloureds at **1.2%** which is also below a target with **2.6%**. Indian representation stands at 2% while Whites are still underrepresented by **5%** which is below the set target of **13.5%**. Males form **62%** of the staff profile and are overrepresented while women in general are underrepresented at **38%**.

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 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.

Ninety-six (96) employees attended training and development interventions during the term as shown in the table below. The duration of the training was 2 and 3 days. The details of the training are depicted in the below table.

Table 10: Training and Development

Occupational Levels	Training intervention	Number of staff	Costs
Top Management	Ethics Training	13	R89 112.34
Senior Management	Ethics Training	6	R41 128.74
Professionally Qualified / Middle Management	Ethics Training, Stage Rigging, Erect, Use and Dismantle Access, Carpentry & Lift Equipment Inspection; Finance for non-financial Managers & Basic DIGICO SD Training	15	R115 794.15
Skilled Technically and Academically Qualified	Stage Rigging, Erect, Use and Dismantle Access Training, Carpentry & Lift Equipment Inspection; Finance for non-financial Managers & Basic DIGICO SD Training	29	R205 148.02
Semi-skilled	Stage Rigging, Erect, Use and Dismantle Access Training, Carpentry & Lift Equipment Inspection; Finance for non-financial Managers & Basic DIGICO SD Training	16	R137 089.21
Unskilled	Stage Rigging & Carpentry	5	R58 999.7
Temporary employees	Stage Rigging, Erect, Use and Dismantle Access Training, Carpentry & Lift Equipment Inspection.	12	R92 578.78
TOTAL		96	R739 850.94

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. **Fifteen (15)** employees received financial study assistance and are studying towards different qualification.

DISCIPLINE	DESIGNATION	NUMBER OF LEARNERS	INSTITUTION	Duration of the qualification
Postgraduate Diploma in Labour Law	Administrator: Human resources	1	Northwest University	1 Year
Masters in commerce – Development and Inequality studies	Community Development Manager	1	University of the Witwatersrand	1 Year
Postgraduate Diploma in Digital Marketing	Online Content and Publicity Coordinator	1	Regent Business School	1 Year
Advanced Diploma in Performing Arts	Sound Technician	1	Tshwane University of Technology	1 Year
Diploma in Systems Development	Security Officer	1	Boston City Campus	3 Years
Diploma in Supply Chain	Assistant Manager: SCM	1	Chartered institute of procurement and supply (CIPS)	1 Year
Bachelor of Business Administration	Office Administrator	1	MANCOSA	3 Years
Certified Information Systems Security Professional	Information Technology Technician	1	Torque it	1 Year
Bachelor of Laws (LLB)	Committee Officer	1	University of KwaZulu-Natal	4 Years
NEBOSH International Diploma in Safety Management	SHE Specialist	1	SHEilds	1 Year
Bachelor for Business Administration	Administrator: Ticketing	1	MANCOSA	3 Year
Wireman’s licence	Electronic Technician	1	MPK Electrical and Projects	1 Year
Master’s in business administration	Chief Operating Officer	1	Henley Business School	2,5 Years
Diploma in Creative Producing for Theatre and live events	Senior Producer	1	Maverick Academy	1 Year
Technical Team Management	Senior Sound Technician	1	University of Cape Town	1 Year
TOTAL BENEFICIARIES		15		

Learnership Programme

JCT applied for funds from CATHSETTA and was granted discretionary grants to provide learnership to 10 employed learners in Catering & Hospitality department. JCT signed the Workplace-Based Learning (WBL) Programme Agreements with CATHSETTA. The WBL programme commenced in July 2023.

The duration of learnership programme is 12 months. 10 learners were selected learners (from temporary employees) to participate in the WBL Programme. CATHSETTA has appointed an accredited service provider to conduct learnership. The learners will receive education and training services from the third party and JCT will provide work experience. They will receive 30% theoretical knowledge and 70% practical work experience. Upon the completion of the training, learners will receive National Certificate (NC) in Food and Beverage, which is equivalent to NQF 4.

Table 11 (c): Learnership Programme funded by CATHSETTA.

Discretionary Grant Programme	Qualification Name	Learners	Training Cost	Total Funding Value	Start Date	End Date
Learnership Employed	NC: Food and Beverage NQF 4	10	R240 000	R240 000	08/08/2023	31/07/2024

SECTION 6: PERFORMANCE MANAGEMENT

JCT has a well-embedded standardised performance management policy and procedure for setting performance objectives, which is aligned to the Business Plan. Formal performance reviews are conducted annually, and year-end performance scores are the determinant of a performance reward. An enhanced performance development and coaching approach is being conducted on a continuous basis to ensure that employee performance is consistently and reviewed.

The table below summarises the submission of performance evaluations and final reviews per Department for all levels.

Table 12: Performance Management

Department	Number of Staff	Performance Agreements/Evaluation	
		Submitted	Outstanding
Hospitality and Catering	23	23	0
Governance and Legal	7	7	0
Customer Services	9	9	0
Client Services (Programming)	9	9	0
Building & Security	55	55	0
Stage	26	26	0
Soweto Theatre	55	55	0
Roodepoort Theatre	27	27	0
Finance & SCM	16	16	0
Corporate Support & HR	3	3	0
Total	230	230 (100%)	0 (%)

As of 30 September 2023, the submission of Performance Evaluations/Reviews is 100%.

SECTION 7: LEAVE & PRODUCTIVITY MANAGEMENT

In line with the approved Leave Management Policy and Main Collective Agreement, JCT employees are entitled to 24/27 days leave per annum to be taken at a time convenient to JCT and agreed upon by the line manager. 80 sick leave days in a three (3) year cycle and 5 family responsibility leave days are also provided. The section below provides a detailed overall leave management and analysis for the entity.

Table 13: Overall, Company Leave Analysis

Type of Leave	Q1	Q2	Q3	Q4	Total Leave Days Taken	% Leave days taken
Annual Leave	375	526			901	77%
Sick Leave	82	54			136	12%
Family Responsibility Leave	16	26			42	4%
Study Leave	14	41			55	5%
Unauthorised Leave	0	0			0	0%
Maternity Leave	35	0			35	2%
Total	522	647			1169	100%

A total of **1169** leave days were taken by employees. Annual leave was the most taken during the period and his however did not affect business operations.

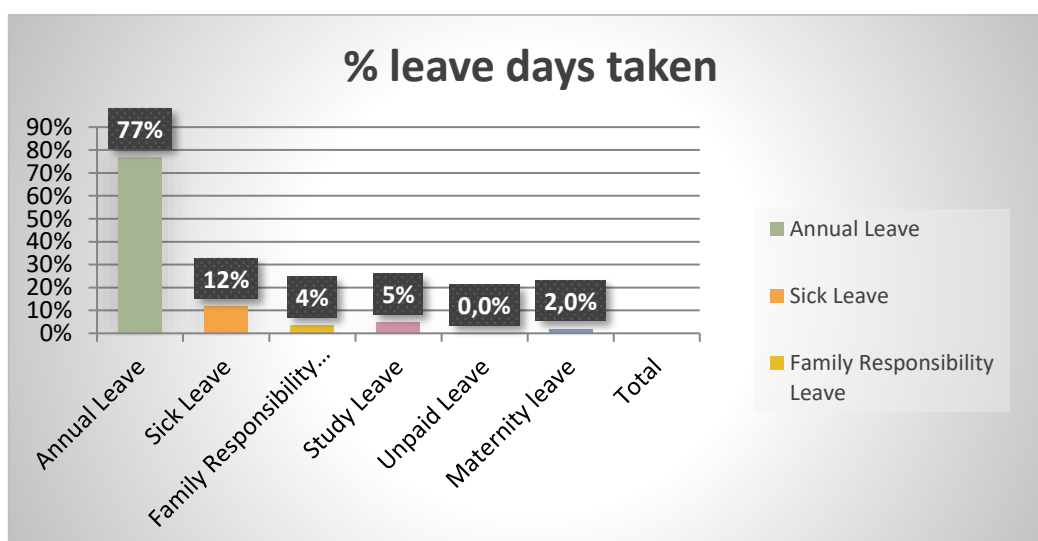


Figure 1: Leave Analysis

Annual leave was the most leave taken by employees as per figure 1 above by 77%, Sick Leave at 12%, Family Responsibility at 4%, Study leaves at 4%, Maternity leave at 2% and unauthorised Leave recorded at 0% respectively. Tables below provides a detailed breakdown of leave days taken per department:

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

SECTION 8: DISCIPLINARY MATTERS AND OUTCOMES

Employee representation and Union Membership

Human Management 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

Municipal Entity	Trade Unions	SAMWU	IMATU	Grand Total
JCT	SAMWU & IMATU	130	41	171

No one joined the labour union in this term. The total of employees belonging to labour unions stands at **171**. **41** employees subscribe to IMATU while 130 to SAMWU. Non-union members (employees) pay Agency Shop Fees to the Council. Senior Managers do not pay Agency Shop fees.

Trade unions always allocate shop stewards to represent their interests and its members. JCT employees who are members of trade unions have union representation via shop stewards of either SAMWU or IMATU. Shop stewards represent their members in misconduct cases.

The company does have an effective consultative committee, Employment Equity & Skills Development (EESD), which provides a platform to engage as well as consult with employees on key issues affecting them and the business at large.

Labour Relations matters

Four (**4**) temporary employees were issued with **written warning**, two others were given **final written warning**, while 1 employee was dismissed. The table below summarises the labour relations cases recorded for during the mid-term.

The tables below summarise the labour relations cases recorded for the term.

Table 14: Misconduct cases

Department	Designation	Nature of Misconduct	Progress and/or Outcome/Sanction
Hospitality & Catering	Driver (Fixed Term employee)	Allegations of being under the influence of alcohol whilst on duty	Dismissal
	Chefs	Allegations of drinking alcohol or being under the influence of alcohol whilst on duty	Written warning

Stage	Sound Technician	Dishonesty	Disciplinary hearing postponed to 31 January 2024
Soweto Theatre	Audience and Community Development Manager	Financial Misappropriation	Disciplinary action is deferred

All disciplinary matters were handled in line with the approved disciplinary code policy of the organisation.

Despite the challenges, 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 the dismissals of 2 staff members. All matters were handled in line with the approved disciplinary code policy of the organisation.

Cases	No. of cases	Comments
Death and memorial service.	0	None
Bereavement support intervention	0	None
Study	15	15 employees are studying through the company's financial study assistance during the term under review.
Miscellaneous cases	1	One employee (Security Officer) stationed at Joburg Theatre suffered a stroke in July 2023.
Total	16	

SECTION 9: EMPLOYEE WELLNESS

Joburg City Theatres (JCT) did not hold Wellness Day. JCT has awarded a tender to ICAS, the service provider, to continue to provide Employee wellness /Assistance Programme (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.

As part of the organization's 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.

Employee Assistance Programme (EAP)

JCT has an outsourced Employee Assistance Programme through ICAS, whereby employees and their immediate families can access the service free of charge. The Service Provider provides 24 hours online (internet, website, WhatsApp, call-back, etc.), inbound telephonic, and face to face health and wellness information and counselling to staff members.

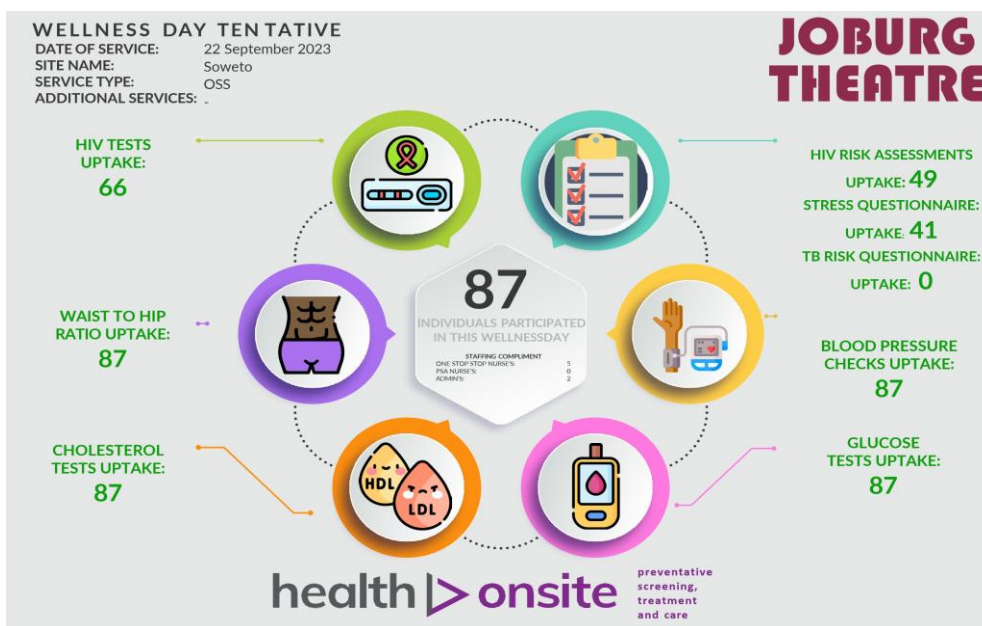
It is encouraging that employees are accessing the online services to address their psychosocial challenges. More employees are encouraged to use this service so that they can benefit from a customised comprehensive health risk assessment programme targeted at their lifestyle challenges.

Employee Wellness Programme and Events

JCT held its Employee Wellness Day on 22 September 2023 at Soweto Theatre. Discovery Health and ICAS conducted the following screenings per each participant:

- **Online questionnaire** i.e., Medical History, Emotional Wellbeing, Physical Wellbeing & Lifestyle
- **Body metrics** i.e., Height, weight, waist circumference, Blood mass index (BMI), body fat percentage & Blood pressure.
- **Biometrics (bloods tests) i.e.,** Glucose, Blood Cholesterol, Voluntary HIV testing and counselling.

ICAS conducted screenings to 87 non-medical aid members as per the ‘Tentative’ Report’ from your Wellness Day below. The report just gives a snippet into what transpired on the day. More comprehensive report will follow once all data has been collected and integrated. Discovery does not provide tentative report.



Stroke

One employee suffered a stroke. He was initially admitted at hospital and discharged. He has since discharged and booked off sick. The employee has applied the disability. We are waiting for the outcome of the disability claims.

SECTION 10: EMPLOYEE BENEFITS

Retirement and Medical Aid 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.

Retirement Funds

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

NO	NAME OF RETIREMENT FUND	NO. OF FUND MEMBERS
1	eJoburg Fund	230
2	Johannesburg Municipal Pension Fund (NMG)	11
3	Municipal Gratuity Fund (MGF)	6

The total number of employees on pension funds has increased to 247.

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 75 employees are members of the schemes as follows:

NO	NAME OF MEDICAL AID SCHEME	NO. OF MEMBERS	COMPANY CONTRIBUTIONS (%)	CTC (%)
1	Discovery Health	51	60%	-
		18	75%	-
		2	-	100%
2	LA Health	1	60%	-
3	Key Health	1	60%	-

Company Allowances

62 employees receive subsidy as homeowners' allowance. 81 employees receive handset devices (cell phones), data and voice services towards the use for business purposes.

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 if 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 must 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 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 Health and Safety Manager as the Liaison with the COJ Group SHE Directories 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 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 has been established and holds regular quarterly meetings.

Emergency Evacuation Drills

JCT conducted **three emergency evacuation** drills during the quarter under review. The purpose of the Emergency Evacuation Drill was to monitor the level of compliance with the OHS Act and assist all with the requirements that need to be implemented to ensure that employees are working in a safe area and without any risk to their health.

The first drill was conducted at Soweto Theatre on 13 September 2023 at 10h00. 44 staff members and 3 patrons were evacuated in 6 minutes. All areas were evacuated safely.



The siren speakers on the third (3rd) floor were damaged during flooding and are under maintenance. Super sounds are being used while the Siren speakers are repaired or replaced in the Soweto Theatre building. Super sounds (air horn), and a sweep-through method is used to evacuate the theatre safely.

The second drill was conducted at Joburg Theatre on 20 September 2023 at 07h30. 73 staff members and patrons were evacuated to the assembly point in Front of House in 04 minutes and 04 seconds and 15 staff members were evacuated to the assembly point in the loading bay. All areas were evacuated safely.



The third drill was conducted at Roodepoort Theatre on 13 December 2023 at 8h00. The time of 02 minutes to evacuate 38 staff to the Front of House. The evacuation system and the air horns were used. All areas were evacuated safely.



Injuries on Duty (IOD)

One employee was injured on duty during the quarter under review. The senior technical manager stationed at Joburg Theatre was working on a Band saw when the piece of timber that he was cutting spun back, hitting me on his left hand. The incident happened on 09 September 2023. He was subsequently taken to Milpark Hospital where he was treated and discharged. He sustained a fracture to his left index finger and left ring finger. The employee has since healed.

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 6 months ended 31 December 2023

Statement of Financial Position as at 31 December 2023

Figures in Rand	Note(s)	31 December 2023	30 June 2023
Assets			
Current Assets			
Inventories	2	16 580 251	9 970 452
Receivables from exchange transactions	3	24 600 434	20 816 112
VAT receivable	4	4 268 062	1 648 225
Cash and cash equivalents	5	84 440 016	16 532 950
		129 888 763	48 967 739
Non-Current Assets			
Property, plant and equipment	6	19 069 581	17 802 672
Intangible assets	7	331 821	385 204
Heritage assets	8	1 602 700	1 602 700
		21 004 102	19 790 576
Total Assets		150 892 865	68 758 315
Liabilities			
Current Liabilities			
Payables from exchange transactions	9	109 757 175	33 419 213
Provisions	10	5 676 346	3 931 848
		115 433 521	37 351 061
Non-Current Liabilities			
Deferred tax	12	5 936 387	5 936 387
Total Liabilities		121 369 908	43 287 448
Net Assets		29 522 957	25 470 867
Share capital	33	10	10
Investment from Shareholder		1 784 049	1 784 049
Accumulated surplus		27 738 898	23 686 808
Total Net Assets		29 522 957	25 470 867

Section 2: Statement of Financial Performance

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the 6 months ended 31 December 2023

Statement of Financial Performance

Figures in Rand	Note(s)	31 December 2023	30 June 2023
Revenue			
Revenue from exchange transactions			
Ticketing Services	13	700 494	1 069 252
Hospitality and Catering Services	13	26 602 804	65 760 622
Rental of facilities and equipment	13	3 749 370	6 368 230
Arts Alive	13	3 155 169	12 803 314
In-house ticket sales	13	4 657 535	7 371 298
Other income	15	231 313	8 058 058
Interest received - investment	16	6 550 668	5 776 137
Total revenue from exchange transactions		45 647 353	107 206 911
Revenue from non-exchange transactions			
Transfer revenue			
Subsidy	17	98 150 615	179 652 003
Total revenue	13	143 797 968	286 858 914
Expenditure			
Employee related costs	18	(65 744 285)	(115 574 610)
Depreciation and amortisation	19	(1 049 165)	(1 712 074)
Transfers and Subsidies	20	(9 868 500)	(22 551 296)
General Expenses	21	(63 083 928)	(143 827 504)
Total expenditure		(139 745 878)	(283 665 484)
Surplus before taxation		4 052 090	3 193 430
Taxation	22	-	(915 410)
Surplus for the 6 months		4 052 090	2 278 020

Section 3: Cash Flow Statement

Joburg Theatre (SOC) Limited

(Registration number 2000/013032/07)

Annual Financial Statements for the 6 months ended 31 December 2023

Cash Flow Statement

Figures in Rand	Note(s)	31 December 2023	30 June 2023
Cash flows from operating activities			
Receipts			
Sale of goods and services		32 344 148	97 272 518
Grants		98 150 615	179 652 003
Interest income		6 550 668	5 648 760
		<u>137 045 431</u>	<u>282 573 281</u>
Payments			
Employee costs		(63 766 017)	(115 604 051)
Suppliers		(2 701 492)	(161 320 774)
		<u>(66 467 509)</u>	<u>(276 924 825)</u>
Net cash flows from operating activities	23	<u>70 577 922</u>	<u>5 648 456</u>
Cash flows from investing activities			
Purchase of property, plant and equipment	6	(2 262 692)	(6 453 908)
Purchase of other intangible assets	7	-	(140 515)
Net cash flows from investing activities		<u>(2 262 692)</u>	<u>(6 594 423)</u>
Net increase/(decrease) in cash and cash equivalents		<u>68 315 230</u>	<u>(945 967)</u>
Cash and cash equivalents at the beginning of the year		16 532 950	17 478 917
Cash and cash equivalents at the end of the year	5	<u>84 848 180</u>	<u>16 532 950</u>

Section 4: Ratio Analysis

Financial Ratios	31-Dec-23	31-Dec-22	Movement %	Target	Norm	Interpretation
Current Ratio	1,13	1,21	-7%	> 1.00	1.5 to 2.1	The current ratio has improved compared to prior year and is above the set target but it is below the norm of between 1.5 to 2.1, it does not pose any challenge as some of the payables relates to future shows of which will all mature next quarter thus improving the ratio significantly upon recognition of deferred revenue.
Solvency Ratio	1,24	1,28	-3%	> 2.00	02:01	The Solvency Ratio has improved by 12% compared to the prior Financial year but it is still below the norm and target of 2:1. The ratio's status quo is due to significant amount of trade payables and deferred tax under total liabilities but this should not be pose that of a challenge as some payables relates to future shows which all mature next quarter as mentioned above and deferred tax liability will decrease not in the distance future as JCT is still to claim Capital allowance(Tax deduction) in term of Income tax on its Capital assets and some of the Provisions when they "Incurred or accrued" in term of Income tax act as a result allowing for tax deduction in return. Theferore the movements in Trade payables and deferred tax will significantly improve the ratio going farward.
Debt: Revenue	4%	1%	195%	< 45%	45%	The ratio is above the target as the entity does not raise the its funds from borrowings
Remuneration	42%	42%	0%	At least 30%	25% - 40%	The ratio achieved is above the target of at least 30% but it is slightly above the norm of 25% - 40% this is due to high level of activities at Hospitality and Catering department which required additional staff to be hired during the 1st and 2nd quarter and a huge In-House production show "adventures of Pantoland" which also took place in 2 quarter required additional staff member to facilitate the show and Actors and producers were hired for the show hence the ratio didnt conform to the norm.
Repairs & Maintenance	5%	7%	-2%	8%	8%	The ratio is slightly below the target and norm by 1% this is not to be issue as most of the old assets which required frequent repairs were strategically replaced last Financial year to save on repairs and maintenance costs.
Interest: Expenditure	0%	0%	0%	< 7%	<7%	The entity is really not financed by interest bearing borrowings hence a lower ratio on interest hence target was achieved.
Net Operating surplus	7%	6%	1%	At least 15%	= or > 0%	The net operating surplus improved by 1% compare to the prior Financial year this was mainly due to increased Revenue and Net profit.
Cost Coverage Ratio	10	12	-14%	> 45 Days	1 – 3 Months	The entity is above the norm of 1 - 3 months which means the entity will be able to meet its obligations to provide basic services

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

Irregular Expenditure

- None identified in the quarter under review.

Fruitless and wasteful expenditure

The Entity identified the following instances of fruitless and wasteful expenditure:

- None identified in the quarter under review.

Section 6: Pending Litigations and Possible Liabilities

There were no new litigation claims that arose during the quarter under review. The entity continued to manage the existing Bosch family matter. The cause of action arose in 2016, but summons was only served on the entity and the City in 2018. The matter relates to a claim by a minor child who fell with her father in the Orchestra Pit on the 8th of October 2016. The matter remains unresolved.

Up until the period under review, the Plaintiffs were advocating for arbitration, but during September 2023, the Plaintiffs through their attorneys communicated to JCT, their intention to proceed to trial.

JCT manages this matter through the City's insurance appointed lawyers. The lawyers have reported that, during the period under review, they were waiting for an expert summary to proceed with litigation. The claim has been amended from +/-R9million to +/-R18 million and it is on an annual basis disclosed in the entity's AFS as a potential liability.

Section 7: Insurance Claims against/to MOE/Department

There were no incidents of insurance claims reported during the quarter under review.

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).

Section 2: Progress on Resolution of Internal Audit Findings.

The internal auditors have raised 29 findings in the 2022/23 financial year and 29 of those findings have been resolved by management and also verified by internal auditors.

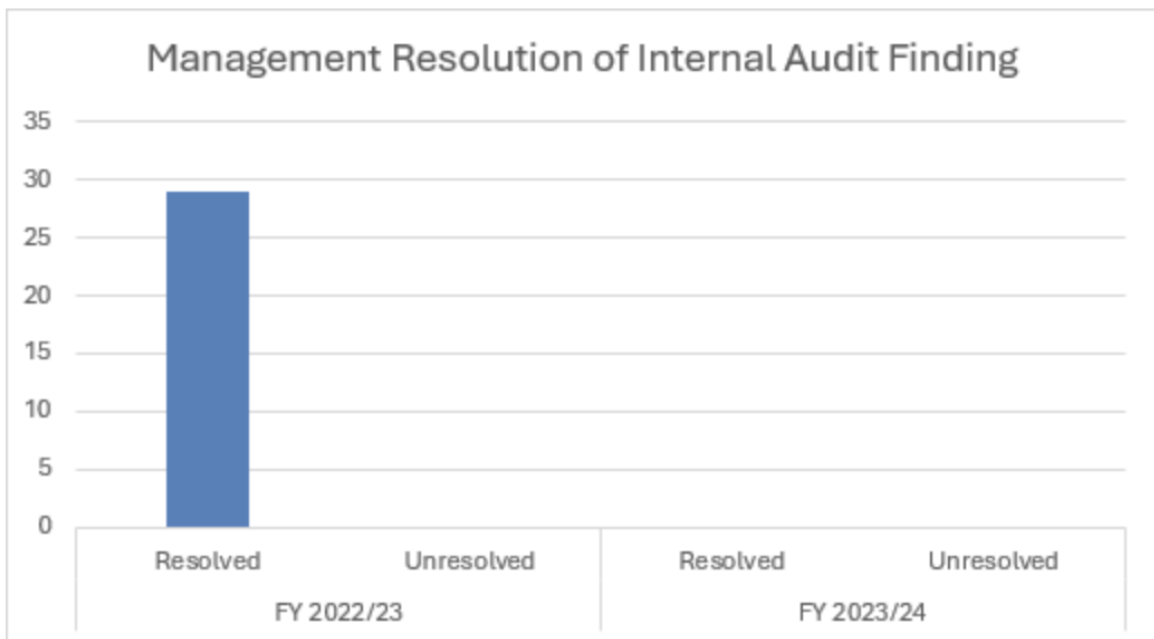
With regards to the current year’s coverage plan, the internal audit process is underway and should be finalised in the 4th quarter of the 2023/24 financial year.

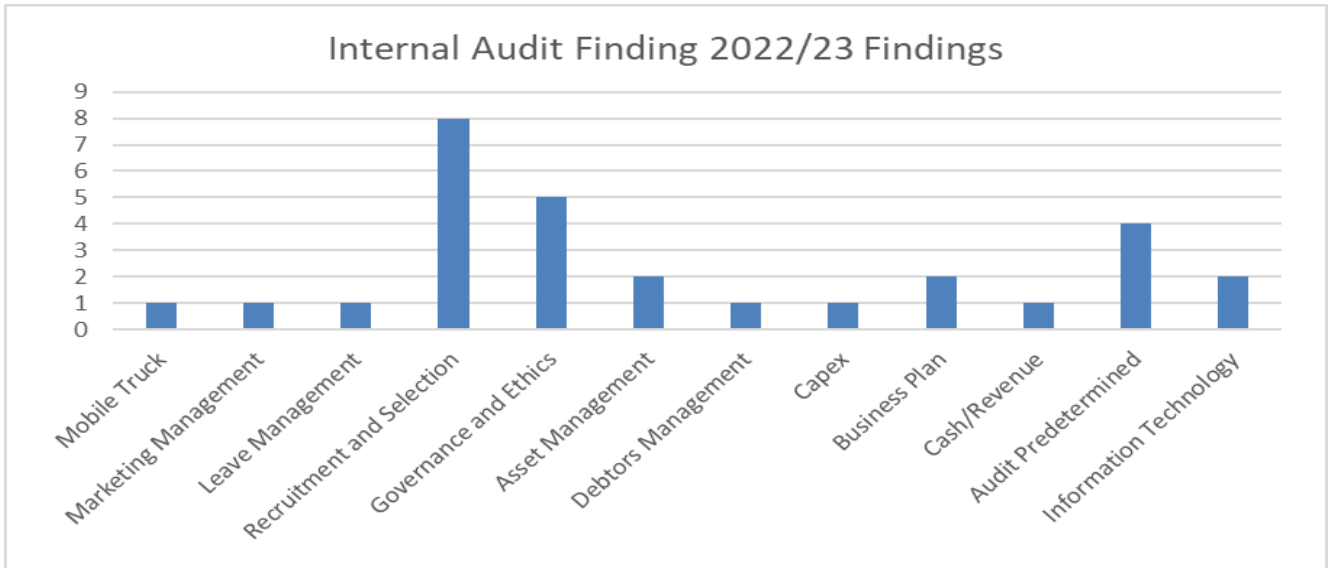
SUMMARY AND ANALYSIS OF INTERNAL AUDIT FINDINGS

Description	Findings Raised During 2022/23	Findings Raised During 2023/24	Total Finding	Total Resolved As Per Management	Total Resolved As Per IA Verifications	% Resolved As Per Management	% Resolved As Per IA Verifications
Internal Audit Findings	29	0	29	29	29	100%	100%

PROGRESS ON THE RESOLUTION OF INTERNAL AUDIT FINDINGS

Out of the 29 audit findings that were issued for the financial years 2022/23, management has resolved 100% of the internal audit findings while internal auditors have verified and closed 100% of the internal audit findings raised to date. The graph below depicts analysis of findings by department and resolution of the findings. Internal audit has not raised any findings for the year 2023/24.





The table below illustrate the details of the findings raised to date and action plans implemented to mitigate the risks raised by internal Auditors:

No	Department	Finding	Due Date	Action Implemented	Status
1	Mobile Theatre Truck	Internal audit could not trace information of site visits prior to events taking place. Internal audit could not review the number of paid or unpaid City's Outreach programs where the Mobile Theatre was used.	19 December 2022	Management created a checklist that goes with the booking information which includes record of site visit conducted for all bookings.	Resolved
2	Marketing Management	When performing an audit review of the Marketing Management, Internal Audit noted that the position of the Marketing Manager has not been filled yet	30 June 2023	The position was re-advertised in Nov/Dec 2022 and interviews were conducted on. 02 February 2023.	Resolved
3	Leave Management	When reviewing the Termination process as part of Leave Management Audit review, Internal audit noted that Mr IS Nhlengethwa had resigned on the 02/09/22. As a participant of the subsidized education, he had an outstanding debt of R79 000.00 which to date has not been recovered. He had 10.5 days of leave prior to his resignation.	02 February 2023	JCT has recovered the money from the ex-employee. Innocent Nhlengethwa signed an agreement with JCT whereby the full amount owed will be recovered over a period of 12 months as per the Training and Development Policy's Agreement. R4,517 was recovered via leave due to him in February. Innocent made a once off payment of cash deposit of R44 834.00 in February 2023. The balance is being paid off in equal monthly instalment of R2,470.00 Internal Audit Comments The 12 months recovery agreement only caters for the current employees and not for ex-employees. For example, the ex-employee may renege on the debt recovery arrangements. Management will not have any recourse to demand payment.	Resolved

4	Recruitment and Selection	When performing an audit review on Recruitment and Selection, Internal Audit noted that a written motivation and request to fill vacant or new posts were not placed in the recruitment and selection files of all new recruited employees.	13 February 2023	A written motivation and request to fill the vacant or new posts are placed in individual files.	Resolved
5	Recruitment and Selection	When reviewing the Recruitment and Selection files, Internal Audit noted that interview panel did not consist of employment equity or trade union representatives.	13 February 2023	The two duties are separated when conducting an interview and comply with Section 16 (1) (a) of the Employment Equity Act.	Resolved
6.	Recruitment and Selection	When reviewing the recruitment and selection files, Internal Audit noted there were documents that were not signed by relevant HOD's. Documents such as Job description and Performance Evaluation	13 February 2023	All documents were signed by relevant HOD's effective 13 February 2023. We have ensured that the required documents were signed and filled accordingly.	Resolved
7.	Recruitment and Selection	When reviewing Recruitment and Selection files, Internal Audit noted that there were critical documents that were not in the files. Requirements of the advert were not fully adhered to in some posts as requested documents were not submitted as it states, "interested persons are required to send their cover letter, detailed CV, recently certified copies of their qualifications and identity documents not longer than three months, quoting the relevant reference number to Mr. Thomas Sadiki, the Human Resources Manager, Joburg City Theatres, via email".	13 February 2023	We have already placed the documents in each employee's file. We have also created a checklist to be used in all future recruitment. Internal Audit Comment Independent Service providers must conduct their business in accordance with the applicable laws and regulations. The services of the independent service provider must be monitored in terms of the Local Government: Municipal Systems Act 32 of 2000 (3) (g), under Executive and legislative authority , "monitoring and, where appropriate, regulating municipal services where those services are provided by service providers other than the municipality."	Resolved

8.	Recruitment and Selection	<p>Internal Audit requested an approved budget for trainings to be conducted for the period under review and were provided with just a figure of R 2 034 849 by Human resource management. We couldn't assess if the amount was approved as no documentation was provided.</p> <p>Furthermore, Internal Audit also noted that human resource management does not keep records of trainings attended. When information was requested, the unit passed the request to employees who attended the training. As a result, Internal audit was provided with only TS Trainer training register which also wrongly indicated a three days training as a one-day training</p>	13 February 2023	<p>Management ensures that attendance registers are filled accordingly. The movement of budget is monitored with the cost of each training.</p>	Resolved
9.	Recruitment and Selection	<p>During the audit of Recruitment and Selection, Internal Audit observed that some appointments were made more than four months after interviews and there was no proof that the positions were re-advertised.</p>	13 February 2023	<p>JCT has appointed the following service providers on tender 00258/22 Appointment of service provider for the provision of recruitment services on an as and when basis: Affirmative Portfolios (PTY) LTD Makhado Consulting (PTY) LTD Pinpoint One Human Resources (PTY) LTD Multi Lead Consulting Services Commencing on 22 March 2023 for a 36-month period. With the appointment of the above service providers there should not be any delays in the recruitment and selection processes.</p>	Resolved
10.	Recruitment and Selection	<p>When reviewing the Recruitment and Selection files, Internal Audit noted that scores on the candidates score sheets by panel members were inaccurately calculated.</p>	13 February 2023	<p>Management has noted minor human errors in the calculation of scores on the candidates score sheets by panel members. We have since rectified the incorrect calculation of scores on the score sheets of the identified files. We have also introduced a checklist which will be signed by two different individuals after recalculations, checking the accuracy and completeness of the score sheets.</p>	Resolved

11.	Recruitment and Selection	When reviewing the Recruitment and Selection files, Internal Audit noted that there were no indications that unsuccessful candidates were notified in writing.	13 February 23	We have since filled all regret letters in the file of the appointed employee.	Resolved
12.	Governance and Ethics	Governance Framework for JCT is not in place including the Standard Operating Procedure (SOP) for governance processes.	30 June 2023	JCT has drafted an internal governance framework. Governance cuts across several areas and processes in different departments and therefore it will not be practical to draft a standard operating procedure for governance. For example, the administering and implementation of policies is governance so there can't be one SOP for all policies.	Resolved
13.	Governance and Ethics	Notwithstanding several requests made, Governance and ethics information required for audit purposes was not provided by the auditee at the time of the audit; certain reviews could therefore not be performed or corroborated with the required audit evidence.		<p>There are minutes of special meetings. There is no policy requirement for the Chairperson to approve a special meeting. Approval is sought from Group Governance should the meetings exceed three (3) as per the CoJ Governance Policy attached-reference paragraph 9.3. This finding has no basis in law.</p> <p>Internal Audit Comment Management comment noted, however the finding stands as "paragraph 7.1 Number of meetings of ARC Terms of Reference "states that a minimum of four (4) meetings shall be held during each financial year (one meeting per quarter). Special meetings may be convened on good cause shown and with chairperson's approval as well as in accordance with the City of Johannesburg Group Policy on the Governance of Group Advisory Committees, Interim Municipal Entities Board of Directors and Independent Audit Committee or its successive policy.</p>	Resolved

14.	Governance and Ethics	<p>a). Internal Audit noted that in the Remuneration Social and Ethics Committee (REMSEC) omitted the following critical elements pertaining to the content of the terms of references:</p> <p>Duration/term of office for REMSEC was not stated within the ToR.</p> <p>b). Furthermore, Board of Directors TOR omitted the following critical elements pertaining to the content of the terms of references:</p> <p>Duration/term of office for Board was not stated within the ToR</p>	30 June 2023	We have reviewed the REMSEC Charter to include meeting proceedings in detail as there is a provision in the terms of reference and duration or term	Resolved
15.	Governance and Ethics	<p>During the review of the oversight committees meeting attendance the following was noted:</p> <p>Social and Ethics Committee (REMSEC) Internal Audit Noted that the meeting pack/materials were distributed 6 weekdays prior to the meeting as opposed to 7 weekdays prior to the meeting, refer to the table below:</p>	On-going	We had discussions with Executive management in EXCO meetings to consider closing the books early to accommodate review time for quarterly reports.	Resolved

16.	Governance and Ethics	<p>During the governance and ethics review under the ethics awareness and training process the following deficiencies were noted:</p> <ul style="list-style-type: none"> • Awareness training/workshop program for all employees was not yet fully developed. • Training attendance register, and the training report for fraud and ethics workshops were not developed. • Induction training programs material and registers for new employees was not provided. 	30 June 2023	<p>Ethics programs are implemented, and they are ongoing.</p> <p>The appointment of ethics officer, ethics ambassador, and committee members are concluded.</p> <p>Workshops are monitored and enforced and are held quarterly.</p> <p>Ethics training is included on the WSP.</p>	Resolved
17.	Asset Management	Internal audit noted that there were assets from the fixed asset register, were not physical verified on the floor. From a sample of 48 at Roodepoort theatre 8 were not found on the floor.	30 June 2023	<p>Audit finding is noted, A storage container unit is obstructing the only access door to the old storage room that is keeping redundant assets. However, the fact that they are in a storeroom, they will be written off.</p> <p>Alternate access door has been created for the auditors to verify the redundant assets.</p>	Resolved
18.	Asset Management	Internal Audit noted that the additional assets barcodes were not recorded on the Asset Register while the assets have been barcoded.	30 June 2023	All new assets have been added to the asset register.	Resolved
19.	Debtors Management/ Related Parties	Policy stipulation that states that debtors' bookings who owe for more than 60 days should not be accepted has not been implemented.	30 October 2023	The policy will be revised to consider the current arrangement with the city of Johannesburg and its MOE's.	Resolved

20.	Capex Review	Some declaration of interest by officials was not circled to choose the relevant answer of YES or NO by some officials.	30 May 2023	Going forward management will ensure completeness of declarations in the required spaces.	Resolved
21.	Business Continuity Plan	Internal noted that some emergency numbers not displayed at the control room. The safe to store guns was not operational at Roodepoort and Soweto Theatres	31 May 2023	We will ensure that emergency numbers displayed at the control room, and safe to store guns are operational.	Resolved
22.	Business Continuity Plan	During our Business Continuity Plan review at Soweto Theatre, internal Audit noted that the Theatre gets flooded when it rains.	Immediately	Management has already done water proofing as reflected in the repairs and maintenance activities to stop the flooding in the buildings.	Resolved
23.	Cash/Revenue Management	During the audit review of Revenue/Cash Management internal audit noted that the policy was last reviewed on the 14 April 2021 (Finance Management Policy and Procedure Manual). The policy does not accommodate the new cashless system in the stages restaurant as well as the new system of payment of tips.	30 October 2023	Updating the Cash/Revenue Policy with relevant changes N.R.O cashless system, invoicing, tips.	Resolved
24.	Audit of Predetermined objectives (AOPO)	Three (3) of 27(11%) KPI's instance were supporting evidence submitted was not adequate to substantiate the performance reported in Quarter 1, 2 and 3 Quarterly Performance Report (QPR).	Immediately	Summary of all evidence for each KPI will be attached to the portfolio of evidence.	Resolved

25.	Audit of Predetermined objectives (AOPO)	Standard Operating Procedure (SOP) that provide guidance on how to collect, collate, verify and storing information and reporting on the programme performance information for planning, implementation, monitoring, and reporting on each Key Performance Information (KPI) is not in place (End to End process).	01 July 2023	Standard Operating Procedure (SOP) that provides guidance on how to collect, collate, verify and storing information and reporting on the programme performance information for planning, implementation, monitoring, and reporting on each Key Performance Information (KPI) is in place. However, may not be adequate to satisfy the audit standard. To avoid inconsistent application of processes on the KPIs. Management has embarked on a process of developing Operational Plans for each KPI detailing step by step activities for each KPI. Development and Implementation of Operational Plans for each KPI.	Resolved
26.	Audit of Predetermined objectives (AOPO)	<ul style="list-style-type: none"> • An Annual Targets from the 2022/23 JCT Business Plan is not clear. • The target for the first six months was set below the baseline. 	January 2024 as part of the Draft 24/25 Business Plan	KPI: Number of youths attending arts programmes Target setting for this KPI will be reviewed during next planning cycle.	Resolved
27.	Audit of Predetermined objectives (AOPO)	Four (5) out of 27 (15%) KPI's instances were noted where source documents (evidence) to support the performance progress reported in the Q1-Q3 Quarter Performance Assessment Report could not be provided for audit purposes.	Immediately	Summary of all evidence for each KPI is attached to the portfolio of evidence. The finding is noted.	Resolved
28.	Information Technology	Internal Audit noted that JCT is still being serviced by Praxis Computing (PTY)LTD even though the contract had expired on 07 June 2022.	03 July 2023	The contract was extended for another year until 07 June 2023.	Resolved

29.	Information Technology	<ul style="list-style-type: none"> Formal process was not followed when creating users for the Forbtech system account on the Active Directory The request for new user authorisation changes form for some users was not in place. 	Changes will be implemented by 31 July 2023	<ul style="list-style-type: none"> All new user request has been filed as hardcopies and scanned in so that there is a digital copy Interns must be included in the list of new staff/staff who have left-even if this list is separate from permanent staff. Departments will be more vigilant in signing off on authorizations. 	Resolved
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Section 3: Progress on Resolution of Auditor General Audit Findings.

Auditor General (SA) raised six audit findings in the 2022/23 financial year. The entity has resolved all 6 raised findings below:

Classifications	Total Findings	Total resolved as per management	Total unresolved as per Management	Total resolved as IA	Total unresolved as per IA	% resolved as per Management	% resolved as per IA verification	% Unresolved as per IA verification
Matters affecting the auditor's report	0	0	0	0	0			
Other Important matters	6	5	1	5	1			
Administrative	0	0	0	0	0			
Total	6	5	1	5	1	83%	83%	17%

PROGRESS ON THE RESOLUTION OF AG AUDIT FINDINGS

Description	Total Open Findings 01 July 2022	Findings raised during 2022/23	Total Findings	Total resolved as per management	Total Resolved as per IA verifications	% resolved as per management	% resolved as per IA verifications
Auditor General Findings	0	6	6	5	5	83%	83%
All findings were closed by Management							

The table below provides the details of the external audit findings raised by Auditor General and action plans implemented.

AGS A Finding Ref	Finding heading	Audit Review Area	Cluster	Dept.	Person Responsible	Finding Rating	Management Action Plan	Status	Implementation Date
1.	Audit of pre-determined information (AOPO)	Finance	HSD	JCT	Acting CFO Vukani Magubane	Other Important Matters	Management have corrected the error and will ensure that the annual performance report is thoroughly reviewed to minimise typos.	Resolved	20 Nov 2023
2.	Differences on the Heritage Assets disclosure note	Finance	HSD	JCT	Acting CFO Vukani Magubane	Other Important Matters	The carrying amount disclosed reconciles perfectly to the asset register and general ledger, this is purely disclosure error that does not require any adjustments.	Resolved	20 Nov 2023
3.	Differences on related parties disclosure	Finance	HSD	JCT	Acting CFO Vukani Magubane	Other Important Matters	Management aligned the Related parties' disclosure note and the Financials.	Resolved	Immediately
4.	Details of awards to close family members of persons in service of the state not completely disclosed	Finance	HSD	JCT	Acting CFO Vukani Magubane	Other Important Matters	Management amended the annual financial statements to include the disclosure of R200 000.00.	Resolved	Immediately
5.	Municipal entity's actual spent more than the approved budget	Finance	HSD	JCT	Acting CFO Vukani Magubane	Other Important Matters	Management will going forward use trading account to eliminate showing overspending that stems from the hospitality and catering trading business	Unresolved	31 March 2023
6.	Limitation of scope: CAATs request for the board of director's information not submitted	Governance	HSD	JCT	Acting COMSEC Tiens Malumane	Matters Affecting Audit opinion	Management provided the information requested.	Resolved	Immediately

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 that was approved by the Audit and Risk Committee in July 2021. 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

- This annexure provides our assessment of the main internal controls in the areas of **leadership, financial and performance management, and governance** that should enable credible financial statements and performance reports and compliance with legislation.




The assessments are rated as follows:







	The required preventative or detective controls were in place.
	Progress was made in implementing preventative or detective controls, but improvement is still required or actions taken were not sustainable.
	Internal controls were not in place, were not properly designed, were not implemented or were not operating effectively. Intervention is required to design and/or implement appropriate controls.

Movement from the previous year is shown as follows:

	Improvement		Regression		Unchanged
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Internal control assessment

	Financial statements		Performance reporting		Compliance with legislation	
	Current	Previous	Current	Previous	Current	Previous
Leadership						
Provide effective leadership based on a culture of honesty, ethical business practices and good governance, and protect and enhance the interests of the entity						
Exercise oversight responsibility regarding financial and performance reporting and compliance as well as related internal controls						
Implement effective human resource management to ensure that adequate and sufficiently skilled resources are in place and that performance is monitored						
Establish and communicate policies and procedures to enable and support the understanding and execution of internal control objectives, processes and responsibilities						
Develop and monitor the implementation of action plans to address internal control deficiencies						

	Financial statements		Performance reporting		Compliance with legislation	
	Current	Previous	Current	Previous	Current	Previous
Establish and implement an information technology governance framework that supports and enables the business, delivers value and improves performance						
Financial and performance management						
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						
Implement controls over daily and monthly processing and reconciling of transactions						
Prepare regular, accurate and complete financial and performance reports that are supported and evidenced by reliable information						
Review and monitor compliance with applicable legislation						
Design and implement formal controls over information technology systems to ensure the reliability of the systems and the availability, accuracy and protection of information relating to user access management, programme change control and service continuity						
Governance						
Implement appropriate risk management activities to ensure that regular risk assessments, including considering information technology risks and fraud prevention, are conducted and that a risk strategy to address the risks is developed and monitored						
Ensure that there is an adequately resourced and functioning internal audit unit that identifies internal control deficiencies and recommends corrective action effectively						
Ensure that the audit committee promotes accountability and service delivery through evaluating and monitoring responses to risks and overseeing the effectiveness of the internal control environment, including financial and performance reporting and compliance with legislation						

ANNEXURE A: Management Accounts

Joburg Theatre (SOC) Ltd
 REPORTING PERIOD: DECEMBER 2023
 BranchName: JHB', 'MET', 'RCT', 'SWT', 'Zoo'



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Main Account Sub AccountName	Current Mth				YEAR TO DATE					ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
	Actual	Budget	Var	Var%	Actual	YTD Budget	YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
INCOME	27,307,632	32,773,335	(5,465,703)	-16.68%	143,798,183	144,286,995	(488,812)	0%	263,164,756	(119,366,573)	54.64%	287,596,367	143,798,183	109.28%	
Rental Of Facilities & Equipment	541,070	202,312	338,757	167.44%	3,749,370	2,512,691	1,236,679	49%	4,841,995	(1,092,625)	77.43%	7,498,741	3,749,370	154.97%	
Interest Earned from External Invest	707,185	431,888	275,297	63.74%	6,550,668	3,393,070	3,157,598	93%	4,919,173	1,631,495	133.17%	13,101,337	6,550,668	266.33%	
Operating Grants and Subsidies	19,468,944	19,468,944	0	-	98,150,615	98,150,615	(0)	0%	183,984,003	(85,833,388)	53.35%	196,301,230	98,150,615	106.69%	
Arts Alive	1,285,844	2,561,962	(1,276,118)	(0)	3,155,169	9,224,038	(6,068,870)	(1)	11,786,000	(8,630,831)	0	6,310,337	3,155,169	53.54%	
Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Other Revenue	5,304,590	10,108,229	(4,803,639)	-47.52%	32,192,361	31,006,581	1,185,781	4%	57,633,585	(25,441,224)	55.86%	64,384,722	32,192,361	111.71%	
In-House Stage Productions	2,906,994	4,556,508	(1,649,514)	-36.20%	4,657,535	6,439,146	(1,781,610)	-28%	9,281,356	(4,623,821)	50.18%	9,315,071	4,657,535	100.36%	
In House Music Programme	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Sponsorships	0	0	0	-	0	0	0	0%	0	0	0.00%	0	0	0.00%	
Food Beverage And Retail /Stages	2,377,205	5,355,422	(2,978,216)	-55.61%	26,585,117	23,645,341	2,939,775	12%	46,158,774	(19,573,657)	57.59%	53,170,233	26,585,117	115.19%	
Ticketing Services	16,313	100,008	(83,694)	-83.69%	700,494	600,046	100,448	17%	1,200,091	(499,597)	58.37%	1,400,987	700,494	116.74%	
Management Fees	0	83,333	(83,333)	-100.00%	0	250,000	(250,000)	-100%	750,000	(750,000)	-	0	0	-	
Special Projects and Other Income	4,077	12,958	(8,881)	-68.53%	249,215	72,048	177,168	246%	243,364	5,851	102.40%	498,431	249,215	204.81%	
Expense	27,376,874	37,728,813	10,351,938	27.44%	139,746,093	147,804,020	8,057,927	5%	263,164,757	(123,418,664)	53.10%	279,492,186	279,492,186	106.20%	
Employee Related Costs	9,671,885	9,596,275	(75,610)	-0.79%	64,769,600	58,803,003	(5,966,597)	-10%	110,307,306	(45,537,706)	58.72%	129,539,201	129,539,201	117.43%	
Directors and Committee Members	362,000	0	(362,000)	0.00%	976,000	644,636	(331,364)	-51%	2,302,693	(1,326,693)	42.39%	1,952,000	1,952,000	84.77%	
Depreciation & Asset Impairment	159,375	225,250	65,875	29.25%	1,049,165	1,351,500	302,335	22%	2,703,000	(1,653,835)	38.81%	2,098,331	2,098,331	77.63%	
Repairs And Maintenance	259,346	327,671	68,325	20.85%	2,364,273	2,069,403	(294,870)	-14%	4,182,109	(1,817,836)	56.53%	4,728,547	4,728,547	113.07%	
Contracted Services	221,246	157,970	(63,276)	-40.06%	1,588,374	1,008,937	(579,437)	-57%	1,988,000	(399,626)	79.90%	3,176,748	3,176,748	159.80%	
Insurance	30,843	30,843	0	-	181,361	185,060	3,700	2%	388,000	(206,639)	46.74%	362,721	362,721	93.48%	
Joburg Ballet & Orchestra	4,934,250	6,939,581	2,005,331	28.90%	9,868,500	13,938,148	4,069,648	29%	19,737,000	(9,868,500)	50.00%	19,737,000	19,737,000	100.00%	
Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-	
Arts Alive	1,118,126	2,756,836	1,638,710	1	2,743,626	9,605,410	6,861,784	1	12,362,246	(9,618,620)	0	5,487,251	5,487,251	44.39%	
General Expenses	10,619,804	17,694,386	7,074,583	39.98%	56,205,193	60,197,922	3,992,729	7%	109,194,401	(52,989,208)	51.47%	112,410,387	112,410,387	102.95%	
TRADING SURPLUS /(SHORTFALL)	(69,242)	(4,955,477)	4,886,235	-98.60%	4,052,090	(3,517,025)	7,569,115	-215%	(0)	4,052,091	-1548494196%	8,104,181	4,052,090	-3096988391%	



INCOME STATEMENT		Current Mth				YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
Main Account	Sub AccountName	Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
	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	2,380,283	5,356,666	(2,976,383)	-55.56%	26,602,978	23,647,103	2,955,875	12%	46,161,562	(19,558,584)	57.63%	53,205,956	26,602,978	115.26%
	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	2,377,205	5,355,422	(2,978,216)	-55.61%	26,585,117	23,645,341	2,939,775	12%	46,158,774	(19,573,657)	57.59%	53,170,233	26,585,117	115.19%
	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	3,077	1,244	1,833	147.38%	17,861	1,762	16,100	914%	2,788	15,073	640.58%	35,723	17,861	1281.16%
Expense		4,082,378	3,986,101	(96,277)	-2.42%	26,907,674	19,964,417	(6,943,256)	-35%	42,910,955	(16,003,281)	62.71%	53,815,347	53,815,347	125.41%
	Employee Related Costs	2,658,071	2,066,192	(591,880)	-28.65%	11,958,544	9,314,841	(2,643,703)	-28%	19,946,307	(7,987,763)	59.95%	23,917,087	23,917,087	119.91%
	Directors and Committee Members	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Depreciation & Asset Imparment	23,492	38,517	15,025	39.01%	164,444	231,101	66,657	29%	462,203	(297,759)	35.58%	328,888	328,888	71.16%
	Repairs And Maintenance	91,314	0	(91,314)	0.00%	190,314	103,378	(86,936)	-84%	250,060	(59,746)	76.11%	380,628	380,628	152.21%
	Contracted Services	155,910	0	(155,910)	0.00%	236,728	61,115	(175,613)	-287%	92,357	144,371	256.32%	473,457	473,457	512.64%
	Insurance	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Joburg Ballet & Orchestra	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Arts Alive	0	0	0	0	0	0	0	0	0	0	0	0	0	0.00%
	General Expenses	1,153,591	1,881,393	727,802	38.68%	14,357,643	10,253,982	(4,103,662)	-40%	22,160,028	(7,802,385)	64.79%	28,715,287	28,715,287	129.58%
TRADING SURPLUS /(SHORTFALL)		(1,702,006)	1,370,564	(3,072,571)	-224.18%	(301,808)	3,682,804	(3,984,612)	-108%	3,250,777	(3,552,584)	-9%	(603,616)	(301,808)	-19%



INCOME STATEMENT

Main Account	Sub AccountName	Current Mth				YEAR TO DATE				ANNUAL BUDGET	ANNUAL BUDGET	Budget	FORECAST	FORECAST	FORECAST Vs
		Actual	Budget	Var	Var%	Actual_YTD	Budget_YTD	YTD Var	YTD Var%	Full Year	Remaining	Spent %	Annual	Remaining	ANNUAL BUDGET
	Special Projects and Other Income	4,077	11,101	(7,023)	-63.27%	249,215	60,901	188,314	309%	221,071	28,144	112.73%	498,431	249,215	225.46%
Expense		23,326,671	31,741,649	8,414,978	26.51%	111,776,999	120,092,339	8,315,340	7%	205,052,515	(93,275,516)	54.51%	223,553,997	223,553,997	109.02%
	Employee Related Costs	6,894,477	7,380,220	485,743	6.58%	49,647,202	46,376,936	(3,270,266)	-7%	84,998,092	(35,350,890)	58.41%	99,294,403	99,294,403	116.82%
	Directors and Committee Members	362,000	0	(362,000)	0.00%	976,000	644,636	(331,364)	-51%	2,302,693	(1,326,693)	42.39%	1,952,000	1,952,000	84.77%
	Depreciation & Asset Imparment	87,912	131,601	43,690	33.20%	548,919	789,609	240,689	30%	1,579,217	(1,030,298)	34.76%	1,097,838	1,097,838	69.52%
	Repairs And Maintenance	108,162	148,987	40,825	27.40%	560,200	911,197	350,997	39%	1,846,006	(1,285,806)	30.35%	1,120,400	1,120,400	60.69%
	Contracted Services	65,336	109,707	44,371	40.45%	1,281,228	658,242	(622,986)	-95%	1,347,726	(66,498)	95.07%	2,562,456	2,562,456	190.13%
	Insurance	17,314	17,314	0	-	105,614	103,883	(1,731)	-2%	217,802	(112,188)	48.49%	211,229	211,229	96.98%
	Joburg Ballet & Orchestra	4,934,250	6,939,581	2,005,331	28.90%	9,868,500	13,938,148	4,069,648	29%	19,737,000	(9,868,500)	50.00%	19,737,000	19,737,000	100.00%
	Joburg Film Office	0	0	0	-	0	0	0	-	0	0	-	0	0	-
	Arts Alive	1,118,126	2,756,836	1,638,710	1	2,743,626	9,605,410	6,861,784	1	12,362,246	(9,618,620)	0	5,487,251	5,487,251	44.39%
	General Expenses	9,739,095	14,257,402	4,518,307	31.69%	46,045,710	47,064,278	1,018,569	2%	80,661,732	(34,616,023)	57.08%	92,091,420	92,091,420	114.17%
TRADING SURPLUS /(SHORTFALL)		(149,422)	(5,083,213)	4,933,792	-97.06%	3,447,872	(5,891,390)	9,339,261	-159%	(2,527,740)	5,975,612	-136%	6,895,744	3,447,872	-273%