



The
Playhouse
Company

an agency of the
Department of Arts & Culture

FIVE-YEAR STRATEGIC PLAN

2020 - 2024/25



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ACCOUNTING AUTHORITY STATEMENT

I am pleased to present The Playhouse Company Strategic Plan for the 2020-2025 planning period, outlining the mandate, strategic focus and priorities as approved by the Council as the Entity's Accounting Authority.

This five-year Strategic Plan, in support of the National Development Plan, reflects The Playhouse Company's contribution to strengthening the creative and cultural industries sector, and unlocking its dynamic potential role in economic transformation, job creation, social cohesion and nation-building. This is in support of the MTSF priorities of:

- 1) Priority 1: Economic transformation and job creation;
- 2) Priority 2: Education, skills and health;
- 3) Priority 5: Social cohesion and safe communities; and
- 4) Priority 6 - A capable, ethical and developmental State.

In responding to the above priorities, this Strategic Plan is built from the foundation of a solid assessment of The Playhouse Company's performance in the previous term, both successes and challenges, and on the basis of lessons learnt from the assessment.

In terms of Section 8(5) of the Cultural Institutions Act (Act 119 of 1998), the primary mandate of The Playhouse Company is ***"to advance, promote and preserve the performing arts in South Africa."***

Informed by this primary mandate, The Playhouse Company has revisited and reconceptualised its strategic posture and framework in this Strategic Plan, to ensure it is well-articulated and fit for purpose to guide the organisation over the period to 2025.

In fulfilling its primary mandate, the core business/purpose of The Playhouse Company is:

- 1) To present and produce local, continental and international artistic programming in a manner that is entertaining and educative;
- 2) To host events and programmes in an accessible environment;
- 3) To be a theatre of artistic excellence that seeks to be relevant through diverse programmes that address various communities through music, drama and dance;
- 4) To act as responsible custodian of The Playhouse as a treasure and historic landmark of the KwaZulu-Natal Province.

For the period to 2020-2025, The Playhouse Company will focus on achieving the following strategic medium-term results (outcomes):

- 1) Effectively implementing a balanced artistic programme that has artistic, entertainment and educational value;
- 2) Providing opportunities for targeted groups, including the development of future arts practitioners and entrepreneurs;
- 3) Increasing accessibility to the performing arts by previously disadvantaged communities;

- 4) Ensuring accessible, high-quality, and well-managed production and event venues and technical services;
- 5) Enhancing The Playhouse Company brand recognition and awareness;
- 6) Mobilising resources to support the mandate; while
- 7) Ensuring sound governance, operational excellence and high-performance.

Towards this end, the Council will ensure that The Playhouse Company puts in place effective annual performance plans, which in turn will inform the performance contracts of management and staff. The Playhouse Company is confident that it will enhance its capability and capacity, and will continue with its ongoing efforts to strengthen its governance systems and outcomes-based reporting in the period.

In closing, the Council affirms its commitment to providing strategic guidance that will develop The Playhouse Company into a well-resourced entity that is optimally positioned for delivering on its mandate; and realise that this can only be achieved through 100% dedication to the achievement of the strategic intent by the entire Playhouse Company team.

The Council acknowledges the continuous support of the Portfolio Committee and the Minister in spurring the Entity towards realising its intended impact.

While an immense amount of work lies ahead of us in the next five years, we believe that this Strategic Plan reflects the right ideas, plans and resource considerations to ensure achievement of the ambitious plan.

The Playhouse Company Council fully endorses this Strategic Plan for the period 2020/21-2024/25, as the guiding document for the work and focus of The Playhouse Company for the five year period.

I thank you.



Ms. Hlengiwe Mgbadeli

Chairperson of the Council

THE PLAYHOUSE COMPANY

ACCOUNTING OFFICER STATEMENT

With the advent of the 6th Administration, post the national and provincial elections in May 2019, and in line with the DPME Revised Framework for Strategic Plans and Annual Performance Plans (2019), The Playhouse Company presents its Strategic Plan for 2020/21-2024/25.

A thorough analysis of Playhouse Company performance in the previous term (2014-2019) was conducted, with an emphasis on identifying lessons learnt and opportunities for doing things better, as the platform for developing this strategic plan. The analysis highlights, *inter-alia*:

- 1) The Playhouse Company is well known for its bold and ground-breaking approach to the performing arts. It remains one of the country's premier theatre facilities that thrives on artistic integrity, excellence and a high standard of business ethics and corporate governance.
- 2) While the artistic environment we operate in has thrown various challenges to the Institution, the past five years have proven beyond doubt that The Playhouse Company is serious about delivering on the government mandate of promoting, preserving and presenting diverse artistic and cultural heritage of our country. This is evidenced over the past five years by the presentation of a total of 784 productions, 2 351 performances staged in our theatres with 81 244 artists (directly and indirectly) gainfully employed and attracting 1 226 038 audiences.
- 3) Despite a challenging financial environment, The Playhouse Company has continued to stage productions that inspire dialogue, promote debate on matters affecting our people, and serve as a catalyst for change and new ideas in our society. Through staging cross-cultural productions, The Playhouse continues to strive to foster greater understanding and promote the cause of unity in diversity.
- 4) The positive feedback from the Auditor-General's office and members of the Portfolio Committee on Arts and Culture bears testimony to the culture of good governance practices that have already been established over the years, underpinned by nine consecutive clean audit reports.
- 5) The Company has experienced ongoing grant cuts over the past few years. This has had a negative impact on the cash resources available. Should this trend continue, basic needs of infrastructure maintenance, plant and equipment would be severely affected.

In response, in developing the Strategic Plan for 2020-2025, The Playhouse Company has revised its vision for "*inspiring and cultivating artistic excellence and cultural diversity in the performing arts*".

In achieving its vision, The Playhouse Company will actively pursue its mission of:

- 1) Balancing the transformation agenda and commercial programming, in a manner that facilitates social cohesion and nation building;
- 2) Producing and presenting productions with artistic, entertainment and educational value;
- 3) Supporting life skills education and arts appreciation through artistic programming, and skills development for arts practitioners and training for staff;

- 4) Ensuring quality experiences for our audiences, and providing opportunities to interact across culture, race and class; and
- 5) The preservation of the historic landmark that is The Playhouse.

Informed by its mission, and aligned to the MTSF priorities and outcomes, The Playhouse Company has defined its outcomes for the period to 2025, which direct its strategic focus towards:

- 1) Producing an arts programme that bears testimony to a truly diverse and artistically remarkable body of professional and developmental stage works, as well as much needed interventions in training arts practitioners;
- 2) Developing arts appreciation and awareness by bringing people to the theatre through targeted interventions and outreach;
- 3) Securing partnerships and strategic alliances to support the programmes of the organisation, especially in training and development;
- 4) Strengthening The Playhouse Company brand and the marketing of in-house productions, while ensuring high-quality customer service and experiences;
- 5) Maintaining and upgrading infrastructure, as well as keeping up with new technologies in our sector;
- 6) Enhance stakeholder management and fundraising efforts, while engaging with DSAC on unlocking potential legislation that would attract private donor funding;
- 7) Stimulating further economic growth by increasing the pool of Broad-Based Black Economic Empowerment suppliers to the organisation; and
- 8) Sustaining the legacy of obtaining clean audits.

The strategy is ambitious, but with the continuous support of the Minister and the Council in leading The Playhouse Company, it is achievable. Your commitment to strong oversight and governance is acknowledged and appreciated. I also thank the staff of The Playhouse Company for their hard work and outstanding commitment.

In closing, I affirm my commitment to lead The Playhouse Company to the best of my ability, as it strives to implement the priorities and outcomes reflected in this Strategic Plan.



Ms. Linda Bukhosini
Accounting Officer (Chief Executive Officer)
THE PLAYHOUSE COMPANY

OFFICIAL SIGN-OFF

It is hereby certified that this 2020–2025 Strategic Plan:

- 1) Was developed by the management team of The Playhouse Company, under the guidance of the Council;
- 2) Takes into account all the relevant policies, legislation and other mandates for which The Playhouse Company is responsible;
- 3) Accurately reflects the Impact and Outcomes which The Playhouse Company will endeavour to achieve over the period 2020/21–2024/25.



31 January 2020

Mr. Amar Mohanparasadh

Date

CHIEF FINANCIAL OFFICER



31 January 2020

Ms. Linda Bukhosini

Date

CHIEF EXECUTIVE OFFICER (ACCOUNTING OFFICER)

APPROVED BY:



31 January 2020

Ms. Hlengiwe Mgabdeli

Date

CHAIRPERSON OF THE COUNCIL (ACCOUNTING AUTHORITY)

ABBREVIATIONS AND ACRONYMS

4IR	4 th Industrial Revolution
ACH	Arts, Culture and Heritage
AGSA	Auditor-General of South Africa
APP	Annual Performance Plan
BCEA	Basic Conditions of Employment Act
BRICS	Brazil, Russia, India, China and South Africa
CCI	Creative and Cultural Industries
CEO	Chief Executive Officer
DAC	Department of Arts and Culture
DPME	Department of Planning, Monitoring and Evaluation
DSAC	Department of Sports, Art and Culture
GDP	Gross Domestic Product
GGT2030	Growing Gauteng Together 2030
HR	Human Resources
HR REMCO	Human Resources and Remuneration Committee
IETM	Informal European Theatre Meeting
ISPA	International Society of Performing Arts
IMF	International Monetary Fund
IT	Information Technology
KZN	KwaZulu-Natal (Province)
LED	Light-Emitting Diode
M&E	Monitoring and Evaluation
MTBPS	Medium-Term Budget Policy Statement
MTSF	Medium-Term Strategic Framework
NAC	National Arts Council
NDP	National Development Plan
NDPIP	National Development Plan Implementation Plan
NEET	Not in Employment, Education or Training
PANSA	Performing Arts Network of Southern Africa
PFMA	Public Finance Management Act
ROCE	Return on Capital Employed
SA	South Africa

SAMRO	Southern African Music Rights Organisation
SCM	Supply Chain Management
SDG	Sustainable Development Goal
SEO	Search Engine Optimisation
SMART	Specific, Measurable, Achievable, Realistic and Time-bound
SOC	State-Owned Company
SOE	State-Owned Enterprise
U-AMP	User-Immovable Asset Management Plan
UK	United Kingdom
UN	United Nations
US	United States

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INTRODUCTION AND CONTEXT TO THE STRATEGIC PLAN

As articulated in the Revised White Paper on Arts, Culture and Heritage (Cabinet Version, 22 August 2018):

“harnessing the arts, culture and heritage for creative expression, education and training, job creation and the eradication of poverty through close cooperation with all the tiers of government and related departments, as well as the international community, is an essential aspect of the transformational process. Moving into the future, we are resolved to ensure that the arts, culture and heritage contribute to change and the creation of a better life for all”.

The Playhouse Company was established on 12 April 2003 in terms of Section 8(5) of the Cultural Institutions Act (Act 119 of 1998), and operates as a wholly owned entity of the Department of Sports, Arts and Culture (DSAC).

The Council of The Playhouse Company is the Accounting Authority in terms of the PFMA. The Council provides strategic direction and leadership to enhance shareholder value and ensure The Playhouse Company’s long-term sustainable development and growth. In fulfilling its responsibilities, the Council is supported by the Chief Executive Officer and Management Team in implementing the approved strategic and corporate plans and policies.

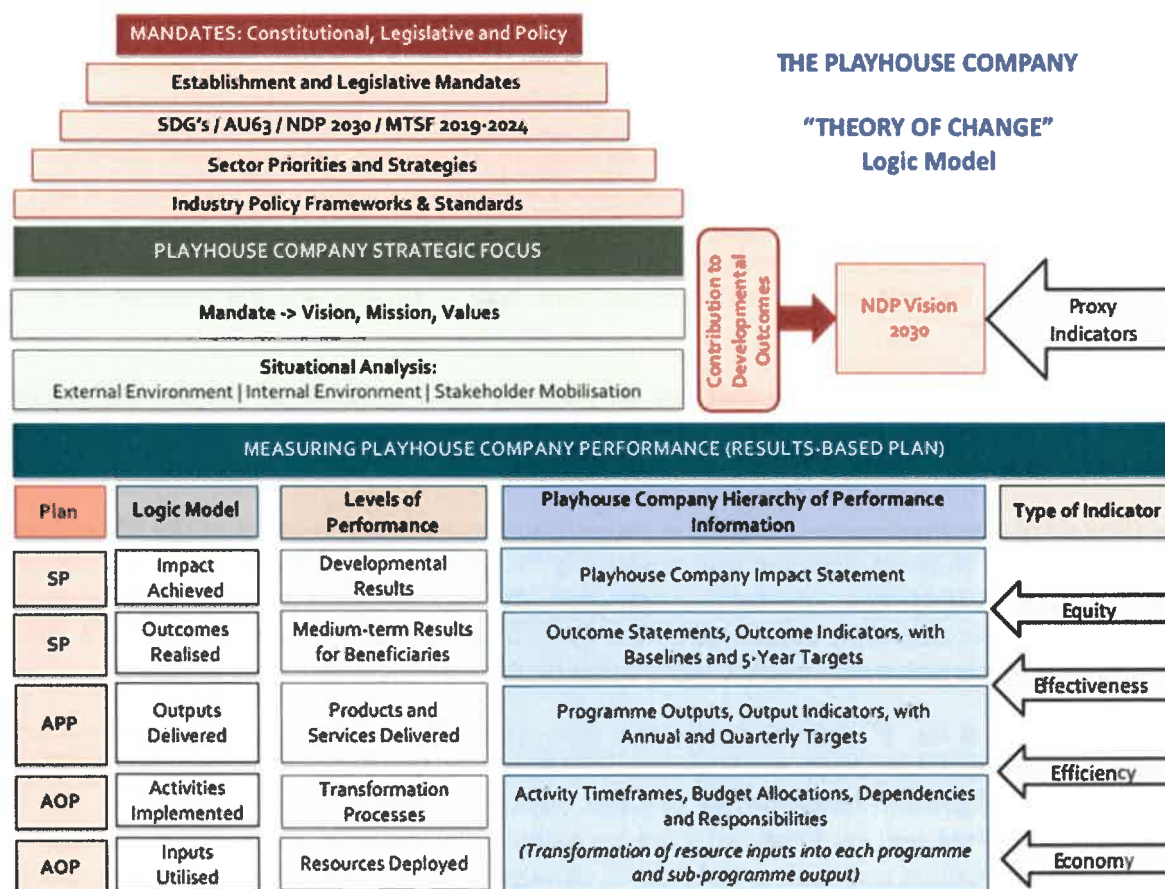
With the advent of the 6th Administration of a democratic South Africa, post the national and provincial elections in May 2019, the Department of Planning, Monitoring and Evaluation (DPME) have issued the Revised Framework for Strategic Plans and Annual Performance Plans (2019). In terms of the PFMA and the Framework, all government departments, components and entities are required to produce and table a 2020-2025 strategic plan and the aligned annual corporate plan (annual performance plan).

In this light, the Council of The Playhouse Company convened a strategic review and planning process, commencing in September 2019, towards the development of this 2020-2025 Strategic Plan and the aligned 2020/21 Annual Performance (Business) Plan.

Through the process, there was a need to examine, synthesise and assimilate the various strategic, policy and related documents, consider the changes in the performance environment and policy intent, and to develop a Playhouse Company five-year strategic plan that is progressive in nature and practical to implement – commencing with the development of the 2020/21 Annual Performance (Business) Plan as year one of the new five-year strategy.

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

Figure 1: The Theory of Change Logic Model informing the planning approach



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

The result of the above process is then reflected in the sections below, in the form of The Playhouse Company Five-Year Strategic Plan for the period 2020/21-2024/25.

PART A: OUR MANDATE

The Playhouse Company Five-Year Strategic Plan, for the period 2020/21-2024/25, is built from the foundation of a sound appreciation of the mandate of the entity, derived from legislation (static mandates) and policy frameworks (dynamic mandates).

1. CONSTITUTIONAL MANDATE

In 1994, South Africa emerged from a long history in which race, ethnicity and culture had been used as the basis for the imposition of a divided, unequal and hierarchical society that excluded the majority of the population from citizenship and meaningful participation in the nation-state.

South Africa's transition to freedom and a non-racial democracy in 1994 had at its heart a response to the call from the Freedom Charter, which in its inclusive declaration, presented the dream for a future South Africa:

“That South Africa belongs to all the people who live in it, black and white, and that no government can justly claim authority unless it is based on the will of the people; that our people have been robbed of their birth right, to land liberty and peace by a form of government founded on injustice and inequality; that our country will never be prosperous or free until all our people live in brotherhood enjoying equal rights and opportunities; that only a democratic state, based on the will of the people, can secure to all their birth right, without distinction to race, sex or belief; and therefore we, the people of South Africa, black and white together – equals, countrymen and brothers – the Freedom Charter.”¹

It is commonly appreciated that aspects of the Freedom Charter were then fundamental to the drafting of the South African Constitution, Act 108 of 1996, which states in its preamble: *“We the people of South Africa ... believe that South Africa belongs to all who live in it, united in our diversity.”*² Chapter 2 of the Constitution then further provides and articulates human rights and how these need to be practised. It is axiomatic and widely held that these statements extend to every inhabitant of the country, both citizen and non-citizen.

The Constitution is the supreme law of the Republic of South Africa and, along with the Bill of Rights, forms the legal foundation of a democratic South Africa, sets out the rights and duties of its citizens and defines the structure of the government.

All laws of the country must be consistent with the Constitution, and it further requires that all spheres of government work together to address poverty, underdevelopment, marginalisation of individuals and communities and other legacies of Apartheid and discrimination. In this light, all government institutions, entities and municipalities ultimately derive their mandate from the Constitution.

¹ Congress of the People. (1955). *Freedom Charter, Kliptown*. Available: www.constitutionhill.org.za/index.php/download_file/84/87/.

² Republic of South Africa. (1996). *The Constitution of the Republic of South Africa, 1996 (Act 108 of 1996)*. Pretoria, Government Printer.

As an entity of the Department of Sports, Arts and Culture (DSAC), The Playhouse Company aligns its primary mandate to the Constitution of the Republic of South Africa, Act 108 of 1996, including from the Preamble and Founding Provisions, and in particular³:

- 1) **Section 9(3) - Equality:** *"The State may not unfairly discriminate directly or indirectly against anyone on one or more grounds, including race, gender, sex, pregnancy, marital status, ethnic or social origin, colour, sexual orientation, age, disability, religion, conscience, belief, culture, language and birth", and*
- 2) **Section 10 - Human Dignity:** *"Everyone has inherent dignity and the right to have their dignity respected and protected".*

Read together, sections 9(3) and 10 orientate the inclusivity and transformational imperatives of the work and focus of DAC and the ACH Sector.

- 3) **Section 16(1) - Freedom of expression:** *"Everyone has the right to freedom of expression, which includes:*
 - a) *Freedom of the press and other media;*
 - b) *Freedom to receive or impart information or ideas;*
 - c) *Freedom of artistic creativity; and*
 - d) *Academic freedom and freedom of scientific research".*

As the department responsible for the preservation and development of ACH, section 16 (1) has direct relevance to DAC and the Institutions under its governance.

- 4) **Section 30 - Language and Culture:** *"Everyone has the right to use the language and to participate in the cultural life of their choice, but no one exercising these rights may do so in a manner inconsistent with any provision of the Bill of Rights".*
 - a) *These are fundamental considerations for DAC and its Institutions in developing and expanding inclusivity and transformation across its programmes; language and culture being key responsibilities of the department.*
- 5) **Section 32(1) - Access to Information:** *"Everyone has the right of access to:*
 - a) *Any information held by the State; and*
 - b) *Any information that is held by another person and that is required for the exercise or protection of any rights.*

Within this broad constitutional context, the important role of arts, culture and heritage in shaping the country's identity, its perception of itself and how it relates to the international community of nations is recognised.

³ Republic of South Africa. (1996). *The Constitution of the Republic of South Africa, 1996 (Act 108 of 1996)*. Pretoria. Government Printer.

2. LEGISLATIVE AND POLICY MANDATES

Where the Constitution provides the broad context to the mandate of The Playhouse Company, the specific establishment, legislative and policy mandates of The Playhouse Company are outlined in the sections below.

2.1. LEGISLATIVE MANDATES

2.1.1. THE ESTABLISHMENT/CORE LEGISLATIVE MANDATE OF THE PLAYHOUSE COMPANY

The Playhouse Company was established on 12 April 2003 in terms of Section 8(5) of the Cultural Institutions Act (Act 119 of 1998), and operates as a wholly owned entity of the Department of Sports, Arts and Culture (DSAC), with its mandate prescribed as:

“To advance, promote and preserve the performing arts in South Africa.”

In terms of Section 8 of the Act, the primary objects of The Playhouse Company, through a Council appointed by the Minister, are:

- 1) To advance, promote and preserve the performing arts in South Africa;
- 2) To raise funds for the Institution;
- 3) To manage and control the moneys received by the declared Institution, and to utilise those moneys for defraying expenses in connection with the performance of its functions;
- 4) To keep a proper record of the property of the declared Institution, to submit to the Director-General any returns required by him or her in regard thereto, and to cause proper books of account to be kept; and
- 5) To determine, subject to the Act, and with the approval of the Minister, the objectives of the declared Institution, and to generally carry out the objects of the declared Institution.

The Playhouse Company is further established in terms of the Public Finance Management Act, 1999, as amended (PFMA), through which it is listed as a schedule 3A National Public Entity, accountable to the Department and Parliament. As such, all prescripts and regulations arising from the PFMA are applicable to its governance and operations. In this regard, the Council of The Playhouse Company is the Accounting Authority in terms of the PFMA.

In terms of the above,

- 1) In terms of its PFMA Schedule 3A listing and its mandate to fulfil the social responsibilities of government, and its reliance on both government funding and public money; The Playhouse Company seeks to operate on sound business principles and practices. To this end, The Playhouse Company operates under the supervision of an independent Council, whose members are appointed by the shareholder, and strives at all times to comply with the principles contained in the King Code on Corporate Governance in South Africa (2016) (King IV).

- 2) The tenure of the current fully constituted Council began on 1st December 2017.
- 3) The Council of The Playhouse Company is the Accounting Authority in terms of the PFMA, and provides strategic direction and leadership to enhance shareholder value and ensure the long-term sustainable development and growth of The Playhouse Company.
- 4) The Council is supported by the Chief Executive Officer and Executive Management Team in implementing the approved strategic and corporate plans and policies.

2.1.2. LEGISLATION INFORMING “HOW” THE CORE MANDATE MUST BE DELIVERED

In delivering on its core legislative mandate, The Playhouse Company is responsible for delivering its functions in line with the following key legislation, which thus directly informs the various day-to-day operations of the Entity:

Broad governance legislation and regulations, *inter-alia*

- Companies Act (No. 1 of 2008), as amended
- Competitions Act (No. 89 of 1998), as amended
- Division of Revenue Act (No. 1 of 2018), as amended
- Infrastructure Development Act (No. 23 of 2014), as amended
- Occupational Health and Safety Act (No. 85 of 1993), as amended
- Prevention and Combating of Corrupt Activities Act (No. 12 of 2004), as amended
- Promotion of Access to Information Act (No. 2 of 2000), as amended
- Promotion of Administrative Justice Act (No. 3 of 2000), as amended
- Promotion of Equality and Prevention of Unfair Discrimination Act (No. 4 of 2000), as amended
- Protected Disclosures Act (No. 26 of 2000), as amended
- Skills Development Act (No. 97 of 1998), as amended
- Labour Relations Act (No. 66 of 1995), as amended
- Basic Conditions of Employment Act (No. 75 of 1997), as amended
- Employment Equity Act (No. 55 of 1998), as amended
- Compensation for Occupational Injuries and Diseases Act (No. 130 of 1993), as amended
- Broad-Based Black Economic Empowerment Act (No. 53 of 2003), as amended
- Intergovernmental Relations Framework Act (No. 13 of 2005), as amended
- Preferential Procurement Policy Framework Act (No. 5 of 2000), as amended
- Treasury Regulations and Accounting Standards (as published)
- Municipal by-laws

The abovementioned legislation and acts are not exhaustive, and it is recognised that The Playhouse Company is subject to, and must comply with, all national and provincial legislation and regulations, and all municipal by-laws applicable to its functions or the areas in which it operates.

2.2. POLICY MANDATES

Where the above legislation and regulations define the scope of the mandate and regulate how The Playhouse Company must operate, various national and provincial policy and strategy frameworks give effect to how the mandate should be implemented, and have direct bearing on the priorities and focus areas of The Playhouse Company for the 2020/21-2024/25 period of this Strategy Plan.

The policy and strategy context of The Playhouse Company is broadly represented as follows:

Figure 2: The Playhouse Company policy and strategy context



While not attempting to replicate the full detail, salient features of the above policies and strategies relevant to The Playhouse Company are summarised below.

2.2.1. NATIONAL POLICY CONTEXT

NATIONAL POLICY FRAMEWORK	IMPLICATION
Longer-range (Developmental) Priorities:	
The National Development Plan, Vision 2030	<p>Adopted by Cabinet in 2012, the NDP is the visionary blueprint of government, with business and society as collaborative partners – seeking to eliminate poverty and sharply reduce inequality and unemployment by 2030.</p> <p>All of government is challenged to ensure their medium and short-term planning and M&E are aligned to the NDP.</p>

NATIONAL POLICY FRAMEWORK	IMPLICATION
	<p>The NDP envisions an economy that provides full employment by 2030 and serves the needs of all South Africans from different racial, social and economic backgrounds. As such, the economy will be more inclusive, grow faster, eliminate poverty and reduce inequality.</p> <p>Chapter 15 of the NDP asserts that through nation-building and social cohesion, both as an end-state and as a facilitator, the Arts, Culture and Heritage Sector is a powerful driver of creating a sense of inclusiveness and encouraging interaction between South Africans from different social backgrounds and, importantly, mobilising an active and responsible citizenry.</p> <p>The strategy of Chapter 15 of the NDP, Vision 2030, is based on three themes:</p> <ol style="list-style-type: none"> 1) Reducing poverty and inequality by broadening opportunity through economic inclusion, education and skills, and specific redress measures; 2) Promoting mutual respect, inclusiveness and cohesion by acting on the constitutional imperative that South Africa belongs to all who live in it, and that all are equal before the law; 3) Deepening the national appreciation of the responsibilities and obligations that citizens have towards one another. <p>Furthermore, the NDP highlights that the economic value and contribution of the Arts, Culture and Heritage Sector is increasingly recognised; and that strategies must be developed and implemented to exploit its potential on a global scale.</p>
<p>UN Sustainable Development High-impacts (SDG's)</p>	<p>The 2030 Agenda for Sustainable Development, adopted by all United Nations Member States in 2015, of which South Africa is a member, provides a shared blueprint for peace and prosperity for people and the planet, now and into the future.</p> <p>At its heart are the 17 Sustainable Development Goals (SDG's), which are an urgent call for action by all countries - developed and developing - in a global partnership. They recognise that ending poverty and other deprivations must go hand-in-hand with strategies that improve health and education, reduce inequality, and spur economic growth – all while tackling climate change and working to preserve our oceans and forests.</p> <p>The following SDG's are particularly relevant to The Playhouse:</p> <ol style="list-style-type: none"> 1) Goal 5. Achieve gender equality and empower all women and girls; 2) Goal 8: Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all; 3) Goal 9: Build resilient infrastructure, promote inclusive and sustainable industrialisation and foster innovation.
<p>African Union Agenda 2063</p>	<p>Aligned to the UN SDG's, the African Union Agenda 2063 reflects the following aspirations:</p> <ol style="list-style-type: none"> 1) A prosperous Africa, based on inclusive growth and sustainable development; 2) An integrated continent, politically united and based on the ideals of Pan-Africanism and the vision of Africa's Renaissance;

NATIONAL POLICY FRAMEWORK	IMPLICATION
	<ol style="list-style-type: none"> 3) An Africa of good governance, democracy, respect for human rights, justice and the rule of law; 4) A peaceful and secure Africa; 5) An Africa with a strong cultural identity, common heritage, values and ethics; 6) An Africa where development is people-driven, unleashing the potential of its women and youth; 7) Africa as a strong, united and influential global player and partner.
<p>Revised White Paper on Arts, Culture and Heritage (2018)</p>	<p>The Revised White Paper on Arts, Culture and Heritage was adopted by Cabinet on 22 August 2018. It envisages the reconfiguration of the institutional landscape. It has now been tabled in Parliament, but raises questions in terms of policy positions and landscape changes:</p> <ol style="list-style-type: none"> 1) Will see the amalgamation of some of the institutions and the constitution of a Monolithic Council. But, how would this Council operate? 2) A feasibility is currently underway. Active participation is encouraged. <p>Such a design should be less about individual interests, but more about achieving the economies of scale, alignment, reduction of duplications and better performance.</p> <p>This is at governance level of the Board – the institutions remain stand-alone institutions. The Playhouse Company needs to be responsive to the final decision(s) of the Revised White Paper.</p>
<p>National Priorities for Next Five Years:</p>	
<p>State of the Nation Address (June 2019) (6th Administration Apex Priorities)</p>	<p>Seven areas identified by the President as priorities in the next five years are:</p> <ol style="list-style-type: none"> 1) Economic transformation and job creation; 2) Education, skills and health; 3) Consolidating the social wage through reliable and quality basic services; 4) Spatial integration, human settlements and local government; 5) Social cohesion and safe communities; 6) A capable, ethical and developmental State; 7) A better Africa and world. <p>The five goals the State aims to achieve by 2030 (NDP timeline):</p> <ol style="list-style-type: none"> 1) No person in South Africa will go hungry; 2) The economy will grow at a much faster rate than the population; 3) Two million more young people will be in employment; 4) Schools will have better educational outcomes and every ten-year-old be able to read for meaning; 5) Violent crime will be halved or better.

NATIONAL POLICY FRAMEWORK	IMPLICATION
<p>National Development Plan Five-Year Implementation Plan 2019-2024 (NDPIP) and Medium-Term Strategic Framework 2019-2024 (MTSF)</p>	<p>The MTSF is a high-level strategic document and is the central organising framework to guide the five year implementation and monitoring of the NDP, 2030.</p> <p>The MTSF is constituted in two parts:</p> <ol style="list-style-type: none"> 1) Five-Year National Plan – a targeted set of focused priorities for the five year period, reflecting the contributions of the public sector, private sector and civil society to the priorities; 2) Five-Year Sectoral Outcomes – a set of sectoral delivery priorities that are key to improving the impact and outcomes of individual government sectors. <p>In line with the electoral mandate, the 2019-2024 MTSF identifies the priorities to be undertaken during 2019-2024 to put the country on a positive trajectory towards the achievement of the 2030 vision. It sets targets for implementation of the priorities and interventions for the five year period, and states the Outcomes and Indicators to be monitored.</p> <p>Specific focus areas arising from the MTSF are discussed in Section 3 below.</p>
<p>National Department of Sports, Arts and Culture (DSAC) Strategy Plan 2020-2025 and DSAC Sector Outcomes (2020-2025)</p>	<p>Towards the attainment of its vision and impact statement – “an active, creative, winning and socially cohesive nation”, the DSAC defines five Outcomes for the period 2020-2025, as follows:</p> <ol style="list-style-type: none"> 1) A diverse socially cohesive society with a common national identity; 2) Increased market share of and job opportunities in sport, cultural and creative industries; 3) Transformed, capable and professional sport, arts and culture sector; 4) Integrated and accessible Sports, Arts and Culture infrastructure and information; and 5) Compliant and responsive governance / administration.
<p>Mzansi Golden Economy Strategy (2011)</p>	<p>The Mzansi Golden Economy Strategy (2011) is aligned to the NDP and the MTSF 2014–2019 requires of the Arts, Culture and Heritage Sector (ACH) to strengthen and elevate the socio-economic contribution and impact of the sector, thereby elevating the contribution of the ACH sector to beyond what may be seen as “soft” measures and “nice to have’s”. Hence, in the context of the work of The Playhouse Company, its impact and outcomes must be recognised as:</p> <ol style="list-style-type: none"> 1) A significant contributor to economic growth of the country, and to the economic empowerment of people participating in the sector; 2) A sector that has great growth potential and economic spin-offs in other sectors like tourism; and 3) A sector that plays a critical role in driving the transformation of South African society towards greater social cohesion and nation building.

Whereas the above sections reflect The Playhouse Company’s alignment to legislation and the national policy stance for the 6th Administration, the specific longer-term policy and strategy

trajectory of The Playhouse Company, as it informs the 2020-2025 Strategic Plan, is outlined below.

3. INSTITUTIONAL POLICIES AND STRATEGIES OVER THE FIVE-YEAR PLANNING PERIOD

Introduced in Section 2 above, the National Development Plan, Vision 2030 (NDP) is the national framework for the socio-economic development of South Africa, which seeks to create a “virtuous cycle of growth and development” by removing the most pressing constraints to investment and job creation, in order to eliminate poverty and sharply reduce inequality in the country by 2030.

According to the NDP, nine key challenges stand in the way of eliminating poverty and reducing inequality in South Africa. These nine key challenges are:

- 1) Very few South Africans work;
- 2) The quality of school education for most black people is sub-standard;
- 3) Poorly located and inadequate infrastructure limits social inclusion and faster economic growth;
- 4) Spatial challenges continue to marginalise the poor;
- 5) South Africa’s growth path is highly resource-intensive and hence unsustainable;
- 6) The ailing public health system confronts a massive disease burden;
- 7) The performance of the public service is uneven;
- 8) Corruption undermines state legitimacy and service delivery;
- 9) South Africa remains a divided society.

The Medium-Term Strategic Framework (MTSF) is a high-level strategic document, and is the central organising framework to guide the rolling five-year implementation and monitoring of the NDP, Vision 2030.

In line with the electoral mandate, the 2019-2024 MTSF identifies the priorities to be undertaken during 2019-2024 to put the country on a positive trajectory towards the achievement of the 2030 vision. It sets targets for implementation of the priorities and interventions for the five year period, and states the priorities, outcomes and indicators to be monitored at national level.

The table below provides specific detail on The Playhouse Company’s contribution to the 2019-2024 MTSF at national level; and how The Playhouse Company, in this Strategic Plan, has considered its alignment to and support of the Department of Sports, Arts and Culture strategic focus, impact and outcomes.

RELEVANT MTSF PRIORITY (2014–2019 MTSF)	RELEVANT MTSF OUTCOMES & INTERVENTIONS	DSAC RESPONSE TO MTSF (Outcomes and Interventions)	PLAYHOUSE COMPANY ALIGNMENT AND RESPONSE
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RELEVANT MTSF PRIORITY (2014–2019 MTSF)	RELEVANT MTSF OUTCOMES & INTERVENTIONS	DSAC RESPONSE TO MTSF (Outcomes and Interventions)	PLAYHOUSE COMPANY ALIGNMENT AND RESPONSE
Primary Contribution			
<p>Priority 1: Economic transformation and job creation</p> <p><u>2024 Impact:</u> Unemployment reduced to 20%-24% with 2 million new jobs especially for youth; economic growth of 2%-3% and growth in levels of investment to 23% of GDP</p>	<ul style="list-style-type: none"> a) More decent jobs created and sustained, with youth, women and persons with disabilities prioritised b) Improve competitiveness through ICT adoption c) Reduce concentration and monopolies and expanded small business sector d) Increased economic participation, ownership, access to resources, opportunities and wage equality for women, youth and persons with disabilities 	<p>Increased market share of and job opportunities created in sport, cultural and creative industries:</p> <ul style="list-style-type: none"> a) A well-researched, regulated and funded SAC sector. b) Support a range of sport, cultural and creative sector initiatives. c) Expansion in new and traditional creative industry markets. d) Increased economic participation by historically disadvantaged groups. 	<p>Producing and presenting a balanced artistic programme.</p> <p>Providing opportunities for the youth, including the development of future arts practitioners and entrepreneurs.</p> <p>Ensuring equity in artistic programming.</p> <p>A touring programme to ensure that the brand and reputation of The Playhouse Company is extended beyond KwaZulu-Natal.</p>
<p>Priority 2: Education, skills and health</p> <p><u>2024 Impact:</u> A skilled and capable workforce to support an inclusive growth path</p>	<ul style="list-style-type: none"> a) Youths leaving the schooling system more prepared to contribute towards a prosperous and equitable South Africa b) Skills needed for the economy 	<p>Transformed, capable and professional sport, arts and culture sector:</p> <ul style="list-style-type: none"> a) Increase awareness of SAC offerings and opportunities b) Capacity building in SAC sector. c) SAC practitioners achieve success at international events. d) Capacitate, organise and professionalise the SAC sector. 	<p>Targeted interventions to develop future audiences and build performing arts appreciation.</p> <p>Providing opportunities for the youth, including the development of future arts practitioners and entrepreneurs.</p>
<p>Priority 5: Social cohesion and safe communities</p> <p><u>2024 Impact:</u> A diverse socially</p>	<ul style="list-style-type: none"> a) Fostering Constitutional values b) Equal opportunity, inclusion and Redress 	<p>A diverse socially cohesive society with a common identity:</p> <ul style="list-style-type: none"> a) Increase awareness of charter of positive 	<p>Producing and presenting a balanced artistic programme.</p> <p>Implementing high-impact productions that</p>

RELEVANT MTSF PRIORITY (2014–2019 MTSF)	RELEVANT MTSF OUTCOMES & INTERVENTIONS	DSAC RESPONSE TO MTSF (Outcomes and Interventions)	PLAYHOUSE COMPANY ALIGNMENT AND RESPONSE
cohesive society with a common national identity	<ul style="list-style-type: none"> c) Promoting social cohesion through increased interaction across space, race and class d) Promoting active citizenry and leadership e) Fostering a social compact 	<ul style="list-style-type: none"> values and national symbols. b) Equalising opportunities, inclusion and redress. c) Increase interaction across space, race and class (by facilitating opportunities for people to share space and experiences). 	support enhanced social and cultural life in KwaZulu-Natal.
Secondary Contribution (DSAC Enablers)			
<p>Priority 4: Spatial integration, human settlements and local government</p> <p><u>2024 Impact:</u> Achieving spatial transformation through improved integrated settlement development and linking job opportunities and housing opportunities</p>	<ul style="list-style-type: none"> a) Functional sub-national regional development in urban and rural spaces b) Integrated service delivery, settlement transformation and inclusive growth in urban and rural places 	<p>Integrated and accessible SAC infrastructure and information:</p> <ul style="list-style-type: none"> a) Access to information. b) SAC infrastructure programme. c) Multipurpose SAC hubs and/or precincts. 	<p>The preservation of the historic landmark that is The Playhouse.</p> <p>Maintain and upgrade infrastructure and align operational assets with requirements and technological advancements.</p>
<p>Priority 6 - A capable, ethical and developmental State</p> <p><u>2024 Impact:</u> Public value and trust, and active citizenry and partnerships in society</p>	<ul style="list-style-type: none"> a) Improved governance and accountability b) Functional, efficient and integrated government c) Professional, meritocratic and ethical public administration d) Social compact and engagement with key stakeholders 	<p>Compliant and responsive governance:</p> <ul style="list-style-type: none"> a) Performance and financial oversight. b) Capacitated human resources. c) Integrated stakeholder management. d) Strengthen public entity oversight mechanisms. 	<p>Financial sustainability and mobilisation of resources to support the mandate.</p> <p>Ensuring a well-governed, productive and high-performing organisation.</p>

RELEVANT MTSF PRIORITY (2014–2019 MTSF)	RELEVANT MTSF OUTCOMES & INTERVENTIONS	DSAC RESPONSE TO MTSF (Outcomes and Interventions)	PLAYHOUSE COMPANY ALIGNMENT AND RESPONSE
	e) Mainstreaming of gender, youth and disability, empowerment and development institutionalized	e) Service delivery.	

4. RELEVANT COURT RULINGS

At the time of developing this Strategic Plan for 2020/21-2024/25, there are no specific court rulings that have a significant, ongoing impact on The Playhouse Company's operations or business obligations.

PART B: OUR STRATEGIC FOCUS

In response to the broad legislative mandates and policy framework outlined in Part A above, and in developing its Strategic Plan for 2020/21–2024/25, The Playhouse Company began by reviewing and defining its high-level strategic posture – its statement of mandate/purpose (primary object), which will later inform the development of the Impact Statement.

Informed by instructing legislation and policy, The Playhouse Company defines its mandate/purpose as:

- ***The Playhouse Company is a statutory agency established in terms of legislation, namely, Section 8(5) of the Cultural Institutions Act (Act 119 of 1998).***
- ***The Playhouse Company is tasked to advance, promote and preserve the performing arts in South Africa.***

In fulfilling its primary mandate, the core business/purpose of The Playhouse Company is:

- To present and produce local, continental and international artistic programming in a manner that is entertaining and educative;
- To host events and programmes in an accessible environment;
- To be a theatre of artistic excellence that seeks to be relevant through diverse programmes that address various communities through music, drama and dance;
- To act as responsible custodian of The Playhouse as a treasure and historic landmark of the KwaZulu-Natal Province.

Aligned to this mandate and appreciation of its core business, The Playhouse Company then articulates its strategic focus – its vision, mission and its institutional values - for the period 2020/21–2024/25, as follows:

5. VISION

In support of the vision of the DSAC and sector for ***“an active, creative, winning and socially cohesive nation”***, and in delivering on its mandate/purpose reflected above, The Playhouse Company sets for itself the following vision:

Inspiring and cultivating artistic excellence and cultural diversity in the performing arts.

6. MISSION

In achieving its vision, The Playhouse Company defines its mission (aim) as follows:

- ***Balancing the transformation agenda and commercial programming, in a manner that facilitates social cohesion and nation building;***

- ***Producing and presenting productions with artistic, entertainment and educational value;***
- ***Supporting life skills education and arts appreciation through artistic programming, and skills development for arts practitioners and training for staff;***
- ***Ensuring quality experiences for our audiences, and providing opportunities to interact across culture, race and class; and***
- ***The preservation of the historic landmark that is The Playhouse.***

7. VALUES

In working towards the achievement of its vision and mission, The Playhouse Company subscribes to the following internal values, which are in line with the *Batho-Pele* principles and the Sport, Arts and Culture sectoral values:

VALUE	DESCRIPTION - WHAT IT MEANS IN PRACTICE
Creativity and Innovation	<ul style="list-style-type: none"> ▪ We prioritise creative and innovative thinking and expressions that embrace the multi-aesthetics of our country.
Excellence and Integrity	<ul style="list-style-type: none"> ▪ We seek to work efficiently and effectively, and to be increasingly productive. ▪ We are timeline driven and high-impact orientated. ▪ We are committed to ethical behaviour and have a zero tolerance towards unfairness and discrimination of any form. ▪ We aim for excellence and learn from our mistakes.
Sinobuntu	<ul style="list-style-type: none"> ▪ We strive to work with care, empathy, respect and consideration for the well-being of our staff, customers and stakeholders. ▪ We work hard at maintaining a safe and healthy work environment, protecting our assets and scarce resources, developing our people and promoting a healthy work/life balance.
Diversity	<ul style="list-style-type: none"> ▪ We respect cultural and artistic expressions that promote the common good of humanity. ▪ We advance the rights of vulnerable groups and promote access to our programmes and facilities.
Sustainability	<ul style="list-style-type: none"> ▪ We seek to keep our eye on the future and consider the ongoing sustainability of the Organisation at all times. ▪ We proactively seek to be at the forefront of live theatre.

The values require targeted management focus to ensure they are visible and “lived”, and they should be assessed as part of the performance management approach of The Playhouse Company, under direction of the Council and the Chief Executive Officer.

8. SITUATIONAL ANALYSIS

The Playhouse Company executes its mandate and seeks to achieve its vision and mission in a complex environment, impacted by global, national and provincial events, which directly affect the pursuit of its desired impact and in delivering on its mandate.

8.1. EXTERNAL ENVIRONMENT ANALYSIS

8.1.1. SOCIO-ECONOMIC ENVIRONMENT

South Africa's socio-economic environment has been under pressure for some time. The economy has not grown at a sufficient rate to absorb the increasing number of economically active members of the population. The number of unemployed persons has increased significantly.

The rate of unemployment continues to be a cause for major concern and creating varied and wide reaching opportunities for young people to enter the job market remains one of the country's most critical challenges.

The Playhouse Company, which is a national public entity, is located in KwaZulu Natal. KwaZulu Natal is the second largest contributor to the economy of the country after Gauteng. However, the unemployment rate continues to grow in this province thus putting enormous pressure on The Playhouse Company to provide employment opportunities to a large number of active citizenry of arts practitioners in the province.

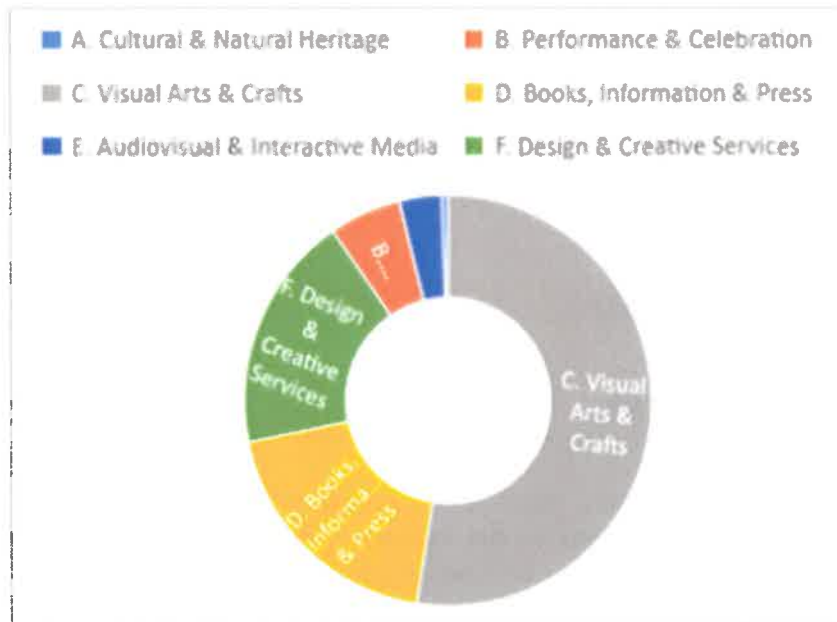
8.1.2. ARTS, CULTURE AND CREATIVE INDUSTRIES LANDSCAPE

Social cohesion and nation-building have been on the agenda for some time in South Africa. The country must continue with measures to facilitate active engagement of the populace. Chapter 15 of the NDP sets the 2030 vision for Transforming Society and Uniting the Nation and stipulates that "...the welfare of each of us is the welfare of all."

In this regard a balance needs to be encouraged in continuing to build a society with a shared South African identity while respecting diversity. The critical role of arts, culture and heritage is a powerful driver in expressing this sense of shared identity among South Africans from different social backgrounds.

In African countries, there has been an increase in interest in the Cultural and Creative Industries (CCI's) as drivers of economic growth, employment, and the development of a post-colonial cultural identity. South Africa's National Development Plan (NDP) 2030 aims to create 11 million new jobs by 2030 through, amongst other things, targeting specific sectors, which could include the CCI's. Cultural occupations account for slightly fewer jobs in South Africa

Figure 3: Share of cultural occupations by domain (include % from below)



The largest domain in terms of employment is Visual Arts and Crafts (Domain C), which accounts for 53% of creative and cultural jobs. This is followed by Books, Information and Press (Domain D) and Design and Creative Services (Domain F), which account for 19% each. Much smaller contributions come from Performance and Celebration (6%), Audio-visual and Interactive Media (3%), and Cultural and Natural Heritage (1%) .

8.1.3. THE PLAYHOUSE COMPANY PERFORMANCE ENVIRONMENT CONSIDERATIONS INFORMING THE 2020-2025 STRATEGIC PLAN

In developing the 2020-2025 Strategic Plan, The Playhouse Company conducted a performance environment analysis in the form of both a PESTEL and SWOT analysis. This reflects threats and weaknesses, whilst also indicating possible actions and activities that might optimise on the strengths and opportunities available to the organisation.

Table 1: The Playhouse Company “PESTEL” analysis: Emerging macro-environmental issues and trends informing planning

	EMERGING CONSIDERATION
Political	<ul style="list-style-type: none"> ▪ Political perceptions of a lack of programmatic transformation at the theatre. ▪ Other priorities taking precedence over arts, culture and entertainment. ▪ ‘Short-termism’ view of Council term and tenure by the shareholder and DSAC.
Socio-economic	<ul style="list-style-type: none"> ▪ Low growth economy and reduced personal disposal income. ▪ Continued social exclusion. ▪ Increased competition from casino-based theatres for rights and productions for large theatres. ▪ Increased competition for ‘event’ audiences from casino’s, festivals,

EMERGING CONSIDERATION	
	football stadiums and other large-scale entertainment facilities.
Technological	<ul style="list-style-type: none"> ▪ Increased incidence of cyber-attacks globally and in SA. ▪ Impact and disruption of emerging technologies (4IR).
Environmental	<ul style="list-style-type: none"> ▪ Position in city centre – clientele not willing to travel to city centre at night. ▪ Security – patrons concern for safety. ▪ Lack of adequate parking. ▪ Lack of arts appreciation/ apathy (a general focus on celebrity). ▪ Skills deficit in the arts sector.
Legislative	<ul style="list-style-type: none"> ▪ Lack of alignment between NDP outcome objectives as mandated to Department of Sports, Arts and Culture (DSAC) as relevant to The Playhouse Company. ▪ Legislation does not enable or incentivise the public and or private sector to provide funds/ sponsorships to government-owned entities.

Table 2: The Playhouse Company “SWOT” analysis informing the Strategy Plan

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> ▪ Clean audit outcome for the past nine years. ▪ Good balance between commercially driven and transformational production programmes. ▪ Funding for the social media platform/integrated marketing platform already secured. ▪ Solid outreach programme in place and working. ▪ Track record of great productions. ▪ Strong facilities and infrastructure, solid technical staff. ▪ Acknowledged as an incubator for artistic talent. ▪ Successful skills development and internship programmes in place. 	<ul style="list-style-type: none"> ▪ Current infrastructure funding cycles are not multi-year, and should be. ▪ Successes and achievements of The Playhouse are insufficiently publicised.

OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> ▪ Become a “champion” of the arts and culture agenda in collaboration with governmental and non-governmental partners. ▪ Generate increased revenue the recording 	<ul style="list-style-type: none"> ▪ National Lottery decision to not fund government entities impacts funding and sustainability. ▪ Budget cuts/fiscal pressure - reliance on a

OPPORTUNITIES	THREATS
<p>studio</p> <ul style="list-style-type: none"> ▪ Identify and engage strategic partners where the exchange of value is not necessarily financial. ▪ Partner or twin with the other theatre houses. ▪ Tap into the tourist market, e.g. in flight advertising, tourist promotional material, etc. ▪ Develop an integrated marketing strategy to strengthen public awareness and exposure, including social media and other platforms ▪ Leverage the Community Arts Festival better. ▪ Develop a comprehensive fundraising strategy to enhance private sector funding. 	<p>single funding source (grants) to achieve the dual mandate of transformative programming and audience development.</p> <ul style="list-style-type: none"> ▪ Other socio-economic priorities taking precedence over arts, culture and entertainment. ▪ Falling audience numbers – need to build the audience as a mechanism for financial sustainability. ▪ Lack of clarity on social cohesion and the impact on mandate. Social cohesion needs to be defined and made SMART. The mandate of the sector needs proper definition.

8.1.4. THE PLAYHOUSE COMPANY STAKEHOLDER ANALYSIS INFORMING THE 2020-2025 STRATEGIC PLAN

The Playhouse Company operates in a multi-stakeholder environment. The ability to not only effectively identify, but also to manage collaborative stakeholder relationships and partnerships carries huge implications for the success or failure in fulfilling The Playhouse Company’s strategic intent.

In this context, The Playhouse Company places its stakeholders at the apex of its strategic thinking and resultant planning, and stakeholder priorities are a critical consideration in the development of this Strategic Plan. The following table reflects key stakeholder considerations and programmes considered in the planning discussions.

Table 3: Key stakeholder groupings

KEY STAKEHOLDER GROUP	KEY PROJECTS/PROGRAMMES REQUIRED TO MEET THE EXPECTATIONS OF THE STAKEHOLDER GROUP
External Stakeholder Groupings	
Funding partners/business	<ul style="list-style-type: none"> ▪ Identify strategic partners to support delivery of mandate. Must proactively drive stakeholder management and high-level engagement. ▪ Enhance communication of programmes and opportunities. ▪ Provide value for money, and acknowledgement for their role and support.
Audiences	<ul style="list-style-type: none"> ▪ Facilitate safety at the venue. ▪ Take shows to communities who struggle to access physical facilities.
Artists and practitioners	<ul style="list-style-type: none"> ▪ Create work.

KEY STAKEHOLDER GROUP	KEY PROJECTS/PROGRAMMES REQUIRED TO MEET THE EXPECTATIONS OF THE STAKEHOLDER GROUP
	<ul style="list-style-type: none"> ▪ Create opportunities to perform.
Organised performing arts bodies	<ul style="list-style-type: none"> ▪ Find mechanisms to influence policy. ▪ Exploit networking opportunities. ▪ Remain a well-managed and well-governed entity.
Skills development organisations	<ul style="list-style-type: none"> ▪ Support targeted skills development interventions. ▪ Expand opportunities for internships and learnerships.
Performing arts institutions (entrepreneurs/production companies, etc.)	<ul style="list-style-type: none"> ▪ Facilitate partnerships and co-production opportunities. ▪ Extend the production run.
Media	<ul style="list-style-type: none"> ▪ Establish partnerships with media houses. ▪ Enhance communication of programmes and opportunities. ▪ Proactively package and communicate project initiatives.
Professional service providers, contractors and suppliers	<ul style="list-style-type: none"> ▪ Focus on regional suppliers/contractors. ▪ Strengthen enterprise development focus and support. ▪ Improve contract negotiation, management and reporting. ▪ Ensure fair SCM processes. ▪ Consistency in application of standards. ▪ Timeous payment for work done.
National, regional and local production and presenting houses	<ul style="list-style-type: none"> ▪ Explore African diaspora for stories ▪ Attend appropriate theatre conferences and other networking events such as ISPA, African and American theatre, and cultural conferences.
Schools	<ul style="list-style-type: none"> ▪ Support arts curriculum development. ▪ Create arts training opportunities. ▪ Provide free productions and access. ▪ Strengthen school's production element. ▪ Improve edutainment offerings.
Tourism industry	<ul style="list-style-type: none"> ▪ Opportunities for collaboration.
Internal Stakeholder Groupings	
Shareholder/Executive Authority	<ul style="list-style-type: none"> ▪ Execute the political mandate and priorities with well-aligned priorities and plans. ▪ Focus on high visibility “flagship programmes”. ▪ Prioritise youth development. ▪ Maintain sound governance principles.

KEY STAKEHOLDER GROUP	KEY PROJECTS/PROGRAMMES REQUIRED TO MEET THE EXPECTATIONS OF THE STAKEHOLDER GROUP
Government departments/ spheres (national, provincial and local)	<ul style="list-style-type: none"> ▪ Increase awareness of national and provincial and local programmes and linkages. ▪ Achieve meaningful participation in relevant opportunities. ▪ Ensure alignment of programmes to policies and strategies. ▪ Enhance collaboration and joint programmes.
Employees and employee representatives	<ul style="list-style-type: none"> ▪ Build strong leadership from the Council and management. ▪ Implement and live the corporate values. ▪ Streamline various administration processes. ▪ Create personal development and recognition opportunities. ▪ Address safety and job security. ▪ Prioritise good communication.

As intimated above, a comprehensive stakeholder management and branding strategy, aligned to this Strategic Plan, will be developed and implemented, so as to aid The Playhouse Company in dealing with certain of the stakeholder expectations and requirements highlighted above.

Furthermore, it is essential that The Playhouse Company enters into cooperation agreements (on a need driven basis) with various national, provincial and local public institutions and sector departments for the implementation of its strategy.

8.2. INTERNAL ENVIRONMENT ANALYSIS

8.2.1. THE PLAYHOUSE COMPANY - FINANCIAL ANALYSIS

Despite the increasingly challenging operating and fiscal environment, The Playhouse Company has remained financially viable, and currently finds itself in a sound financial position. However, ongoing grant cuts threaten to adversely affect service delivery, particularly infrastructure and equipment maintenance. Additional income raised through the box office and partnerships with other government departments and the private sector has been beneficial.

The continuing grant cuts have resulted in The Playhouse Company seeking potential avenues that could improve its current financial position. These include:

- 1) Lobbying the DSAC to introduce tax legislation/tax incentive schemes that will encourage donations by companies and private donors to public entities, such as The Playhouse Company;
- 2) Developing a Funding Model that mitigates the current financial threat and includes longer-term sustainability strategies;
- 3) Exploring opportunities for private sector/spheres of government funding.

The Playhouse Company has implemented the cost-cutting initiatives. Retiring employees' positions are not filled by permanent staff. Adhoc staff are employed on temporary basis, as and when required.

From a supply chain management (SCM) perspective, earlier challenges relating to the implementation of the Treasury SCM Database have since improved. However, the challenge of supplier registration on the Treasury database persists, as some of the suppliers do not have the means to access the National Treasury database.

IN TERMS OF FINANCE ...	
Lessons learnt over the term	What we need to do better, looking forward
<ul style="list-style-type: none"> ▪ We cannot rely on a single funding source (grants) to achieve the dual mandate of transformative programming and audience development, while maintaining a financially viability theatre operation. ▪ Budget cuts/fiscal pressure is increasing. 	<ul style="list-style-type: none"> ▪ Develop a comprehensive fundraising strategy. ▪ Find new funding sources, e.g. MGE grant streams. ▪ Enhance private sector funding. ▪ Explore the possibility of having the private sector sponsoring theatre admission tickets for schools.

8.2.2. THE PLAYHOUSE COMPANY - INFRASTRUCTURE AND MAINTENANCE ANALYSIS

Strategic investment in the maintenance and development of The Playhouse has ensured that the organisation and its assets are well-maintained, up to date, and on par with the best equipped and maintained theatres in the country.

The current CAPEX funding model of single year funding does not allow for sufficient time to plan and implement projects, as the confirmation of funding is often received towards the end of the financial year, leaving insufficient time to follow the legislated procurement processes. The resultant rolling over of projects creates a distorted view of The Playhouse Company's ability to spend its budget, and leads to DSAC and National Treasury making conclusive assumptions about reductions to the yearly grant allocation. Funding for maintenance purposes is not received from DSAC, and the KwaZulu-Natal Department of Public Works does not fund maintenance projects, placing the funding burden on The Playhouse Company.

The planned solution to the single-year maintenance issue is to adopt a multi-year cycle funding model, which will allow for better planning and ensure that implementation is not hampered by budgeting cycles and perceptions of budget rollovers.

IN TERMS OF INFRASTRUCTURE AND MAINTENANCE ...	
Lessons learnt over the term	What we need to do better, looking forward
<ul style="list-style-type: none"> ▪ Maintenance budget not at required levels. ▪ Single year funding and implementation cycles are not effective. 	<ul style="list-style-type: none"> ▪ Adopt a multi (three year) maintenance cycle approach to mitigate against late approvals and accruals. ▪ Creative solutions – better use/ adapt,

IN TERMS OF INFRASTRUCTURE AND MAINTENANCE ...	
Lessons learnt over the term	What we need to do better, looking forward
<ul style="list-style-type: none"> ▪ Location is not conducive to making The Playhouse a destination of choice – centre of town, parking and safety concerns, etc. ▪ Accessibility in The Playhouse is an issue. ▪ Rehearsal space is lacking. 	rather than buy new.

8.2.3. THE PLAYHOUSE COMPANY – PRODUCT AND SERVICES ANALYSIS

In term of artistic programming, The Playhouse Company has delivered a diverse programme of stage works, comprising 784 productions, 2 351 performances and involving 81 244 artists. More importantly, this was delivered to 1 226 038 audience members. The performance over the past five years is presented in the table below:

Table 4: Overview of artistic programming output for the period 2014/15–2018/19

YEAR	PRODUCTIONS	PERFORMANCES	ARTISTS	AUDIENCE
2014/15	138	497	16 908	319 943
2015/16	143	428	14 055	174 066
2016/17	167	514	15 932	251 502
2017/18	164	464	15 997	261 530
2018/19	172	448	18 352	218 997
TOTAL	784	2 351	81 244	1 226 038

Key artistic programming achievements during this period include:

- 1) The establishment of artists residencies, e.g. The Playhouse Dance Residency and Actors Studio;
- 2) The Phakama Dance Company, which choreographs and performs its own professional productions, as well as the establishment of their own Dance Academy with more than 100 youth from the surrounding townships in Durban participating;
- 3) The Playhouse Company celebrated 20 years of Isicathamiya competitions with more than 3 000 Isicathamiya practitioners participating in this competition;
- 4) Community conversation platforms hosted, covering important social issues, such as Men Standing Against Violence on Women, Champions of Gender Parity, Disrupting Patriarchy, etc.;

- 5) Restaging significant productions of South African theatre stalwarts, e.g. Gibson Kente’s How Long, and Woza Albert featuring the original cast members, Mr Mbongeni Ngema and Mr Percy Mtwa;
- 6) Grammy award winning flutist, Wouter Kellerman, recorded the Soweto Gospel Choir at The Playhouse’s state of the art recording studio. This recording won a South African Music Award for Best Adult Contemporary Album;
- 7) Some of The Playhouse’s productions such as the Playhouse Dance Residency’s “If The World Was Listening” have toured nationally, winning the critically acclaimed Pick of the Fringe at the National Arts Festival;
- 8) In its 20th year, The Playhouse’s annual South African Women’s Arts Festival celebrated the 60 years since the 1956 Women’s March to Parliament;
- 9) A series of Sundowner Concerts were presented in celebration of President Nelson Mandela’s and Mama Albertina Sisulu’s centenaries;
- 10) The Playhouse Company was selected as the prime theatre to host the 3rd BRICS Film Festival;
- 11) Big hit musical theatre productions were staged during the reporting period, such as The Sound of Music. These productions yielded great box office success and large audiences.

IN TERMS OF OUR PRODUCT AND SERVICE OFFERING...	
Lessons learnt over the term	What we need to do better, looking forward
<ul style="list-style-type: none"> ▪ Take the productions and stories to schools, to expose learners and young people. 	<ul style="list-style-type: none"> ▪ Find more innovative ways to take the theatre to the people, beyond just the truck. ▪ Need to enhance image and reputation ▪ Touring productions – what are the opportunities?

Linked to the lesson learnt above, are a set of non-negotiable flagship items which The Playhouse Company must not lose sight of. These include:

OPPORTUNITY	ACTION NEEDED
<ul style="list-style-type: none"> ▪ Isicathamiya Festival, which is a flagship festival for both the Province and The Playhouse. 	<ul style="list-style-type: none"> ▪ A national partner is to be found to inject impetus to the festival. ▪ A national campaign to be designed and launched to increase visitor numbers.

Closely linked to the product and service offering of The Playhouse Company is its brand.

IN TERMS OF OUR BRAND AWARENESS, VISIBILITY AND REACH...	
Lessons learnt over the term	What we need to do better, looking forward
<ul style="list-style-type: none"> ▪ Are we marketing our products, or are we 	<ul style="list-style-type: none"> ▪ Ensure that the message we want to

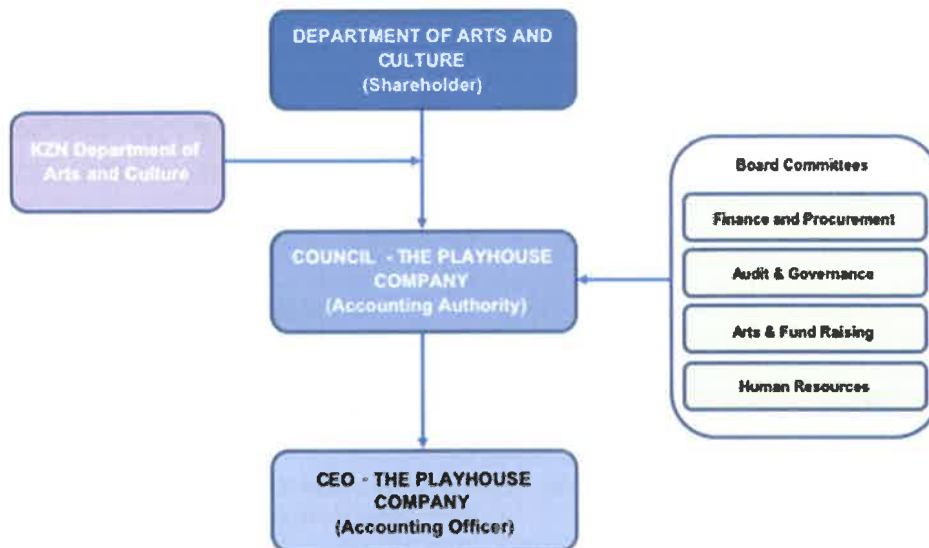
IN TERMS OF OUR BRAND AWARENESS, VISIBILITY AND REACH...	
Lessons learnt over the term	What we need to do better, looking forward
<p>marketing the concept?</p> <ul style="list-style-type: none"> How do we anchor and build our brand - Do we build our brand around productions, or around the priorities? Our mandate appears more interfaced with productions. This has the potential to open doors to the private sector – how? 	<p>communicate is reaching our target markets.</p> <ul style="list-style-type: none"> Better leverage the website through search engine optimisation (SEO). Lobby government departments and politicians to make use of our facilities, as opposed to utilising competitor facilities.

8.2.4. ANALYSIS OF THE GOVERNANCE AND CONTROL ENVIRONMENT

In terms of its PFMA listing, Schedule 3A listing, The Playhouse Company is a National Public Entity, accountable to the Department and Parliament. As such, all prescripts and regulations arising from the PFMA are applicable to its governance and operations. In this regard, Playhouse Company operates with oversight from a Council, appointed by the shareholder, and strives at all times to comply with the principles contained in the King Code (King IV) on Corporate Governance in South Africa (2016).

The current governance structure is presented below:

Figure 4: The Playhouse Company governance structure



Challenges in terms of governance include delays experienced in the appointment of the Council, or Council members who resign from the position. These delays impact achieving quorum at meetings, and the approval of documents and reports that are due to DSAC and National Treasury.

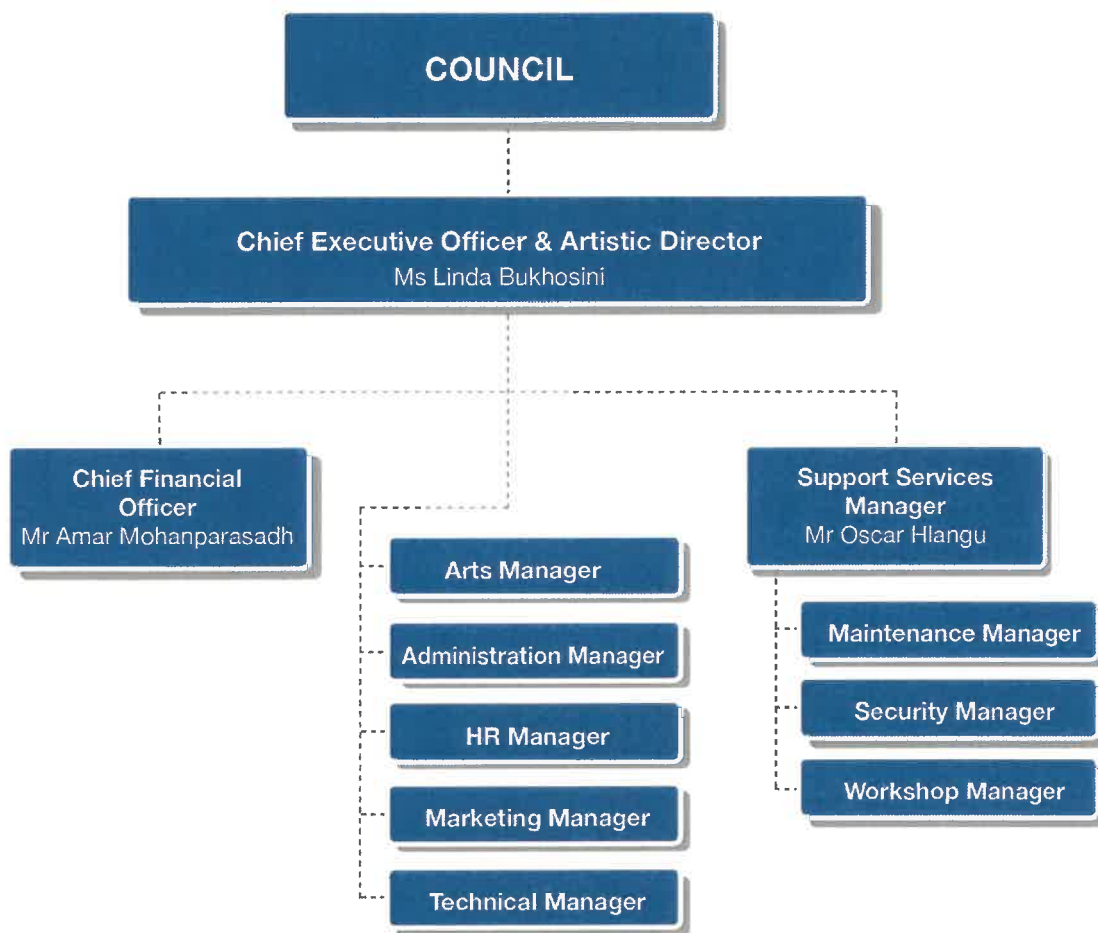
The lack of a common understanding of what is meant by oversight among different role-players at The Playhouse Company suggests that some work needs to be done to define, communicate and ensure that roles and responsibilities are properly understood.

8.2.5. ANALYSIS OF ORGANISATIONAL CAPACITY AND CAPABILITY

The human resource environment within The Playhouse Company can be described as stable. Staff relations are managed internally through various forums, like staff meetings, union management meetings, and meetings with HR REMCO and Council. This has proved very efficient and effective.

Investment in staff training is an organisational priority with the equivalent of 1% of the annual salary bill spent on training and development of staff. Training is complemented by a robust performance management system. Relationships with the trade union remain constructive and cordial.

Figure 5: The Playhouse Company organogram



8.2.6. CONCLUSION

In conclusion:

Financial constraints and uneven distribution of resources remain a major challenge. The global economic crisis and the weakening South African economy may lead to stricter measures to contain spending. This does not augur well for delivery agents that are dependent of DSAC for funding. Furthermore, reprioritisation and the related shifting of funds may unintentionally help profile certain delivery agents as more important than others. Compounding the funding problem is the anticipated ban on alcohol advertising that is set to have a negative impact on the funding of sport, arts and culture in the country.

DSAC Strategic Plan, 2020-2025

The greatest challenge facing The Playhouse Company over the 2020-2025 period will almost certainly be funding. Adaptation and innovation will be required if the organisation is to survive. While The Playhouse Company has proved itself resourceful and capable in the past, a key question regarding the organisation's future is: *if funding from government continues to decline, will legislation be introduced to properly empower entities like The Playhouse Company to find funding for themselves?*

PART C: MEASURING OUR PERFORMANCE

In the context of the hierarchy of performance information utilised to construct this Strategic Plan (a “Theory of Change” Logic Model) and where the mandate, vision and mission describe the “longer-term strategic focus” of the organisation; the next level in the hierarchy is to describe the impact and the result areas (outcomes) necessary to deliver against the desired strategic focus.

9. INSTITUTIONAL PERFORMANCE INFORMATION

Informed by instructing legislation and policy, The Playhouse Company defines its primary mandate/purpose as:

- *The Playhouse Company is a statutory agency established in terms of legislation, namely, Section 8(5) of the Cultural Institutions Act (Act 119 of 1998).*
- *The Playhouse Company is tasked to advance, promote and preserve the performing arts in South Africa.*

Aligned to this broad mandate statement, The Playhouse Company sets for itself the following longer-term vision:

Inspiring and cultivating artistic excellence and cultural diversity in the performing arts.

In achieving its vision, The Playhouse Company pursues delivery of its mission:

- *Balancing the transformation agenda and commercial programming, in a manner that facilitates social cohesion and nation building;*
- *Producing and presenting productions with artistic, entertainment and educational value;*
- *Supporting life skills education and arts appreciation through artistic programming, and skills development for arts practitioners and training for staff;*
- *Ensuring quality experiences for our audiences, and providing opportunities to interact across culture, race and class; and*
- *The preservation of the historic landmark that is The Playhouse.*

9.1. MEASURING THE IMPACT

In the context of the abovementioned strategic focus statements, the **IMPACT statement of The Playhouse Company for the period 2020-2025** is as follows:

Impact Statement

Enhanced quality of life through the performing arts.

9.2. MEASURING OUTCOMES

Where the impact describes the intended five-year developmental result, the outcomes describe the medium-term results to be achieved in the period of the strategic plan, in alignment with the national priorities and the relevant sector policy and strategy frameworks.

The Playhouse Company outcomes are both reactive to the environment and development priorities, and are also proactive in describing the desired future-state. They are reflected as specific and measurable statements describing what The Playhouse Company seeks to achieve as it pursues its desired impact.

The focus is on ensuring that the outcomes can be unpacked in such a way as to inform the outputs, projects and activities of The Playhouse Company, which will be reflected in the annual performance plans over the five-year period.

Individually, each outcome represents an aspiration that The Playhouse Company seeks to achieve. Collectively, the outcomes define the full range of The Playhouse Company's role and focus. The attainment of each high impact will require The Playhouse Company's specific focus, as well as, importantly, support and collaboration from both internal and external stakeholders.

The Playhouse Company has defined 4 (four) Outcomes to direct its effort and focus to 2025, as follows:

OUTCOME	OUTCOME INDICATOR	BASELINE (2014-2019)	FIVE-YEAR TARGET (TO MARCH 2025)
Outcome 1. Produce and present a balanced artistic programme	Cumulative number of productions staged	784 productions staged (2014-2019)	800 productions staged (2020-2025)
	Cumulative number of performances held	2 351 performances held (2014-2019)	2 400 performances held (2020-2025)
	Cumulative number of artists involved in staged productions (all categories)	81 244 artists involved productions (2014-2019)	82 500 artists involved in productions (2020-2025)
	Cumulative audience attendance figures (paying and non-paying audience)	1 226 038 audience attendance (2014-2019)	1 250 000 Audience attendance (2020-2025)
Outcome 2. Offer support for development of future theatre productions and arts practitioners	Cumulative number of in-house theatre for development and growing the body of South African theatre productions	36 artistic programmes (2014-2019)	40 artistic programmes (2020-2025)
	Cumulative number of arts practitioners benefiting from upskilling programmes	3 280 (2014-2019)	3 400 (2020-2025)

OUTCOME	OUTCOME INDICATOR	BASELINE (2014-2019)	FIVE-YEAR TARGET (TO MARCH 2025)
	High impact productions that support social cohesion	17 (2014-2019)	20 (2020-2025)
	Cumulative number of artists provided work opportunities through in-house Playhouse productions	29 846 artists provided work opportunities (2014-2019)	32 000 artists provided work opportunities (2020-2025)
Outcome 3: Enhanced customer experience through accessible, high-quality and well-managed production and event venues and technical services	Condition assessment rating on Playhouse Company facilities	New Indicator	Conditional rating of 5(The building is either new or has recently been maintained, does not exhibit any signs of deterioration)
Outcome 4: A well-governed, productive and high-performing organisation	External audit outcome	Clean external audit outcome	Maintain a clean external audit outcome
	Percentage overall organisational performance rating (AGSA standard >80%)	98%	>85% (in line with best practice)

9.3. EXPLANATION OF PLANNED PERFORMANCE OVER THE FIVE YEAR PLANNING PERIOD

In support of the DSAC and sector vision and impact of “an active, creative, winning and socially cohesive nation”, and The Playhouse Company’s desired impact for “enhanced quality of life through the performing arts”, the contribution and focus of the Outcomes, together with a description of the enablers to support the Outcomes, is discussed below:

Outcome 1: Produce and present a balanced artistic programme	
Contribution to MTSF 2019-2024 Priorities and Outcomes	Alignment to DSAC 2020-2025 Sector Outcomes and Interventions

<p>Priority 5: Social cohesion and safe communities:</p> <p><u>2024 Impact:</u> A diverse socially cohesive society with a common national identity</p> <ul style="list-style-type: none"> ▪ Fostering Constitutional values ▪ Equal opportunity, inclusion and redress ▪ Promoting social cohesion through increased interaction across space, race and class ▪ Promoting active citizenry and leadership ▪ Fostering a social compact 	<p>Outcome 1: A diverse socially cohesive society with a common identity:</p> <ul style="list-style-type: none"> ▪ Increase awareness of charter of positive values and national symbols. ▪ Equalising opportunities, inclusion and redress. ▪ Increase interaction across space, race and class (by facilitating opportunities for people to share space and experiences). <p>Outcome 2: Increased market share of and job opportunities in sport, cultural and creative industries:</p> <ul style="list-style-type: none"> ▪ Support a range of sport, cultural and creative sector initiatives. ▪ Expansion in new and traditional creative industry markets.
<p>Rationale for selection of Outcome indicators</p>	<p>Cumulative number of productions staged - tracking the number of productions staged at The Playhouse over the 5-year period.</p> <p>Cumulative number of performances held - tracking the number of individual performances staged at The Playhouse over the 5-year period. (1 production will have numerous performances).</p> <p>Cumulative number of artists involved in staged productions – tracking the total number of artists involved in the performances staged at The Playhouse Company over the 5-year period. This is the total number of artists involved in performances staged by all production categories.</p> <p>Cumulative audience attendance figure (paying and non-paying audience) - tracking the number of audience members at The Playhouse over the 5-year period, for all performances.</p>
<p>Key interventions of the Outcome, informing outputs of the annual performance plans over the period</p>	<ul style="list-style-type: none"> ▪ Plan and present an annual arts programme that bears testimony to a diverse and artistically remarkable body of stage works.
<p>Considerations in relation to women, youth and people with disabilities</p>	<ul style="list-style-type: none"> ▪ The emphasis of content and production support programmes is on the youth, with a targeted focus on women and people with disabilities.
<p>Key enablers to support delivery of the Outcome</p>	<ul style="list-style-type: none"> ▪ Comprehensive annual Arts Plan timeously developed and widely communicated. ▪ Effective monitoring and reporting processes in place with respect to the Arts Plan. ▪ Fundraising and marketing activities to support the Arts Plan. ▪ Partnerships and strategic alliances are absolutely necessary – cannot make an impact on own.

Outcome 2: Offer support for development of future theatre productions and arts practitioners	
Contribution to MTSF 2019-2024 Priorities and Outcomes	Alignment to DSAC 2020-2025 Sector Outcomes and Interventions
<p>Priority 1: Economic transformation and job creation:</p> <p><u>2024 Impact:</u> Unemployment reduced to 20%-24% with 2 million new jobs especially for youth; economic growth of 2%-3% and growth in levels of investment to 23% of GDP</p> <ul style="list-style-type: none"> ▪ More decent jobs created and sustained, with youth, women and persons with disabilities prioritised ▪ Increased economic participation, ownership, access to resources, opportunities and wage equality for women, youth and persons with disabilities <p>Priority 2: Education, skills and health:</p> <p><u>2024 Impact:</u> A skilled and capable workforce to support an inclusive growth path</p> <ul style="list-style-type: none"> ▪ Youths leaving the schooling system more prepared to contribute towards a prosperous and equitable South Africa ▪ Skills needed for the economy 	<p>Outcome 2: Increased market share of and job opportunities in sport, cultural and creative industries:</p> <ul style="list-style-type: none"> ▪ Support a range of sport, cultural and creative sector initiatives. ▪ Expansion in new and traditional creative industry markets. ▪ Increased economic participation by historically disadvantaged groups. <p>Outcome 3: Transformed, capable and professional sport, arts and culture sector:</p> <ul style="list-style-type: none"> ▪ Increase awareness of SAC offerings and opportunities ▪ Capacity building in SAC sector. ▪ SAC practitioners achieve success at international events. ▪ Capacitate, organise and professionalise the SAC sector.
Rationale for selection of Outcome indicators	<p>Cumulative number of in-house theatre for development and growing the body of South African theatre productions- tracking the number of in-house theatre for development and growing the body of South African theatre productions at The Playhouse over the 5-year period.</p> <p>Cumulative number of arts practitioners benefiting from upskilling - tracking the number of arts practitioners that benefit from Playhouse Company facilitated training over the 5-year period.</p> <p>High impact productions that support social cohesion - tracking the number of high impact productions that support social cohesion at The Playhouse over the 5-year period.</p> <p>Cumulative number of artists provided work opportunities through in-house Playhouse productions - tracking the number of arts practitioners that benefit directly from various work opportunities at The Playhouse Company, on Playhouse Company own productions.</p>
Key interventions of the Outcome, informing outputs of the annual performance plans over	<ul style="list-style-type: none"> ▪ Actively support youth development, including the development of future arts practitioners and entrepreneurs. ▪ Targeted interventions to develop future audiences and build

the period	<p>performing arts appreciation.</p> <ul style="list-style-type: none"> ▪ Equity in artistic programming ensured. ▪ Partnerships and strategic alliances are absolutely necessary – cannot make an impact on own.
Considerations in relation to women, youth and people with disabilities	<ul style="list-style-type: none"> ▪ The emphasis of the training and development and outreach programmes is on the youth, with a targeted focus on women and people with disabilities.
Key enablers to support delivery of the Outcome	<ul style="list-style-type: none"> ▪ Artistic panel and peer review process to ensure previously marginalised group participation targets are met. ▪ Actively measure sustainability, development and graduation of artists - therefore, need improved tracking and monitoring systems – strengthen information, records, monitoring and evaluation, and research. ▪ Explore the possibility of leveraging successful artists that have been supported to mentor new applicants.

Outcome 3: Enhanced customer experience through accessible, high-quality and well-managed production and event venues and technical services

Contribution to MTSF 2019-2024 Priorities and Outcomes	Alignment to DSAC 2020-2025 Sector Outcomes and Interventions
<p>Priority 4: Spatial integration, human settlements and local government:</p> <p><u>2024 Impact:</u> Achieving spatial transformation through improved integrated settlement development and linking job opportunities and housing opportunities</p> <ul style="list-style-type: none"> ▪ Functional sub-national regional development in urban and rural spaces ▪ Integrated service delivery, settlement transformation and inclusive growth in urban and rural places 	<p>Outcome 4: Integrated and accessible DSAC infrastructure and information:</p> <ul style="list-style-type: none"> ▪ SAC infrastructure programme. ▪ Multipurpose SAC hubs and/or precincts (national; regional; local pop-ups).
Rationale for selection of Outcome indicators	<p>Condition assessment rating on Playhouse Company facilities – ensuring that the Condition Assessment Rating on all Playhouse Company facilities and infrastructure is at least maintained, or improved, through effective maintenance and upgrades.</p>
Key interventions of the Outcome, informing outputs of the annual performance plans over the period	<ul style="list-style-type: none"> ▪ Maintain and upgrade infrastructure and align operational assets with requirements and technological advancements. ▪ Annual fixed asset register completed in compliance with Fixed Asset Policy. ▪ Occupational health and safety, and security. ▪ Ensuring high-quality customer service and experiences.
Considerations in relation to women, youth and	Not applicable.

people with disabilities	
Key enablers to support delivery of the Outcome	<ul style="list-style-type: none"> ▪ Collated and aligned infrastructural funding resources and needs from various streams into the annual budget. ▪ User-Immovable Asset Management Plan (U-AMP) application forwarded to DAC on an annual basis. ▪ Comprehensive infrastructure support and safety plan is in place. ▪ Maintenance policy and plan in place. ▪ Interest income utilised to fund maintenance needs. ▪ Ongoing engaging with peers from other organisations relating to latest equipment. ▪ Equipment upgrade and replacement plan monitored by management on a monthly basis. ▪ Robust response mechanism in place to response to negative publicity.

Outcome 4: A well-governed, productive and high-performing organisation

Contribution to MTSF 2019-2024 Priorities and Outcomes	Alignment to DSAC 2020-2025 Sector Outcomes and Interventions
<p>Priority 6 - A capable, ethical and developmental State:</p> <p><u>2024 Impact:</u> Public value and trust, and active citizenry and partnerships in society</p> <ul style="list-style-type: none"> ▪ Improved governance and accountability ▪ Functional, efficient and integrated government ▪ Professional, meritocratic and ethical public administration ▪ Social compact and engagement with key stakeholders ▪ Mainstreaming of gender, youth and disability, empowerment and development institutionalised 	<p>Outcome 5: Compliant and responsive governance/ administration:</p> <ul style="list-style-type: none"> ▪ Performance and financial oversight. ▪ Capacitated human resources. ▪ Integrated stakeholder management. ▪ Strengthen public entity oversight mechanisms. ▪ Service delivery.
Rationale for selection of Outcome indicators	<p>External Audit Outcome - external audit outcome in pursuit of sound financial and administrative management, and enhanced governance.</p> <p>Percentage overall organisational performance rating (AGSA standard >80%) – AGSA Standard of at least 80% of APP performance targets achieved. Ensures people, systems and processes are aligned to perform.</p>
Key interventions of the Outcome, informing outputs of the annual performance plans over	<ul style="list-style-type: none"> ▪ Improved internal control environment and financial management. ▪ Ethics and integrity management. ▪ Business integration and optimisation and ICT support.

<p>the period</p>	<ul style="list-style-type: none"> ▪ Effective legal and contract management. ▪ Human capital management and development. ▪ Employee relations and wellness. ▪ Performance management and development.
<p>Considerations in relation to women, youth and people with disabilities</p>	<ul style="list-style-type: none"> ▪ Achievement of preferential procurement and "set-aside" targets for procurement spend. ▪ Achievement of employment equity targets for the organisation.
<p>Key enablers to support delivery of the Outcome</p>	<ul style="list-style-type: none"> ▪ Lobbying of key stakeholders. ▪ Proactive management of funding applications and contracts. ▪ Funding agreements with provincial government and municipality reviewed annually. ▪ Reporting quarterly to the DAC/National Treasury on how the surplus is being committed. ▪ Secured partnerships with media houses, and proactive maintenance of media relationships. ▪ Ongoing monitoring of media reports. ▪ Sound and up to date policies and procedures. ▪ Sound labour relations. ▪ Structure and capacitate the organisation as defined by the mandate and strategic framework. ▪ Internship programmes in place to develop skills required ▪ Improve performance management system, and implementation thereof, to drive performance culture. ▪ Business processes reengineering and steady roll-out of automated systems to enable core functions.

10. KEY RISKS

The table below reflects both the key strategic risks identified by the company as at December 2019, and aligned to this Strategic Plan for 2020-2025, including risk mitigation measures.

OUTCOME	KEY RISK	RISK MITIGATION
<p>Outcome 1: Produce and present a balanced artistic programme</p>	<p>Nonalignment of the Arts Plan to the NDP and MTSF outcome objectives as mandated to Department of Sports, Arts and Culture (DSAC), as relevant to The Playhouse Company.</p>	<ul style="list-style-type: none"> ▪ Comprehensive Arts Plan has been timeously developed in terms of DAC and NDP mandate (includes both professional and developmental productions). ▪ Effective monitoring and reporting processes in place with respect to the Arts Plan. ▪ Stringent planning process in place

OUTCOME	KEY RISK	RISK MITIGATION
		for the Arts programme. <ul style="list-style-type: none"> ▪ Quarterly reporting to DAC and Council on status of the APP. ▪ Fundraising activities in place.
Outcome 2: Offer support for development of future theatre productions and arts practitioners	Targets relating to previously marginalised group participation are not achieved.	<ul style="list-style-type: none"> ▪ Artistic panel and peer review process to ensure previously marginalised group participation targets are met.
Outcome 3: Enhanced customer experience through accessible, high-quality and well-managed production and event venues and technical services	<p><i>Maintenance of and investment in infrastructure:</i></p> <ul style="list-style-type: none"> ▪ Lack of capital funding for ageing infrastructure. ▪ Inadequately maintained infrastructure leading to production disruptions and loss of competitive advantage. ▪ Non-alignment of ownership, maintenance and utilities-related costs. ▪ Assets may not be safeguarded and insured accordingly. 	<ul style="list-style-type: none"> ▪ Collated and aligned infrastructural funding resources and needs from various streams into the annual budget. ▪ User-Immovable Asset Management Plan (U-AMP) application forwarded to DAC on an annual basis. ▪ Comprehensive infrastructure support and safety plan is in place. ▪ Maintenance policy and plan is in place. ▪ Compliance with relevant regulation. ▪ Interest income utilised to fund maintenance needs. ▪ Equipment upgrade and replacement plan has been developed, implemented and monitored by management on a monthly basis. ▪ Physical and financial security.
	<p><i>Emerging Technological relevance:</i></p> <ul style="list-style-type: none"> ▪ Technically out-dated equipment/unreliable equipment due to poor maintenance. ▪ Non-availability of modern technical equipment. 	<ul style="list-style-type: none"> ▪ Latest trends and ongoing engaging with peers from other organisation relating to latest equipment. ▪ Equipment upgrade and replacement plan has been developed, implemented and monitored by management on a monthly basis. ▪ Conducting market trends of technical equipment.

OUTCOME	KEY RISK	RISK MITIGATION
	<p><i>Ineffective Brand and Marketing Strategy:</i></p> <ul style="list-style-type: none"> ▪ Inadequate Stakeholder Management Plan. ▪ Challenges with downward communication from the DAC (timing of communication). ▪ Ineffective marketing strategy leading to decline in patronage. ▪ Negative publicity through various media elements. 	<ul style="list-style-type: none"> ▪ Review of existing brand and marketing strategies. ▪ Preparation of an annual marketing strategy in line with the artistic plan. ▪ Secured partnerships with media houses, and proactive maintenance of media relationships. ▪ Ongoing monitoring of media reports. ▪ Robust response mechanism in place to respond to negative publicity. ▪ Conduct annual media sessions.
<p>Outcome 4: A well-governed, productive and high-performing organisation</p>	<p><i>Stakeholder Management:</i></p> <ul style="list-style-type: none"> ▪ Inadequate Stakeholder Management Plan. ▪ Challenges with downward communication from the DAC (timing of communication). ▪ Alignment with DAC annual performance plan (APP). ▪ Non-availability to meet with the Executive Authority. ▪ Diminishing audience. 	<ul style="list-style-type: none"> ▪ Stakeholder Management Plan (Department, audience, staff, artists, sponsors, media, other government departments in the public sector, Council). ▪ Report back from DAC (APP, quarterly reports and shareholders compact). ▪ Feedback received from junior staff. ▪ Impromptu customer surveys. ▪ Lobby government to assist with applicable legislation (DAC) - Arts and Fundraising Committee in place.

OUTCOME	KEY RISK	RISK MITIGATION
	<p>Funding:</p> <ul style="list-style-type: none"> ▪ Lack of private funding. ▪ Lack/reduction of national government funding. ▪ Withdrawal of local and provincial government funding. ▪ Reserves could be recalled by National Treasury. ▪ Lack of secondary income. ▪ Inability to influence role players/certain funders. ▪ Lack of enabling legislation to attract and incentivise the private sector. ▪ Lack of enabling legislation to compel provincial and local government to fund the Playhouse. 	<ul style="list-style-type: none"> ▪ Lobbying of key stakeholders. ▪ Proactive management of funding applications and contracts. ▪ Three-year funding commitment from National Government. ▪ Funding agreements with provincial governments reviewed annually. ▪ Effective forecasting, budget and actual spend monitoring processes in place. ▪ Reporting quarterly to the DAC/National Treasury on how the surplus is being committed.
	<p>Compliance to Laws and Regulations:</p> <ul style="list-style-type: none"> ▪ Non-compliance with all applicable legislation (PFMA, BCEA, employment equity, etc.) and Treasury Regulations, governance and best practice, as well as alignment to NDP. ▪ Prolonged vacancies relating to Council/sub-committees (Cultural Act). 	<ul style="list-style-type: none"> ▪ Comprehensive policies and procedures have been developed and rolled out across the organisation. ▪ Policies are reviewed annually. ▪ Effective monitoring governance structures are in place (Audit and Governance/various management forums). ▪ Newly appointed Council members undergo an induction once they are appointed. ▪ PFMA compliance checklist in place.
	<p>Shortage of arts management and technical skills.</p>	<ul style="list-style-type: none"> ▪ Internship programmes in place to develop skills required. ▪ National recruitment process in place to source necessary skills required. ▪ Ongoing training conducted for production staff.
	<p>Alignment of IT to Business Needs:</p> <ul style="list-style-type: none"> ▪ Inadequate information and 	<ul style="list-style-type: none"> ▪ Effective IT outsourced service provider. ▪ Backup and recovery plans/

OUTCOME	KEY RISK	RISK MITIGATION
	technology infrastructure/governance. <ul style="list-style-type: none"> ▪ Vulnerability to cyber-attacks. ▪ Lack of skilled personnel to operate IT infrastructure. ▪ Inability to harness developing technology. ▪ Lack of data ownership (outsourcing of data-related services). ▪ Confidential information leaked out of the company. 	business continuity plans/effective firewalls in place/off-site backups at the Mayville premises. <ul style="list-style-type: none"> ▪ IT Strategy in place. ▪ IT Governance Policy in place. ▪ Attendance of the annual international conference of performing arts and other industry related forums by the CEO (fundamental issues impacting the performing arts is discussed). ▪ Continuous interactions with suppliers of new technologies and for stage equipment.
	<i>Fraud, Bribery, Corruption and Theft.</i>	<ul style="list-style-type: none"> ▪ Fraud Prevention Plan in place. ▪ Disclosure of Interest in place. ▪ Fraud Hotline in place. ▪ Vetting of potential employees/ service providers. ▪ Financial reporting/SCM processes. ▪ Effective disciplinary process in place. ▪ Reporting to National Treasury on fraud incidents.

The detailed Playhouse Company risk register is reviewed monthly by Management and quarterly at each meeting of the Audit and Risk Committee and the Council.

11. THE PLAYHOUSE COMPANY FINANCIAL OVERVIEW AND PLAN FOR 2020/21 TO 2022/23

11.1. PROJECTED BALANCE SHEET FOR PERIOD OF FIVE YEARS (2020-2023)

	AUDITED OUTCOME			CURRENT	MEDIUM TERM EXPENDITURE ESTIMATES		
	2016/17	2017/18	2018/19		2019/20	2020/21	2021/22
	R'000	R'000	R'000	R'000	R'000	R'000	R'000
ASSETS							
Current assets	98 640	92 306	90 697	79 730	56 965	32 885	4 554
Inventory	537	605	515	500	500	500	500

Trade and other receivables from exchange transactions	1 366	1 882	2 123	2 000	1 000	1 000	750
Cash and cash equivalents	96 737	89 819	88 059	77 230	55 465	31 385	3 304
Non-current assets	191 877	189 669	200 148	207 010	228 847	251 867	252 942
Property, plant and equipment	102 748	100 931	111 217	118 049	139 856	162 846	163 891
Intangible assets	799	408	601	631	661	691	721
Heritage assets	88 330	88 330	88 330	88 330	88 330	88 330	88 330
Total assets	290 517	281 975	290 845	286 740	285 812	284 752	257 496

LIABILITIES

Current liabilities	8 584	9 071	8 704	8 500	8 000	7 500	7 000
Trade and other payables from exchange transactions	8 584	9 071	8 704	8 500	8 000	7 500	7 000
Non-current liabilities	0	0	0	0	0	0	0
Finance lease liability							
Non-current provisions							
Total liabilities	8 584	9 071	8 704	8 500	8 000	7 500	7 000

NET ASSETS

Accumulated surplus / (deficit)	266 769	262 019	266 886	262 918	262 265	260 589	232 205
Capital fund/ Deferred government grant	15 164	10 885	15 255	15 322	15 548	16 663	18 292
Total net assets and liabilities	290 517	281 975	290 845	286 740	285 813	284 752	257 496

11.2. PROJECTED INCOME STATEMENT FOR PERIOD OF FIVE YEARS (2020-2023)

	AUDITED OUTCOME		CURRENT			MEDIUM TERM EXPENDITURE ESTIMATES	
	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
	R'000	R'000	R'000	R'000	R'000	R'000	R'000
Revenue							
Entity revenue	26 154	20 528	23 105	11 476	7 695	7 980	8 278
Sale of goods and services other than capital assets	4 227	4 890	4 906	2 635	2 712	2 847	2 990
Entity revenue other than sales	21 927	15 638	18 199	8 841	4 983	5 132	5 289
Transfers received	77 555	65 996	85 771	67 427	85 027	90 221	70 169
TOTAL REVENUE	103 709	86 524	108 876	78 903	92 722	98 200	78 447

Expenditure by Economic classification

Current payments	91 140	91 274	104 010	82 870	93 375	99 876	106 831
Compensation of employees	33 366	33 367	37 461	40 041	44 831	47 968	51 325
Salaries and wages	29 269	28 933	32 727	34 864	39 093	41 829	44 756
Social contributions	4 097	4 434	4 734	5 177	5 738	6 139	6 569
Goods and services	42 992	41 625	48 429	42 829	48 545	51 909	55 507
Of which 1							
Advertising	628	1 414	1 046	892	954	1 021	1 092
Audit costs	1 539	1 443	1 353	1 933	2 068	2 213	2 368
Bank Charges	132	144	160	169	181	194	207
Board costs	252	231	644	1 018	1 089	1 166	1 247
Catering: internal activities	35	44	60	71	76	82	88
Communication	405	486	272	477	510	546	584
Computer services	474	535	624	546	584	625	669
Consultants	22	8	25	65	70	75	80
Contractors	4 479	4 827	5 574	6 743	7 215	7 720	8 260
Inventory	322	269	298	179	192	205	219
Legal fees	21	24	182	104	111	118	127
Non life insurance	335	265	438	369	395	423	453
Printing and publication	390	388	409	445	476	510	545
Property payments	5 237	4 812	5 071	6 128	6 557	7 016	7 507
Repairs and maintenance	2 675	3 467	3 218	5 489	5 008	5 359	5 734
Training and staff development	365	320	457	482	516	552	590
Travel and subsistence	537	836	1 059	994	1 064	1 138	1 218
Venue and facilities		286	322	497	531	569	608
Other	25 144	21 826	27 216	16 228	20 947	22 379	23 910
Depreciation	14 766	16 210	18 119	0	0	0	0
Losses from	16	72	0	0	0	0	0
Sale of fixed assets	0	0	0	0	0	0	0
TOTAL EXPENDITURE	91 140	91 274	104 010	82 870	93 375	99 876	106 831
NET SURPLUS / (DEFICIT)	12 569	(4 750)	4 867	(3 968)	(653)	(1 676)	(28 384)

11.3. OPERATIONAL CASH FLOW PROJECTIONS FOR PERIOD OF FIVE YEARS (2020-2023)

	AUDITED OUTCOME			CURRENT	MEDIUM TERM EXPENDITURE ESTIMATES		
	2016/17	2017/18	2018/19	2019/20	2020/21	2021/22	2022/23
The budget information (Medium term estimate) is done on accrual basis:							
	R'000	R'000	R'000	R'000	R'000	R'000	R'000

Cash receipts from stakeholders	88 428	80 287	111 306	78 903	93 449	98 816	79 827
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Sales of goods and services other than capital assets	10 499	11 574	14 937	5 472	5 691	5 975	6 274
Sales of goods and services produced by department (excl. capital assets)	10 499	11 574	14 937	5 472	5 691	5 975	6 274
Sales by market establishments	10 499	11 574	14 937	5 472	5 691	5 975	6 274
Transfers received	70 124	61 331	89 333	67 427	85 754	90 837	71 549
Executive Authority (DAC)	59 337	53 157	80 676	58 286	76 101	80 643	60 845
Provincial governments	7 787	8 174	8 657	9 141	9 653	10 193	10 703
Local governments	3 000	0	0	0	0	0	0
Interest and rent on land	7 805	7 382	7 036	6 004	2 004	2 004	2 005
Interest	7 805	7 382	7 036	6 004	2 004	2 004	2 005
Cash paid to stakeholders	69 004	73 433	85 112	82 870	93 376	99 877	106 832
Current payments	63 767	67 994	79 293	82 870	93 376	99 877	106 832
Compensation of employees	33 366	33 367	37 461	40 041	44 831	47 968	51 325
Salaries and wages	29 269	28 933	32 727	34 864	39 093	41 829	44 756
Social contributions	4 097	4 434	4 734	5 177	5 738	6 139	6 569
Goods and services	30 401	34 627	41 880	42 829	48 545	51 909	55 507
Advertising	628	1 414	1 046	892	954	1 021	1 092
Audit costs	1 539	1 443	1 353	1 933	2 068	2 213	2 368
Bank charges	132	144	160	169	181	194	207
Board costs	252	231	644	1 018	1 089	1 166	1 247
Catering: internal activities	35	44	60	71	76	82	88
Communication	405	486	272	477	510	546	584
Computer services	474	535	624	546	584	625	669
Consultants	22	8	25	65	70	75	80
Contractors	4 479	4 827	5 574	6 743	7 215	7 720	8 260
Entertainment	39						
Inventory	322	269	298	179	192	205	219
Legal fees	21	24	182	104	111	118	127
Non-life insurance	335	265	438	369	395	423	453
Printing and publication	391	388	409	445	476	510	545
Property payments		4 812	5 071	6 128	6 557	7 016	7 507
Repairs and maintenance	2 675	3 467	3 218	5 489	5 008	5 359	5 734
Training and staff development	365	320	457	482	516	552	590
Travel and subsistence	537	836	1 059	994	1 064	1 138	1 218
Venues and facilities	296	286	322	497	531	569	608
Other unclassified expenditure	17 454	14 828	20 667	16 228	20 947	22 379	23 910
Of which							
Productions	16 539	14 224	19 964	15 000	19 668	21 045	22 518
Health and safety	580	604	703	728	779	833	892
Insurance	335						

Contingency	0	0	0	500	500	500	500
Transfer and subsidies	5 237	5 439	5 819	0	0	0	0
Other government units	5 237	5 439	5 819	0	0	0	0
Municipalities	5 237	5 439	5 819	0	0	0	0
Cash flow from operating activities	19 424	6 854	26 194	(3 968)	73	(1 061)	(27 005)
Cash flow from investing activities	(33 662)	(13 772)	(28 783)	(6 862)	(21 837)	(23 020)	(1 075)
Acquisition of property, plant, equipment & intangible assets	(33 662)	(13 772)	(28 783)	(6 862)	(21 837)	(23 020)	(1 075)
Buildings: non-residential	(11 048)	(11 126)	(27 364)	(6 537)	(21 512)	(22 695)	(750)
Transport equipment	0	(467)	0	0	0	0	0
Furniture and office equipment	(297)	(760)	(642)	(100)	(100)	(100)	(100)
Other machinery and equipment	(21 028)	(1 069)	(344)	0	0	0	0
Software and other intangible assets	(819)	(62)	(106)	(30)	(30)	(30)	(30)
Computer equipment	(470)	(590)	(327)	(195)	(195)	(195)	(195)
Proceeds from sale of ppe		302	0	0	0	0	0
Cash flow from financing activities	0	0	0	0	0	0	0
Deferred Income	0	0	0	0	0	0	0
Departmental transfer							
Net (decrease) / increase in cash and cash equivalents	(14 238)	(6 918)	(2 589)	(10 830)	(21 764)	(24 081)	(28 080)

12. PUBLIC ENTITIES

The Playhouse Company does not have any Public Entities.

PART D: TECHNICAL INDICATOR DESCRIPTIONS

13. OUTCOME 1: A BALANCED ARTISTIC PROGRAMME THAT PROVIDES OPPORTUNITIES FOR INTERACTION ACROSS CULTURE, RACE AND CLASS

Outcome Indicator 1.1	Cumulative number of productions staged
Definition	Tracking the number of productions staged at The Playhouse over the 5-year period.
Source of data	Production schedule
Method of Calculation/ Assessment	Simple count of the number of productions staged.
Assumptions	Production funding will be received from provincial and local government
Disaggregation of Beneficiaries (where applicable)	Not applicable
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target
Desired Performance	Actual performance that is higher than targeted performance is desirable
Indicator Responsibility	Artistic Director

Outcome Indicator 1.2	Cumulative number of performances held
Definition	Tracking the number of individual performances staged at The Playhouse over the 5-year period. (1 production will have numerous performances).
Source of data	Performance schedules
Method of Calculation/ Assessment	Simple count of the number of individual performances staged at The Playhouse.
Assumptions	Production funding will be received from provincial and local government
Disaggregation of Beneficiaries (where applicable)	Not applicable
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target

Desired Performance	Actual performance that is higher than targeted performance is desirable
Indicator Responsibility	Artistic Director

Outcome Indicator 1.3	Cumulative number of artists involved in staged productions
Definition	Tracking the total number of artists involved in the performances staged at The Playhouse Company over the 5-year period. This is the total number of artists involved in performances staged by outside hirers of the spaces, co-productions and/or Playhouse own productions.
Source of data	Monthly and quarterly reports
Method of Calculation/ Assessment	Simple count of the total number of artists involved in the performances staged at The Playhouse Company.
Assumptions	Production funding will be received from provincial and local government
Disaggregation of Beneficiaries (where applicable)	<ul style="list-style-type: none"> ▪ Target for Women; ▪ Target for Youth; and ▪ Target for People with Disabilities.
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target
Desired Performance	Actual performance that is higher than targeted performance is desirable
Indicator Responsibility	Artistic Director

Outcome Indicator 1.4	Cumulative audience attendance figure (paying and non-paying audience)
Definition	Tracking the number of audience members at The Playhouse over the 5-year period, for all performances.
Source of data	Monthly and quarterly reports
Method of Calculation/ Assessment	Simple count of the number of audience members at The Playhouse, for all performances.
Assumptions	Production funding will be received from provincial and local government
Disaggregation of Beneficiaries (where applicable)	Not applicable
Spatial Transformation (where applicable)	Not applicable

Reporting Cycle	Annual progress against the five-year target
Desired Performance	Actual performance that is higher than targeted performance is desirable
Indicator Responsibility	Artistic Director

14. OUTCOME 2: OPPORTUNITIES PROVIDED FOR TARGETED GROUPS, INCLUDING THE DEVELOPMENT OF FUTURE ARTS PRACTITIONERS AND ENTREPRENEURS

Outcome Indicator 2.1	Cumulative number of in-house theatre for development and growing the body of South African theatre productions
Definition	Tracking the number of in-house theatre for development and growing the body of South African theatre productions by The Playhouse over the 5-year period, that are focused on making a big impact on the community at large.
Source of data	Monthly reports
Method of Calculation/ Assessment	Simple count of the number of in-house theatre for development and growing the body of South African theatre productions by The Playhouse.
Assumptions	Production funding will be received from provincial and local government
Disaggregation of Beneficiaries (where applicable)	Not applicable
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target
Desired Performance	Actual performance that is higher than targeted performance is desirable
Indicator Responsibility	Artistic Director

Outcome Indicator 2.2	Cumulative number of arts practitioners benefiting from upskilling programmes
Definition	Tracking the number of arts practitioners that benefit from Playhouse Company upskilling programmes.
Source of data	Monthly reports

Method of Calculation/ Assessment	Simple count of the number of youth and arts practitioners that benefit from Playhouse Company facilitated training and development projects.
Assumptions	Production funding will be received from provincial and local government
Disaggregation of Beneficiaries (where applicable)	<ul style="list-style-type: none"> ▪ Target for Women; ▪ Target for Youth; and ▪ Target for People with Disabilities.
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target
Desired Performance	Actual performance that is higher than targeted performance is desirable
Indicator Responsibility	Artistic Director

Outcome Indicator 2.3	High impact productions that support social cohesion
Definition	Tracking the number of high impact productions that support social cohesion by The Playhouse over the 5-year period, that are focused on making a big impact on the community at large. A high impact production is a production which is unique and has great audience appeal.
Source of data	Monthly reports
Method of Calculation/ Assessment	Simple count of the number of high impact productions that support social cohesion by The Playhouse.
Assumptions	Production funding will be received from provincial and local government
Disaggregation of Beneficiaries (where applicable)	Not applicable
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target
Desired Performance	Actual performance that is higher than targeted performance is desirable
Indicator Responsibility	Artistic Director

Outcome Indicator 2.4	Cumulative number of artists provided work opportunities through in-house Playhouse productions
Definition	Tracking the number of arts practitioners that benefit directly from various work opportunities at The Playhouse Company, on Playhouse Company own productions.

Source of data	Monthly reports
Method of Calculation/ Assessment	Simple count of the number of arts practitioners that benefit directly from various work opportunities at The Playhouse Company, on Playhouse Company own productions.
Assumptions	Production funding will be received from provincial and local government
Disaggregation of Beneficiaries (where applicable)	<ul style="list-style-type: none"> ▪ Target for Women; ▪ Target for Youth; and ▪ Target for People with Disabilities.
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target
Desired Performance	Actual performance that is higher than targeted performance is desirable
Indicator Responsibility	Artistic Director

15. OUTCOME 3: ENHANCED CUSTOMER EXPERIENCE THROUGH ACCESSIBLE, HIGH-QUALITY AND WELL-MANAGED PRODUCTION AND EVENT VENUES AND TECHNICAL SERVICES

Outcome Indicator 3.1	Condition assessment rating on Playhouse Company facilities
Definition	Ensuring that the Condition Assessment Rating on all Playhouse Company facilities and infrastructure is at least maintained, or improved, through effective maintenance and upgrades.
Source of data	Report from service provider
Method of Calculation/ Assessment	Verification – Information contained in the External Report from the service provider.
Assumptions	Factors that are accepted as true and certain to happen without proof
Disaggregation of Beneficiaries (where applicable)	Not applicable
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target
Desired Performance	The Condition Assessment Rating on all Playhouse Company facilities and infrastructure is at least maintained, or improved, through effective

	maintenance and upgrades.
Indicator Responsibility	Support Services Manager

16. OUTCOME 4: A WELL-GOVERNED, PRODUCTIVE AND HIGH-PERFORMING ORGANISATION

Outcome Indicator 4.1	External Audit Outcome
Definition	Sound governance and compliance across the organisation, evidenced by a clean external audit outcome (AGSA) on previous year's financial performance information External audit outcome.
Source of data	External Audit Report from the AGSA
Method of Calculation/ Assessment	Verification – Information contained in the External Audit Report from the AGSA on the previous year's financial performance and compliance environment.
Assumptions	None.
Disaggregation of Beneficiaries (where applicable)	Not applicable
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target
Desired Performance	To achieve and maintain a clean audit outcome from the AGSA over the period.
Indicator Responsibility	Chief Financial Officer

Outcome Indicator 4.2a	Percentage overall organisational performance rating (AGSA standard >80%)
Definition	To exceed the AGSA Standard of at least 80% of APP performance targets achieved each year. Ensures people, systems and processes are aligned to perform.
Source of data	External Management Report from the AGSA on the previous year's non-financial performance against targets.
Method of Calculation/ Assessment	Verification – Information contained in the External Management Report from the AGSA on the previous year's non-financial performance against targets. <u>Calculation:</u>

	<ul style="list-style-type: none"> ▪ Numerator – Number of KPI's and targets achieved or exceeded ▪ Denominator – Total number of KPI's and targets planned
Assumptions	None.
Disaggregation of Beneficiaries (where applicable)	Not applicable
Spatial Transformation (where applicable)	Not applicable
Reporting Cycle	Annual progress against the five-year target
Desired Performance	To exceed the AGSA's minimum standard of at least 80% of APP performance targets achieved each year.
Indicator Responsibility	Chief Executive Officer

ANNEXURE TO THE STRATEGIC PLAN

ANNEXURE A: DISTRICT DELIVERY MODEL

Not applicable to the work of The Playhouse Company.

ANNEXURE B: MATERIALITY AND SIGNIFICANCE FRAMEWORK

Background

In terms of the Public Finance Management Act (PFMA) an accounting authority must develop and agree a framework of acceptable levels of materiality and significance in consultation with the external auditors.

Information is material if its omission or misstatement could influence the economic decisions of users taken on the basis of the financial statements. Furthermore, materiality depends on the size of the item or error judged in the particular circumstances of its omission or misstatement. The materiality framework has been developed after taking into account both quantitative and qualitative aspects.

Quantitative Aspects

The Playhouse Company's level of materiality was based on the budgeted figures for the year ended 31 March 2021.

The following financial indicators percentages are indicative of materiality levels that is widely used and accepted in the accounting profession as a basis for calculating materiality:

1. Revenue and operational expenditure: 1%
Operational expenditure = R 93.4 million
Materiality is therefore R 93.4m X 1% = R 934 000
2. Assets and liabilities: 1%
Total assets = R 286 million
Materiality is therefore R 286m X 1% = R 2 860 000
3. Final Materiality is the average of the two and set at R 1.90 million
4. The tolerable error is calculated at 10% of Final Materiality: R 190 000.

Qualitative Aspects

Materiality is not merely related to the size of the entity and the elements in its financial statements. Misstatements that are large, either individually or in the aggregate, may affect the judgement of a reasonable user. As a result, misstatement may also be material on qualitative grounds. These qualitative grounds include, amongst others:

- Transactions entered into that could result in a reputation risk to The Playhouse Company.
- Transactions resulting from any fraudulent or dishonest behavior by members of The Playhouse Company staff.
- Transactions that are in contravention of any procedures or processes required by legislation or regulation.



an agency of the
Department of Arts & Culture

**COUNCIL CONSTITUTION
AND
ETHICAL CODE OF CONDUCT
(Council Charter)**

POLICY DOCUMENT CONTROL PAGE

SUPERSEDES	Version 2 approved on 27 May 2016
DETAILS	Description of Amendments
	P4, item 3.3.2 and 3.3.4 in line of CIA Act

ORIGINATOR

Prepared by	Amar Mohanparasadh
Designation	Chief Financial Officer
Custodian	Linda Bukhosini
Designation	Chief Executive Officer

BOARD AND EXECUTIVE APPROVAL

Referred for approval	CEO
Date of Referral	29 July 2019
Approved by	Council
Approval Date	29 July 2019
Executive Director	

CIRCULATION

Issue Date	
Circulated by	
Issued to	

PLAYHOUSE COMPANY COUNCIL CONSTITUTION AND ETHICAL CODE OF CONDUCT

1. INTRODUCTION

- 1.1 The Council and its members commit themselves to meeting their responsibilities and maintaining accountability for the ongoing development and success of the Playhouse Company.
- 1.2 This constitution sets out the manner in which the Council of the Playhouse Company will carry out its obligations in terms of the legislative framework, including:
 - 1.2.1 the Cultural Institutions Act (CI Act) No. 119 of 1998 as amended and its Regulations;
 - 1.2.2 the Public Finance Management Act (PFMA), Act 1 of 1999 as amended;
 - 1.2.3 all ancillary legislation.
- 1.3 The constitution confirms the Council members' commitment to the Playhouse Council in accepting all obligations and responsibilities required of Council members.

2. CORPORATE BODY

- 2.1 The Playhouse Institution is a corporate body known as the Playhouse Company as declared in terms of Section 3 of the CI Act.

3. THE COUNCIL

- 3.1 The affairs of the Playhouse Company shall be under the control, management and direction of the Council, consisting of no less than seven members appointed by the Minister of Arts and Culture in accordance with the prescribed manner. The CEO serves *ex officio* with no voting powers.
- 3.2 In the event of a member of the Council dying or vacating office before the expiration of the period for which the member has been appointed, another person may be appointed to fill the vacancy for the unexpired portion for which the member was appointed.
- 3.3 A member of the Council must vacate the office if:
- 3.3.1 that member resigns in writing;
- 3.3.2 that member has been absent from three consecutive meetings without requesting and receiving approval of the leave by the Chairperson of Council;
- 3.3.3 that member is an unrehabilitated insolvent;
- 3.3.4 that member is found to be of unsound mind by a competent court;
- 3.3.5 that member is convicted of an offence involving dishonesty or bodily harm and is sentenced to imprisonment without the option of a fine;
- 3.3.6 that member momentarily breaches the Code of Ethics of the Playhouse Company; or
- 3.3.7 on reasonable grounds, the majority of the Council so recommends and the recommendation is accepted by the Minister.
- 3.4 Request for leave of absence from a council meeting must be submitted to the Chairperson of Council within 7 working days of the said meeting.
- 3.5 The Council acknowledges that the Minister may dissolve a Council on reasonable grounds.

4 CODE OF CONDUCT AND ETHICS FOR MEMBERS OF THE COUNCIL

- 4.1 The Council hereby adopts a Code of Conduct and Ethics as set out below.
- 4.2 **Good corporate governance**
The Playhouse Company, in terms of Section 4, of the CI Act, constitutes a corporate body and accordingly, the Playhouse Company, the Council and all members shall be required to comply with the principles of good corporate governance which will include, but not be limited to, the following:
- 4.2.1 transparency and representivity in respect of the appointment of members as contemplated in Section 5 of the CI Act;

- 4.2.2 accountability in respect of any conduct by, and in respect of all matters directed and controlled by the Council or members;
- 4.2.3 diligence and integrity by members in the performance of all their duties and functions as contemplated by Section 8 of the CI Act;
- 4.2.4 competence and skill by members in the performance of their duties and functions as contemplated by Section 8 of the CI Act;
- 4.2.5 due compliance by the Council and all members with all provisions stipulated by the CI Act, all Regulations promulgated in respect of the Playhouse Company in terms of Section 16 of the CI Act ("the Regulations"), and of this Code.

4.3 **Fiduciary responsibility**

- Members have a fiduciary responsibility towards the Playhouse Company. Accordingly, a member shall at all times;
- 4.3.1 act honestly and in utmost good faith towards the Playhouse Company;
 - 4.3.2 protect and further the best interests, and safeguard the affairs and business of the Playhouse Company;
 - 4.3.3 only perform such duties and functions as are assigned to the member by the Council or a committee to which such member is a member (as the case may be).

4.4 **Complaints Procedure**

- Should the Council or any member be confronted with or receive any complaint or be informed of any grievance by a member of the public, or an arts personality, or another member, or any other person, the Council or that member shall act strictly in accordance with the complaints procedure set out hereunder:
- 4.4.1 any complaint, whether written or verbal ("the complaint"), shall immediately be reported to the Chairperson without, in any manner, commenting on, or communicating, the issues raised in the complaint to any other person;
 - 4.4.2 the Chairperson shall be responsible to evaluate the significance of the complaint and shall in his/her reasonable discretion determine whether or not the complaint is of such a nature that it should be addressed by the Council or solely by the Chairperson.

4.5 **Communications internally**

- 4.5.1 Members, other than the Chief Executive Officer ("CEO"), shall not individually, or as a Council, direct any communication of whatsoever nature directly to an employee, agent or consultant of the Playhouse Company and all such communications shall only be directed to the CEO who shall in turn communicate same to the relevant employee, agent or consultant.
- 4.5.2 Members are to disclose to Council all communication after being approached by members of staff before commenting on or

responding to such communication.

4.6 **Disclosure of interests**

4.6.1 A member shall be required to inform the Council of any business interest, whether it is a direct, indirect, personal or private business interest, that that member may have in any matter before the Council or a committee.

4.6.2 Any gifts received by a member above a prescribed amount of R 500 must be declared to the Council within fourteen days. The prescribed amount shall be determined by the Council from time to time.

4.6.3 The declaration by the members shall be recorded in a gifts register.

4.7 **Personal gain, rewards, gifts and favours**

4.7.1 A member shall never use his/her position for private gain or the improper benefit of any other person and/or entity.

4.7.2 A member shall not request, solicit or accept any reward, gift or favour for:

4.7.2.1 voting or abstaining from voting in a particular manner;

4.7.2.2 influencing or persuading any member of the Council or of another committee to exercise any power, function or duty in a particular way;

4.7.2.3 making a representation to other members of the Council or another committee; or

4.7.2.4 the disclosure of confidential and/or privileged information as envisaged in clause 10 below to any other person, institution or body.

4.8 **Unauthorised disclosure of information**

4.8.1 A member shall at no time, without the permission of the Council, disclose confidential or privileged information to any other person.

4.8.2 In the event that a member is uncertain as to whether or not information should be regarded as confidential or privileged, that member shall obtain clarification from the Council regarding the status of such information, prior to the disclosure thereof to any other person.

4.8.3 For purposes of this Code, "confidential or privileged information" shall include information:

4.8.3.1 obtained by members from discussion in closed session by the Council or another committee;

4.8.3.2 the disclosure of which would violate a person's right to privacy;

4.8.3.3 declared to be confidential, privileged or secret by the Council or which is considered as such in terms of any law.

4.9 **Ethics**

4.9.1 The Council and its members undertake, in relation to the Playhouse Company's patrons, the public, other members, the Council, the

Playhouse Company itself and any other person, to continuously promote the following values:

- 4.9.1.1 professionalism, client-satisfaction, the establishment of patron needs (specifically in relation to the previously disadvantaged communities), product and service excellence;
- 4.9.1.2 loyalty, dedication, pro-activity, enthusiasm;
- 4.9.1.3 honesty, integrity, trustworthiness; and
- 4.9.1.4 empathy, friendliness, politeness.

4.10 **Breaches of code**

4.10.1 A Council may:

4.10.1.1 investigate and make a finding on an alleged breach of the provisions of this code; or

4.10.1.2 establish a special committee to investigate and make a finding on an alleged breach of this code and to make appropriate recommendations to the Council.

4.10.2 if the Council or a special committee finds that a member has breached the provision of this code the Council may:

4.10.2.1 issue a formal warning to the member;

4.10.2.2 reprimand the member;

4.10.2.3 request the Minister of the Department of Arts and Culture to suspend the member for a period;

4.10.2.4 request the Minister of the Department of Arts and Culture to remove the member from office.

4.10.3 Any member who has been warned or reprimanded in terms of clause 4.10.1 or 4.10.2 may, within fourteen days of having been notified of the decision of the Council, appeal to the Minister of the Department of Arts and Culture in writing setting out the reasons on which the appeal is based.

4.10.4 A copy of the appeal must be provided to the Council.

4.10.5 The Council may within fourteen days of receipt of the appeal referred to in clause 4.10.3 above make representations pertaining to the appeal to the Minister of the Department of Arts and Culture in writing.

4.10.6 The Minister of the Department of Arts and Culture may, after having considered the appeal, confirm, set aside or vary the decision of the Council and inform the member and the Council of the outcome of the appeal.

4.10.7 The Minister of the Department of Arts and Culture may appoint a person or committee to investigate any alleged breach of the provisions of this code and to make a recommendation on whether the member should be suspended or removed from office.

4.10.8 If the Minister of the Department of Arts and Culture is of the opinion that the

member has breached a provision of this code and that such contravention warrants a suspension or removal from office, the Minister of the Department of Arts and Culture may:

- 4.10.8.1 suspend the member for a period and upon conditions determined by the Minister of the Department of Arts and Culture; or
- 4.10.8.2 remove the member from office.

PAYMENT OF COUNCIL MEMBERS

- 5.1 In terms of Section 10(a — b) of the CI Act, the Council members may receive honoraria and reimbursement for expenses from the funds of the Playhouse Company.
- 5.2 The Council will, on an annual basis, decide such amounts in accordance with the criteria set by the Minister for the payment of such honoraria and reimbursement of expenses.

CHAIRPERSON

- 6.1 The Chairperson of the Council is appointed by the Minister from appointed members of the Council and holds office for the period for which he or she has been appointed.
- 6.2 In the event of the Chairperson vacating office before the expiration of the period for which he or she is appointed, another member of the Council shall be appointed by the Minister.
- 6.3 In the event of the Chairperson being absent from a meeting of the Council, the deputy chairperson will preside at that meeting.
- 6.4 In the event of the Chairperson and Deputy Chairperson being absent from a meeting of the Council, the members present must elect one of their members to preside at that meeting. That person may, during that meeting and until the Chairperson resumes his or her functions, perform all those functions.

FUNCTIONS OF THE COUNCIL

- 7.1 The functions of the Council are:
 - 7.1.1 to formulate policy;
 - 7.1.2 to hold, preserve and safeguard all movable and immovable property of whatever kind placed in their care or loaned or belonging to the Playhouse Company;
 - 7.1.3 to receive, hold, preserve and safeguard all specimens and collection of all other movable property placed under its care and management under Section 10 of the CI Act 10(1);
 - 7.1.4 to raise funds for the Playhouse Company;

- 7.1.5 to manage and control the monies received by the Playhouse Company and to utilise those monies for defraying expenses in connection with the performance of its functions;
- 7.1.6 to keep a proper record of the property of the Playhouse Company, and to submit to the Director General any returns required by him or her in regard thereto and to cause proper books of account to be kept;
- 7.1.7 to determine and substitute the CI Act and with the approval of the Minister, the object of the declared institution; and
- 7.1.8 to generally carry out the objects of the declared institution.
- 7.2 Council may determine the hours and conditions to which the public may visit the Playhouse Company.
- 7.3 The Council shall have the power to appoint such persons as it considers necessary to perform the functions of the Playhouse Company, the determination of the remuneration and terms and conditions of services shall be in accordance with the scheme approved by the Minister in consultation with the Minister of Finance.
- 7.4 The Minister shall publish the objects of the Playhouse Company in the Government Gazette.

8. **APPOINTMENT OF COMMITTEES — DELEGATION**

- 8.1 The Council from time to time will create committees to assist it in fulfilling its functions.
- 8.2 The Council will delegate specific powers to these committees.
- 8.3 Every member of the Council is entitled to attend any committee meeting as an observer. However, unless that member is also a member of the committee, the member is not entitled to participate without the consent of the Chair of the Committee; does not have a vote; and is not entitled to fees for such attendance, unless payment of fees is agreed to by Council.

9. **DUTIES OF MEMBERS**

- 9.1 A member must at all times act honestly in performing the functions of his or her office.
- 9.2 A member must at all times exercise a reasonable degree of care and diligence in performing a Member's functions, and in furtherance of this duty without limiting its scope, must:
 - 9.2.1 take reasonable steps to inform himself or herself about the Playhouse

Company, its business and activities and the circumstances in which it operates;

- 9.2.2 take reasonable steps, through the processes of the Council, to obtain sufficient information and advice about all matters to be decided by the Council to enable him or her to make conscientious and informed decisions; and
- 9.2.3 exercise an active discretion with respect to all matters to be decided by the Council.
- 9.3 The Council members shall conform to the Playhouse Company Code of Ethics.
- 9.4 A member must at all times act within and adhere to the provisions of the Code of Conduct and Ethics as set out in clause 4 below.
- 9.5 Members are expected to exercise reasonable diligence in relation to:
 - 9.5.1 the business of; and
 - 9.5.2 preparation for and attendance at meetings of the Council and any committee to which the Member is appointed.
- 9.6 A member, or former member, must not make improper use of his or her position as a Member, or of information acquired by virtue of his or her position as a member to gain, directly or indirectly, an advantage for himself or herself or for any other person, or to prejudice the Playhouse Company.
- 10. This item must be interpreted as adding to, and not deviating from, any law relating to the criminal or civil liability of a member of a governing body of a corporate body, and it does not prevent any criminal or civil proceedings being instituted in respect of such a liability.

COUNCIL REPORTING

- 11.1 The Council shall submit, no later than one month before the commencement of each financial year, a business plan covering the next three year period containing such information as may be prescribed by the Minister for his approval.
- 11.2 The Council shall submit an annual report to the Minister which must contain such information regarding the activities and financial position of the Council as may be prescribed.
- 11.3 The Council shall appoint a delegation to brief the relevant committees of Parliament on the annual report.

12. PROCEDURE AT COUNCIL MEETINGS

- 12.1 The Council shall regulate its meetings and conduct its proceedings as it may deem appropriate, subject to the terms of the CI Act and of these Regulations.
- 12.2 Meetings may be convened at any time by the Chairperson, or in his or her absence, the Deputy Chairperson.
- 12.3 Meetings must be convened at any time if so directed by the Minister, or upon the written request of at least three members.
- 12.4 The notice convening a meeting shall be in writing, and shall include an agenda and such other meeting papers as may be considered appropriate. Notice shall be delivered to each of the members at least seven (7) days prior to any meeting, unless special circumstances require the convening of an urgent meeting, in which event any formalities may be dispensed with or modified by decision of the Chairperson (or Deputy Chairperson, as the case may be), who may direct that notice be given verbally, by facsimile, Internet, or in such other manner as he / she may deem appropriate in the circumstances.
- 12.5 The quorum necessary for the transaction of any business of the Council shall be a majority of the appointed members.
- 12.6 Each appointed member shall have one (1) vote, and all matters arising shall be decided by a majority of the votes.
- 12.7 In the event of an equality of votes, the Chairperson shall have a second or casting vote.
- 12.8 Written minutes shall be kept of all decisions and proceedings of the Council, and an Attendance Register shall be maintained recording the names of all members personally present at each meeting. Upon confirmation, the minutes shall be signed by the Chairperson or other person presiding at such meeting and a copy thereof shall be made available to each Member.
- 12.9 The Council may, by resolution permit members to participate in a particular meeting by telephone, close circuit television, satellite television or audio or audio visual communication or any other means of communication. A member who participates in a meeting on permission given as aforesaid must be regarded as being present at the particular meeting.
- 12.10 A "round robin" resolution, that is a resolution addressed in writing to all appointed members, and supported by no less than the majority of their number, shall be as valid as if passed at a duly convened meeting of the Council, and — unless stated to the contrary — shall be deemed to have been passed as at the date of the last signature thereto.
- 12.11 The Council may delegate any of its powers to any one or more of the

- members, or to a special purpose committee as it may deem appropriate.
- 12.12 In effecting any such delegation, the Council may at its discretion:
- 12.12.1 appoint, remove and substitute the persons to whom such delegation has been made, or any one or more of them; and may include appointees who are not themselves members;
- 12.12.2 nominate the person/s who shall serve as Chairperson (and, if deemed necessary, also as Deputy Chairperson) of any committee; and
- 12.12.3 stipulate the period of notices; the quorum; the voting; and any other procedural formalities affecting meetings and decisions of such committee.
- 12.13 Any such person/s or committee to whom a delegation is made shall, in executing the mandate, conform to the directions and procedures stipulated by the Council from time to time. The Council shall not be divested of any of its powers and duties as a result of any such delegation.

13. MANAGEMENT AND/OR ADMINISTRATION

Members, other than the CEO, shall not individually, other than as a Council, have any management and / or administrative capacity relating to the Playhouse Company's affairs.

14. GENERAL POWERS

The Playhouse Company shall have all such powers and may perform all such acts as are necessary for or incidental to the exercise of its powers and the performance of its duties.

15. FINANCE

In addition to income derived by the Playhouse Company from grant, donation, bequest, investment and deployment of its assets, the Government and/or the Provincial Administration with responsibility for cultural matters in the Province, shall provide funds to the Playhouse Company from monies appropriated by Parliament or the Provincial Government, as the case may be, in order to enable the Playhouse Company to perform its functions and to exercise its powers and duties.

16. BANKING ACCOUNTS

- 16.1 Banking accounts shall be opened in the name of the Playhouse Company with one or more registered banking institutions; and all payments and cash received shall be deposited to the credit of such banking account's.
- 16.2 Cheques, promissory notes, and other banking instruments, requiring signature or authorisation on behalf of the Playhouse Company, shall be signed or authorised as the Council may determine; provided that such signature or authorisation involves at least two (2) persons duly authorised by the Council.

17. **PUBLIC FINANCE MANAGEMENT ACT**

Upon designation of the Playhouse Company for purposes of the Public Finance Management Act No. 1 of 1999, the Council shall ensure due compliance by the Playhouse Company with the provisions of that Act, and shall appoint an accounting officer and ensure that annual financial statements are prepared and submitted for audit by the Auditors.

18. **CONFLICTS OF INTEREST**

Members shall be obliged promptly to declare any self-interest or conflict of interest which may arise with respect to matters before the Council. In any such event the member concerned, after declaring his or her interest, shall recuse and absent him or herself and take no further part in deliberations concerning the matter in question. The minutes of the meeting shall record any such declaration of interest and recusal.

19. **DISSOLUTION**

The provisions of Section 14 of the CI Act shall apply in the event of the abolition or dissolution of the Playhouse Company by decision of the Minister or otherwise; and any residual assets, rights, liabilities and obligations of the Playhouse Company shall in such event be dealt with in accordance with the relevant provisions of the CI Act.

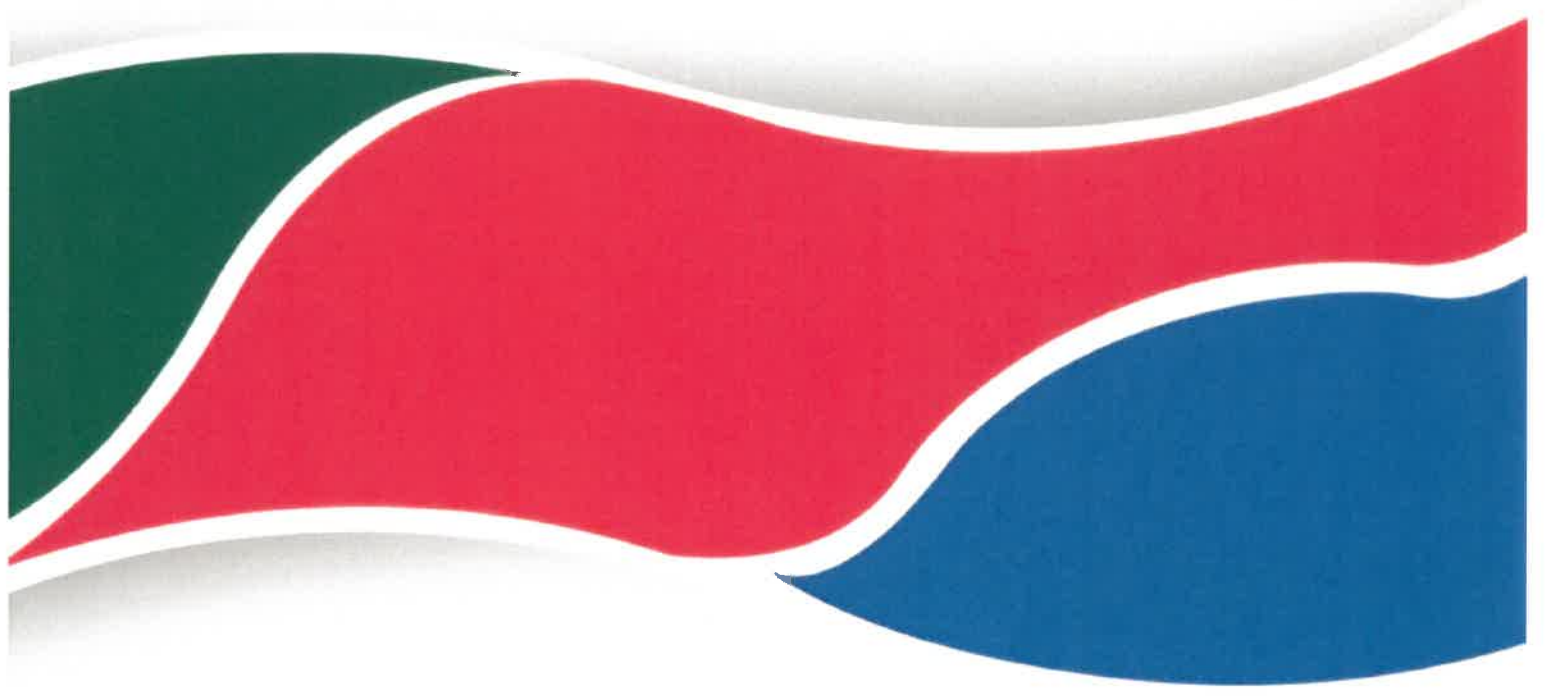
20. **APPROVAL OF THE CONSTITUTION**

Approved by the council on 29 July 2019 and applies with immediate effect.

Mugabedil

Signature: _____

Chairperson of Council



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