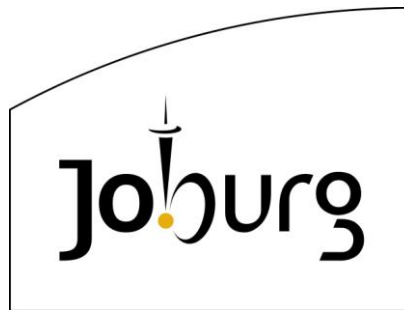


theatre for a world class african city  
**the JOBURG THEATRE**  
complex

**JOBURG THEATRE (PTY) LTD**  
**REPORT FOR THE FIRST QUARTER 2011-12**  
**JULY TO SEPTEMBER 2011**



a world class African city

SUBMITTED TO THE SHAREHOLDER ON OCTOBER 07th 2011

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# 1

## EXECUTIVE SUMMARY REPORT FROM BERNARD JAY CHIEF EXECUTIVE OFFICER

### 1.1

#### Community and Youth Development

The first quarter of the new financial year saw Joburg Theatre as a major instigator of - or participant in - many community and youth related development projects.

The acclaimed and multi-award-winning international cast members of the dance show BURN THE FLOOR were determined not to miss the opportunity of some skills transference initiatives whilst making their first visit to South Africa. MNet had already committed to a marketing partnership with BURN THE FLOOR. MNet Cares is a structured corporate social investment (CSI) strategy to ensure that the initiatives MNet supports are relevant to the communities around its operation and meet the country's national social development imperatives.



Joburg Theatre joined forces with MNet Cares and the BURN THE FLOOR dancers spent a day at the Soweto Bapedi Arts Centre, teaching aspiring dancers some ballroom dance moves. There were over 150 children from historically disadvantaged communities, between the ages of eight and nineteen. They welcomed the BURN THE FLOOR dancers with a performance that completely bowled over the professionals. The children were then divided

into age groups, and each group was allocated a dance studio where they danced to ballroom music. The day ended on a high note as the BURN THE FLOOR team delivered an electrifying performance for the children. The purpose of the initiative was to inspire these young, would-be ballroom dancers to new heights; to allow them an intimate access to professional dancers and understand that their hobby could become a career for them in the future.

This MNet Cares feature was broadcast nationally many times during August and September. Ten child ballroom dancers based in Orange Farm and Soweto have since been cast by Bernard Jay, executive producer of the Joburg Theatre pantomimes, to appear in the upcoming CINDERELLA at Joburg Theatre and they will earn their first salaries as professional artists.

Many exciting events have also taken place at space.com, Joburg Theatre's dedicated theatre for community development.

From July 1st to 3rd, space.com opened its doors to the Arts and Culture Trust, in association with Nedbank and Dalro, for the Trust's annual bursary auditions. This was followed by a workshop for the upcoming SOUL DANCER 2011 project. This workshop was opened to everyone who auditioned for the project, and not just to the choreographers chosen to take part in SOUL DANCER 2011. It was felt necessary to give the opportunity to everyone interested in the project to benefit from the expertise of the professional mentors.

During August, space.com hosted a season by the Basadi Balefatshe Cultural Exchange program in celebration of Women's Month. The main target group for Basadi Balefatshe was young women up to the age of 35 with an interest in urban culture, music, poetry and storytelling. The objectives of the project were to promote and share knowledge about events in the history of women's struggles, as well as to promote peaceful interaction between world's cultures, break barriers of stigma, race and gender of African/Diaspora women past and present - and to educate women in equality, dignity, freedom, life, security and privacy through entertainment.

Basadi Balefatshe's production attracted an average of 100 audience members at each performance. The cast included many international performers, such as: Angelina Bong, Asian storyteller and Fine Arts Designer; Olumide Popola, German poet and health practitioner; Thoko and Nomkhu Bulwane, South African storytellers; Nomusa Xaba, American author and Historian; and Katy Rafael, Philippines actress, mime-artist, poet and Health Practitioner.

On August 17th, acclaimed South African Actor Denzel Edgar - best known for his performances in Intersections, The Lab, Going Nowhere Slowly and SABC TV's Intersexions - gave a performance to a capacity audience at space.com of his powerful and poignant one-man show THE TRUTH ABOUT YOU, a play about HIV/Aids. He also undertook a lively question-and-answer session with the audience after the performance.

From August 23rd to 28th, space.com was proud to host MOA SOLOS, a festival of one-man plays. Member of the COJ Mayoral Committee for Community Development, Councillor Chris Vondo, officially opened the festival as well as honour Arthur Molepe for his contribution towards theatre in South Africa.

Many different performances and rehearsals for ARTS ALIVE 2011 took place at space.com during September, including workshops for the IBSA Dance Initiative. This was a collaborative physical theatre production with performers from South Africa, Brazil and India. On September 7th, a session called COLLABORATIVE CONVERSATIONS was hosted by Gladys Agulhas from Agulhas Theatre Works. This session focused on the integration of people with disabilities into professional dance pieces.

September 9th and 10th saw the return of the acclaimed 21 POETS AND A POEM, a mixture of spoken word, song and dance. This was followed by a three-hour drumming workshop hosted by the BUSH TECHNOLOGISTS, a group of performers from Ireland and South Africa. More rehearsals for the IBSA collaboration followed, and the ARTS ALIVE festival at space.com ended with an exciting week of workshops hosted by SPIRIT OF AMERICA; the youngsters from the USA bringing their world premiere production of THE FALL AND RISE OF THE PHOENIX to The Mandela stage during the same week. These workshops focused on various instruments found in a marching band, as well as technical aspects of the theatre. They were attended by an average of 400 children per day over a five day period.

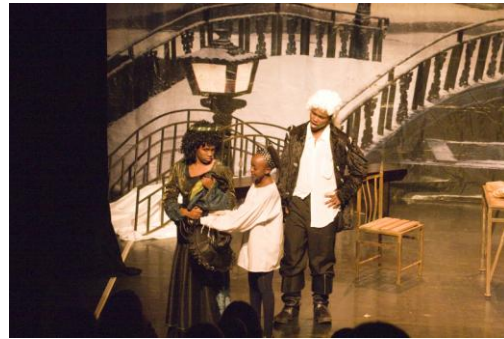


SPIRIT OF AMERICA in THE FALL AND RISE OF THE PHOENIX  
The Mandela at Joburg Theatre - September 2011

EduCape South Africa is the brain child of Russian born Theatre Director Kseniya Filinova-Bruton, whose love for Theatre and Drama, combined with business solutions, has created a platform for education through art. EduCape has been awarded sole rights to introduce to South Africa the UK's most successful model of the SHAKESPEARE SCHOOLS FESTIVAL (SSF).

Each year in the UK, SSF encourages five hundred schools or more to perform abridged "thirty-minute" versions of Shakespearean plays in local theatres throughout the country. The Festival is a non-competitive, supportive and celebratory opportunity for young people to showcase their acting talent and allow teachers to develop drama skills and explore new ways of teaching through acting. It provides schools with a unique and novel technique to raise their profile within the community, whilst preparing aspiring future performers for a career in theatre and perhaps the performing arts at large.

The first pilot SSF was launched in Joburg on September 17th and 18th. SSF SA 2011 was introduced as part of the ARTS ALIVE Festival and was held in The Fringe at Joburg Theatre. Prior to the event, space.com hosted teacher-director workshops for those teachers who were planning to take part in the festival. The following schools took part in the SSF SA 2011: Mondeor High School performed THE MERCHANT OF VENICE; and Verney College performed THE TAMING OF THE SHREW.



SSF SA was a great success in Joburg. Both schools delivered very strong performances and learners had a chance to be in the theatre venue on the days, hosting the technical and dress rehearsals whilst preparing for the evening performance. Their experience was not only performing on a professional stage of Joburg Theatre, but also working closely with theatre staff.

Joburg Theatre has indicated its intention to build a long-term relationship with EduCape South Africa in order to bring the SHAKESPEARE SCHOOLS FESTIVAL each year to our venue, although corporate sponsorship for this exciting educational initiative needs to be identified.

## 1.2 The Mandela and The Fringe



The Imperial Russian Ballet Company in THE NUTCRACKER  
The Mandela at Joburg Theatre - July 2011

The financial year 2011/12 started in The Mandela with a week of performances of THE NUTCRACKER by The Imperial Russian Ballet Company. Brought to Joburg Theatre by Russian born impresario Edouard Miasnikov, the audiences attending the six performances were appreciative of the professionalism and spectacle of the legendary production and they were especially delighted in watching the participation in the ballet of many local child ballet students.

Attendance at the season was, however, affected by the simultaneous announcement and opening of ticket sales by South African producer Pieter Toerien of his season of THE NUTCRACKER ON ICE as the Christmas attraction at Teatro in Montecasino. This problem - of the lack of producers, entrepreneurs and theatre managements planning together to provide entertainment for South African audiences - continues to plague the industry with unfortunate clashes of competing attractions. The South African Ballet Theatre's season of THE SLEEPING BEAUTY in October 2011 - advertised for many months in advance - suddenly found itself directly competing for audiences with a last-minute announcement by ballet manager Dirk Badenhorst of a season of the ballet DON QUIXOTE to be performed at Gold Reef City's Lyric Theatre on exactly the same dates.



BURN THE FLOOR  
The Mandela at Joburg Theatre - July / August 2011

Much has already been written about the first visit to South Africa of the most popular of all stage dance shows, BURN THE FLOOR, to The Mandela in July and August. The season was greeted by such acclaim from members of the media and audiences alike that BURN THE FLOOR overnight became a favourite topic of social media interaction. The show attracted some audience members to purchase tickets four or five times during the five-week season and the popularity of the cast of brilliant, sexy young dancers created an instant buzz around town that gave Joburg Theatre a very special and much enjoyed atmosphere of success and celebrity status.

The season was given a happy media-covered start by praise singer Freedom Mswane blessing the stage of The Mandela at the company's first rehearsal on-stage and the dancers being personally welcomed by The Executive Mayor of Johannesburg, Councillor Parks Tau, and the MMC for Community Development, Councillor Chris Vondo.



Executive Mayor of the City of Joburg, Councillor Parks Tau  
MMC for Community Development, Councillor Chris Vondo  
Chief Executive Officer of Joburg Theatre, Bernard Jay  
with the cast of BURN THE FLOOR on The Mandela stage  
July 14th 2011

An eventual gross revenue of over R5.5 million from ticket sales for the performances of BURN THE FLOOR encouraged the producers to sign an agreement with Joburg Theatre to not only bring the show back to Joburg in 2012, but also to request that Joburg Theatre serves as the management of seasons in 2012 in Cape Town and Durban. This will be the first time that Joburg Theatre takes its skills and expertise to other theatres in South Africa.

The New Zealand based band of musicians known as THE PINK FLOYD EXPERIENCE first appeared at Joburg Theatre in 2005 with its re-creation of the Floyd concert THE WALL. Returning in August 2011, THE PINK FLOYD EXPERIENCE excelled once again in thrilling Floyd fans with its new show based on the band's legendary THE PULSE tour. The Mandela at Joburg Theatre once again became the most intimate rock concert venue in South Africa.





THE PINK FLOYD EXPERIENCE - THE PULSE TOUR  
The Mandela at Joburg Theatre - August 2011

Over the years, Joburg Theatre has been asked to be a participating venue in the annual ARTS ALIVE festival hosted by the City of Joburg. Each year, the request has come too late as the theatre's stages had already been booked. In 2010, Joburg Theatre was able to commit all its venues to the ARTS ALIVE 2011 festival: The Mandela for three weeks and The Fringe and space.com for four weeks.

ARTS ALIVE announced that one of the key focus areas of the Joburg Arts Alive International Festival's programming at Joburg Theatre is the cultural connection between the emerging economies - specifically Brazil, India, China and South Africa.



Among the shows presented by ARTS ALIVE at Joburg Theatre in September were: RAJASTHAN ROCKS, as part of the Indian Shared History Festival; Brazil's 2010 Top Female Singer, TERESA CRISTINA - performing on Brazilian National Day; THE GANSU ETHNIC SONG & DANCE TROUPE, presented in partnership with the Ministry of Culture of the People's Republic of China; the IBSA DANCE COLLABORATION; performances by the TAIWAN 10 DRUM ART

PERCUSSION; Portuguese Traditional Fado singer DEOLINDA; HIP HOP EXPLODES; and the award-winning ensemble SPIRIT OF AMERICA, with their passion to inspire and educate youth through music. The ensemble's world premiere on The Mandela stage of THE FALL AND RISE OF THE PHOENIX was heralded as "in this universal story of struggle, triumph and self-discovery, music, dance, theatre, design, stagecraft and more come together to create an inspiring experience for the audience".

The South African Ballet Theatre celebrated a decade of excellence in dance with its three performances of BALLETOMANIA as part of the ARTS ALIVE festival; A SEASON OF SIMPLICITY saw the Agulhas Theatre Works produce another dance piece featuring performers of all abilities; and THE BUSH TECHNOLOGISTS was led by percussive genius Risenga Makondo.



THE BUSH TECHNOLOGISTS

The Fringe at Joburg Theatre - September 2011

Participation in the ARTS ALIVE 2011 festival was creatively inspiring, but commercially disappointing for Joburg Theatre. Despite the fact that the theatre negotiated a guaranteed rental fee for its participation, it is frustrating for any host venue to see minimal audience attendance at its shows. The festival programme itself was announced at a very late stage and very little marketing activities took place in advance of each attraction. Last-minute marketing efforts by Arts Alive were not able to bring about paid audience commitments. The festival organisers issued many thousands of complimentary tickets to the events staged at Joburg Theatre and - equally disappointingly - very many of those who were apparently offered these tickets failed to attend.



During the quarter, other shows presented in The Fringe included The Tshwane Dance Theatre company's much admired interpretation of A MIDSUMMER NIGHT'S DREAM and South African comedian Stuart Taylor's new comedy show MONEY'S TOO TIGHT TO MENTION.

**Altogether, a busy, eclectic and ultimately gratifying first quarter of the financial year for Joburg Theatre, resulting in a surplus achieved against budget.**

### 1.3

#### Public Relations

BURN THE FLOOR received rave media reviews for its season at Joburg Theatre, some of which are excerpted below:

**THE CRITICS** *Love* **BURN THE FLOOR**  
Ballroom. Reinvented.

**“BREATHTAKING** performers...high octane entertainment...  
a spontaneous standing ovation” *Adrienne Sichel, Star Tonight*

**“it’s no wonder the audience was on its feet...the stage heats up  
WAY PAST BOILING POINT”** *Tammy Ballantyne, Business Day*

**“I have not seen such a THRILLING PERFORMANCE** on our  
stages for a long, long time...**TOO GOOD** not to admire”  
*Edward Tsumele, Sowetan*

**“rumbas and salsas like Brazil just rolled its hips into the sexiest part of town...  
YOU’LL BREATHE AGAIN, ONLY MUCH LATER”**  
*Angela Seeber, Saturday Star*

**“The choreography is SUPERB. FLAWLESS, in fact...  
AN EXPLOSIVE SHOW”**  
*Lesley Stones, artslink.co.za*

**“Sjoe, lanklaas het ‘n dansproduksie so gesmeul”**  
*Anna-Retha Bouwer, Beeld*

**“DEFIES EXPECTATIONS”**  
*Annette Bayne, Citizen*

**“dizzily fast and rolling with sexual energy...these dancers move like  
thunderbolts... EXCRUTIATINGLY BEAUTIFUL”**  
*Neal McKenna, Sunday Independent*

**“FINALLY we have an international show that lives up to its extravagant  
pre-publicity... WE DON’T OFTEN SEE A SHOW OF THIS CALIBRE”**  
*Jennifer de Klerk, artslink.co.za*

tickets @ [joburgtheatre.com](http://joburgtheatre.com)  
0861 670 670

 the mandela at  
**JOBURG THEATRE**

In a BUSINESS REPORT feature on Joburg Theatre by Independent Newspapers in the editions of August 31st 2011, the theatre was pleased to note the editorial headline “Joburg’s Icon of Arts and Culture”, followed by the comment “Now in its 12th year operating as the Civic, or more popularly known as Joburg Theatre, the city icon has become one of the acknowledged success stories of Joburg City’s corporatisation policy.”

## 2

### FINANCIAL SUMMARY

#### 2.1

##### Operations

The quarter resulted in a bottom-line shortfall of R471,631.00 compared with a budgeted shortfall of R954,631.00, resulting in a surplus achieved to-date for the financial year of R483,000.00.

##### Income

Overall earned income for the quarter was R3,338,283.00 as against a budgeted R3,110,000.00, an increase of 7.34%. The additional earned income was the result of the success of the show BURN THE FLOOR.

##### Rentals of Facilities and Equipment

This line-item is 24% above budget, principally as a result of the rentals achieved from the show BURN THE FLOOR.

##### Expenditure

Overall expenditure for the quarter was R10,514,413.00, a decrease of 2.37% on the budget of R10,769,130.00.

##### Directors and Committee Members

This line-item is 105% above budget for the quarter because delayed annual retainer fees for 2009/10 were paid to non-executive directors during the quarter.

##### Depreciation and Asset Impairment

This line-item is 54% below budget because of re-calculated depreciation figures following the revaluation of assets to the cost method after budgeting.

##### Audit Fees

This line-item is 89% above budget for the quarter because most of the AG audit fees for the 2010/11 audit were paid during the quarter. The company expects to be within budget on this line-item at year-end.

##### Business Travel and Entertaining

These line-items are above budget for the quarter, but the company expects to be within budget on both line-items at year-end.

##### Marketing and Tenant Costs

This line-item is 38% above budget for the quarter because of the high cost of hotel accommodation for a five-week season for the cast of BURN THE FLOOR. The company expects to be within budget on this line-item at year-end.

## **2.2**

### **Management Accounts**

See the following Management Accounts update for 2011/12, showing a year-to-date surplus of R483,002.00.

<b>JOBURG THEATRE (PTY) LTD</b>					Version		March 10th 2011										
<b>Operating Budget for Financial Year 2011/12</b>					Prepared by		Bernard Jay										
					Latest Update		October 6th 2011										
		<b>Actuals</b>		<b>Actuals</b>		<b>Budget</b>		<b>Budget</b>		<b>Budget</b>		<b>Budget</b>		<b>Budget</b>		<b>Budget</b>	
		<b>JULY</b>	<b>AUG</b>	<b>SEPT</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>	<b>JAN</b>	<b>FEB</b>	<b>MARCH</b>	<b>APRIL</b>	<b>MAY</b>	<b>JUNE</b>	<b>TOTALS</b>			
		<b>2011</b>	<b>2011</b>	<b>2011</b>	<b>2011</b>	<b>2011</b>	<b>2011</b>	<b>2012</b>	<b>2012</b>	<b>2012</b>	<b>2012</b>	<b>2012</b>	<b>2012</b>	<b>2012</b>			
<b>INCOME</b>		<b>3,113,716</b>	<b>3,490,838</b>	<b>3,438,228</b>	<b>3,617,833</b>	<b>7,321,833</b>	<b>9,442,833</b>	<b>2,654,833</b>	<b>3,027,833</b>	<b>3,448,833</b>	<b>3,018,833</b>	<b>3,077,833</b>	<b>3,452,837</b>	<b>49,106,286</b>			
Rental of Facilities and Equipment		619,628	816,235	549,323	350,000	450,000	550,000	200,000	500,000	600,000	500,000	600,000	600,000	6,335,185			
Interest Earned from External Investments		74,714	169,467	139,754	125,000	115,000	95,000	85,000	75,000	60,000	50,000	45,000	40,000	1,073,935			
Operating Grants and Subsidies		2,234,833	2,234,833	2,234,833	2,234,833	2,234,833	2,234,833	2,234,833	2,234,833	2,234,833	2,234,833	2,234,833	2,234,833	26,818,003			
Other	In-House Stage Productions	0	0	0	700,000	3,614,000	5,185,000	0	0	0	0	0	0	9,499,000			
Revenue	Sponsorships	0	0	0	20,000	700,000	700,000	0	0	0	20,000	0	0	1,440,000			
	Outsourced Hospitality Services	0	0	428,951	0	0	450,000	0	0	350,000	0	0	350,000	1,578,951			
	Ticketing Services	178,680	217,947	80,970	160,000	180,000	200,000	120,000	190,000	176,000	180,000	170,000	200,000	2,053,597			
	Miscellaneous	5,861	52,356	4,397	28,000	28,000	28,000	15,000	28,000	28,000	34,000	28,000	28,000	307,615			
	<b>SUB TOTAL OTHER REVENUE</b>	<b>184,541</b>	<b>270,303</b>	<b>514,318</b>	<b>908,000</b>	<b>4,522,000</b>	<b>6,563,000</b>	<b>135,000</b>	<b>218,000</b>	<b>554,000</b>	<b>234,000</b>	<b>198,000</b>	<b>578,000</b>	<b>14,879,162</b>			
<b>EXPENDITURE</b>		<b>3,227,654</b>	<b>3,795,843</b>	<b>3,490,917</b>	<b>3,943,024</b>	<b>6,422,992</b>	<b>7,218,934</b>	<b>3,428,910</b>	<b>3,455,710</b>	<b>3,426,950</b>	<b>3,353,310</b>	<b>3,445,910</b>	<b>3,413,130</b>	<b>48,623,284</b>			
Employee Related Costs		1,513,513	1,697,198	1,635,824	1,649,833	1,649,833	1,649,833	1,649,833	1,649,833	1,649,833	1,649,833	1,649,833	1,649,833	19,695,036			
Directors and Committee Members		132,530	30,058	40,077	33,000	33,000	33,000	33,000	33,000	33,000	33,000	33,000	33,000	499,664			
Depreciation and Asset Impairment		90,000	90,000	90,000	197,014	197,014	197,014	197,014	197,014	197,014	197,014	197,014	197,014	2,043,126			
Repairs and Maintenance		37,252	23,680	33,864	47,000	47,000	47,000	47,000	47,000	47,000	47,000	47,000	47,000	517,796			
Contracted Services		155,058	171,805	166,668	192,000	192,000	192,000	192,000	192,000	192,000	192,000	192,000	192,000	2,221,530			
General	Consumables	37,582	87,442	98,104	97,347	97,347	97,347	97,347	97,347	97,347	97,347	97,347	97,347	1,099,259			
Expenses	Utilities	573,876	598,585	598,585	579,500	579,500	579,500	579,500	579,500	579,500	579,500	579,500	579,500	6,986,547			
	Audit Fees	0	59,807	210,466	47,750	47,750	47,750	47,750	47,750	47,750	47,750	47,750	47,750	700,023			
	Telecommunication	11,291	18,595	10,118	15,833	15,833	15,833	15,833	15,833	15,833	15,833	15,833	15,833	182,506			
	Business Travel	53,790	3,974	36,565	20,000	10,000	20,000	30,000	0	20,000	15,000	10,000	15,000	234,329			
	Entertaining	1,265	27,803	23,495	5,000	5,000	5,000	5,000	20,000	10,000	10,000	15,000	10,000	137,563			
	Transportation	21,710	22,996	26,277	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	25,000	295,983			
	Social Awareness Projects	10,309	35,298	-17,132	20,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	20,000	208,476			
	Advertising and Publicity	154,999	134,293	145,340	180,000	180,000	180,000	140,000	180,000	180,000	180,000	180,000	180,000	2,014,632			
	In-House Stage Productions	0	0	0	554,514	3,094,482	3,862,664	0	0	0	0	0	0	7,511,660			
	Contributions to Tenant Productions	249,453	580,594	276,802	100,000	50,000	50,000	200,000	150,000	120,000	50,000	150,000	95,000	2,071,849			
	Ticketing Services	141,353	160,551	63,376	118,400	118,400	136,160	88,800	140,600	131,840	133,200	125,800	148,000	1,506,480			
	Internal Charges (COJ)	14,333	14,333	14,333	12,833	12,833	12,833	12,833	12,833	12,833	12,833	12,833	12,833	158,501			
	Miscellaneous	29,338	38,830	38,155	48,000	48,000	48,000	48,000	48,000	48,000	48,000	48,000	48,000	538,323			
	<b>SUB TOTAL GENERAL EXPENSES</b>	<b>1,299,301</b>	<b>1,783,103</b>	<b>1,524,485</b>	<b>1,824,177</b>	<b>4,304,145</b>	<b>5,100,087</b>	<b>1,310,063</b>	<b>1,336,863</b>	<b>1,308,103</b>	<b>1,234,463</b>	<b>1,327,063</b>	<b>1,294,279</b>	<b>23,646,131</b>			
<b>SURPLUS / (SHORTFALL)</b>		<b>-113,937</b>	<b>-305,005</b>	<b>-52,689</b>	<b>-325,191</b>	<b>898,841</b>	<b>2,223,899</b>	<b>-774,077</b>	<b>-427,877</b>	<b>21,883</b>	<b>-334,477</b>	<b>-368,077</b>	<b>39,707</b>	<b>483,002</b>			

## 2.2

### Capital Expenditure

The company was allocated funds by its shareholder, the City of Joburg, for the following Capex project in the financial year 2011/12:

2011/12	1	Building Renovations & Upgrades	In order to maintain maximum efficiency of operation and increased customer service levels within the South African theatre industry.	R1,200,000
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The company has spent 6.23%, being R74,801.80 of the R1,200,000 allocated for the purpose of building renovations and upgrades.

The company anticipates spending 100% of the capital budget prior to year end.

## 3

### PERFORMANCE MONITORING

#### 3.1

##### Output Levels

KPI: PERCENTAGE ATTENDANCE IN THE MANDELA

Annual target: 65%

First quarter actual: 54.49%

47,177 patrons attended performances in The Mandela during the first quarter. The potential was 86,589.

This KPI was not achieved principally due to the poor attendances for the Arts Alive 2011 Festival.

KPI: PERCENTAGE ATTENDANCE IN THE FRINGE

Annual target: 53%

First quarter actual: 50.35%

6,289 patrons attended performances in The Fringe during the first quarter. The potential was 12,490.

This KPI was not achieved principally due to the poor attendances for the Arts Alive 2011 Festival.

#### 3.2

##### Economic Growth

KPI: PERCENTAGE INCREASE IN QUARTERLY EARNED INCOME AS COMPARED WITH 2010/11

Annual target: 2%

First quarter actual: 5.16%

Earned income for the first quarter in the current financial year was R3,338,283.00, compared with earned income in the first quarter of 2010/11 of R3,174,276.00.

This KPI has been achieved.

KPI: PROPORTION OF EARNED INCOME AGAINST REVENUE INCLUDING SUBSIDY

Annual target: 44%

First quarter actual: 33.24%

Earned income of R3,338,283.00 for the quarter represents 33.24% of total revenue inclusive of subsidy of R10,042,782.00.

This KPI has not been achieved.

### **3.3**

#### **Community Development**

KPI: NUMBER OF COMMUNITY RELATED PROJECTS DEVELOPED BY THE THEATRE

Annual target: 18

First quarter actual: 12

This KPI is well ahead of the targeted average per quarter for the year.

The community related projects during the first quarter were:

BURN THE FLOOR (MNet Cares)

ARTS & CULTURE TRUST ANNUAL BURSARY AUDITIONS (space.com)

SOUL DANCER 2011 WORKSHOPS (space.com)

BASADI BALEFATHSHE CULTURAL EXCHANGE PROGRAMME (space.com)

THE TRUTH ABOUT YOU (space.com)

MOA SOLOS FESTIVAL OF ONE-ACT PLAYS (space.com)

IBSA DANCE INITIATIVE WORKSHOPS (space.com)

COLLABORATIVE CONVERSATIONS (space.com)

21 POETS AND A POEM (space.com)

THE BUSH TECHNOLOGISTS DRUMMING WORKSHOP (space.com)

SPIRIT OF AMERICA WORKSHOPS (space.com)

THE SHAKESPEARE SCHOOLS FESTIVAL (The Fringe)

KPI: NUMBER OF YOUTH INTRODUCED TO THEATRE THROUGH SPONSORED AND/OR DISCOUNTED TICKETS

Annual target: 5,000

First quarter actual: 3,608

This KPI is well ahead of the targeted average per quarter for the year.

### **3.4**

#### **Effective and Compliant Financial Management**

KPI: PERCENTAGE OF AFFIRMATIVE PROCUREMENT SPEND AGAINST TOTAL PROCUREMENT EXPENDITURE

Annual target: 63%

First quarter actual: 63.55%

Affirmative procurement during the quarter was R2,707,015.39 of a total procurement spend of R4,259,419.50.

This KPI has been achieved.



#### KPI: PERCENTAGE OF CAPITAL BUDGET SPENT:

Annual target: 100%

First quarter actual: 6.23%

To date, a total of R74,801.80 has been spent on the capital project of Building Renovations and Upgrades, being 6.23% of the allocated R1,200,000.00. The theatre anticipates spending 100% of the capital budget prior to year end.

#### KPI: ATTAINMENT OF A CLEAN AUDIT REPORT FROM THE AUDITOR GENERAL

Annual target: 100%

First quarter actual: 100%

The theatre has received its Draft Audit Report, which is a clean report with no findings. Therefore, the KPI has been achieved.

JOBURG THEATRE SCORECARD FINANCIAL YEAR 2011-12								
KEY PERFORMANCE AREA	KEY PERFORMANCE INDICATOR	ACTUALS 2010-11	TARGET 2011-12	1st QTR	2nd QTR	3rd QTR	4th QTR	TO DATE
Output levels	Percentage attendance in The Mandela	58%	65%	54.49%				54.49%
	Percentage attendance in The Fringe	53%	53%	50.35%				50.35%
Economic growth	Percentage increase in quarterly earned income as compared with 2010/11	-22%	2%	5.16%				5.16%
	Proportion of earned income against revenue including subsidy	42%	44%	33.24%				33.24%
Community development	Number of community related projects developed by the theatre	23	18	12				12
	Number of youth introduced to theatre through sponsored and/or discounted tickets	24,519	5,000	3,608				3,608
Effective and Compliant Financial	Percentage of affirmative procurement spend against total procurement expenditure	68%	63%	63.55%				63.55%
Management	Percentage of capital budget spent	94%	100%	6.23%				6.23%
	Attainment of a clean audit report from the Auditor General	100%	100%	100%				100%

## 4

### HUMAN RESOURCES

#### 4.1 Employment Equity

Section 20 of the Employment Equity Act, 1998, provides that the employer must prepare and implement an employment equity plan, which will help to reach employment equity in the workplace. The company employed a total of 82 permanent and 3 fixed term employees as at September 30th 2011. The company encourages promotion within the core employment base, with particular attention given to the opportunities of promoting those staff members from historically disadvantaged communities.

All the relevant employment equity reports and work skill plan have been submitted to the Department of Labour and Culture, Arts, Tourism, Hospitality and Sport SETA (CATHSSETA). The company receives SETA rebates on a regular, fully monitored basis. The Chief Executive Officer, together with the Corporate and Human Resources Manager, is responsible for the monitoring of the implementation of the employment equity plan.

The table below outlines the employment equity report for the period under review.

<b>Please read this first</b>
<p>a. The method of reporting should remain for the period of the plan, and must be consistent from reporting period to reporting period.</p> <p>b. Employers must refrain from leaving blank spaces or using a dash (-) when referring to the value "0" (Zero) or the word "No". All relevant areas of the form must be fully and accurately completed by employers. Designated employers who fail to observe this provision will be deemed not to have reported.</p> <p>c. "Temporary employees" mean workers who are employed to work for three consecutive months or less.</p> <p>d. The <b>Numerical goal</b> is the workforce profile the employer projects to achieve at the end of the employer's current employment equity plan (EE Plan). The numerical goals of the employer must be the same for the entire duration of the EE Plan.</p> <p>e. The <b>Numerical target</b> is the workforce profile the employer projects to achieve by the end of the next reporting period.</p> <p>f. Large employers, i.e. employers with 150 and more employees, must complete the entire EEA2 reporting form. Small employers, i.e. employers with fewer than 150 employees, must only complete areas of the EEA2 form that apply to them. Areas that only apply to small employers shall be made available by the Department of Labour in a separate form as well.</p> <p>g. The alphabets "A", "C", "I", "W", "M" and "F" used in the tables have the following corresponding meanings and must be interpreted as "Africans", "Coloureds", "Indians", "Whites", "Males" and "Females" respectively.</p>

## SECTION B: WORKFORCE PROFILE AND CORE & SUPPORT FUNCTIONS

### 1. WORKFORCE PROFILE

1.1 Please report the total number of **employees** (including employees with disabilities) in each of the following **occupational levels**: Note: A=Africans, C=Coloureds, I=Indians and W=Whites

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	0	0	0	1	0	0	0	0	0	0	1
Senior management	3	0	0	2	1	0	0	2	0	0	8
Professionally qualified and experienced specialists and mid-management	8	0	0	7	0	1	0	1	0	0	17
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	3	0	0	0	2	1	0	0	0	0	6
Semi-skilled and discretionary decision making	27	2	1	5	17	1	0	0	0	0	53
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	41	2	1	15	20	3	0	3	0	0	85
Temporary employees	11				14						25
<b>GRAND TOTAL</b>	52	2	1	15	34	3	0	3	0	0	110

1.2 Please report the total number of **employees with disabilities only** in each of the following occupational levels: Note: A=Africans, C=Coloureds, I=Indians and W=Whites

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	0	0	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	0	0	0	0	0	0	0	0	0	0

## SECTION C: WORKFORCE MOVEMENT

### 2. Recruitment

2.1 Please report the total number of new recruits, including people with disabilities. Note:  
A=Africans, C=Coloureds, I=Indians and W=Whites

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	0	0	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	0	0	0	0	0	0	0	0	0	0

### 3. Promotion

3.1 Please report the total number of promotions into each occupational level, including people with disabilities. Note: A=Africans, C=Coloureds, I=Indians and W=Whites

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	0	0	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	0	0	0	0	0	0	0	0	0	0

#### 4. Termination

4.1 Please report the total number of terminations in each occupational level, including people with disabilities. Note: A=Africans, C=Coloureds, I=Indians and W=Whites

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	0	0	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	1	0	0	1
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	0	0	0	0	0	0	1	0	0	1

4.2 Please report the total number of terminations, including people with disabilities, in each termination category below. Note: A=Africans, C=Coloureds, I=Indians and W=Whites

Terminations	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Resignation	0	0	0	0	0	0	0	1	0	0	1
Non-renewal of contract	0	0	0	0	0	0	0	0	0	0	0
retrenchment – Operational requirements	0	0	0	0	0	0	0	0	0	0	0
Dismissal - misconduct	0	0	0	0	0	0	0	0	0	0	0
Dismissal - incapacity	0	0	0	0	0	0	0	0	0	0	0
Retirement	0	0	0	0	0	0	0	0	0	0	0
Death	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL</b>	0	0	0	0	0	0	0	1	0	0	1

## SECTION D: SKILLS DEVELOPMENT

### 5. Skills Development

- 5.1 Please report the total number of people from the designated groups, including people with disabilities, who received training **solely** for the purpose of achieving the numerical goals, and not the number of training courses attended by individuals. Note: A=Africans, C=Coloureds, I=Indians and W=Whites

Occupational Levels	Male				Female				Total
	A	C	I	W	A	C	I	W	
Top management	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	0	0	0	0	0	0	0	0

- 5.2 Please report the total number of **people with disabilities only** who received training **solely** for the purpose of achieving the numerical goals, and not the number of training courses attended by individuals. Note: A=Africans, C=Coloureds, I=Indians and W=Whites

Occupational Levels	Male				Female				Total
	A	C	I	W	A	C	I	W	
Top management	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	0	0	0	0	0	0	0	0	0
Semi-skilled and discretionary decision making	0	0	0	0	0	0	0	0	0
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	0	0	0	0	0	0	0	0

## SECTION E: NUMERICAL GOALS & TARGETS

### 6. Numerical goals

6.1 Please indicate the numerical goals (i.e. the workforce profile) you project to achieve for the total number of employees, including people with disabilities, at the end of your current employment equity plan in terms of occupational levels. Note: A=Africans, C=Coloureds, I=Indians and W=Whites:

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	0	0	0	1	0	0	0	0	0	0	1
Senior management	3	0	0	2	1	0	0	2	0	0	8
Professionally qualified and experienced specialists and mid-management	8	0	0	7	0	1	0	1	0	0	17
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	3	1	0	0	2	1	0	0	0	0	7
Semi-skilled and discretionary decision making	27	2	1	5	17	1	1	0	0	0	54
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	41	3	1	15	20	3	1	3	0	0	87
Temporary employees	11				14						25
<b>GRAND TOTAL</b>	52	3	1	15	34	3	1	3	0	0	112

6.2 Please indicate the numerical goals (i.e. the workforce profile) you project to achieve for the total number of **employees with disabilities only** at the end of your current employment equity plan in terms of occupational levels.

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	0	1	0	0	0	0	0	0	0	0	1
Semi-skilled and discretionary decision making	0	0	0	0	0	0	1	0	0	0	1
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	1	0	0	0	0	1	0	0	0	2
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	1	0	0	0	0	1	0	0	0	2

## 7. Numerical targets

7.1 Please indicate the numerical targets (i.e. the workforce profile) you project to achieve for the total number of employees, including people with disabilities, at the end of the next reporting in terms of occupational levels. Note: A=Africans, C=Coloureds, I=Indians and W=Whites

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	0	0	0	1	0	0	0	0	0	0	1
Senior management	3	0	0	2	1	0	0	2	0	0	8
Professionally qualified and experienced specialists and mid-management	8	0	0	7	0	1	0	1	0	0	17
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	3	1	0	0	2	1	0	0	0	0	7
Semi-skilled and discretionary decision making	27	2	1	5	17	1	1	0	0	0	54
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	41	3	1	15	20	3	1	3	0	0	87
Temporary employees	11				14						25
<b>GRAND TOTAL</b>	52	3	1	15	34	3	1	3	0	0	112

7.2 Please indicate the numerical targets (i.e. the workforce profile) you project to achieve for the total number of **employees with disabilities only** at the end of the next reporting period in terms of occupational levels. Note: A=Africans, C=Coloureds, I=Indians and W=Whites

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	0	0	0	0	0	0	0	0	0	0	0
Senior management	0	0	0	0	0	0	0	0	0	0	0
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	0	0	0	0
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	0	1	0	0	0	0	0	0	0	0	1
Semi-skilled and discretionary decision making	0	0	0	0	0	0	1	0	0	0	1
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	0	1	0	0	0	0	1	0	0	0	2
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	1	0	0	0	0	1	0	0	0	2



## SECTION F: MONITORING & EVALUATION

### 8. Barriers and affirmative action measures

8.1 Please indicate in which categories of employment policy or practice barriers to employment equity were identified. If your answer is 'Yes' to barriers in any of the categories, please indicate whether you have developed affirmative action measures and the timeframes to overcome them.

Categories	BARRIERS		AFFIRMATIVE ACTION MEASURES		TIMEFRAME FOR IMPLEMENTATION OF AA MEASURES	
	YES	NO	YES	NO	START DATE	END DATE
Recruitment procedures	N/A	N/A	N/A	N/A	N/A	N/A
Advertising positions	N/A	N/A	N/A	N/A	N/A	N/A
Selection criteria	N/A	N/A	N/A	N/A	N/A	N/A
Appointments	N/A	N/A	N/A	N/A	N/A	N/A
Job classification and grading	N/A	N/A	N/A	N/A	N/A	N/A
Remuneration and benefits	N/A	N/A	N/A	N/A	N/A	N/A
Terms & conditions of employment	N/A	N/A	N/A	N/A	N/A	N/A
Job assignments	N/A	N/A	N/A	N/A	N/A	N/A
Work environment and facilities	N/A	N/A	N/A	N/A	N/A	N/A
Training and development	N/A	N/A	N/A	N/A	N/A	N/A
Performance and evaluation	N/A	N/A	N/A	N/A	N/A	N/A
Promotions	N/A	N/A	N/A	N/A	N/A	N/A
Transfers	N/A	N/A	N/A	N/A	N/A	N/A
Succession & experience planning	N/A	N/A	N/A	N/A	N/A	N/A
Disciplinary measures	N/A	N/A	N/A	N/A	N/A	N/A
Dismissals	N/A	N/A	N/A	N/A	N/A	N/A
Retention of designated groups	N/A	N/A	N/A	N/A	N/A	N/A
Corporate culture	N/A	N/A	N/A	N/A	N/A	N/A
Reasonable accommodation	N/A	N/A	N/A	N/A	N/A	N/A
HIV&AIDS prevention and wellness programmes	N/A	N/A	N/A	N/A	N/A	N/A
Appointed senior manage(s) to manage EE implementation	N/A	N/A	N/A	N/A	N/A	N/A
Budget allocation in support of employment equity goals	N/A	N/A	N/A	N/A	N/A	N/A
Time off for employment equity consultative committee to meet	N/A	N/A	N/A	N/A	N/A	N/A

### 9. Monitoring and evaluation of implementation

9.1 Did you achieve the annual objectives as set out in your employment equity plan for this period?

Yes	No	Please explain
N/A	N/A	N/A

## 4.2

### Training

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

The company's skills development programmes are in line with the requirements of the Skills Development Act and the Workplace Skills Plan (WSP) is aligned to the business plan. Focus is placed on occupational specific programmes, management development and legally required training.

During the quarter ended September 30th 2011, the following training programmes were undertaken by employees:

**Course: B Com**

**Institution: UNISA**

Zakhele Mpungose

**Course: B Com**

**Institution: UNISA**

Jeanett Keele

**Course: CIS**

**Institution: ICOSA**

Bridget Mashika

## 4.3

### Company Organogram

In order to simplify the structure for the better understanding of both the internal and external stakeholders, the theatre has five departments: Stage; Governance; Customer Services; Marketing & Sales and Building & Security.

See the following departmental status company organogram:

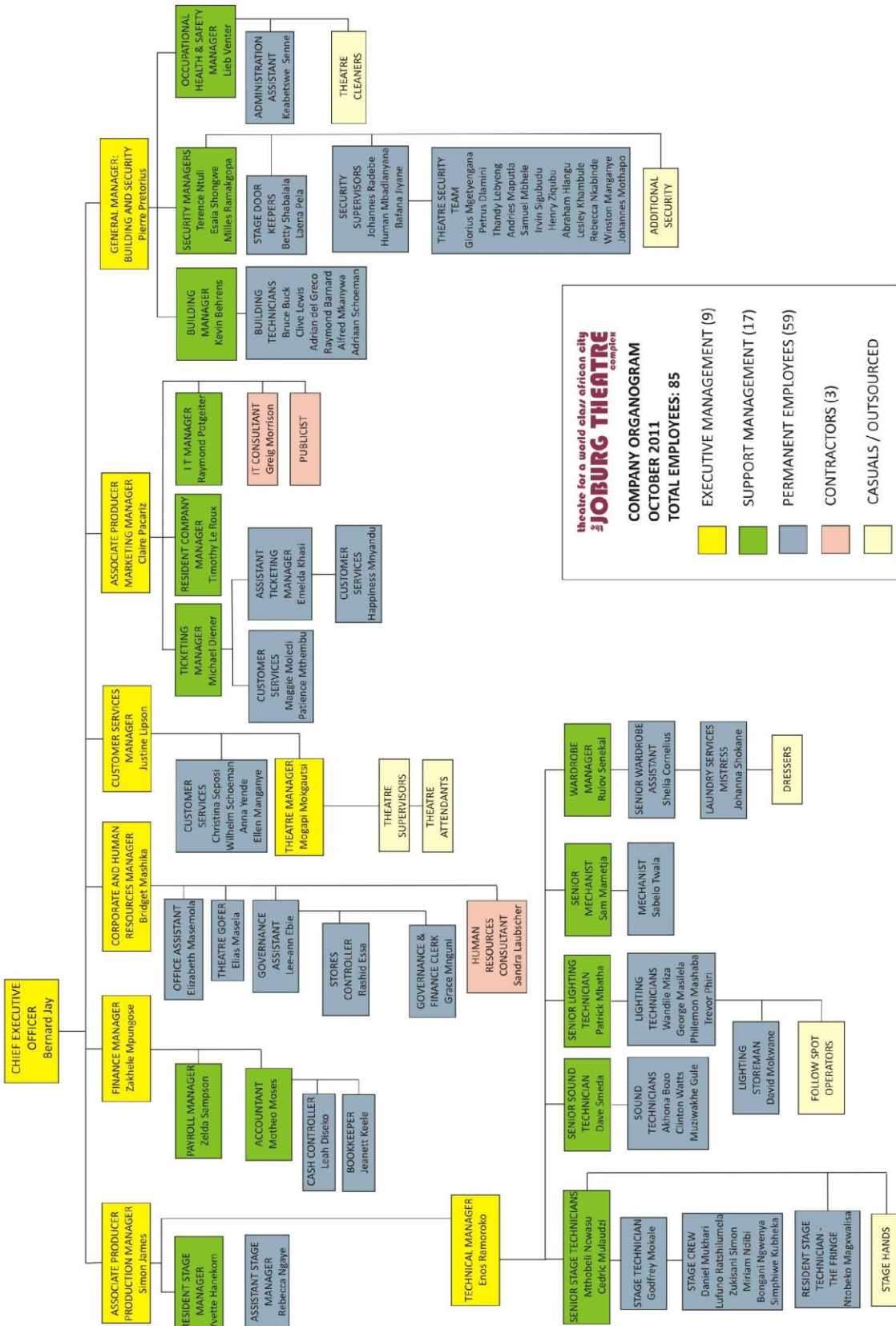
**STAGE**

**GOVERNANCE**

**CUSTOMER SERVICES**

**MARKETING & SALES**

**BUILDING & SECURITY**



**theatre for a world class african city**  
**JOBURG THEATRE**  
*company*

**COMPANY ORGANOGRAM**  
**OCTOBER 2011**  
**TOTAL EMPLOYEES: 85**

- EXECUTIVE MANAGEMENT (9)
- SUPPORT MANAGEMENT (17)
- PERMANENT EMPLOYEES (59)
- CONTRACTORS (3)
- CASUALS / OUTSOURCED

## **5**

### **HIV/AIDS**

The Occupational Health and Safety Manager is a member of the COJ's workplace coordinators forum, which deals amongst others with the HIV Counselling and Training outreach campaign to assist employees in screening.

1050 free condoms were distributed backstage at Joburg Theatre for the period July to September 2011.

## **6**

### **OCCUPATIONAL HEALTH AND SAFETY**

As per the requirements of the Occupational Health and Safety Act and Joburg Theatre policies, the company has signed a service level agreement with the City of Joburg OHASA Department to ensure that the company complies with the legislative requirements.

Safety talks were given to all actors and companies visiting the theatre during the quarter under review.

## **7**

### **PERFORMANCE MANAGEMENT**

The performance management policy and procedure aims to achieve a shared understanding of the company's direction; performance management processes which focus on the achievement of individual and departmental goals, which are established and maintained in all departments; improved service delivery; recognition of employee contributions; improved employee wellbeing; a culture of continuous improvement and feedback evident in all departments; security of tenure, and possibilities of promotion. Poor work performance will be dealt with in terms of the incapacity procedure outlined in the company's Human Resources Policies and Procedures manual.

## **8**

### **EXTENDED PUBLIC WORKS PROGRAMME**

The company continues to actively participate in EPWP initiatives such as the using of additional part-time staff that perform such duties as theatre attendants, dressers, spotlight operators, etc. Some of these are students who have never before been exposed to the working environment and all such vacancies are filled by historically disadvantaged individuals.

The establishment of space.com as a mechanism to interweave the operation of our professional theatre with those of community theatres now allows and encourages the use and skills training of many youth from historically disadvantaged communities.

**9**

**PROCUREMENT**

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

The company has a supplier database in order to afford all prospective suppliers registered on the database an equal opportunity to submit quotations. Preference will be given to suppliers registered on the database, but it does not necessarily follow that suppliers who are not registered as yet will be totally exempted. It is however envisaged that this database will contribute to efficient administration and compliance to prescribed policies, procedures and legislations. A Supplier Registration Form was created to assist in updating or obtaining detailed supplier information for the database in accordance with the company’s Supply Chain Management Policy and applicable legislations.

Affirmative Procurement expenditure for the Quarter ended September 30th 2011 is recorded as follows:

<u>BBBEE SPEND REPORT FOR PERIOD JULY - SEPTEMBER 2011</u>			
<b>TOTAL SPEND</b>	<b>BEE SPEND</b>	<b>NON BEE SPEND</b>	
<b>4,259,419.50</b>	<b>2,707,015.39</b>	<b>1,552,404.11</b>	
	<b>63.55%</b>	<b>36.45%</b>	

Spplier Name	Total	BEE Level/Status	Recognition Level	BEE Spend
ADV JOHAN LAUBSCHER	5,814.00	0	0%	0.00
ALLMED MEDICAL SUPPLIES	2,504.01	4	100%	2,504.01
AFRICAN LIGHTING W/SALERS	10,182.14	2	125%	12,727.68
BALT MEDIA	35,648.90	0	0%	0.00
BDEYE DESIGN CC	34,200.00	0	0%	0.00
BIDSERVE T/A & G FOX COMPANY	9,517.57	5	80%	7,614.06
BODY STRESS RELEASE	8,140.00	4	100%	8,140.00
BP BRAAMFONTEIN	4,591.71	4	100%	4,591.71
BRAAM PRINT	210.90	4	100%	210.90
BRIGIT FIRE CC	957.60	4	100%	957.60
BUSINESS IMAGES	5,060.12	4	100%	5,060.12
CHRISTMAS TREE SPECIALIST	7,096.50	0	0%	0.00
CANON OFFICE AUTOMATION	11,721.49	0	0%	0.00
CARTER AGENCY (PTY) LTD	12,658.99	5	80%	10,127.19
CENTRAL PARTNERSHIP	121,546.80	2	125%	151,933.50
CIVIC DRY CLEAN	4,196.00	4	100%	4,196.00
COLLETT'S MANAGEMENT SERVICES	36,000.00	4	100%	36,000.00
COMSTEL CC	1,353.34	0	0%	0.00
CONTINENTAL OUTDOOR MEDIA	362,328.48	4	100%	362,328.48
DEKAN INFO-TECH SYSTEM CC	3,299.08	1	135%	4,453.76
DIAL A STUDENT	2,017.80	0	0%	0.00
DOT OFFICE SUPPLIES	1,162.80	2	125%	1,453.50
DWR DISTRIBUTION CC	77,555.45	4	100%	77,555.45
E G MAUD	22,625.00	2	125%	28,281.25
E.SPEAK CC	15,809.92	4	100%	15,809.92
EBM APPLIANCES SERVICES	1,824.00	4	100%	1,824.00
EGOLI GAS (PTY) LTD	198,666.25	6	60%	119,199.75
ELECTROSONIC	8,838.11	0	0%	0.00
FISHWICKS	8,907.96	0	0%	0.00
FIREWORKS FOR AFRICA (PTY) LTD	88,705.00	0	0%	0.00
FINWARE CONSULTING	1,938.00	4	100%	1,938.00
FREELANCE REPAIR	9,200.00	4	100%	9,200.00
FLEET STREET PUBLICATIONS	548.93	0	0%	0.00
FRONTLINE SECURITY DOORS	7,073.90	0	0%	0.00
G4S CASH SERVICE SA	7,607.30	6	60%	4,564.38
GAUTENG OFFICE SUPPLIES	3,766.22	1	135%	5,084.40
HAIR ST CLAIRE	1,000.00	4	100%	1,000.00
HLANGANANI EZWENI TRADING	19,533.89	4	100%	19,533.89
HAROLD VAN BUUREN ENTERPRISES	10,000.00	4	100%	10,000.00
INVULA QUALITY PROTECTION	27,968.67	2	125%	34,960.84
INVENT DIGITAL	3,491.36	4	100%	3,491.36
JSJ SECURITY CLEANING SERVICES	93,010.76	1	135%	125,564.53
KEMESAMO	7,454.92	3	110%	8,200.41
LIQOUR LOONEYS	5,661.35	0	0%	0.00
MA BAKER FOODS (PTY) LTD	792.93	0	0%	0.00
MAKRO	3,345.10	0	0%	0.00
MARLOLA BIELA	9,250.00	4	100%	9,250.00
MAXI DRIVERS ASS	49,500.00	4	100%	49,500.00
MGG PRODUCTIONS	48,051.00	3	110%	52,856.10
MIKTER PROJECTS	1,596.00	0	0%	0.00
MILLIONAIRE PRITERS	42,534.02	4	100%	42,534.02
MINATLOU TRADING 101CC	20,141.00	3	110%	22,155.10
MORENA PRO PLANT CC	8,599.59	4	100%	8,599.59
NAIRNE SANDERSON	6,768.80	4	100%	6,768.80
NASHUA MBL 52301496	7,689.41	4	100%	7,689.41
NEW MEDIA PUBLISHING	14,820.00	3	110%	16,302.00
OFFICE D'LUXE	1,480.86	4	100%	1,480.86
PARKTONIAN ALL SUITE HOTEL	652,167.00	4	100%	652,167.00
PRIMEDIA BROADCASTING	46,844.88	4	100%	46,844.88
PASTEL EVOLUTION HR & PAYROLL	6,471.06	4	100%	6,471.06
PIC - A - MOP	246,987.26	1	135%	333,432.80
PON'S DISTRIBUTORS	3,093.60	4	100%	3,093.60
P & P NATIONAL ADVERTISING	2,731.44	0	0%	0.00
QDOS	980,000.00	0	0%	0.00
RADIO WAVE ELECTRONICS	560.90	0	0%	0.00
RAVE VIEW	1,000.00	0	0%	0.00
SASANI STUDIOS	2,365.51	0	0%	0.00
SCHINDLER	75,716.56	4	100%	75,716.56
SIGN-A-RAMA	4,218.80	4	100%	4,218.80
SHOWADS	244,912.47	0	0%	0.00
SAHARA BLATCHER	990.00	0	0%	0.00
SMART ASH	4,691.91	4	100%	4,691.91
SMART FAN (PTY) LTD	157,064.10	0	0%	0.00
SMSS-SA	1,140.00	0	0%	0.00
SOFTLINE PASTEL	11,082.00	0	0%	0.00
SPLICE IMAGING CC	3,591.00	0	0%	0.00
STAMFORD SALES	17,185.05	6	60%	10,311.03
STARCODED SOLUTIONS	17,100.00	4	100%	17,100.00
STEINER HYGIENE	16,587.00	3	110%	18,245.70
STONEHOUSE GRAPHICS	18,623.04	3	110%	20,485.34
SUN STOP AWNINGS CC	10,670.40	4	100%	10,670.40
SUPASWIFT	699.36	0	0%	0.00
TECHMAC ELECTRICAL SUPPLIES	175,236.41	4	100%	175,236.41
TIDY FILES SA	1,204.98	7	50%	602.49
THUTHUKANI PAPER	9,033.54	4	100%	9,033.54
TOTAL HYGIENE	823.05	0	0%	0.00
VIDEO AFRICA	1,713.39	4	100%	1,713.39
WASTE GIANT COMPACTORS	9,221.46	4	100%	9,221.46
WIRELESS SOUND SOLUTIONS	1,980.18	0	0%	0.00
WINTEK COMPUTER SERVICES	12,116.46	4	100%	12,116.46
ZSE TV	5,632.76	0	0%	0.00
	<b>4,259,419.50</b>			<b>2,707,015.39</b>
	<b>Total</b>	<b>BEE Level</b>	<b>Recognition Level</b>	<b>BEE Spend</b>
	<b>BBBEE</b>	<b>63.55%</b>		

## **10**

### **GOVERNANCE**

#### **10.1**

##### **Legislative Compliance**

The company has a unitary board, which consists of one-executive and six non-executive directors. Non-Executive directors are sufficiently independent of management and have no relationship that could materially interfere with the execution of their independent judgment.

During the quarter under review, the Board of Directors convened once - on September 14th 2011 - for the purpose of (amongst others): discussing the extension of contract of employment of the CEO beyond June 30th 2012; noting of the prescribed salary increase as of July 1st 2011; noting of the final allocation of operating subsidy and CAPEX for financial year 2011/12; discussing the company risk register; discussing and noting of the theatre calendar; receiving an update on the relationship with the Joburg Property Company (JPC); noting of management accounts for May, June and July 2011; noting of receipt of the company's fourth quarter Report for 2010/11; receiving updates on Supply Chain Management activities and the audit for financial year 2010/11.

Ms Pamela Mashiane was unable to attend the meeting held on September 14th 2011.

#### **10.2**

##### **Audit & Risk Committee**

During the quarter under review, the Board of Directors' Audit & Risk Committee (ARC) convened once: on August 24th 2011.

At the Meeting: the ARC performance assessment was discussed; the company's 2011/12 operating budget was noted; the 2011/12 audit plan was discussed; the 2010/11 Annual Financial Statements were considered; a report from Joburg Audit and Risk Services (JRAS) was tabled and noted; Management Accounts were reviewed for April, May and June 2011; the progress report on SHU's ERM maturity rating of Joburg Theatre was noted; and the Risk Register was tabled and discussed.

#### **10.3**

##### **Human Resources Committee**

During the quarter under review, the Board of Directors' Human Resources Committee did not meet. It was agreed that the committee would meet ad-hoc until the mandate of the HRC dictated otherwise.

#### **10.4**

##### **Internal Audit**

The internal audit function of the company has been outsourced pursuant to section 165(3) of the MFMA to the Joburg Risk and Audit Services (JRAS).

#### **10.5**

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

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

#### **10.6**

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

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

#### **10.7**

##### **Financial Irregularities**

There has been no financial irregularity brought to the attention of the Accounting Officer and/or the Company Secretary during the quarter in review.

#### **10.8**

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

There have been no resolutions passed with the Registrar of Companies beyond the expected time frame in the third quarter.

#### **10.9**

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

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

#### **10.10**

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

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



## 10.11

### Report on the prohibition of disposal of assets contained in Section 228 of the Companies Act

No assets were disposed in the first quarter.

## 10.12

### Report on movements of Directors (resignations, new appointments, dismissals)

There were no movements of Directors recorded during the first quarter.

## 10.13

### Report on the remuneration of non-executive directors and company executives

The table below discloses the remuneration of senior management and non-executive directors for the period under review and the year-to-date:

Report on the remuneration of non-executive										
The table below discloses the remuneration of										
SENIOR MANAGEMENT REMUNERATION										
No.	Name	Current Quarter			TOTAL	YTD			Bonus / Fees	TOTAL
		Basic Salary	Other	Allowances & Contributions		Basic Salary	Allowances + Contributions	Other		
1	B. Jay (Chief Executive Officer)	393,667		15,238	408,905	393,667	15,238	-	214,727.43	623,632
2	Z. Mpungose (Finance Manager)	108,202		2,214	110,415	108,202	2,214	-		110,415
3	S. James (Associate Producer / Production Manager)	154,763		2,796	157,559	154,763	2,796	-		157,559
4	P.Pretorius (General Manager : Building & Safety)	135,982	3,654	35,827	175,463	135,982	35,827	3,654		175,463
5	J. Lipson (Customer Services Manager)	92,437		1,844	94,281	92,437	1,844	-		94,281
6	C. Pacariz (Associate Producer / Marketing Manager)	102,208		6,119	108,327	102,208	6,119	-		108,327
7	B. Mashika (Corporate and Human Resources Manager)	112,600		7,801	120,401	112,600	7,801	-		120,401
8	E. Ramoroko (Technical Manager)	93,508		13,360	106,868	93,508	13,360	-		106,868
9	M.Mokgautsi (Theatre Manager)	56,962		5,367	62,330	56,962	5,367	-		62,330
										-
	<b>TOTAL</b>	<b>1,250,329</b>	<b>3,654</b>	<b>90,567</b>	<b>1,344,550</b>	<b>1,250,329</b>	<b>90,567</b>	<b>3,654</b>	<b>214,727</b>	<b>1,559,277</b>
NON EXECUTIVE DIRECTORS REMUNERATION										
No.	Name	Current Quarter			YTD		Company Contribution	Retainer	TOTAL	
		Meeting Fee	Other	TOTAL	Meeting Fee	Other				
1	C. Coovadia (Chairman)	9,920		9,920	9,920		496	39,675	50,091	
2	B. Lombard (Director)	9,920		9,920	9,920		357	19,840	30,117	
3	Suri. Pillay (Director)	9,920		9,920	9,920		337	19,840	30,097	
5	B. Mokhobo (Director)	4,960		4,960	4,960		269	18,000	23,229	
6	P. Mashiane (Director)	-		-	-		170	17,000	17,170	
8	W. Msomi (Director)	4,960		4,960	4,960		220	17,000	22,180	
9	Z. Samsam (Independent Audit Committee Member)	4,960	24,800	29,760	4,960	19,840	248		25,048	
10	K. Froneman (Independent Audit Committee Member)	4,960		4,960	4,960		50		5,010	
	<b>TOTAL</b>	<b>49,600</b>	<b>24,800</b>	<b>74,400</b>	<b>49,600</b>	<b>19,840</b>	<b>2,147</b>	<b>131,355</b>	<b>202,942</b>	

## 10.14

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

The Board of Directors is guided by the Company Secretary in regard to legislative compliance requirements. There have been no activities of the Board that fall outside of the requirements of the MFMA and the MSA (as amended). Reporting deadlines as indicated in the Acts have been met.

## **11**

### **STAKEHOLDERS REPORT**

The theatre continues to be an active member of PANSA, the Performing Arts Network of South Africa. The theatre continues to receive very positive media reports from its operational activities and recent awards achieved.

The company's CEO is a member of the Institute of Directors in Southern Africa.

## **12**

### **RISKS REGISTER**

The management of risks is the responsibility of the Chief Executive Officer who carries out this duty with the theatre's management team. The Finance Manager is the company's Risk Champion.

Updates of the company's Risks Register are presented to and discussed at each meeting of the Board of Directors and the Audit and Risk Committee.

The table on the following page spells out the areas of risks identified by the company as at September 30th 2011, including risk control measures:

City of Johannesburg  
Risk Services  
Dept Joburg Theatre  
Date 14/09/2011

	Objectives	Risk Category	Risk Description	Background to the risk	Impact		Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owner	Time scale
1	To maintain Joburg Theatre's position as the country's presenting house of choice.	Human Capital	Loss of key skills/staff	a)Poaching of staff b)Inability to attract relevant skills c)Competition d)Lack of funds to re-implement the retention strategy	Major	4	Possible	3	Red	Good	Green	Board of Directors	Maintain current controls	CEO	Jun-12
2		Human Capital	Lack of succession planning for the position of CEO.	a)Premature departure of the CEO b)Unforeseen circumstances c)Political decision d)Delayed communication of renewal of the contract. e)Lack of skills	Major	4	Possible	3	Red	Fair	Amber	Board of Directors	The Board has recommended an extension of contract for the CEO to June 30 2015.	Shareholder / COJ	Dec-11
3		Financial	Lack of financial sustainability	a)Diminishing earned revenue b)Stagnation of the subsidy c)Financial sustainability of the Theatre	Major	4	Likely	4	Red	Fair	Red	CEO	Potential short-term closure of the Mandela Theatre in order to save marketing expenditure. Identify external funding from Private sector.	CEO	Jun-12
4		Process	Size/ Capacity of the Theatre	a)Inability to attract big Musicals b)Limited number of seats	Major	4	Likely	4	Red	Fair	Red	CEO	Ability to offer more attractive terms to producers and other tenants.	CEO	Jun-12
5		External Environment	Political risk	a) Implementation of the COJ Institutional Review b)Political decisions	Major	4	Unlikely	2	Amber	Good	Green	Board of Directors	Maintain current controls	CEO	Jun-12
6		Technology	Obsolete systems (Stage)	a)Changes in technology b)Old equipment c)Insufficient financing to update technology	Moderate	3	Unlikely	2	Amber	Good	Green	CEO	Maintain current controls	CEO	Jun-12

**Summary Quarterly Income Statement**  
**Joburg Theatre (Proprietary) Limited**  
**Current Year: Year to Date**

07 October 2011

	First Quarter 2011/09/30 Rand	Second Quarter 2011/12/31 Rand	Third Quarter 2012/03/31 Rand	Fourth Quarter 2012/06/30 Rand
<b>Revenue</b>	2,891,732	2,891,732	2,891,732	2,891,732
Manufacturing Raw Material Costs	-	-	-	-
Manufacturing Labour Costs	-	-	-	-
Manufacturing Overhead Costs	-	-	-	-
Manufacturing Depreciation Costs	-	-	-	-
Cost of Sales	-	-	-	-
<b>Gross Profit</b>	2,891,732	2,891,732	2,891,732	2,891,732
Gross Profit %	100 %	100 %	100 %	100 %
<b>Administration Expenses</b>	10,514,417	10,514,417	10,514,417	10,514,417
Administration Fixed	10,514,417	10,514,417	10,514,417	10,514,417
<b>Total Operating Costs</b>	10,514,417	10,514,417	10,514,417	10,514,417
<b>Operating Profit</b>	(7,622,685)	(7,622,685)	(7,622,685)	(7,622,685)
Other Income	7,151,049	7,151,049	7,151,049	7,151,049
Other	-	-	-	-
<b>Net Income Before Tax</b>	(471,636)	(471,636)	(471,636)	(471,636)
Taxation	-	-	-	-
<b>Net Income After Tax</b>	(471,636)	(471,636)	(471,636)	(471,636)
General	-	-	-	-
<b>Net Income After Extra Ordinary Items</b>	(471,636)	(471,636)	(471,636)	(471,636)
Dividends Paid	-	-	-	-
Share of Equity	-	-	-	-
<b>Retained Income</b>	(471,636)	(471,636)	(471,636)	(471,636)

**Summary**

<b>Revenue</b>	2,891,732	2,891,732	2,891,732	2,891,732
<b>Gross Profit</b>	2,891,732	2,891,732	2,891,732	2,891,732
Total Operating Costs	10,514,417	10,514,417	10,514,417	10,514,417
Total Fixed Costs	10,514,417	10,514,417	10,514,417	10,514,417
Total Variable Costs	-	-	-	-
Other	-	-	-	-
Other Income	7,151,049	7,151,049	7,151,049	7,151,049
<b>Net Income Before Tax</b>	(471,636)	(471,636)	(471,636)	(471,636)
Animal costs	-	-	-	-
Bad debts	-	-	-	-
Bulk purchase	-	-	-	-
Consulting and professional fees	-	-	-	-
Consumables	280,678	280,678	280,678	280,678
Contracted services	493,530	493,530	493,530	493,530
Depreciation	270,000	270,000	270,000	270,000
Employee costs	5,319,473	5,319,473	5,319,473	5,319,473
Fleet	-	-	-	-
Grants and subsidies paid	-	-	-	-
Marketing	1,541,482	1,541,482	1,541,482	1,541,482
Production	-	-	-	-
Utilities	1,771,047	1,771,047	1,771,047	1,771,047

**Summary Balance Sheet**  
**Joburg Theatre (Proprietary) Limited**  
**Current Year: Year to Date**  
**Actual Balance**

	Current Year	Current Ytd	Current Ytd	
	Joburg Theatre (Proprietary) Limited (000's)	Joburg Theatre (Proprietary) Limited (000's)	(000's)	(000's)
<b>Assets</b>				
<b>Non Current Assets</b>				
Property plant and equipment	3,128,903	3,128,903	-	-
Intangible assets	9,185	9,185	-	-
	<b>3,138,088</b>	<b>3,138,088</b>	-	-
Current Assets	32,937,860	32,937,860	-	-
<b>Total Assets</b>	<b>36,075,948</b>	<b>36,075,948</b>	-	-
<b>Net Assets and Liabilities</b>				
Net Asset	4,233,314	4,233,314	-	-
Non Current Liabilities	1,045,833	1,045,833	-	-
<b>Current Liabilities</b>				
Trade and other payables	29,408,639	29,408,639	-	-
Deferred income	-	-	-	-
Current provisions	1,388,168	1,388,168	-	-
Bank Overdraft	-	-	-	-
	<b>30,796,807</b>	<b>30,796,807</b>	-	-
<b>Total Equity and Liabilities</b>	<b>36,075,954</b>	<b>36,075,954</b>	-	-
<b>Net Current Assets</b>				
Property plant and equipment	3,128,903	3,128,903	-	-
Intangible assets	9,185	9,185	-	-
Inventories	2,151,981	2,151,981	-	-
Trade and other receivables	2,511,703	2,511,703	-	-
Bank balances	28,274,176	28,274,176	-	-
Contribution from owner	10	10	-	-
Accumulated Surplus (Deficit)	4,233,304	4,233,304	-	-
Deferred taxation	1,045,833	1,045,833	-	-
<b>1. Trade and other payables</b>				
Trade payables	78,944	78,944	-	-
Payments received in advance	519,688	519,688	-	-
Other payables 2	373,516	373,516	-	-
Accrued leave pay	776,172	776,172	-	-
Sundry Creditors	2,777,101	2,777,101	-	-

	Current Year	Current Ytd	Current Ytd	
	Joburg Theatre (Proprietary) Limited (000's)	Joburg Theatre (Proprietary) Limited (000's)	(000's)	(000's)
Other payables	4,769,717	4,769,717	-	-
Related party creditor	20,113,501	20,113,501	-	-
	<b>29,408,639</b>	<b>29,408,639</b>	-	-
<b>2. Current provisions</b>				
Leave pay	1,388,168	1,388,168	-	-
	<b>1,388,168</b>	<b>1,388,168</b>	-	-