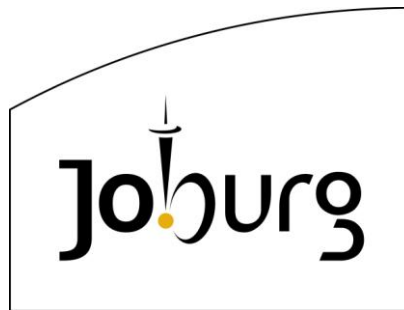


theatre for a world class african city  
**the JOBURG THEATRE**  
complex

**JOBURG THEATRE (PTY) LTD**  
**REPORT FOR THE FOURTH QUARTER 2010-11**  
**APRIL TO JUNE 2011**



a world class African city

**SUBMITTED TO THE SHAREHOLDER ON JULY 07th 2011**

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# 1

## EXECUTIVE SUMMARY REPORT FROM BERNARD JAY CHIEF EXECUTIVE OFFICER

### 1.1

#### The External Environment

The South African theatre industry as a whole continues to go through a very negative period. Affected for some two years to date by the ongoing economic recession - resulting in a shortage of available 'leisure rands' and a reluctance by the corporate sector to be seen to be 'indulging in high end entertaining' - many theatres have suffered early closure of expensive shows or shuttered their doors completely for periods of time without the availability of stage product.

#### The Times (May 13th 2011)

"An average of only five to ten ticket sales a day in Cape Town forced organisers to cancel the DREAMGIRLS stage musical. Producer Hazel Feldman said that they 'could not even take the risk in Cape Town'. They had had to cut the musical's Johannesburg run - at the 1,800 seat Teatro at Montecasino - by two weeks because of a similar lack of interest....Feldman said yesterday they had realised they would not recoup the 'millions' that had been spent on the production. 'It has left us completely and absolutely shattered. It's not what we expected, especially as word-of-mouth was so good and the reviews excellent. It should have done well, but unfortunately it just never picked up.'"

In addition - coming as a 'double-whammy' to the local theatre industry - is the recent resurgence of rock and pop music concerts filling the country's stadia and taking what 'leisure rands' are available to the public for them to invest in an accessibility to world famous 'brand names'.

#### Sunday Times (May 29th 2011)

"South Africa's 2010 World Cup stadiums have boosted the country as a concert venue for some big international music stars. This year alone, at least R200-million will have been spent on tickets for stars like U2, Kylie Minogue, The Script, Kings of Leon and James Blunt. With 13 acts booked for this year, the country's top concert promoter, Big Concerts, said South Africa's new and revamped stadiums were a game-changer. 'This year will be bigger because of the bigger venues,' said chief operating officer John Langford....The year started with a bang when U2 set up the world's biggest stage for their concerts in Cape Town and Johannesburg, for which 169,000 tickets were sold."

Whilst the current success of stadia and arena based music concerts in South Africa is no doubt very positive for the image of our live entertainment industry overseas, the (oft known as) 'fabulous invalid' that is live theatre inevitably suffers. There is, after all, only so much money to go around. A reliable music concert industry contact in South Africa assures me that over R900 million rands have been spent for tickets to these concerts within the past twelve months.

It is worth noting that this is not only a local problem. In this time of a global recession and reading industry-related newspaper reports, it is astonishing and very disturbing to learn, on an almost daily basis, of the threats to once famous and acclaimed arts institutions:

Philanthropy News Digest (May 26th 2011)

“The Philadelphia Orchestra, which filed for Chapter 11 bankruptcy in April, may be asked to return the balance of a \$50 million gift from the Annenberg Foundation.”

The New York Times (June 15th 2011)

“At first glance New York City Opera would appear to have been blessed with a full chorus of advantages. For 46 years it was a fixture at Lincoln Center, operating at the city’s premier cultural hub in an elegant theatre overlooking the plaza fountain. Most of its utility expenses were paid by the city, which owns the building. It split other expenses with the New York City Ballet, which shares the space. And when the opera sought a renovation, a generous donor and the city stepped forward with R125 million to pay for it. But now, less than two years after that expensive makeover, City Opera is homeless. Last month the company announced that it is leaving Lincoln Center for stages unknown because it can no longer afford to operate there.”

Joburg Theatre has continued throughout this very difficult period to recognise and fulfil its mandate of keeping the doors open: a theatre subsidised by its city in order to provide enrichment of the souls for its citizens should not *chose when* it decides to honour such obligations. We believe that the citizens of Joburg are entitled to this service provided by the city throughout the year. But, in these times, this service comes at an increased cost due to reduced audience attendances.

The company has successfully maintained its operating expenditure within its annual approved budgets over its eleven years of operation of Joburg Theatre, with the sole exception of direct marketing expenditure on shows. Such expenditure traditionally - and for logical reasons - increases proportionately to a decrease in patronage. Joburg Theatre has an over-budget bottom-line of approximately 36% on its marketing expenditure for financial year 2010/11, resulting from the above detailed problems (although overall operating expenditure has been well maintained within budget).

Such a necessary addition to expenditure - and the lower than anticipated revenues from theatre ticket sales, rentals and ancillary services - create a need for increased subsidy from the company’s shareholder, the City of Joburg. The company has been generously awarded an operating subsidy of R26.818m for financial year 2011/12. However, Joburg Theatre is predicting a need for R29.4m in order to meet a balanced budget.

## 1.2

### The Mandela and The Fringe



The fourth quarter on The Mandela stage opened with five performances of Bizet's popular opera CARMEN, performed by Opera Africa. Praised for its artistic standards, diversification of casting and inclusion of opera students in major roles (see Joburg Theatre's participation in this initiative in paragraph 1.3 below) the opera played to 75% of capacity. Much valued as a regular tenant of Joburg Theatre, Opera Africa's audience attendance figures are, however, always affected by the

necessity for the company to give several performances of the same opera at the State Theatre in Pretoria prior to arriving in Joburg. The State Theatre is able to provide suitable rehearsal space for the opera company and the luxury (not viable for Joburg Theatre) of two weeks in which to prepare the production on stage with no audiences.

Promoter Roddy Quin brought controversial Australian stand-up comedian JIM JEFFERIES to The Mandela stage for two shows only, resulting in 92% of capacity audiences. There is undoubtedly a hunger for stand-up comedy in Joburg. Sadly, as soon as a comedian builds his popularity base - such as David Kau and Riaad Moosa - they move to the 3,500-seat Sandton Convention Centre in order to achieve much greater potential revenues than can be made for the same effort at the 1,069-seat Mandela. Or, like Trevor Noah, they go to seek similar fame and fortune overseas. Joburg Theatre management remains grateful to Roddy Quin for bringing such global 'name' comics as Eddie Izzard and Jim Jefferies to The Mandela when more lucrative opportunities could be chosen.

A one-week visit to The Mandela by the long-acclaimed Swiss Mime Troupe known as MUMMENSCHANZ resulted in a disappointing 47% of capacity, probably because of a previous visit to South Africa only one year ago. However, our audiences were surprised and delighted with the unusual concept of an evening of brilliantly performed mime.



The sudden cancellation of long-planned productions for The Mandela stage (because of lack of financing), created a last-minute need to fill five weeks with overseas based entertainments. THE SOPRANOS - the female response to the popularity of THE THREE TENORS, THE TEN TENORS (from Australia), THE TWELVE TENORS (last year at Joburg Theatre) and even the local FIFA World Cup promotion of the "20-TENORS" - failed to find its audience of public eager to listen to and see beautiful female sopranos. Although well staged and enjoyed by those who did come to see the show, THE SOPRANOS battled through a two-week season of endless Public Holidays to eventually only attract a 28% audience capacity.



The other three of the five 'lost' weeks on The Mandela stage were occupied by a lesser-known Irish Dance Show, DANCE OF DESIRE. Immediately after this attraction was announced for Joburg Theatre's 2011 season, Big Concerts announced the South African debut season of the brand-renown RIVERDANCE at Montecasino's Teatro. RIVERDANCE played to good houses for two weeks in Joburg prior to the arrival of DANCE OF DESIRE from Ireland. Sadly, our show

didn't stand a chance of competing for the same 'tap-dance rand' and suffered a miserably empty season. Urgent re-negotiation for the show to avoid cancellation (because of the unfortunate RIVERDANCE clash) resulted in Joburg Theatre taking no rental for the three-week season. The show only grossed R290,000 and, despite the relaxation of terms, the Irish promoter made heavy losses on the visit to South Africa. This experience truly highlights the difficulties of maintaining a constant programme of attractions on minimal negotiating parameters throughout the year. DANCE OF DESIRE 'fell through the cracks' of Joburg Theatre's policy.

The quarter continued on a much stronger and brighter note with a well attended and critically lauded production by The South African Ballet Theatre of the ever-popular ballet ROMEO AND JULIET. With featured guest artistes from Cape Town and overseas and a full stage of talented dancers, SABT grossed over R1.8m from its 24 performances during the season: a satisfying result for the ballet company and a much-needed boost to the theatre's rental and ancillary revenue streams.





The main event in The Fringe during the quarter was a first staging of an eco-based children's theatre tale called AFRICAN ADVENTURE, written, produced and performed by regular actors at Joburg Theatre. The 31-performance season drew a good audience of 2,899 youngsters and Joburg Theatre itself was proud to have participated in making this debut season possible.

The quarter closed in The Fringe with the irrepressible and very over-the-top antics of the cult show troupe known as DOO BEE BOOBIES.

### **1.3 Community Development and Social Awareness**

Joburg Theatre's facility known as space.com has existed just off the theatre's marble foyer since November 2008. It is operated by Joburg Theatre for the primary purpose of being an adaptable space from which the theatre can encourage development of both a love of theatre-going and the skills of the theatre industry amongst the many communities living and working in Joburg. These communities include the community development sector as well as professional theatre practitioners.

As far as community development projects at space.com are concerned, priority is given to performers, both young and old, from historically disadvantaged communities. Close involvement with the many community theatre projects active in the townships of Joburg has been successfully achieved through the leadership of space.com. Several community development projects are hosted annually at the 140-seater "black-box" theatre, focusing on all aspects of the theatre realm, such as dance, drama, comedy, music (both vocal and instrumental) as well as making the venue available free-of-charge to community theatre groups for fundraisers.

Performers from community theatre groups are invited to partake in these projects, where they receive mentorship through a series of workshops hosted by professional theatre practitioners who give back by hosting these workshops for free, as well as giving them the chance to perform at space.com in what is essentially a professional season of their productions. The mentors for the community development programs include directors, choreographers, musicians, actors as well as technical staff and mentorship on the business aspects of theatre.

Activities at space.com, since its inception, were overseen by the theatre's Community Development Manager. However, management felt this mandate was too restrictive and the facility itself could be put to much more comprehensive use if lead by a team of theatre professionals. Resident Stage Manager Yvette Hanekom and Assistant Stage Manager Rebecca 'Miza' Ngaye have now been appointed the 'guardians' of space.com. Community Development will remain its priority focus, but a broader movement towards bringing amateur theatre practitioners into the world - and potential careers arising from - professional theatre will be its goal.



In Yvette's words: "Although the limited number of projects have been very successful in the past, we at space.com have felt that there is even more that can be done, so our mission and vision going forward includes the hosting of once-a-week workshops and classes in dance, drama, music, acting, scriptwriting, technical aspects of the theatre and arts administration. We will still be hosting projects in all the different genres, but feel that rather than giving an opportunity that lasts a month or two, we will be creating a new and exciting generation of theatre practitioners, by giving them an on-going source of training throughout the year. We also hope to build a new generation of theatregoers by hosting a diverse number of productions and inviting the community development groups to come and watch these professional works, followed by Q & A sessions with the performers of these productions."

space.com is also in the process of creating a project of bringing a number of children's homes and orphanages to the theatre once-a-month to have a day of theatre sports, entertainment, creativity through acting, music, dance and art (drawing, painting, sculpting etc). These once-a-month "play-dates" will be facilitated by professional performers who want to 'give back' to the industry by donating their time to come and play and interact with these children.

Successful initiatives at space.com during the fourth quarter included:

Performances of ACTION! STEP-UP AND CLAIM THE STAGE from April 16th to 24th. These were attended by about 900 audience members from community theatres, of which a significant number were youth. The four works showcased were: STOP THIS MADNESS, directed by Busisiwe Mkhumbuzi; CASE, directed by Sibusiso Shongwe; FEAR OF STIGMA, directed by Cornet Mamabalo; and THE END AND THE BEGINNING, directed by Gifter Ngobeni.

In May, space.com was made available to Buntu community group, who held a once-off poetry and music performance for prospective sponsors and investors. From May 11th to 14th, the venue played host to Wits University's Arts and Literature Festival, WALE 0.4. During the festival, several productions - including dance, drama, poetry and music - were presented to an average audience of 250 a day. The increased awareness of space.com amongst younger audiences for this festival was a huge boost for audience development at the venue.



The announcement for auditions for the upcoming community development project SOUL DANCER was sent to a rapidly growing data base of over 700 email addresses. The categories will again be split into those of African Contemporary dance, Modern Contemporary and Artists with Diverse Abilities. The workshops for this project will continue on an ongoing basis until the performances scheduled for August 3rd to 7th.



On May 28th, space.com also hosted the first in a series of teacher/director workshops for the Shakespeare Schools Festival South Africa (SSF SA). This is a project created by EduCape in Cape Town and now continues in collaboration with Arts Alive and Joburg Theatre. Four schools from historically disadvantaged backgrounds were chosen to participate in this festival. The aim of the project is to introduce works by William Shakespeare in a practical manner to High School students and to promote Shakespearean literature through performance. Each school participating is assigned a Shakespeare play. The workshops hosted at space.com will continue through the next quarter, with the culmination of the work coming to fruition during performances in The Fringe in September as part of ARTS ALIVE 2011. Joburg Theatre is establishing a long-term relationship with EduCape in order to develop the SSF SA in Gauteng.

On June 15th, Proud of Being South Africans Theatre Project gave a once-off, free of charge community development dance performance at space.com called THE BEAUTY IN ME. This was part of Joburg Theatre's Youth Day celebrations, targeting audiences from schools and community theatre groups.

Joburg Theatre acknowledges the generous support from Joburg City's Department of Arts, Culture and Heritage for the development work at space.com during the fourth quarter and especially the support and encouragement received from Alba Letts, Deputy Director: Arts and Culture.

Joburg Theatre also sponsored three fundraising performances of Reza de Wet's play MIS in The Fringe during the quarter. All educators agree that complementing a written work with a 'flesh and blood' performance is the most effective way of getting learners to engage with the set work. MIS is one of two plays that have been prescribed nationally since 2009 for grade 12 learners. A team of South African actors, under their own auspices, have visited 115 schools and performed MIS to over 12,500 learners. The fundraising performances at The Fringe were to kick-off their 2011 tour of Gauteng, Limpopo, Northern Cape, Western Cape and the North West Province.

As part of its Social Awareness Programme, Joburg Theatre is participating in an Opera Africa initiative called ADOPT-A-SINGER. Opera Africa takes sixteen post graduate young singers with the potential of entering the opera profession and, in some instances, being capable of making international careers as professionals. These artists will be accommodated under the Opera Africa studio, where they will receive advanced coaching in role study, foreign language, stage craft and acting under the expertise of stage directors, conductors, repetiteurs and phonetic coaches. They will be afforded opportunities to perform in professional productions alongside international artists to boost professionalism and - through Opera Africa's high level executive networking - they will form part of international exchange programmes. To accommodate such a group successfully, Opera Africa is inviting individual sponsors to provide a basic subsistence contribution of R4,500.00 per singer per month. Joburg Theatre has "adopted" for one year the baritone Joey Masemola.

Joey Masemola completed his Vocal Arts degree at Tshwane University of Technology in 2003. The following year he won the Friends of the Opera Award, a SAMRO bursary and a Department of Arts and Culture scholarship to train in Opera Queensland's young artist programme. Whilst in Australia, Joey performed in Bizet's CARMEN, Donizetti's DON PASQUALE and Verdi's UN BALLO IN MASCHERA and took part in master classes before being accepted at London's Royal Academy of Music. Since returning to South Africa in 2008, he has been in great demand for corporate and official engagements and is a member of the Una Voce Ensemble. Joey recently received acclaim for his performance as Moralès in CARMEN at Joburg Theatre.



#### **1.4 Eleven Years in Summary**

June 30th 2011 marked the end of the eleventh year of operation of Joburg Theatre by our company. With new political oversight in place, I thought it relevant to take a look at some facts from the past eleven years.

In summary:

- Joburg Theatre has welcomed a total of 2,925,162 patrons to The Mandela and The Fringe theatres; an average of 266,000 per year. Figures are not available for attendance in The Peoples theatre and space.com, but it could safely be assumed that these would bring the total to well over 300,000 per year.
- During the eleven year period, Joburg Theatre has staged 420 different productions in The Mandela and The Fringe theatres.
- Earned income has totalled just under R200M, being 54% of total revenue inclusive of shareholder subsidy.
- The initial subsidy received by our company from the COJ in 2000 was R14.141M. If the subsidy had increased by an inflationary 8% per annum, it would now be R30.529M. The actual subsidy in 2010/11 was R25M.
- Joburg Theatre has an aggregate operating shortfall of R3M from its eleven years of operation.

The detailed figures follow:

<b>Joburg Theatre Statistics July 2000 to June 2011</b>
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\* The Mandela and The Fringe

Financial Year	Attendance*
2000-2001	194,410
2001-2002	259,239
2002-2003	316,718
2003-2004	304,474
2004-2005	334,144
2005-2006	286,286
2006-2007	269,583
2007-2008	315,266
2008-2009	229,438
2009-2010	218,288
2010-2011	197,316
	2,925,162

Number of productions hosted and/or produced *	
July 1st 2000 to June 30th 2011	420

Financial Year	Earned income	Subsidy received from the COJ	Subsidy if subject to 8% inflation	Operating Surplus or Shortfall
2000-2001	7,500,726	14,141,000	14,141,000	2,610,676
2001-2002	6,864,112	14,113,000	15,272,280	2,535,893
2002-2003	15,658,738	12,913,000	16,494,062	925,412
2003-2004	15,047,853	13,000,000	17,813,587	-513,806
2004-2005	18,279,729	13,300,000	19,238,674	2,382,088
2005-2006	18,179,254	13,923,000	20,777,768	1,525,642
2006-2007	23,400,835	14,745,000	22,439,990	-359,919
2007-2008	20,554,387	15,823,000	24,235,189	1,772,406
2008-2009	25,344,689	17,259,000	26,174,004	-3,478,236
2009-2010	30,639,982	17,464,000	28,267,924	-5,527,822
2010-2011	18,404,863	25,000,000	30,529,358	-4,895,732
	199,875,168	171,681,000	235,383,838	-3,023,398
			-63,702,838	

## 2

### FINANCIAL SUMMARY

#### 2.1

##### Operations

The quarter resulted in a bottom-line shortfall of R2,376,395 as against the mid-year adjusted budget shortfall of R233,436, an increased shortfall of R2,142,959.

##### Income

Overall earned income for the quarter was R1,493,636 as against a budgeted R2,702,500, a shortfall in income of R1,208,864. Earned Income for the full financial year was R18,404,863, a decrease of 11.23% on the adjusted budget figure of R20,731,659.

##### Theatre Rentals

This line-item fell short of budgeted income by R855,860 (50.34%) because of the very poor attendances for THE SOPRANOS, DANCE OF DESIRE and THE GUITAR THAT ROCKED THE WORLD. The reasons are largely explained within the Executive Summary of this report. The shortfall was also exacerbated by the last-minute necessity to re-negotiate rental terms for the show DANCE OF DESIRE, rather than have an empty stage for three weeks.

##### Food, Beverage and Retail

This line-item has been the most severely affected in the past two years by the economic recession. Those patrons who do purchase tickets to see shows at Joburg Theatre are tending to avoid spending additional cash on such ancillary services as the restaurant, bars, hospitality and merchandising. The quarter only brought the theatre an income of R51,597 due to continuing losses in the News Café (although the theatre does not share in losses, it receives no income from the restaurant whilst losses are incurred by the franchisee). This low result in revenue was also exacerbated by the necessity to re-pay Headline Leisure Management (HLM) the sum of R71,910.93 in June 2011 due to HLM's incorrect calculations of revenue paid to the theatre in previous months from hospitality, bars and merchandising.

##### Interest

This line-item is also 26% below budget because of the necessity to use cash held from prior years' surpluses in order to meet current losses.

##### Expenditure

Overall expenditure for the quarter was R10,120,034, an increase of 10.16% on the adjusted budget figure of R9,185,939. Expenditure for the full financial year has been R49,532,505, an increase of 1.65% on the adjusted budget figure of R48,726,743 and a decrease in expenditure of 2.74% on the original approved budget figure of R50,925,903.

### Marketing and Tenant Costs

This line-item represents the only major variance in expenditure from the adjusted budget: a total of R1,608,489 for the quarter as against the adjusted budget figure of R825,000. There are four principal reasons for this increase in expenditure, being:

(a)

The necessity to pay unforeseen hotel accommodation costs for two overseas based companies that were brought in to replace the cancelled local-based ballet production.

(b)

An expenditure of R83,000 on the media launch to introduce the new ticketing system. This expenditure was intended to be a part of the R1m CAPEX allocated for this purpose, but then rejected by the COJ as it was not categorised as PP&E. Therefore it had to be added as unforeseen operating expenditure during the quarter.

(c)

Advance advertising expenditure paid in June 2011 for the show BURN THE FLOOR, the revenue from which will only be realised in the next financial year.

(d)

Marketing expenditure in the theatre industry traditionally increases proportionately to the decrease experienced in revenue from ticket sales.

### Ticketing

Ticketing expenditure was increased during the quarter by R180,000 for print ads to introduce the new ticketing system to the general public. This expenditure was also intended to be a part of the R1m CAPEX allocated for this purpose, but then rejected by the COJ as it was not categorised as PP&E. Therefore it had to be added as unforeseen operating expenditure during the quarter.

## **2.2**

### **Management Accounts**

See the following Management Accounts update for 2010/11, showing an anticipated loss (post year-end and deferred tax adjustments) of R4.89m.

**JOBURG THEATRE (PTY) LTD**

**Operating Budget for Financial Year 2010-2011**

WORKING BUDGET (2)

Version prepared by: Bernard Jay

Latest Update: July 5th 2011

	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	Actuals	
DETAILS	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MARCH	APRIL	MAY	JUNE	TOTALS
	2010	2010	2010	2010	2010	2010	2011	2011	2011	2011	2011	2011	
<b>INCOME</b>	<b>4,638,751</b>	<b>950,023</b>	<b>843,159</b>	<b>298,987</b>	<b>3,637,721</b>	<b>5,329,692</b>	<b>256,171</b>	<b>441,383</b>	<b>515,340</b>	<b>540,940</b>	<b>288,398</b>	<b>664,298</b>	<b>18,404,863</b>
Theatre Rentals	488,513	737,779	197,835	140,803	366,905	499,642	156,871	343,454	252,824	374,479	85,729	383,932	4,028,766
Food, Beverage and Retail	-55,847	0	384,284	1,984	2,579	324,085	677	1,465	126,989	2,207	2,997	46,393	837,813
Ticketing	12,476	30,442	4,843	3,674	113,757	48,158	4,522	12,623	68,267	82,780	155,261	198,668	735,471
In-House Ticket Sales	880,474	0	0	0	3,048,082	4,324,747	0	0	0	0	0	0	8,253,303
Sponsorships	0	0	10,000	0	0	0	0	0	0	0	0	0	10,000
Employee Retention Fund Investment	3,257,657	0	0	0	0	0	0	0	0	0	0	0	3,257,657
Miscellaneous	30,250	5,246	32,003	14,359	-438	50	0	11,110	0	28,113	600	0	121,293
Interest	25,228	176,556	214,194	138,167	106,836	133,010	94,101	72,731	67,260	53,361	43,811	35,305	1,160,560
<b>EXPENDITURE</b>	<b>7,087,446</b>	<b>3,423,626</b>	<b>3,375,128</b>	<b>3,105,633</b>	<b>6,157,376</b>	<b>6,766,756</b>	<b>3,247,275</b>	<b>2,905,946</b>	<b>3,343,285</b>	<b>2,983,166</b>	<b>3,318,941</b>	<b>3,817,927</b>	<b>49,532,505</b>
Technical	26,435	13,506	37,065	27,589	26,255	8,566	19,784	23,715	20,906	37,675	31,880	22,515	295,891
Building & Safety	198,900	206,016	225,380	213,936	337,789	216,646	190,867	219,433	214,943	228,299	205,736	191,910	2,649,855
Customer Services	20,147	17,097	15,623	17,924	19,209	15,665	21,815	19,174	29,745	8,468	9,992	-444	194,415
Administration	85,631	92,068	263,320	268,992	109,248	70,419	89,284	116,700	114,782	99,327	88,967	337,589	1,736,327
Community Development	39,866	1,528	55,826	46,784	7,930	105,683	-434	-3,067	3,250	32,091	-41,228	4,966	253,195
Human Resources	1,595,649	1,618,956	1,621,439	1,577,109	1,636,113	1,697,491	1,577,677	1,560,097	1,572,014	1,557,118	1,489,988	1,550,434	19,054,085
Employee Retention Fund Maturity	3,257,657	0	0	0	0	0	0	0	0	0	0	0	3,257,657
Fees	0	45,205	16,760	1,905	27,893	57,946	12,120	73,602	52,197	12,120	64,919	61,809	426,476
Utilities	424,963	615,334	538,518	522,429	415,809	396,126	410,587	403,250	371,205	402,351	521,695	521,695	5,543,962
Marketing & Tenant Costs	386,583	518,175	209,020	200,689	318,012	160,392	305,382	288,151	689,869	343,280	645,998	619,211	4,684,762
Ticketing	0	0	0	0	0	0	0	0	69,160	67,377	104,811	313,182	554,530
In-House Productions	754,252	100,678	174,470	0	3,040,018	3,842,190	425,042	3,275	0	0	0	0	8,339,925
Special Projects	102,300	0	22,644	33,213	24,037	569	88	6,553	10,154	0	1,123	0	200,681
Disposal of Assets	0	0	0	0	0	0	0	0	0	0	0	0	0
Depreciation	195,063	195,063	195,063	195,063	195,063	195,063	195,063	195,063	195,060	195,060	195,060	195,060	2,340,744
<b>SURPLUS / (SHORTFALL)</b>	<b>-2,448,695</b>	<b>-2,473,603</b>	<b>-2,531,969</b>	<b>-2,806,646</b>	<b>-2,519,655</b>	<b>-1,437,064</b>	<b>-2,991,104</b>	<b>-2,464,563</b>	<b>-2,827,945</b>	<b>-2,442,226</b>	<b>-3,030,543</b>	<b>-3,153,629</b>	<b>-31,127,642</b>
<b>SUBSIDY</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,333</b>	<b>2,083,337</b>	<b>25,000,000</b>
<b>SURPLUS / (SHORTFALL)</b>	<b>-365,362</b>	<b>-390,270</b>	<b>-448,636</b>	<b>-723,313</b>	<b>-436,322</b>	<b>646,269</b>	<b>-907,771</b>	<b>-381,230</b>	<b>-744,612</b>	<b>-358,893</b>	<b>-947,210</b>	<b>-1,070,292</b>	<b>-6,127,642</b>
Year-End Adjustments (approximated)													-400,000
Deferred tax (approximated)													1,631,910
<b>SURPLUS / (SHORTFALL)</b>													<b>-4,895,732</b>

## 2.3

### Capital Expenditure

The company was allocated funds by its shareholder, the City of Joburg, for the following Capex project in the financial year 2010/11:

2010/11	1	Mobilisation of new ticketing system	In order to maintain maximum efficiency of operation and increased customer service levels within the South African theatre industry.	R1,000,000
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The company has spent 93.88%, being R938,856.60 of the R1,000,000 allocated for the purpose of the mobilisation of a new ticketing system at Joburg Theatre.

## 3

### PERFORMANCE MONITORING

#### 3.1

##### Output Levels

##### PERCENTAGE ATTENDANCE IN THE MANDELA

The ongoing problems in attracting audiences during the recession resulted in an average 42% of potential attendance for the quarter. 32,637 patrons attended shows in The Mandela during the fourth quarter, bringing a total of 175,215 patrons for the full year. For the full year, the average attendance has been 58% of potential, which falls short of the targeted 65% for this KPI. **This KPI was not achieved, for the reasons detailed in paragraph 1.1 above.**

##### PERCENTAGE ATTENDANCE IN THE FRINGE

The fourth quarter was also disappointing for The Fringe, which saw an average of 36% of potential capacity. 4,980 patrons attended shows in The Fringe during the fourth quarter, bringing a total of 22,101 for the full year. However, for the full year the average attendance has been 53% of potential, which is above the targeted 50%. **This KPI was achieved.**

#### 3.2

##### Economic Growth

##### PERCENTAGE INCREASE IN QUARTERLY EARNED INCOME AS COMPARED WITH 2009/10 (EXCLUDING IN-HOUSE TICKET SALES)

The fourth quarter of the financial year 2009/10 yielded an earned income of R1,761,311 (excluding in-house ticket sales and sponsorships), as compared with an earned income of R1,493,636 in 2010/11. This represents a decrease of 15.20% on the fourth quarter. For the full financial year of 2010/11, earned income was R6,878,922, a decrease of 21.80% on the earned income for 2009/10 of R8,795,612. **This KPI was not achieved, for the reasons detailed in paragraph 1.1 above.**



#### PROPORTION OF EARNED INCOME AGAINST REVENUE INCLUDING SUBSIDY

Earned income for the fourth quarter 2010/11 was R1,493,636, being 19.28% of total revenue including subsidy of R7,743,635. For the full financial year of 2010/11, earned income was R18,404,863, being 42.40% of total revenue including subsidy of R43,404,863. **This KPI was not achieved, for the reasons detailed in paragraph 1.1 above.**

### 3.3

#### Community Development

#### NUMBER OF COMMUNITY RELATED PROJECTS DEVELOPED BY THE THEATRE

These were seven for the quarter:

Action! Step Up and Claim The Stage (space.com);  
Buntu Community Group Poetry and Music (space.com);  
WITS Arts and Literature Festival WALE 0.4 (space.com);  
Soul Dancer 2011 (space.com);  
Shakespeare Schools Festival South Africa (space.com);  
Proud of Being South Africans' The Beauty In Me (space.com);  
MIS by Reza de Wet (The Fringe).

This brings a total of 23 Community Related Projects developed by Joburg Theatre for the full year, well above the targeted 15. **This KPI was achieved.**

#### NUMBER OF YOUTH INTRODUCED TO THEATRE VIA SPONSORED AND/OR DISCOUNTED TICKETS

The total number of tickets distributed to youth during the fourth quarter was 1,406. This brings the total for the full year to 24,519 sponsored and/or discounted tickets for youth audiences, well above the targeted 4,000. **This KPI was achieved.**

### 3.4

#### Effective and Compliant Financial Management

#### PERCENTAGE OF AFFIRMATIVE PROCUREMENT SPEND AGAINST TOTAL PROCUREMENT EXPENDITURE

Affirmative procurement spend for the fourth quarter was R2,460,667.90, being 75.64% of the total procurement spend of R3,252,968.07. For the full financial year, affirmative procurement spend was R8,471,293.44, being 68.08% (against the target figure of 60%) of the total procurement spend of R12,442,372.80. **This KPI was achieved.**

#### PERCENTAGE OF CAPITAL BUDGET SPENT

The company had spent 100% of the R1,000,000 allocated for the purpose of the mobilisation of a new ticketing system at Joburg Theatre. However, certain items of expenditure submitted to the COJ were then returned as unacceptable, being classified as operational expenditure and not PP&E. The company ended the financial year with R938,856.60 of its capital budget being spent, i.e. 93.88%. **This KPI was not achieved, for the reasons already detailed in this paragraph.**

## ATTAINMENT OF A CLEAN AUDIT REPORT FROM THE AUDITOR-GENERAL

The company received a completely clean audit report (with no findings) from the Auditor-General for 2009/10. **This KPI was achieved.**

JOBURG THEATRE SCORECARD FINANCIAL YEAR 2010-11								
KEY PERFORMANCE AREA	KEY PERFORMANCE INDICATOR	ACTUAL 2009-10	TARGET 2010-11	1st QTR	2nd QTR	3rd QTR	4th QTR	TO DATE
Output levels	Percentage attendance in The Mandela	63%	65%	60%	68%	63%	42%	58%
	Percentage attendance in The Fringe	50%	50%	55%	69%	65%	36%	53%
Economic growth	Percentage increase in quarterly earned income as compared with 2009/10 (excluding in-house ticket sales)	New KPI	5%	-14%	-24%	-35%	-15%	-22%
	Proportion of earned income against revenue including subsidy *	64%	50%*	51%	60%	16%	19%	42%
Community development	Number of community related projects developed by the theatre	20	15	7	6	3	7	23
	Number of youth introduced to theatre via sponsored and/or discounted tickets	15,286	4,000	5,360	14,971	2,782	1,406	24,519
Effective and Compliant Financial Management	Percentage of affirmative procurement spend against total procurement expenditure	52%	60%	61%	69%	66%	76%	68%
Management	Percentage of capital budget spent	98%	100%	2%	53%	83%	94%	94%
	Attainment of a clean audit report from the Auditor General	100%	100%	N/A	100%	100%	100%	100%

\* The allocation of subsidy by the COJ was increased by 43.16% from 2009/10 to 2010/11.

## 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 2 fixed term employees as at June 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.

### **Please read this first**

- a. The method of reporting should remain for the period of the plan, and must be consistent from reporting period to reporting period.
- 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.
- c. "Temporary employees" mean workers who are employed to work for three consecutive months or less.
- d. The **Numerical goal** 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.
- e. The **Numerical target** is the workforce profile the employer projects to achieve by the end of the next reporting period.
- 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.
- 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.

## 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	1	1	5	16	1	0	1	0	0	52
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	41	1	1	15	19	3	0	4	0	0	84
Temporary employees	10	0	0	0	13	0	0	0	0	0	23
<b>GRAND TOTAL</b>	51	1	1	15	32	3	0	4	0	0	107

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	1	0	0	0	0	0	0	0	0	0	1
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	1	0	0	0	0	0	0	0	0	0	1
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	1	0	0	0	0	0	0	0	0	0	1

### 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	1	0	0	0	0	0	0	1	0	0	2
Semi-skilled and discretionary decision making	1	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>	<b>2</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>1</b>
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>3</b>

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	0	0	0	0
Non-renewal of contract	0	0	0	0	0	0	0	0	0	0	0
retrenchment – Operational requirements	1	0	0		0	0	0	1	0	0	2
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	1	0	0	0	0	0	0	0	0	0	1
<b>TOTAL</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>0</b>	<b>3</b>

## 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	2	0	1	0	0	17
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	3	0	1	0	2	1	1	0	0	0	6
Semi-skilled and discretionary decision making	27	2	1	5	16	1	1	1	0	0	52
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	41	2	2	15	19	4	2	4	0	0	89
Temporary employees	10	0	0	0	13	0	0	0	0	0	23
<b>GRAND TOTAL</b>	51	2	2	15	32	4	2	4	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	2	0	1	0	0	17
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	3	0	1	0	2	1	1	0	0	0	6
Semi-skilled and discretionary decision making	27	2	1	5	16	1	1	1	0	0	52
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	41	2	2	15	19	4	2	4	0	0	89
Temporary employees	10	0	0	0	13	0	0	0	0	0	23
<b>GRAND TOTAL</b>	51	2	2	15	32	4	2	4	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 June 30th 2011, the following training programmes were undertaken by employees:

**Course: B Com**

**Institution: UNISA**

Zakhele Mpungose

**Course: Develop your Leadership Abilities**

**Trainer: Front Foot Strategic Consulting**

Claire Pacariz

## **4.3**

### **Employee Retention Scheme**

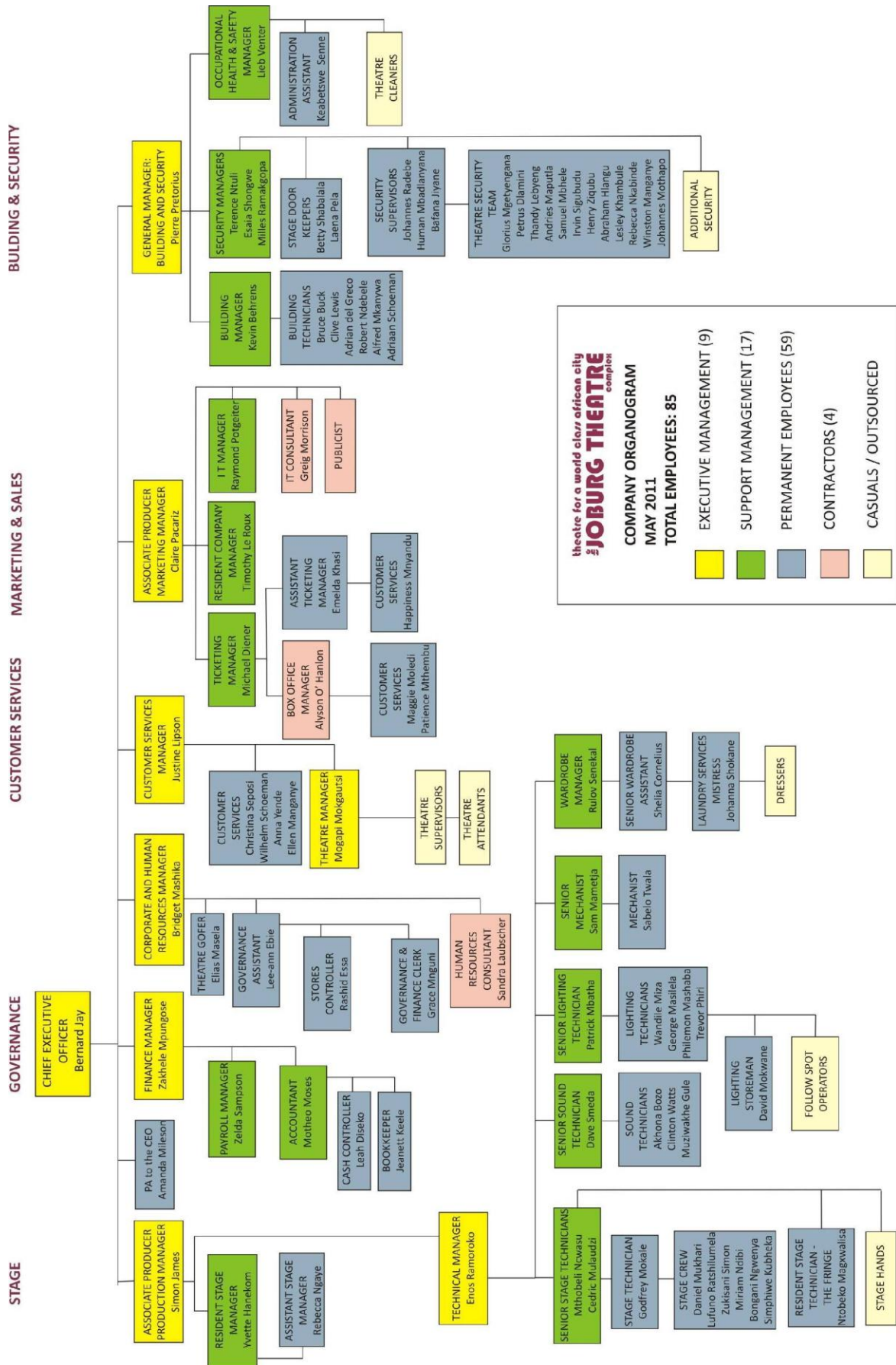
On May 30th 2007 the Board of Directors approved the implementation of an Employee Retention Scheme, to which six critically-skilled members of the senior management team were signed. The company set aside R4,000,000.00 from prior years' surplus operational funds in order to meet obligations from the Scheme. The pay-out on maturity in July 2010 was R3,257,657.16.

## **4.4**

### **Company Organogram**

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

See the following departmental status company organogram:



## **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.

380 free condoms were distributed backstage at Joburg Theatre for the period April to June 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 company reviewed the performance management system, which is applicable to Heads of Departments as well as other employees.

The reviewed performance 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 as 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 developed 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 June 30th 2011 is recorded as follows:

<b>BBBEE SPEND REPORT FOR APRIL - JUNE 2011</b>		
<b>TOTAL SPEND</b>	<b>BEE SPEND</b>	<b>NON BEE SPEND</b>
<b>3,252,968.07</b>	<b>2,460,667.90</b>	<b>792,300.17</b>
	<b>75.64%</b>	<b>24.36%</b>



Supplier Name	Total	BBBEE Level	Recognition Level	BEE Spend
ALLMED MEDICAL SUPPLIES	1,338.26	4	100%	1,338.26
BALT MEDIA	21,277.20	0	0%	0.00
BAYTECK FIRE CC	5,775.36	2	125%	7,219.20
B2B TRADERS	7,362.12	3	110%	8,098.33
BODY STRESS RELEASE	6,820.00	4	100%	6,820.00
BP BRAAMFONTEIN	6,817.84	4	100%	6,817.84
BRAAMPRINT	2,175.94	0	0%	0.00
CAMQUIP	3,225.84	0	0%	0.00
CBK HEATING EQUIPMENT CC	4,132.50	4	100%	4,132.50
CARTER AGENCY (PTY) LTD	10,451.16	5	80%	8,360.93
CENTRAL PARTNERSHIP	91,160.10	2	125%	113,950.13
CHUBB ELECTRONIC SECURITY	578.00	0	0%	0.00
CIRO BEVERAGE SOLUTIONS (PTY) LTD	1,565.97	0	0%	0.00
CIVIC DRY CLEAN	1,842.00	0	0%	0.00
CLAIRE CLARK	10,000.00	4	100%	10,000.00
COLLETT DAWSON	34,000.00	4	100%	34,000.00
COLORBASH	2,523.36	4	100%	2,523.36
COLORPLAY	4,900.00	3	110%	5,390.00
COMSTEL CC	2,439.66	0	0%	0.00
CONTINENTAL OUT DOORMEDIA	538,465.32	4	100%	538,465.32
CORNET MAMABLO	2,000.00	0	0%	0.00
CQS TECHNOLOGY HOLDINGS	31,018.26	0	0%	0.00
CRAIG OWEN PHOTOGRAPHY	5,187.00	4	100%	5,187.00
DESKLINK MEDIA SOLUTIONS	13,680.00	0	0%	0.00
DIAL A STUDENT	296.40	0	0%	0.00
DWR DISTRIBUTION CC	23,909.22	4	100%	23,909.22
E G MAUD	9,109.46	2	125%	11,386.83
EBM APPLIANCES SERVICES	1,710.00	0	0%	0.00
E.SPEAK CC	13,796.68	4	100%	13,796.68
EGOLI GAS (PTY) LTD	170,009.71	6	60%	102,005.83
ELECTROSONIC	11,081.20	0	0%	0.00
FLEET STREET PUBLICATIONS	1,410.09	0	0%	0.00
FRONTLINE SECURITY DOORS	22,575.00	4	100%	22,575.00
G.FOX & COMPANY	5,356.74	5	80%	4,285.39
G4S CASH SERVICE SA	9,884.04	6	60%	5,930.42
HAROLD VAN BUUREN ENTERPRISES	20,000.00	4	100%	20,000.00
I & E MODELS	615.60	0	0%	0.00
ISP TECHNOLOGIES SA	638.40	4	100%	638.40
INDEPENDENT NEWSPAPER GAUTENG	28,989.06	5	80%	23,191.25
INTELLEPARK	843.60	0	0%	0.00
IMVULA QAULTY PROTECTION	27,968.67	2	125%	34,960.84
JOBURG RISK AND AUDIT SERVICES	200,047.20	4	100%	200,047.20
JSJ SECURITY CLEANING SERVICES	30,296.66	1	135%	40,900.49
JO'BURG MACHINERY TOOL & HARDWARE	257.15	4	100%	257.15
LEADING EDGE COMPUTERS	1,698.60	1	135%	2,293.11
LEON SLOUW ATTORNEYS	12,180.00	0	0%	0.00
LIQOUR LOONEYS	1,598.08	0	0%	0.00
MA BAKER FOODS (PTY) LTD	1,585.90	0	0%	0.00
MAKRO	2,999.00	4	100%	2,999.00
MARIOLA BIELA PHOTOGRAPHY	6,300.00	4	100%	6,300.00
MAXI DRIVERS ASS	49,500.00	4	100%	49,500.00
MINATLOU TRADING 101CC	6,775.00	3	110%	7,452.50
MGG PRODUCTIONS	31,771.80	4	100%	31,771.80
MICHAEL RICHARD	3,000.00	4	100%	3,000.00
MIKTER PROJECTS	5,731.92	0	0%	0.00
MILLIONAIRE PRINTERS	50,014.43	4	100%	50,014.43
MISTICO TRADING 23	8,453.10	0	0%	0.00
MOCON SYSTEMS	10,356.90	0	0%	0.00
MORENA PRO PLANT CC	9,558.72	4	100%	9,558.72
MZ SECURITY SYSTEM CC	7,199.10	0	0%	0.00
NAIRNE SANDERSON	985.10	4	100%	985.10
OPERA AFRICA	4,500.00	0	0%	0.00
P & P NATIONAL ADVERTISING	2,731.44	4	100%	2,731.44
PANASONIC BUSINESS WEST	3,021.00	0	0%	0.00
PARKTONIAN ALL SUITE HOTEL	339,431.88	4	100%	339,431.88
PASTEL EVOLUTION HR & PAYROLL	4,952.35	0	0%	0.00
PIC - A - MOP	245,487.27	1	135%	331,407.81
PON'S DISTRIBUTORS	2,256.06	5	80%	1,804.85
PRESTIGE AWARDS	483.19	4	100%	483.19
PROSOUND (PTY)	2,362.08	0	0%	0.00
QUZA -IT	7,978.86	3	110%	8,776.75
RADIO WAVE ELECTRONICS	4,123.38	0	0%	0.00
RAVE VEIW	2,000.00	0	0%	0.00
SMSS-SA	1,231.20	0	0%	0.00
S . MORTON	42,090.00	4	100%	42,090.00
SAMRO	604.66	0	0%	0.00
SANRON	11,448.65	3	110%	12,593.52
SPL SERVICES PARTS LOGISTICS	2,451.00	0	0%	0.00
SCHINDLER	74,110.83	4	100%	74,110.83
SENNHEISER ELECTRONIC	9,783.25	2	125%	12,229.06
SAFIKA ASSET FINANCE	13,463.86	4	100%	13,463.86
SHER STATIONERY & PRINTING	4,053.46	4	100%	4,053.46
SHOWADS	374,677.05	0	0%	0.00
SIYADUMISA TRADING & PROJECTS	2,965.50	2	125%	3,706.88
SIGN -A- RAMA	15,494.88	4	100%	15,494.88
SIMPLY PIANOS	1,150.00	0	0%	0.00
SMART ASH	4,691.91	4	100%	4,691.91
SMART FAN (PTY) LTD	205,573.40	0	0%	0.00
SOFTLINE PASTEL	8,420.23	4	100%	8,420.23
SPLITBEAM	88,264.18	0	0%	0.00
STAMFORD SALES	12,816.73	6	60%	7,690.04
STARCODED SOLUTIONS	11,400.00	4	100%	11,400.00
STONEHOUSE GRAPHICS	20,065.14	3	110%	22,071.65
SUN STOP AWNINGS CC	2,989.08	4	100%	2,989.08
SUPASWIFT	1,457.74	0	0%	0.00
TECHMAC ELECTRICAL SUPPLIES	74,356.80	4	100%	74,356.80
TEDKAYE GLASS	1,956.24	2	125%	2,445.30
THE LAMPHOUSE	7,660.80	5	80%	6,128.64
THE PAINT PLACE	1,209.00	0	0%	0.00
THE KIT GROUP	1,050.05	0	0%	0.00
TUJAY KNITWEAR	1,219.80	0	0%	0.00
TOTAL HYGIENE	1,025.82	0	0%	0.00
TRUBOK	845.88	4	100%	845.88
VIDEO AFRICA	3,220.50	4	100%	3,220.50
WASTE GIANT COMPACTORS	25,338.25	4	100%	25,338.25
WERTHEIM BECKER	687.25	0	0%	0.00
WINTEK COMPUTER SERVICES	8,629.00	4	100%	8,629.00
ZSE TV	10,059.98	0	0%	0.00
	<b>3,252,968.07</b>			<b>2,460,667.90</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 twice - on May 14th 2011 and June 08th 2011 - for the purpose of (amongst others): discussing the current challenges; actions that members of the Board need to play in order to assist management with non-operational roles; discussing the results of the SHU Board Assessment; discussing fiduciary duties and the new Companies Act; receiving updates from Board committees' meetings; noting of management accounts for February March and April 2011; noting of receipt of the company's third quarter Report for 2010/11; receiving an update on Supply Chain Management activities; noting the updated theatre calendar and approving the company's Operating Budget for 2011/12.

All non-executive directors were present at the meeting held on May 14th 2011.

The following non-executive directors were unable to attend the meeting held on June 08th 2011; Ms Pamela Mashiane and Ms Sury Pillay.

#### **10.2**

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

During the quarter under review, the Board of Directors' Audit & Risk Committee convened once: on May 11th 2011.

At the Meeting: the 2011/12 Risk Assessment was tabled; the company's Policy and Procedure in respect of whistle-blowing and fraud-management was reviewed and approved; the Auditor-General's audit plan and budget for the year ended 30 June 2011 was approved; the reviewed PPE section of the company's financial management policies and procedures was approved; a report from Joburg Audit and Risk Services (JRAS) was tabled and noted; Management Accounts were reviewed for January, February and March 2011; 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 convened on June 04th 2011 and discussed, amongst others matters; the possible extension of contract for the CEO; Performance Management System implementation; the company's Overtime policy and procedure; and general employee matters.

### **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 third quarter.

## 10.12

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

There were no movements of Directors recorded during the fourth 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 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:												
SENIOR MANAGEMENT REMUNERATION												
No.	Name	Current Quarter			TOTAL	YTD				TOTAL	Employed Retention Scheme Payout	
		Basic Salary	Other	Allowances & Contributions		Basic Salary	Allowances + Contributions	Other	Bonus / Fees			
1	B. Jay (Chief Executive Officer)	357,879	-	9,641	367,520	1,431,516	40,294	-	-	234,248.11	1,706,058	1,301,378
2	Z. Mpungose Finance Manager)	102,000	-	1,124	103,124	361,900	3,351	26,998	-	60,000.00	452,249	-
3	S. James (Associate Producer / Production Manager)	143,877	-	1,274	145,151	571,684	5,094	-	-	30,000.00	606,779	525,820
4	P.Pretorius (General Manager : Building & Safety)	128,188	-	33,730	161,918	512,754	134,158	2,692	-	41,059.38	690,663	472,671
5	J. Lipson (Customer Services Manager)	81,996	-	8,474	90,470	327,984	33,897	-	-	27,624.33	389,506	-
6	C. Pacariz (Associate Producer / Marketing Manager)	96,350	-	5,074	101,424	385,399	20,353	-	-	25,000.00	430,752	355,272
7	B. Masika (Corporate and Human Resources Manager)	108,046	-	6,637	114,683	432,184	26,236	-	-	60,000.00	518,420	-
8	E. Ramoroko (Technical Manager)	88,149	-	12,393	100,542	352,595	48,506	-	-	28,234.45	429,335	325,032
9	M.Mokgautsi (Theatre Manager)	53,668	-	974	54,642	214,700	19,100	-	-	15,000.00	248,801	-
<b>TOTAL</b>		<b>1,160,152</b>	<b>-</b>	<b>79,322</b>	<b>1,239,474</b>	<b>4,590,717</b>	<b>330,990</b>	<b>29,690</b>	<b>-</b>	<b>521,166</b>	<b>5,472,563</b>	<b>2,980,174</b>
NON EXECUTIVE DIRECTORS REMUNERATION												
No.	Name	Current Quarter			TOTAL	YTD			TOTAL			
		Meeting Fee	Other	TOTAL		Meeting Fee	Other	Retainer				
1	C. Coovadia (Chairman)	19,840	-	19,840	59,520	-	-	-	59,520			
2	B. Lombard (Director)	9,920	4,960	14,880	29,760	24,800	-	-	54,560			
3	Suri. Pillay (Director)	4,960	4,960	9,920	19,840	19,840	-	-	39,680			
5	B. Mokhobo (Director)	9,920	-	9,920	29,760	-	-	-	29,760			
6	P. Mashiane (Director)	4,960	-	4,960	14,880	-	-	-	14,880			
7	Y. Mhinga (Director)	-	-	-	-	-	-	-	-			
8	W. Msoti (Director)	9,920	-	9,920	24,800	-	-	-	24,800			
9	Z. Samsam (Independent Audit Committee Member)	-	19,840	19,840	4,960	74,400	-	-	79,360			
10	K. Froneman (Independent Audit Committee Member)	-	4,960	4,960	-	19,840	-	-	19,840			
<b>TOTAL</b>		<b>59,520</b>	<b>34,720</b>	<b>94,240</b>	<b>183,520</b>	<b>138,880</b>	<b>-</b>	<b>-</b>	<b>322,400</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 PANSAs, 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 June 30th 2011, including risk control measures:

	Risk Category	Objectives	Risk Description	Background to the risk	Consequence of risk materializing	Impact	Likelihood			Inherent Risk	Current controls	Control Effectiveness	Residual risk	Risk Owner	Actions to improve management of the risk	Action Owner	Time scale
1		All objectives	Inadequate funding by the shareholder	Reduction of shareholder subsidy to below a viable operations level Shareholder could decide to reduce or terminate subsidy due to lack of support for a city theatre or lack of available funds	Theatre closure due to insolvency of operating company.	Catastrophic	5	Possible	3	Red	Increase earned income as much as possible.  Persuade shareholders to increase level of subsidy	Good	Amber	Board of Directors & CEO	1. Pursue external funding from private sector	Marketing Manager	1. June 2011
2		Output levels, Economic Growth Community Development	No shows on stage	Unavailability of tenants due to recession and/or competition from other theatres Insufficient operational funds to produce or co-produce shows	Temporary periods of theatre closure.	Major	4	Possible	3	Red	Build potential sponsorship base for future projects	Poor	Red	CEO, Finance Officer & Board of Directors	1. Pursue external funding in order to produce shows	Marketing Manager	1. June 2011
3		Output levels	Cancellation of performances	City Power outages or breakdowns create loss of power to operate the theatre	Refunding ticket monies to patrons for missed performances and negative public relations from both the public and the media.	Moderate	3	Possible	3	Amber	Good relationship with City Power to access information and to resolve problems where possible	Fair	Amber	CEO	Maintain current controls	OH&S Manager	1. June 2011
4		Output levels	Cancellation of performances	Water outages due to maintenance and burst pipes creates health hazard problems.	Refunding ticket monies to patrons for missed performances and negative public relations from both the public and the media.	Moderate	3	Possible	3	Amber	Good relationship with Joburg Water to access information and to resolve problems where possible	Fair	Amber	CEO & OH&S Manager	1. Maintain current controls	OH&S Manager	1. June 2011
5		Output levels Economic Growth	Closure of the theatre complex	Public emergency or disaster	Potential permanent closure of the theatre and consequent insolvency of the operating company.	Catastrophic	5	Unlikely	2	Red	Disaster Management Plan Train employees to manage sudden emergencies	Good	Green	CEO	1. Review Disaster Management Plan with JRAS	Building and Safety Officer and OH&S Manager	1. March 2011
6		Output levels and Economic Growth	Ageing of stage machinery	The age of the stage machinery in The Mandela brings about obsolescence Unavailability of spare parts Limited skills available to repair machinery	Limitation of the type of shows that can be presented and/or produced on the stage of The Mandela.	Moderate	3	Possible	3	Amber	Train employees in the maintenance of stage machinery in order to reduce dependence on contractors.  Gradually use available capex to replace parts where possible.	Good	Green	Production Officer & Building & Safety Officer	Maintain current controls	Production Officer and Building and Safety Officer	1. June 2011

**Summary Balance Sheet**  
**Joburg Theatre (Proprietary) Limited**  
**Prior Year # 1: Year to Date**  
**Actual Balance**

	Prior Year # 1			
	Joburg Theatre (Proprietary) Limited (000's)	Joburg Theatre (Proprietary) Limited (000's)	Joburg Theatre (Proprietary) Limited (000's)	Joburg Theatre (Proprietary) Limited (000's)
<b>Assets</b>				
Non Current Assets	15,475,428	13,360,980	13,360,980	13,360,980
Current Assets	13,688,824	9,883,355	9,883,355	9,883,355
<b>Total Assets</b>	<b>29,164,252</b>	<b>23,244,335</b>	<b>23,244,335</b>	<b>23,244,335</b>
<b>Net Assets and Liabilities</b>				
Net Asset	17,234,478	11,101,406	11,101,406	11,101,406
Non Current Liabilities	7,566,204	7,566,204	7,566,204	7,566,204
Current Liabilities	4,363,570	4,576,724	4,576,724	4,576,724
<b>Total Equity and Liabilities</b>	<b>29,164,252</b>	<b>23,244,334</b>	<b>23,244,334</b>	<b>23,244,334</b>
<b>Net Current Assets</b>				
	9,325,254	5,306,631	5,306,631	5,306,631
Property plant and equipment	15,379,901	13,286,632	13,286,632	13,286,632
Intangible assets	95,527	74,348	74,348	74,348
Inventories	252,171	(1,074,820)	(1,074,820)	(1,074,820)
Trade and other receivables	485,031	404,106	404,106	404,106
Bank balances	12,951,622	10,554,069	10,554,069	10,554,069
Contribution from owner	10	10	10	10
Reserves	13,078,646	13,078,646	13,078,646	13,078,646
Accumulated Surplus (Deficit)	4,155,822	(1,977,250)	(1,977,250)	(1,977,250)
Deferred taxation	7,566,204	7,566,204	7,566,204	7,566,204
Finance lease obligation	76,983	76,983	76,983	76,983
Trade and other payables	3,513,552	3,282,757	3,282,757	3,282,757
Current provisions	773,035	1,216,984	1,216,984	1,216,984



**Summary Quarterly Income Statement**  
**Joburg Theatre (Proprietary) Limited**  
**Joburg Theatre (Proprietary) Limited**  
**Current Year: Year to Date**  
**Actual Balance**  
**07 July 2011**

	First Quarter 2010/09/30 Rand	Second Quarter 2010/12/31 Rand	Third Quarter 2011/03/31 Rand	Fourth Quarter 2011/06/30 Rand
Revenue	5,948,455	14,830,757	15,798,450	17,159,009
Manufacturing Raw Material Costs	-	-	-	-
Manufacturing Labour Costs	-	-	-	-
Manufacturing Overhead Costs	-	-	-	-
Manufacturing Depreciation Costs	-	-	-	-
Cost of Sales	-	-	-	-
<b>Gross Profit</b>	<b>5,948,455</b>	<b>14,830,757</b>	<b>15,798,450</b>	<b>17,159,009</b>
Gross Profit %	100 %	100 %	100 %	100 %
<b>Administration Expenses</b>	<b>13,886,202</b>	<b>29,924,360</b>	<b>39,335,129</b>	<b>49,524,317</b>
Administration Fixed	13,886,202	29,924,360	39,335,129	49,524,317
<b>Total Operating Costs</b>	<b>13,886,202</b>	<b>29,924,360</b>	<b>39,335,129</b>	<b>49,524,317</b>
Operating Profit	(7,937,747)	(15,093,603)	(23,536,679)	(32,365,308)
Other Income	6,733,475	13,353,957	19,849,158	26,232,234
Other	-	-	-	-
<b>Net Income Before Tax</b>	<b>(1,204,272)</b>	<b>(1,739,646)</b>	<b>(3,687,521)</b>	<b>(6,133,074)</b>
Taxation	-	-	-	-
<b>Net Income After Tax</b>	<b>(1,204,272)</b>	<b>(1,739,646)</b>	<b>(3,687,521)</b>	<b>(6,133,074)</b>
General	-	-	-	-
<b>Net Income After Extra Ordinary Items</b>	<b>(1,204,272)</b>	<b>(1,739,646)</b>	<b>(3,687,521)</b>	<b>(6,133,074)</b>
Dividends Paid	-	-	-	-
Share of Equity	-	-	-	-
<b>Retained Income</b>	<b>(1,204,272)</b>	<b>(1,739,646)</b>	<b>(3,687,521)</b>	<b>(6,133,074)</b>
Retained Income %	(20) %	(12) %	(23) %	(36) %
<b>Summary</b>				
Revenue	5,948,455	14,830,757	15,798,450	17,159,009
Gross Profit	5,948,455	14,830,757	15,798,450	17,159,009
Total Operating Costs	13,886,202	29,924,360	39,335,129	49,524,317
Total Fixed Costs	13,886,202	29,924,360	39,335,129	49,524,317
Total Variable Costs	-	-	-	-
Other	-	-	-	-
Other Income	6,733,475	13,353,957	19,849,158	26,232,234
<b>Net Income Before Tax</b>	<b>(1,204,272)</b>	<b>(1,739,646)</b>	<b>(3,687,521)</b>	<b>(6,133,074)</b>
Animal costs	-	-	-	-
Bad debts	-	-	-	-
Bulk purchase	-	-	-	-
Consulting and professional fees	7,611	33,299	79,234	167,264
Consumables	52,867	104,098	174,834	192,850
Contracted services	124,944	182,763	199,558	200,681
Depreciation	585,189	1,170,378	1,755,561	2,340,742
Employee costs	8,091,704	12,979,117	17,773,383	22,499,566
Fleet	-	-	-	-
Grants and subsidies paid	-	-	-	-
Marketing	853,435	1,364,921	2,278,877	3,422,147
Production	1,029,400	7,911,608	8,339,925	8,339,925
Utilities	1,578,813	3,159,167	4,344,209	5,789,950

Summary Income Statement  
 Joburg Theatre (Proprietary) Limited  
 Joburg Theatre (Proprietary) Limited  
 Monthly Reporting Period Bucket  
 30 June 2011

Monthly							Year to Date								
Eliminated Balances (000's)	Original Budget (000's)	Variance (000's)	% Var	Prior Year # 1 (000's)	Variance (000's)	% Var	Eliminated Balances (000's)	Budget (000's)	Variance (000's)	% Var	Prior Year # 1 (000's)	Variance (000's)	% Var	Forecast Remaining (000's)	
							<b>Revenue</b>								
384	550	(166)	(30)	187	197	105	Rental facilities and equipment	4,029	6,050	(2,021)	(33)	-	4,029	-	(4,029)
-	-	-	-	4,883	(4,883)	(100)	Municipal Revenue UD1	10	1,509	(1,499)	(99)	-	10	-	(10)
-	-	-	-	1,021	(1,021)	(100)	Municipal Revenue UD2	8,281	9,079	(798)	(9)	-	8,281	-	(8,281)
199	173	26	15	27	172	637	Commissions received	735	888	(153)	(17)	-	735	-	(735)
-	-	-	-	269	(269)	(100)	Construction contracts	3,258	3,258	-	-	-	3,258	-	(3,258)
46	350	(304)	(87)	(14)	60	(429)	Revenue 1	846	1,830	(984)	(54)	-	846	-	(846)
<b>629</b>	<b>1,073</b>	<b>(444)</b>	<b>(41)</b>	<b>6,373</b>	<b>(5,744)</b>	<b>(90)</b>		<b>17,159</b>	<b>22,614</b>	<b>(5,455)</b>	<b>(24)</b>	<b>-</b>	<b>17,159</b>	<b>-</b>	<b>(17,159)</b>
629	1,073	(444)	(41)	6,373	(5,744)	(90)	Gross Profit	17,159	22,614	(5,455)	(24)	-	17,159	-	(17,159)
100 %	100 %			100 %			Gross Profit %	100 %	100 %		- %				
							<b>Total Operating Costs</b>								
-	-	-	-	21	(21)	(100)	Advertising	57	-	57	-	-	57	-	(57)
-	-	-	-	178	(178)	(100)	Auditors remuneration	-	-	-	-	-	-	-	-
-	-	-	-	3	(3)	(100)	Bank charges	1	-	1	-	-	1	-	(1)
77	-	77	-	79	(2)	(3)	Cleaning	1,002	-	1,002	-	-	1,002	-	(1,002)
32	-	32	-	26	6	23	Consulting and professional fees	167	-	167	-	-	167	-	(167)
-	15	(15)	(100)	14	(14)	(100)	Consumables	193	280	(67)	(26)	-	193	-	(193)
-	-	-	-	-	-	-	Contracted Services	201	300	(99)	(33)	-	201	-	(201)
195	195	-	-	1,059	(864)	(82)	Depreciation, amortisation and impairments	2,341	2,342	(1)	-	-	2,341	-	(2,341)
5	15	(10)	(67)	30	(25)	(83)	Donations	253	380	(127)	(33)	-	253	-	(253)
1,583	1,595	(12)	(1)	1,823	(240)	(13)	Employee costs	22,500	22,389	111	-	-	22,500	-	(22,500)
26	-	26	-	5	21	420	Entertainment	152	-	152	-	-	152	-	(152)
8	-	8	-	-	8	-	Gifts	21	-	21	-	-	21	-	(21)
37	-	37	-	(75)	112	(149)	Hire	189	-	189	-	-	189	-	(189)
12	-	12	-	(3)	15	(500)	IT expenses	160	-	160	-	-	160	-	(160)
-	-	-	-	5	(5)	(100)	Insurance	-	-	-	-	-	-	-	-
371	275	96	35	173	198	114	Marketing	3,422	3,301	121	4	-	3,422	-	(3,422)
6	-	6	-	2	4	200	Motor vehicle expenses	64	-	64	-	-	64	-	(64)
313	127	186	146	-	313	-	Other expenses - deductible	485	311	174	56	-	485	-	(485)
194	-	194	-	10	184	1,840	Printing and stationery	692	-	692	-	-	692	-	(692)
-	-	-	-	5,548	(5,548)	(100)	Productions	8,340	10,219	(1,879)	(18)	-	8,340	-	(8,340)
248	-	248	-	99	149	151	Promotions	1,147	-	1,147	-	-	1,147	-	(1,147)

**Summary Income Statement**  
**Joburg Theatre (Proprietary) Limited**  
**Joburg Theatre (Proprietary) Limited**  
**Monthly Reporting Period Bucket**  
**30 June 2011**  
**Monthly**

Monthly							Year to Date								
Eliminated Balances (000's)	Original Budget (000's)	Variance (000's)	% Var	Prior Year # 1 (000's)	Variance (000's)	% Var		Eliminated Balances (000's)	Budget (000's)	Variance (000's)	% Var	Prior Year # 1 (000's)	Variance (000's)	% Var	Forecast Remaining (000's)
62	220	(158)	(72)	91	(29)	(32)	Property only	1,016	2,790	(1,774)	(64)	-	1,016	-	(1,016)
23	25	(2)	(8)	17	6	35	Repairs and maintenance	296	450	(154)	(34)	-	296	-	(296)
53	-	53	-	49	4	8	Security (Guarding of municipal property)	618	-	618	-	-	618	-	(618)
1	-	1	-	7	(6)	(86)	Subscriptions and membership fees	43	-	43	-	-	43	-	(43)
47	-	47	-	27	20	74	Telephone and fax	216	-	216	-	-	216	-	(216)
2	150	(148)	(99)	(11)	13	(118)	Travel - local	180	1,645	(1,465)	(90)	-	180	-	(180)
522	500	22	4	370	152	41	Utilities	5,790	6,067	(277)	(5)	-	5,790	-	(5,790)
<b>3,817</b>	<b>3,117</b>	<b>700</b>	<b>22</b>	<b>9,547</b>	<b>(5,730)</b>	<b>(60)</b>		<b>49,526</b>	<b>50,454</b>	<b>(928)</b>	<b>(2)</b>	<b>-</b>	<b>49,526</b>	<b>-</b>	<b>(49,526)</b>
<b>3,817</b>	<b>3,117</b>	<b>700</b>	<b>22</b>	<b>9,547</b>	<b>(5,730)</b>	<b>(60)</b>	<b>Total Operating Costs</b>	<b>49,526</b>	<b>50,454</b>	<b>(928)</b>	<b>(2)</b>	<b>-</b>	<b>49,526</b>	<b>-</b>	<b>(49,526)</b>
(3,188)	(2,044)	(1,144)	56	(3,174)	(14)	-	<b>Operating Profit</b>	(32,367)	(27,840)	(4,527)	16	-	(32,367)	-	32,367
2,118	2,143	(25)	(1)	1,654	464	28	<b>Other Income</b>	26,232	26,500	(268)	(1)	-	26,232	-	(26,232)
(1,070)	99	(1,169)	1,181	(1,520)	450	(30)	<b>Net Income Before Tax</b>	(6,135)	(1,340)	(4,795)	358	-	(6,135)	-	6,135
-	-	-	-	(2,127)	2,127	(100)	<b>Taxation</b>	-	-	-	-	-	-	-	-
(1,070)	99	(1,169)	1,181	607	(1,677)	(276)	<b>Net Income After Tax</b>	(6,135)	(1,340)	(4,795)	358	-	(6,135)	-	6,135
(1,070)	99	(1,169)	1,181	607	(1,677)	(276)	<b>Net Income After Extra Ordinary Items</b>	(6,135)	(1,340)	(4,795)	358	-	(6,135)	-	6,135
(1,070)	99	(1,169)	1,181	607	(1,677)	(276)	<b>Retained Income</b>	(6,135)	(1,340)	(4,795)	358	-	(6,135)	-	6,135