



a world class African city

theatre for a world class african city
the JOBURG THEATRE
complex

JOBURG THEATRE

SOC LIMITED

Registration No: 2000/013032/07

MID-YEAR REPORT

2011/2012

(In terms of Section 121 of the
Municipal Finance Management Act, 2003 and Section 46 of the Municipal Systems Act, 2000)

SUBMITTED: JANUARY 16th 2012

**JOBURG THEATRE
SOC LIMITED**

COMPANY INFORMATION:

Registration number : **2000/013032/07**

Registered Address : **25 Civic Boulevard
Braamfontein
Johannesburg
2017**

Postal Address: **P O Box 31900
Braamfontein
2017**

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Website : www.joburgtheatre.com
www.joburgtheatreptyltd.co.za

Bankers : **Nedbank Limited**

Auditors : **Auditor-General**

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CHAPTER ONE: INTRODUCTION AND CORPORATE PROFILE

VISION

The company's mission is to operate Joburg Theatre in order to provide world class entertainment, thereby enriching the souls of the citizens of Joburg; to be an inspiring symbol of learning and a centre of excellence and inclusivity in a World Class African City.

MISSION

To maintain Joburg Theatre's position as the country's live entertainment venue of choice: leasing its stages to tenants for the very best of world-class theatre sourced both locally and overseas; and facilitating in-house productions and co-productions when viable.

To operate in a World Class African City as an internationally recognised and globally competitive venue for touring theatrical productions.

To facilitate the skills development of South African performers, musicians, writers, directors, designers and technicians in order to create commercially viable and globally exploitable stage productions.

To support and encourage vibrant, economically inclusive and multi-cultural arts and culture activities focused on youth development.

To maintain an accessible facility for all communities, providing the best of service standards and an attitude of safety and sincerity.

MANDATE

- To present world-class theatre entertainment throughout the year.
- To support the GDS 2040 and IDP principles of the City of Johannesburg.

Section 1: Corporate Profile / Overview of the entity

The Johannesburg Civic Theatre (Pty) Ltd was established in July 2000 as an independent municipal entity wholly owned by its shareholder, the City of Johannesburg Metropolitan Municipality – in order to provide theatre entertainment services in the greater Johannesburg area. Hence, the company is operated in order to entertain, stimulate and enrich the lives of the citizens of Johannesburg by presenting world class live entertainment.

The company was corporatised in July 2000 as The Johannesburg Civic Theatre (Pty) Ltd from the Johannesburg Civic Theatre Association, a Section 21 Company.

The Johannesburg Civic Theatre was re-branded in 2009 as Joburg Theatre. Subsequently, the entity's corporate identification was changed to Joburg Theatre (Pty) Ltd.

The Companies Act, 2008 (Act 71 of 2008) became effective on 1 May 2011 as per proclamation R. 32 published in Government Gazette 34239 on 26 April 2011. The Companies Act, 2008 repealed the whole of the Companies Act, 1973 (Act 61 of 1973), except for Chapter 14 in as far as it deals with the liquidation and winding-up of insolvent companies. In terms of Item 4(1)(c) of Schedule 5 (Transitional Arrangements) to the Companies Act, 2008, the company is deemed to have amended its Memorandum of Incorporation as of the general effective date to have changed its name in so far as required to comply with section 11 (3). As a result as from 1 May 2011, the name of the company was deemed to have changed to Joburg Theatre SOC Ltd.

Joburg Theatre is a presenting house as opposed to being solely a receiving or production house. The theatre both rents out its spaces to promoters, entrepreneurs and producers, providing technical and logistical services, and also facilitates in-house productions and co-productions when viable. In addition, income at Joburg Theatre is also derived from outsourced catering, bar, hospitality and retail operations.

The company creates an annual profit from producing a festive season pantomime family entertainment, thereby limiting the extent of the shareholder subsidy required.

Section 2: Strategic Objectives

The company recognises and supports 5-Year IDP Programmes and Key Programme Achievements in accordance with the City of Johannesburg's Strategic Thrusts within the Community Development Sector: a city where community development, personal growth and social mobility are enhanced so that challenges of poverty and vulnerability, inequality and social exclusion are fundamentally addressed to give effect to the UN's Millennium Development Goals (MDG's) and the ANC's Local Government Manifesto. The company's strategic objectives in this regard include:

- Continuing to promote Joburg Theatre as a flagship social asset through expanded entertainment and arts promotion programmes, thereby making a vital contribution to the quality of life of diverse audiences.
- Continuing to ensure the financial viability of the company in its own right and promoting the priority of excellent corporate governance.
- Encouraging the use of The Fringe by young actors to present personalised African experiences that would assist them in learning producing and marketing skills for the future viability of the industry.
- Supporting a year-round programme of performances for children between the ages of 3 and 12 at The Peoples, thereby building the theatregoing audience of the future.
- Supporting the future of the theatre's dance studios and current tenant The South African Ballet Theatre in training young dancers from historically disadvantaged communities through workshops and subsidised learner programmes in order to create the professional dancers of the future.
- Operating Youth Development focussed facilities within the theatre in order to transfer theatre industry skills to young community members and to encourage a working link between Joburg Theatre and Johannesburg's many Community Theatre Centres.
- Wisely disbursing an annual Social Awareness Programmes budget for the support of worthwhile and relevant fundraising causes within Johannesburg, with specific concentration on fighting HIV/AIDS.

Section 3: Chairperson's Foreword



The global economic crisis has brought about a “new normal” in most areas of activity. The entertainment industry has not been immune to this and is looking at creative ways to remain relevant and successful in the midst of many more critical calls on people’s finances. Joburg Theatre has experienced a few lean years, primarily because of the impact of the economic crisis and utilisation of the “leisure rand” on mass music performances in stadiums, a trend we have seen since the 2010 World Cup.

I am thrilled to see that the first half of the current financial year has produced a small excess of income over expenditure. This bodes well for the remainder of the year and demonstrates a slow turning around in economic prospects in the country. The success of BURN THE FLOOR once again validates our strategy of maintaining sound business relationships with international producers, thus enabling the theatre to bring top international productions onto The Mandela stage. We continue to believe South African audiences are keen on supporting top international productions, and this is borne out again by the success of BURN THE FLOOR. The first half of the current financial year also demonstrates, again, the challenges in producing successful South African shows for the theatre. The ARTS ALIVE 2011 experience demonstrates this. The Board of Joburg Theatre is keen on engaging relevant authorities in government to explore if we can play any role in addressing the constraints being faced by local producers. The success of the annual pantomime production is also a source of gratification. Joburg Theatre’s annual pantomime is now an essential part of the theatrical calendar and is an event all theatre patrons look forward to. The success of the pantomime is due to the sterling production by Bernard Jay, the tight writing and direction from Janice Honeyman, the excellent cast and the efforts of the Joburg Theatre team.

Joburg Theatre also did well in continuing with its CSI efforts, as well as development of local talent through space.com. We take both these areas very seriously and will continue to increase our efforts in these critical areas.

Another area in which we will continue to excel is that of financial management. Bernard Jay and his team continue to ensure the theatre is well run and managed. I have no doubt we will see another unqualified audit for the current financial year!

I urge all stakeholders of Joburg Theatre to build on the tentative success of the first half of the current financial year. Let’s carry through this success, in difficult and challenging times, to the rest of the year and produce good results for the year!

Thank you to Bernard and his staff, my fellow directors, the City of Joburg and all other stakeholders!

Cas Coovadia
Chairperson: Board of Directors
Joburg Theatre SOC Ltd

Section 4: Chief Executive Officer's Report



Whilst still seeing signs of the ongoing economic recession in South Africa negatively affecting theatregoing, I am glad to report both a creatively and a financially successful first six months of the current year, resulting in a surplus above budget of over R193,000.00.

As has been historically proven in the global theatre industry time and time again, the industry is *product driven*: meaning that one hit show can reverse all the negative sentiments that so often surround the practice of presenting live entertainment. The play THE FABULOUS INVALID was Kaufman and Hart's 1938 valentine based on the birth and decline of New York's legendary New Amsterdam Theatre, home of the ZIGFIELD FOLLIES. Ever since that golden era of theatre, Broadway itself has been oft-referred to as 'the fabulous invalid': the sparkling, multi-million-dollar industry that goes through bad periods, but never dies. Joburg Theatre - reflecting the South African theatre industry as a whole in recent years - has gone through bad periods too. So it's good to see the current upturn in health of the almost-fifty-year-old institution on Braamfontein hill.

And true to form and legend, it took one hit show. BURN THE FLOOR - the acclaimed ballroom dance stage spectacular that accepts no little responsibility for the re-birth of ballroom as current 'mega' television reality - sailed into South Africa for the first time in July 2011, following an extended period of negotiation for the show by Joburg Theatre, culminating in a 'handshake' over dinner with originating producer Harley Medcalf in New York in October 2009.



BURN THE FLOOR

The Mandela : July 14th to August 14th 2011

The show played 38 performances on The Mandela stage and was seen by 24,135 people. It received 38 standing ovations. The gross revenue from ticket sales exceeded a very healthy R5.5M. But, equally important as the statistics, is that BURN THE FLOOR at Joburg Theatre finally validated the theatre's marketing efforts at creating a buzz on social media. Facebook, Twitter and YouTube came alive with thousands of postings about the joy of experiencing the show. Joburg Theatre was the 'sexy' place to visit once again. BURN THE FLOOR's nervous entrance into the South African marketplace this year has reaped immediate benefits. The Australian based producers quickly confirmed a return visit to Joburg Theatre in August 2012 and then invited us to be their partners in taking the show to Cape Town and Durban when it returns. For the first time, the management team of Joburg Theatre will take its expertise and experience to other cities in South Africa in what has the potential to be a most lucrative and high-profile tour for our theatre.

Amongst BURN THE FLOOR's unanimous rave reviews from the media was a compliment from the on-line artslink.co.za that Joburg Theatre, in its never-ceasing effort to hype its own attractions, truly appreciated: "Finally we have an international show that lives up to its extravagant pre-publicity. We don't often see a show of this calibre."

Joburg Theatre's two decades of relationship with writer / director Janice Honeyman includes our long-running tradition of presenting and producing a Honeyman festive season pantomime each year. Since 2000, when the current management took over the operation of Joburg Theatre, these pantomimes alone have been responsible for 'ploughing back' over R15.7M of profit into the theatre's income streams.

Unique to Joburg Theatre outside of the UK, this very British tradition of family comedy-and-music entertainments based on well-known fairy tales and story books continues to be the most attended of all theatre events in the South African calendar.

This year's CINDERELLA, featuring more star names on stage than any long-running TV 'soap opera', proved as popular as ever: attracting 62,952 patrons; grossing revenue of over R9.86M; and achieving a run of 83 performances. It also brought about the beginning of what we hope will be a long-term relationship with BankservAfrica; the company having committed to a sponsorship of R1.4M per year for the 2011 and 2012 pantomime productions and currently discussing a further two-year extension of the partnership. CINDERELLA also received the best set of media reviews for any pantomime production to date.

THE CRITICS LOVE THE PANTO!



"Writer-director JANICE HONEYMAN and her team have STRUCK GOLD with CINDERELLA...for a family night out on the town, you can't go wrong with the GLAMOUR, GLITZ AND GLITTER in this witty retelling of a classic... Afrikaans 'soapie' star ANNA-MART VAN DER MERWE plays a delightfully OVER-THE-TOP, local version of a fairy godmother" (Taylor, artslink.co.za)


"Seeing Isidingo's most-loved baddie play a villain of another kind, ROBERT WHITEHEAD as an Ugly Sister is A PRICELESS THEATRE EXPERIENCE. Joined by PANTO ROYALTY TOBIE CRONJÉ, the two of them make Barker Haines seem like Mother Teresa" (Moncho, Star Tonight)

"SIBU RADEBE is a pint-sized singing and dancing dynamo who LIGHTS UP THE STAGE as Buttons... Magic? Oh yes, THERE IS MAGIC TOO - a pumpkin and donkey that disappear down stage and a flying Pegasus and sparkling coach that appear upstage. Why not?" (de Klerk, artslink.co.za)

"Even in her scullery duds, CARMEN PRETORIUS as Cinders is gorgeous and is ABSOLUTELY DAZZLING as Princess Crystal... Idols alumnus BONGI MTHOMBENI plays Prince Charming and is EVERYTHING THE ROLE CALLS FOR... With SPECTACULAR SETS, OPULENT COSTUMES, a magnificent flying coach powered by Pegasus and lots of singing and dancing, what's not to like?" (McKenna, Sunday Independent)

"If you have tightened the holiday purse, CONSIDER THE SHOW AS A REWARD for skipping some of the luxuries this year. CHRISTMAS, AFTER ALL, IS CHRISTMAS, and a pantomime has always been a part of it" (Blaine, Business Day)

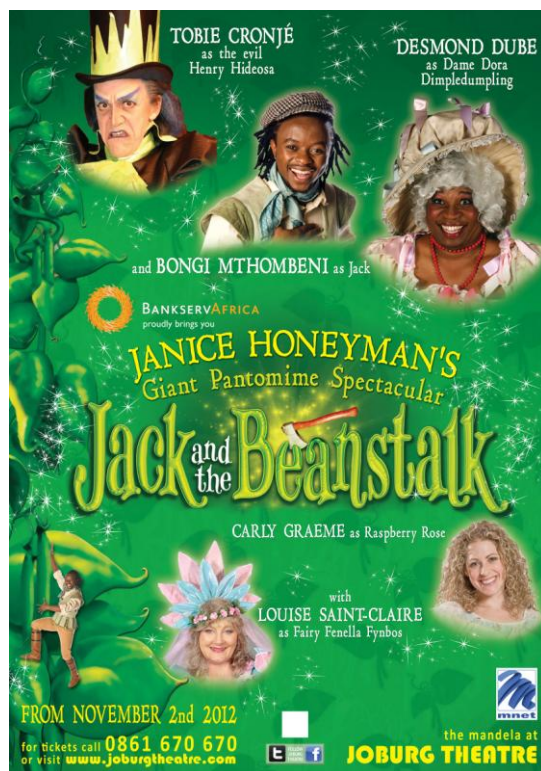
  **JANICE HONEYMAN'S ALL-STAR PANTOMIME CINDERELLA**

Brought to you by  **BANKSERVAFRICA**

for tickets call **0861 670 670** or visit **www.joburgtheatre.com** **the mandela at JOBURG THEATRE**

Nett income to Joburg Theatre from CINDERELLA - calculated as the production profit plus sponsorship plus theatre rental income allocated plus programme advertising revenue - was a record-breaking R3,608,076.00.

And we move forward with continuing optimism for the Joburg Theatre tradition. Next year's pantomime, JACK AND THE BEANSTALK opening on November 2nd 2012, had already sold over 22,000 tickets with a value of R2.47M by January 7th.



The annual pantomime also gives Joburg Theatre a welcome opportunity to donate tickets for the show to those members of Joburg communities who could not possibly afford to purchase them. Our guests this past season have included the Twilight Children's Home, Brixton Community Kids, Noah Children, Red Cross Pensioners, SOS Children's Village in Mamelodi, MCK School for the Deaf, Living Link, Mother of Peace Orphanage, Winds of Hope School, National School of the Arts, Strathyre Girls Home, Down Syndrome Gauteng, Maxhaven Retirement Village, Acres of Love, Riverlea Community Centre and the Abraham Kriel Children's Home. In addition, a total of 13,605 children from across Gauteng attended the fifteen special daytime performances of CINDERELLA at heavily subsidised ticket prices.

The past six months has also seen disappointments in our theatres. The Mandela hosted a three-week season and The Fringe a four week season of presentations within the ARTS ALIVE 2011 festival. Whilst there was some truly worthwhile creative content included in these programmes, a lack of advance marketing for them resulted in a very poor total gross ticketing revenue from the two theatres of R200,455.00 over the five weeks. The tenth year return visit of Matthew Ribnick and Geraldine Naidoo's THE CHILLI BOY also played to unusually small audience attendance in The Fringe in October.

Joburg Theatre's community and youth development projects - located in space.com, an intimate 'black box' environment auditorium - were many and varied throughout the first half of the financial year.

These included: a season by Basadi Balefathse Cultural Exchange Programme in celebration of Women's Month; South African actor Denzel Edgar in his powerful and poignant one-man show THE TRUTH ABOUT YOU, a play about HIV/AIDS; a festival of one-act plays entitled MOA SOLOS; SOUL DANCER, showcasing works by twelve young choreographers; a workshop and seminar held on October 15th for people with disabilities, sponsored by The British Council and lead by Gladys Agulhas; a series of community development Directors Workshops hosted by the Gauteng Organisation of Community Arts and Culture Centres from November 10th to 17th; and DANSAZANIA, a group that works with shelters and youth care facilities as well as street children.

The space.com 2011 calendar ended with four sold-out performances in December by the RAINBOW KIDS, produced by Act Out Loud Dynamics in collaboration with Dr Ivan Jardine, founder of the AIDS Army International. This production, with a cast of more than sixty children including some from Lambano Sanctuary, dealt with issues ranging from caring for the environment, living with HIV/AIDS, health care, nutrition, animal care, recycling and pollution.

The mid-term for Joburg Theatre also brought about the satisfying news of the company achieving its eleventh consecutive clean audit report from the Auditor-General, with the past two years resulting in no findings at all within the reports.

So, mainly good news for the first half of the year. But the dark days of recession are not behind the theatre industry in South Africa. Nor worldwide. To quote an editorial by Gordon Cox in the weekly trade magazine VARIETY earlier this month, writing about the current state of American theatre:

"After a tough couple of years, things are finally looking up for not-for-profit theatres, but they're still living hand-to-mouth on a day-to-day liquidity basis...To judge by the commercial realm of Broadway, the theatre biz has proven resilient enough to resist most of the downward pull of the 2008 financial crisis and the recession that followed...For most not-for-profit theatres, however, it's been a different story over the past couple of years, with companies around the country organising emergency fundraisers and troupes pairing back activities, sometimes ruthlessly, in an effort to keep afloat."

We at Joburg Theatre most sincerely thank the City of Joburg for keeping us afloat during these tough times.



Bernard Jay
Chief Executive Officer
January 2011

CHAPTER TWO: PERFORMANCE HIGHLIGHTS

Section 1: Highlights and Achievements

Highlights and achievements of the financial year to date have included:

- The completion of a sponsorship agreement with the company BankservAfrica for R1.4M per annum cash contribution to the Joburg Theatre pantomime productions in 2011 and 2012.
- Being granted the first ever 'non-replica' production rights by Lord Andrew Lloyd Webber's The Really Useful Group for a Joburg Theatre production of the record-breaking musical STARLIGHT EXPRESS in 2013.
- The completion of an agreement with the prestigious Universal Ballet of South Korea to bring the company for its first visit to South Africa exclusively to Joburg Theatre in 2012 with four performances of Tchaikovsky's ballet SWAN LAKE.
- Joburg Theatre joining forces with MNet Cares - a structured corporate social investment 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 - to bring the dancers of the show BURN THE FLOOR to spend a day at the Soweto Bapedi Arts Centre, teaching over 150 children from historically disadvantaged communities. This MNet Cares feature about the theatre's work was broadcast nationally many times during August and September 2011.
- The overwhelmingly positive response received from 63,000 patrons to the casting of ten child ballroom dancers from a school in Orange Farm who were then featured in the production of the Joburg Theatre pantomime CINDERELLA.
- The company receiving its eleventh consecutive clean audit report from the Auditor-General, the last two of which (for financial years 2009/10 and 2010/11) having no findings by the AG within the reports.

Section 2: Performance against IDP and City Scorecard

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%	70.02%			62.80%
	Percentage attendance in The Fringe	53%	53%	50.35%	40.30%			45.81%
Economic growth	Percentage increase in quarterly earned income as compared with 2010/11	-22%	2%	5.16%	32.38%			24.72%
	Proportion of earned income against revenue including subsidy	42%	44%	33.24%	64.66%			53.65%
Community development	Number of community related projects developed by the theatre	23	18	12	11			23
	Number of youth introduced to theatre through sponsored and/or discounted tickets	24,519	5,000	3,608	15,662			19,270
Effective and Compliant Financial Management	Percentage of affirmative procurement spend against total procurement expenditure	68%	63%	63.55%	79.49%			69.25%
Management	Percentage of capital budget spent	94%	100%	6.23%	37.16%			37.16%
	Attainment of a clean audit report from the Auditor General	100%	100%	100%	100%			100%

Output Levels

KPI: PERCENTAGE ATTENDANCE IN THE MANDELA

Annual target: 65%

First six months actual: 62.80%

117,047 patrons attended performances in The Mandela during the first six months. The potential was 186,384.

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

KPI: PERCENTAGE ATTENDANCE IN THE FRINGE

Annual target: 53%

First six months actual: 45.81%

10,437 patrons attended performances in The Fringe during the first six months of the financial year. The potential was 22,781.

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

Economic Growth

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

Annual target: 2%

First six months actual: 24.72%

Earned income for the first six months of the current financial year was R15,515,487.00, compared with earned income in the first six months of 2010/11 of R12,440,676.00.

This KPI has been achieved.

KPI: PROPORTION OF EARNED INCOME AGAINST REVENUE INCLUDING SUBSIDY

Annual target: 44%

First six months actual: 53.65%

Earned income of R15,515,487.00 for the six months represents 53.65% of total revenue inclusive of subsidy of R28,924,485.00.

This KPI has been achieved.

Community Development

KPI: NUMBER OF COMMUNITY RELATED PROJECTS DEVELOPED BY THE THEATRE

Annual target: 18

First six months actual: 23

This KPI is well ahead of the target for the financial year.

The community related projects during the first six months 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)

4 SCHOOL PERFORMANCES OF THE SLEEPING BEAUTY BY SABT (The Mandela)

15 SCHOOL PERFORMANCES OF CINDERELLA (The Mandela)

EMPLOYMENT OF 10 CHILDREN FROM THE RICHMAN DANCING SCHOOL, ORANGE FARM, IN CINDERELLA (The Mandela)

HOSTING OF 7 YOUTH CHARITIES AT CINDERELLA ON DECEMBER 1st (The Mandela)

HOSTING OF THE DISCOVERY WELLNESS DAY ON NOVEMBER 30th (Joburg Theatre)

PERFORMANCE BY JAPANESE SUPERSTAR TOKIKO KATO IN AID OF THE ORLANDO CHILDREN'S HOME ON NOVEMBER 8th (The Mandela)

SOUL DANCER (space.com)

WORKSHOP AND SEMINAR FOR PEOPLE WITH DISABILITIES (space.com)

DIRECTORS WORKSHOPS HOSTED BY GOMACC (space.com)

DANSAZANIA (space.com)

RAINBOW KIDS (space.com)

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

Annual target: 5,000

First six months actual: 19,270

This KPI is well ahead of the target for the financial year.

Effective and Compliant Financial Management

KPI: PERCENTAGE OF AFFIRMATIVE PROCUREMENT SPEND AGAINST TOTAL PROCUREMENT EXPENDITURE

Annual target: 63%

First six months actual: 69.25%

Affirmative procurement during the six months was R4,594,166.83 of a total procurement spend of R6,633,374.96.

This KPI has been achieved.

KPI: PERCENTAGE OF CAPITAL BUDGET SPENT:

Annual target: 100%

First six months actual: 37.16%

To date, a total of R446,010.86 has been spent on the capital project of Building Renovations and Upgrades, being 37.16% 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 six months actual: 100%

The company has received its Audit Report from the AG for financial year 2010/11, which is a clean report with no findings.

This KPI has been achieved.

Section 3: Assessment of Arrears on municipal taxes and service charges

3.1 Assessment of Municipal Taxes and Service Charges owed to Joburg Theatre.

Joburg Theatre does not charge Municipal Taxes and Service Charges.

Detail	0-30 days	31-60 days	61-90 days	91-180 days	181& over	Total
N/A	N/A	N/A	N/A	N/A	N/A	N/A

3.2 Amounts owed by Joburg Theatre for service charges as at December 31st 2011

Name of Entity	Amount Owed	Status	Comments
City of Johannesburg	619,207	Current	

3.3. Assessment of Directors' and senior managers' municipal accounts

Name of Director/Senior Managers	Designation	Name of Municipality	Municipal Acc Number	Account Status as at 31 12 11	Comments
Mr Cas Coovadia	NED	City of Joburg	400864220	Current	
Mr Bernard Jay	Executive Director	City of Joburg	207540933	Current	
Ms Barbara Lombard	NED	City of Joburg	440867524 202425366	Current	
Ms Sury Pillay	NED	Ekurhuleni	3301064632	Current	
Ms Baheya Rae Stainbank-Mokhobo	NED	City of Joburg	400847673	Current	
Ms Pamela Mashiane	NED	Ekurhuleni	2603272804	Current	
Mr Welcome Msomi	NED	Eskom	8633105187	Current	
Mr Zukisani Samsam	IAC	City of Joburg	900925697	In arrears	Payment arrangements made and agreed.
Mr Zakhele Mpungose	Finance Manager	Mlalazi Mun		Current	
Ms Bridget Mashika	Company Secretary	City of Joburg		Current	Rates Account with Sectional Title Management

Section 4: Statement on amounts owed by Government Departments and Public Entities

Name of Department	Amounts owed	Account Status	Comments
City Of Johannesburg	84,907	Current	
Johannesburg City Parks	7,975	Current	
Johannesburg Roads Agency	137,238	Current	
Metro Trading Company	5,693	Current	

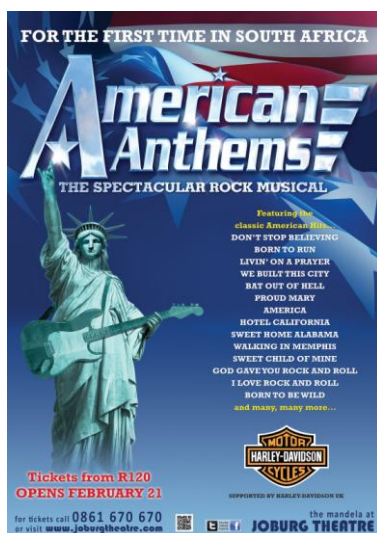
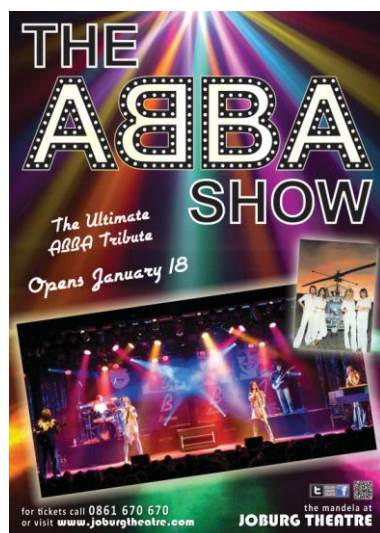
Section 5: Plans for the next six months

The second half of the financial year 2011/12 will be a challenge to fully occupy the stages of The Mandela and The Fringe.

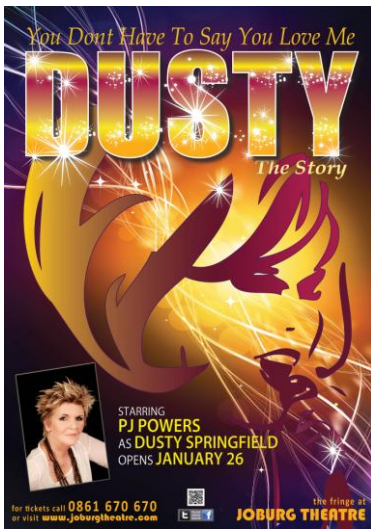
Several shows that had booked these theatres some months ago have cancelled at a late stage - mostly due to lack of funding because of the recession - and the early part of the calendar year is always the worst for identifying international touring shows that are available for South Africa. Because of the fact that almost every British provincial theatre occupies its main stage in December and January with pantomime productions, UK touring shows usually close by November and do not re-open again until March or April the following year.

However, at this time, the months of January to June 2012 include the following attractions.

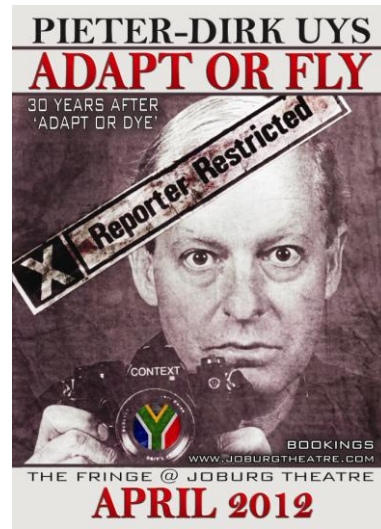
In The Mandela, the season begins on January 18th with an Australian tribute show, THE ABBA SHOW. On Saturday February 11th, the stage is occupied by the popular Scandinavian acoustic / blues / folk singer known as THE TALLEST MAN ON EARTH. A British touring rock musical AMERICAN ANTHEMS, sponsored by Harley-Davidson UK, visits for three weeks later in February, followed by four very special South African debut performances by the Universal Ballet of Korea of the ballet SWAN LAKE in March. Opera Africa returns to The Mandela later in March with an evening named BRAVO OPERA AFRICA 2012. The South African Ballet Theatre takes over the stage in April with the popular ballet GISELLE. Impresario Edouard Miasnikov brings, for the first time to South Africa, THE MOSCOW CIRCUS ON ICE for two weeks and then the hit show LE GRAND CIRQUE returns to Joburg Theatre for its third visit, this time with a new, gravity-defying edition called LE GRAND CIRQUE ADRENALINE.



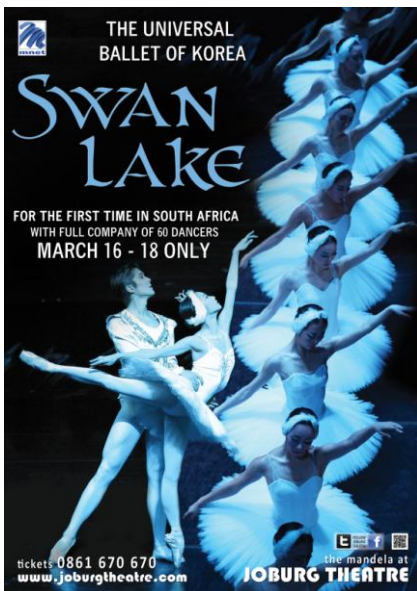
The Fringe will open its season on January 26th with the world premiere production of a tribute to British pop singer Dusty Springfield, DUSTY - YOU DON'T HAVE TO SAY YOU LOVE ME. The show features South African legend P J Powers as Dusty Springfield. The Illusionist ILAN SMITH returns to The Fringe in February, followed by a season of the show THE LADIES I LOVE, featuring famous Welsh female impersonator Ceri Dupree. The National School of the Arts' annual FESTIVAL OF FAME takes over the stage of The Fringe from March 10th to 17th, followed by a Cape Town based show, THAT'S LIFE. A much anticipated return visit to Joburg Theatre by Pieter-Dirk Uys occupies The Fringe for the month of April with his new one-man show ADAPT OR FLY.



for tickets call **0861 670 670** the fringe at **JOBURG THEATRE**
or visit www.joburgtheatre.com



The three-year success record of Joburg Theatre's smallest auditorium - the 130-seat black-box environment called space.com - in creating community development focussed projects involving many members of historically disadvantaged communities has given us the enthusiasm and eagerness to tighten the scope of space.com in 2012 to concentrate on specifically the development of youth. space.com's activities for the first few months of 2012 include: a free showcase of South African youngsters training in Shakespearean works presented by Andrea Harris; SPEAKING GRAVES, a production of dance, drama, music and poetry discussing the topic of HIV/AIDS and specifically aimed at primary and high school learners; LES PIGEONS, a collaboration between two South African theatre makers, taking a startling look into the underground world of ornithological communism; the National School of the Arts' FESTIVAL OF FAME; and the African Inter Cultural Youth Fair, hosted by the Wells Youth Initiative based in Nigeria.



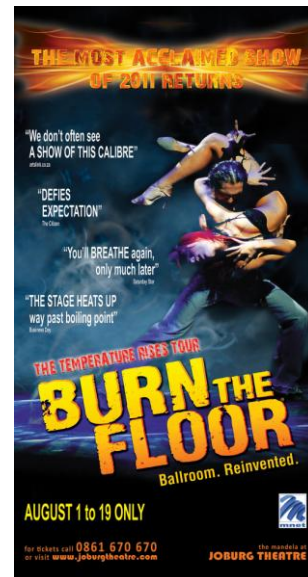
THE TALLEST MAN ON EARTH



JOHANNESBURG-JOBURG THEATRE
SATURDAY 11 FEB 2012

TICKETS AVAILABLE FROM WWW.JOBURGTHEATRE.COM - 0861 670 670
DOORS OPEN 8 PM

from FRIENDS WWW.YOURFRIENDS.CO.ZA FOR MORE INFO **JOBURG THEATRE**



CHAPTER THREE: DIRECTORS'S REPORT AND GOVERNANCE

Section 1: Corporate Governance Statement

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

Through this process, the City of Johannesburg Metropolitan Municipality as a sole shareholder and other stakeholders may derive assurance that the entity is being ethically managed according to prudently determined risk parameters in compliance with generally accepted corporate practices. Monitoring of the entity's compliance with the King Code on Corporate Governance forms part of the mandate of the group audit committee.

The Company steadfastly consolidated its position in respect of adherence to the King III report on Corporate Governance. Joburg Theatre's practices are, in most material instances, in line with the principles set out in the King III Report. Ongoing steps are however taken to align practices with the Report's recommendations and the Board continually reviews progress to ensure that the company improves its Corporate Governance. The board is satisfied that the company has complied with all legislations relevant to or affecting the company, as well as all regulations and codes of practice.

Section 2: Board of Directors

Joburg Theatre has a unitary board, which consists of one executive and six non-executive directors. The Board is chaired by the non-executive director, Mr Cas Coovadia. The board meets quarterly and retains full control over the company. The Board remains accountable to the City of Johannesburg Metropolitan Municipality, the sole shareholder and its stakeholders, the citizens of Johannesburg.

The table below outlines attendances at Board meetings and its subcommittees during the first half of the financial year:

	Board	Audit & Risk	Human Resources
Number of meetings	2	2	0
Board members			
C Coovadia	2	-	-
B Lombard	2	1	-
S Pillay	2	1	-
B Mokhobo	1	-	-
P Segakweng	1	-	-
W Msomi	2	-	-
B Jay*	2	1	-
Independent audit committee members			
Z Samsam	2	2	-
K Froneman	-	2	-

¹ Mr. Bernard Jay is the Chief Executive Officer and a Board Member of Joburg Theatre. In terms of sound corporate governance practices, he has a standing invitation to the Audit and Risk Committee and Human Resource Committee meetings.

Non-executive Directors contribute an independent view to matters under consideration and add to the depth of experience of the Board. The roles of Chairperson and Chief Executive Officer are separate, with responsibilities divided between them. The Chairperson has no executive functions.

Members have unlimited access to the Company Secretary, who acts as an advisor to the Board and its committees on matters including compliance with Company Rules and Procedures, statutory regulations and best corporate practices.

A Service Delivery Agreement (SDA) concluded in accordance with the provisions of the MSA governs the entity's relationship with the City of Johannesburg. The Board provides Quarterly, Bi-Annually and Annual Reports on its performance and service delivery to the parent municipality as prescribed in the SDA, the MFMA and the MSA.

The Board or any of its members may, in appropriate circumstances and at the expense of the company, obtain the advice of independent professionals. An annual Board evaluation is undertaken.

Section 3: Board Committees

The following committees have been established:

- Human Resources Committee
- Audit & Risk Committee

Human Resources Committee

The Human Resources Committee consist of the following non-executive directors:

Ms Barbara Lombard - Chairperson

Ms Baheya Mokhobo

Ms Surykumarie Pillay

The Human Resources Committee advises the board on remuneration policies and other terms of employment for all directors and senior executives. Its specific terms of reference also include recommendations to the board on matters relating to, *inter alia*, employee retention schemes, general staff policy on remuneration, profit bonuses, executive remuneration and service contracts. The Corporate and Human Resources Manager for the company advises the committee. The committee did not meet during the first half of the year under review.

Audit & Risk Committee

The Audit & Risk Committee consists of the following members:

Mr Zukisani Samsam – Independent Member / Chairperson

Ms Barbara Lombard – Non-executive Director

Ms Surykumarie Pillay – Non-executive Director

Mr Jacobus Froneman – Independent Member

The role of the audit and risk committee is to assist the board by performing an objective and independent review of the functioning of the organisation's finance and accounting control mechanisms. It exercises its functions through close liaison and communication with corporate management and the internal and external auditors. The committee met two times during first half of the year under review.

The committee has been delegated the task of overseeing the quality, integrity and reliability of the company's risk management function. In terms of its mandate, it reviews and assesses the integrity and the quality of risk control systems and ensures that risk policies and strategies are effectively managed.

The audit and risk committee operates in accordance with a written charter authorised by the board, and provides assistance to the board with regard to:

- Ensuring compliance with applicable legislations and the requirements of regulatory authorities;
- Matters relating to financial accounting, accounting policies, reporting, risk management and disclosures;

- Internal and external audit policy;
- Activities, scope, adequacy and effectiveness of the internal audit function and audit plans;
- Review/ approval of external audit plans, findings, problems, reports and fees;
- Compliance with the Code of Corporate Practices and Conduct; and
- Compliance with the code of ethics.

The audit and risk committee addressed its responsibilities properly in terms of the charter during the year under review. The internal audit plan and budget was approved during the year under review. Management reviewed the financial statements with the audit and risk committee. The quality of the accounting policies were discussed with the external auditors.

The audit and risk committee considered the annual financial statements of Joburg Theatre to be a fair presentation of its financial position on June 30th 2011 and of the results of its operations, changes in equity and cash flow for the period ended then in accordance with General Recognised Accounting Practices (GRAP) and the Companies Act.

Section 4: Director's Remuneration

NON-EXECUTIVE DIRECTORS AND INDEPENDENT COMMITTEE MEMBERS REMUNERATION

No	Name	MID-YEAR		TOTAL	YTD		Retainer	TOTAL
		Board Meeting Fees	Comm ittee Meeti ng Fees		Board Meeting Fees	Comm ittee Meetin g Fees		
1	C Coovadia (Chairman)	19,840	-	19,840	19,840	-	39,675	59,515
2	B Lombard -NED	9,920	4,960	14,880	9,920	4,960	19,840	34,720
3	S Pillay - NED	9,920	4,960	14,880	9,920	4,960	19,840	34,720
5	B Mokhobo - NED	4,960	-	4,960	4,960	-	18,000	22,960
6	P Mashiane - NED	4,960	-	4,960	4,960	-	10,000	14,960
8	W Msomi NED	9,920	-	9,920	9,920	-	16,000	25,920
9	Z Samsam - IAC	9,920	9,920	19,840	9,920	9,920	-	19,840
10	K. Froneman - IAC	-	9,920	9,920	-	9,920	-	9,920
	TOTAL	69,440	29,760	99,200	69,440	29,760	123,355	222,555

SENIOR MANAGEMENT REMUNERATION

No	Name	MID-YEAR		TOTAL	YTD			TOTAL
		Basic Salary	Allowances & Contributions		Basic Salary	Allowances & Contributions	Bonus	
1	B Jay (Chief Executive Officer)	787,334	28,328	815,662	787,334	28,328	214,727	1,030,389
2	Z Mpungose (Finance Manager)	222,586	4,428	227,014	222,586	4,428	72,000	299,014
3	S James (Production Manager)	306,936	5,592	312,518	306,936	5,592	38,000	350,528
4	P Pretorius (General Manager : Building & Safety)	275,619	72,461	348,080	275,619	72,461	44,028	392,108
5	J. Lipson (Customer Services Manager)	187,375	11,500	198,875	187,375	11,500	30,738	229,614
6	C Pacariz (Marketing Manager)	204,416	12,538	216,954	204,416	12,538	30,000	246,954
7	B Mashika (Corporate and Human Resources Manager)	231,260	16,363	247,623	231,260	16,363	72,000	319,923
8	E Ramoroko (Technical Manager)	187,106	27,083	214,189	187,106	27,083	30,762	244,951
9	M Mokgautsi (Theatre Manager)	113,925	10,915	124,840	113,925	10,915	18,000	142,840
	TOTAL	2,516,465	189,208	2,705,673	2,516,465	189,208	550,257	3,255,930

Section 5: Company Secretarial Function

The primary function of the company secretary is to act as the link between the board and management and to facilitate good relationships with the shareholder. The company secretary is responsible for the general administration, more specifically to ensure compliance to good corporate governance practices and to provide guidance to the directors on corporate governance principles and applicable legislations.

Section 6: Risk Management and internal controls

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

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

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

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

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

Section 7: Sustainability Report

Sustainability Vision

Sustainable development is essential in the manner in which Joburg Theatre implements and manages its projects. Joburg Theatre is committed to the principles of sustainable development and their integration into various aspects of our business processes, giving us an opportunity to create value for all stakeholders, including social, economic and environmental facets.

The existence of the company is dependent on the continued ongoing support from its sole shareholder, the City of Joburg, by way of subsidy paid each year in terms of the service delivery agreement entered into between the company and the City of Joburg. Should the subsidy be withdrawn, the company would not be able to continue as a going concern.

Socio-economic development

The Board of Directors approved a discretionary annual Social Awareness Programmes budget for the company's Chief Executive Officer to disburse in support of causes and institutions in need and aligned with the company's arts, culture, entertainment and community support policies.

In the financial year 2011-12 to date, the Social Awareness Programme expenditure was R35,800. The following programmes / organisations were supported from the Social Awareness Programmes budget:

COMMUNITY DEVELOPMENT – SPACE.COM	5,800
DOWLING PRIMARY SCHOOL	3,000
OPERA AFRICA EDUCATIONAL TRUST	27,000
TOTAL	35,800

CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT

Section 1: Human Resource Management

Joburg Theatre's overall objective as set out in its employment policy is to ensure that the company's employment practices and remuneration policies motivate and retain talented employees and create an attractive environment for all employees. The employment policy is periodically reviewed to ensure that it remains relevant and practical for the changing needs of current and potential employees.

Organisational Structure

The company is divided into 5 (five) essential departments:

- The Governance Department (eleven employees) works with the company's Chief Executive Officer in various governance roles. The finance office manages all day-to-day, weekly, monthly and annual financial aspects of the company, including supply chain management and compliance.
- The Building & Security Department (thirty employees) is responsible for the ongoing maintenance, safety and security of the 49 year old building, operating 24 hours per day.
- The Customer Services Department (six employees) services the interests and needs of the tenants utilising various areas of the theatre: medium term - such as stage tenants; and long term - such as The South African Ballet Theatre, Headline Leisure Management, News Café and The Peoples Theatre Company. This Department also services the interests and needs of the patrons using the building, offering frontline service.
- The Stage Department (thirty employees) provides the services of skilled stage, sound, lighting and wardrobe technicians to assist the clients of the theatre and to maintain strict schedules of the day-to-day usage of the many stages within the complex.
- The Marketing & Sales Department (eight employees) is responsible for marketing, publicity and ticket sales.

As at December 31st 2011, the company had a total of 85 permanent employees, eight of whom report directly to the Chief Executive Officer and 3 fixed-term contractors. Every employee of the theatre is trained to offer services to: the client, namely the entity renting a part of the complex for any relevant core or support business purpose; and the customer, i.e the patron choosing to participate in a core or support business of the theatre.

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

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
TOTAL PERMANENT	41	2	1	15	20	3	0	3	0	0	85
Temporary employees	11				14						25
GRAND TOTAL	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
TOTAL PERMANENT	0	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
GRAND TOTAL	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
TOTAL PERMANENT	0	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
GRAND TOTAL	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
TOTAL PERMANENT	0	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
GRAND TOTAL	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
TOTAL PERMANENT	0	0	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
GRAND TOTAL	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
TOTAL	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
TOTAL PERMANENT	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0
GRAND TOTAL	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
TOTAL PERMANENT	0	0	0	0	0	0	0	0	0
Temporary employees	0	0	0	0	0	0	0	0	0
GRAND TOTAL	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
TOTAL PERMANENT	41	3	1	15	20	3	1	3	0	0	87
Temporary employees	11				14						25
GRAND TOTAL	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
TOTAL PERMANENT	0	1	0	0	0	0	1	0	0	0	2
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
GRAND TOTAL	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
TOTAL PERMANENT	41	3	1	15	20	3	1	3	0	0	87
Temporary employees	11				14						25
GRAND TOTAL	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
TOTAL PERMANENT	0	1	0	0	0	0	1	0	0	0	2
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
GRAND TOTAL	0	1	0	0	0	0	1	0	0	0	2

Section 2: Employment Equity

The company is committed to the principles of equity, anti-discrimination and diversity as enshrined in the Constitution and the Employment Equity Act. In this context, Joburg Theatre seeks to create an institution that reflects the diversity of South African society, and which contributes to maximising the human resource potential of its entire people.

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

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

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 theatre's management team is inclusive and representative of the demographics of the country. The members of the support management team comprise of staff members from a diverse background. 82% of the staff compliment is historically disadvantaged individuals, 29% is youth and 31% is female.

Section 3: Skills Development and 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, which help in enhancing the skills of previously disadvantaged individuals. The policy also includes access to training by members of designated groups, structured training and development programmes. Company retention strategies include the promotion of diverse organisational cultures, interactive communication and feedback and ongoing labour turnover analysis.

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

Employees of the Stage Department are receiving training on an ongoing basis presented by the Heads of Departments and senior employees on;

Basic lighting, automated lighting technology, mechanist training, theatre technology, sound technology, logistics management, electronics, stage management and stage work in general.

Employees of Joburg Theatre receive equal opportunities with respect to skills development, career growth and succession planning. The majority of employees are Historically Disadvantaged Individuals and a number of these employees have been trained and promoted into senior managerial positions.

Although each position within the structure of the company requires specific skills, all departments are encouraged to promote and develop a culture of multi-skilling.

Section 4: Succession Policy and Retention

Succession Planning

Succession planning within the company has been implemented for all senior management.

Employee Retention Scheme

The retention strategy and participation will be reviewed going forward, depending on funding being available.

Joburg Theatre strives to pay salaries that are not disparate with the standard and has in place strategies and practices to deal with remuneration management and salary parity resolution.

Section 5: HIV/AIDS on the Workplace

The management of HIV/AIDS is an important challenge facing every organisation in the country. Joburg Theatre is committed to maintaining the health and welfare of all its employees as well as providing a safe and hygienic working environment. Joburg Theatre's policy on HIV/AIDS ensures that no employee, or applicant, is discriminated against based on their HIV status. The company's policy is aligned with the City of Johannesburg's AIDS Strategy.

Joburg Theatre has adopted the following core principles as a basis for its HIV/AIDS policy:

- Continuously assess the risks posed by HIV/AIDS on the business;
- Limit the number of new infections among employees. In order to ensure that all employees are made aware of the problem and - in the process – hope to reduce the rate of HIV/AIDS, JT supplies free condoms in all washroom areas back stage.
- Distribute pamphlets internally to employees relating to HIV/AIDS and participate in the Voluntary Counselling and Testing in support of World AIDS Day.
- Ensure employees living with HIV/AIDS are aware of their rights and that their rights are respected and protected.
- Provide care and support to employees living with HIV/AIDS within current legislative parameters.

Section 6: Employee Benefits

The Company is a participating employer in the various retirement benefit schemes through which the City of Johannesburg Metropolitan Municipality and its associated Municipal Entities (MEs) provide post-employment benefits to their permanent employees (a contractual policy that ceased for any new employees from July 2000). The following funds provide pension benefits for the Group employees.

Defined Benefit Funds

- Johannesburg Municipal Pension Fund
- City of Johannesburg Pension Fund

The company also administers a Group Medical Scheme through Discovery Health and pays a minimum of 50% monthly premium contribution on behalf of its members. Currently 46 of the 85 employees are members of the scheme.

11 employees still receive monthly housing allowances with their salaries (a contractual policy that ceased for any new employees from July 2000), and 27 employees receive allowances towards the use for business purposes of their personal cell phones.

About 40% of Joburg Theatre's employees receive a guaranteed "thirteenth cheque" as a bonus payment in mid-December of each year. This is a contractual obligation inherited from the previous operating company in the year 2000. Employees who have joined the company since 2000 are eligible for a discretionary bonus in mid-December of each year. Any discretionary bonus paid is based on individual performance management results. The CEO's bonus is discretionary and awarded by the Board of Directors in July of each year, subject to performance review by the Board. All bonus payments are funded from within the annual operating budget.

CHAPTER FIVE: FINANCIAL ASSESSMENT

Section 1: Capital Projects

The company has been allocated funds by its shareholder, the City of Johannesburg, for the following Capital Project in the financial year 2011/12:

Project	Start Date	Completion/ Completed Date	Capex Budget R'000	Capex Actual R'000	% Of Completion
Building Renovations and Upgrades	01/07/2011	30/06/2012	500	306	61%
Emergency Water Supply	01/02/2012	31/03/2012	700	0	0%

The capital expenditure on this project will be completed within the financial year.

Sections 2: Statement of Financial Position

**JOBURG THEATRE
(SOC) LIMITED**

STATEMENT OF FINANCIAL POSITION

As at [31 December 2011]

ASSETS

	R'000 Actual 2010 Dec	R'000 Actual 2011 June
Non-current assets		
Property, plant and equipment	2,649	3,062
Intangible assets	8	9
Employee benefit investment	-	-
Current assets		
Trade and other receivables	1,344	1,494
Inventories	154	340
Cash and cash equivalents	22,538	7,259
Total assets	<u>26,677</u>	<u>12,164</u>

EQUITY AND LIABILITIES

Capital and Reserves

Accumulated surplus/deficit	6,741	4,705
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Non-current liabilities

Deferred tax	1,046	1,046
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Current liabilities

Trade and other payables	18,329	5,887
Finance Lease obligation	-	
Provisions	560	527

Total equity and liabilities	<u>26,677</u>	<u>12,165</u>
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Section 3 – Statement of Financial Performance

Statement of Financial Performance

For the first half of the year ended 31 December 2011

	2011 Actual R'000	2011 Budget R'000	Variance	2011 Forecast R'000 Next 6 months
Gross revenue	28,169	29,532	(1,363)	18,326
Operating costs	<u>26,888</u>	<u>28,354</u>	<u>1,466</u>	<u>20,524</u>
Gross Profit	1,281	1,178	103	(2,198)
Operating (deficit)/surplus	1,281	1,178	103	(2,198)
Interest Expense				
Interest Income	756	665	151	355
Surplus before tax	<u>2,037</u>	<u>1,843</u>	<u>194</u>	<u>(1,843)</u>
Taxation				
Surplus after tax	<u>2,037</u>	<u>1,843</u>	<u>194</u>	<u>(1,843)</u>

Overall Financial Performance

The company had a surplus from its first six months' operations of the financial year.

Taking into account the City of Johannesburg subsidy for the six months, there was a bottom-line operating surplus of R2,036,539 – an increase on the original budget surplus for the period of R193,621.

Revenue

Total actual revenue for the six-month period amounted to R 28,924,485 against the budgeted revenue of R 30,196,998. The following line items are the major variances;

In-house productions

The company budgeted R 3,387,340 profit on Cinderella and achieved R 2,715,017. The main reason for not achieving the budgeted profit is the continuing global recession and the lack of group sales as most companies do not spend on entertainment.

Food, beverage and retail

As a result of the above mentioned problems the hospitality section of the company also suffered. The company had budgeted R 900,000 for income from food, beverage & retails but realised R 766,855.

Results of operations - Expenditure

Total expenditure was well contained within budget during the six-month period, resulting in a total operating expenditure of R26,887,945 – a -5% variance on the original budget forecast of R28,354,080.

Section 4 – Cash Flow Statement

CASH FLOW STATEMENT

For the year ended 31 December 2011

	2011 Actual R'000	2011 Budget R'000	Variance	2012 Forecast R'000 Next 6 Months
Cash flows from operating activities				
Cash generated from operations	1,281	1,178	103	18,326
Interest received	756	655	101	325
Cash flows from investing activities				
<i>Expenditure to maintain operating capacity</i>				
Property, plant and equipment acquired				
Property, plant and equipment disposed				
Employee benefit investment				
Cash flows from financing activities				
Member's Loans Raised				
Employee benefit liability				
Increase in cash and cash equivalents	15,279	15,279		15,279
Cash and cash equivalents at beginning of the year	7,259	7,259		
Cash and cash equivalents at the end of the year	<u>22,538</u>	<u>22,538</u>		<u>22,538</u>

4.1 Cash Flow

The company has achieved its budgeted cash flow.

Section 5 – Supply Chain Management

Supply Chain Management and BEE

The procurement requirements of the company are being met in accordance with the amended Supply Chain Management Policy which was approved by the Board of Directors at its meeting on December 01st 2010. The amended Supply Chain Management Policy is consistent with the City of Johannesburg Supply Chain Management Policy and the Municipal Supply Chain Management Regulations promulgated in the Local Government: Municipal Finance Management Act, 2003 (“MFMA”).

Joburg Theatre’s policy covers the purchase and supply of goods, services (tangible and intangible), capital and operational expenditure, fixed assets, as well as the disposal of all surplus, redundant and obsolete stock and assets. Joburg Theatre seeks to develop and maintain positive, long-term relationships based on mutual performances, trust and respect with those suppliers who demonstrate their commitment to Joburg Theatre’s shared goals.

The adjudication process is applied in accordance with the Preference Point System and Broad Based Black Economic Empowerment evaluation of bids in terms of the 80/20 and 90/10 principle.

Affirmative procurement calculations are based on the BBBEE codes of conduct. On companies that have low levels of contribution, the motivating factors considered were compliance to the approved specifications and the capability to execute the contract from a technical, financial and commercial perspective.

No unsolicited bids were made by the company to any person or institution

The table below requires the actual contract awarded in the six month to December 2011.

No.	Contractor Name	Period	R, 000	% Equity Holding
1.	None	None	None	None

The table below requires the committed contracts to be awarded in the next six month to June 2012.

No.	Contractor Name	Period	R, 000	% Equity Holding
2.	None	None	None	None

Due to the lack of appropriate internal systems the entity cannot quantify the number and values of awards made to spouses, children or parent of persons in the service of the state or have been in the service of the state in the previous 6 months as required by Regulation 45 of the Local Government: Supply Chain Management Regulations, 2005.

Section 6 – Internal Audit and Auditor General Management Letter Issues


Internal Audit




Joburg Theatre is currently outsourcing its internal audit function to Johannesburg Risk and Audit Services (JRAS). As an independent appraisal function, internal audit's primary objective is to review, appraise and report on the adequacy and effectiveness of the system of internal controls to risk management and governance processes.

It has a specific mandate from the audit committee and reports its findings to local and divisional management, the company's Audit and Risk Committee as well as the auditor-general. The internal audit manager reports administratively to the CoJ's Group Head: Internal Audit and the City Manager. On a functional basis JRAS has direct access to the chairperson of the company's board, the Audit and Risk Committee as well as the Group Audit Committee.

The internal audit coverage plan is based on risk assessment performed at each operating unit. The coverage plan is updated annually, based on the risk assessment and results of the audit work performed. This ensures that the audit coverage is focused on and identifies areas of high risk.

The table below should be completed to provide a summary on the Audits

Name Audit Area	Date Completed / Planned	Opinion Expressed	Rating
Human Resources	12 Jan 2011	Findings noted in certain control activities although on an overall basis an appropriate control framework in place	

	Major Progress Required
	Some Improvement Required
	Good Opinion with no Major issues raised


Work planned for the next six months includes audit to be performed on the following:




- Finance
- Performance Management System
- Performance Information
- Governance and Compliance
- Follow- up on previous findings raised

Management Letter issues (AG)

The company received a completely clean Audit Report with no material findings to report from the Auditor-General for financial year 2010/11.

SHU - AG Management Letter Tracking Document

No.	Audit Issue Raised	AG Categorisation, Qualification (Q), Emphasis of Matter (E), and Other Matters (O)	Management Action committed to during the Audit	Deadline Date	Progress to Date (SHU to provide)	Status
1	As disclosed in note 28 of the financial statements, the corresponding figures for 30 June 2010 have been restated as a result of an error discovered during 2010-11 financial year in the financial statements of Joburg Theatre (SOC) Ltd at, and for the year ended 30 June 2010.	E	Disclose in Annual Financial Statements	n/a	Resolved	

Legend – Status Definition	
	Progress Unsatisfactory and Unresolved
	Progress Satisfactory but Unresolved
	Largely Resolved

Annexure A: SHU Management Accounts Excel Templates.

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

15 January 2012

	First Quarter 2011/09/30 Rand	Second Quarter 2011/12/31 Rand	Third Quarter 2012/03/31 Rand	Fourth Quarter 2012/06/30 Rand
Revenue	2,802,641	14,641,640	14,641,640	14,641,640
Manufacturing Raw Material Costs	-	-	-	-
Manufacturing Labour Costs	-	-	-	-
Manufacturing Overhead Costs	-	-	-	-
Manufacturing Depreciation Costs	-	-	-	-
Cost of Sales	-	-	-	-
Gross Profit	2,802,641	14,641,640	14,641,640	14,641,640
Gross Profit %	100 %	100 %	100 %	100 %
Administration Expenses	10,449,518	26,887,952	26,887,952	26,887,952
Administration Fixed	10,449,518	26,887,952	26,887,952	26,887,952
Total Operating Costs	10,449,518	26,887,952	26,887,952	26,887,952
Operating Profit	(7,646,877)	(12,246,312)	(12,246,312)	(12,246,312)
Other Income	7,151,049	14,282,845	14,282,845	14,282,845
Other	-	-	-	-
Net Income Before Tax	(495,828)	2,036,533	2,036,533	2,036,533
Taxation	-	-	-	-
Net Income After Tax	(495,828)	2,036,533	2,036,533	2,036,533
General	-	-	-	-
Net Income After Extra Ordinary Items	(495,828)	2,036,533	2,036,533	2,036,533
Dividends Paid	-	-	-	-
Share of Equity	-	-	-	-
Retained Income	(495,828)	2,036,533	2,036,533	2,036,533
Retained Income %	(18) %	14 %	14 %	14 %
Summary				
Revenue	2,802,641	14,641,640	14,641,640	14,641,640
Gross Profit	2,802,641	14,641,640	14,641,640	14,641,640
Total Operating Costs	10,449,518	26,887,952	26,887,952	26,887,952
Total Fixed Costs	10,449,518	26,887,952	26,887,952	26,887,952
Total Variable Costs	-	-	-	-
Other	-	-	-	-
Other Income	7,151,049	14,282,845	14,282,845	14,282,845
Net Income Before Tax	(495,828)	2,036,533	2,036,533	2,036,533
Animal costs	-	-	-	-
Bad debts	-	-	-	-
Bulk purchase	-	-	-	-
Consulting and professional fees	99,736	163,200	163,200	163,200
Consumables	181,234	459,091	459,091	459,091
Contracted services	-	-	-	-
Depreciation	270,000	540,000	540,000	540,000
Employee costs	5,403,516	10,615,492	10,615,492	10,615,492
Fleet	-	-	-	-
Grants and subsidies paid	-	-	-	-
Marketing	1,539,482	2,051,413	2,051,413	2,051,413
Production	-	7,259,497	7,259,497	7,259,497
Utilities	1,707,155	3,603,948	3,603,948	3,603,948

Summary Balance Sheet
Joburg Theatre (Proprietary) Limited
Prior Year # 1: Year to Date
Actual Balance
30 June 2012

	Prior Year # 1	Current Ytd	Current Ytd	
	Joburg Theatre (Proprietary) Limited (000's)	Joburg Theatre (Proprietary) Limited (000's)	Joburg Theatre (Proprietary) Limited (000's)	(000's)
Assets				
Non Current Assets				
Property plant and equipment	3,062,431	2,632,494	2,632,494	-
Intangible assets	9,185	8,212	8,212	-
	3,071,616	2,640,706	2,640,706	-
Current Assets	8,909,052	24,036,086	24,036,086	-
Total Assets	11,980,668	26,676,792	26,676,792	-
Net Assets and Liabilities				
Net Asset	4,704,679	6,741,483	6,741,483	-
Non Current Liabilities	1,046,104	1,045,833	1,045,833	-
Current Liabilities	6,229,886	18,889,481	18,889,481	-
Total Equity and Liabilities	11,980,669	26,676,797	26,676,797	-
Net Current Assets	2,679,166	5,146,605	5,146,605	-
Property plant and equipment	3,062,431	2,632,494	2,632,494	-
Intangible assets	9,185	8,212	8,212	-
Inventories	132,655	153,532	153,532	-
Trade and other receivables	1,517,356	1,344,222	1,344,222	-
Bank balances	7,259,041	22,538,332	22,538,332	-
Contribution from owner	10	10	10	-
Accumulated Surplus (Deficit)	4,704,669	6,741,473	6,741,473	-
Deferred taxation	1,046,104	1,045,833	1,045,833	-
Trade and other payables	5,703,164	18,329,328	18,329,328	-
Current provisions	526,722	560,153	560,153	-