

a world class African city

**- JOBURG THEATRE-  
(SOC)LIMITED**  
Registration No: 2000/013032/07

trading as  
Joburg City Theatres

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



**MID-YEAR PERFORMANCE REPORT**

**2014/2015**

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

**19 JANUARY 2015**

## **JOBURG THEATRE SOC LIMITED**

### **COMPANY INFORMATION:**

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

**Registered Address** : **163 Civic Boulevard  
Braamfontein  
Johannesburg  
2017**

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

**Telephone number** : **(011) 877-6800**

**Fax number** : **(011) 877-6812**

**Website** : **[www.joburgtheatre.com](http://www.joburgtheatre.com)  
[www.joburgtheatreptyltd.co.za](http://www.joburgtheatreptyltd.co.za)**

**Bankers** : **Nedbank Limited**

**Auditors** : **Auditor-General**

## TABLE OF CONTENTS

<b>CHAPTER ONE: INTRODUCTION AND CORPORATE PROFILE</b>	<b>4</b>
Section 1: Corporate Profile and Overview of the entity	5
Section 2: Strategic Objectives	6
Section 3: Chairperson’s Foreword	8
Section 4: Chief Executive Officer’s Report	9
Section 5: Executive Producer’s Report	10
<b>CHAPTER TWO: PERFORMANCE HIGHLIGHTS</b>	
Section 1: Highlights and Achievements	17
Section 2: Performance against IDP and City Scorecard	37
Section 3: Assessment of Arrears on municipal taxes and service charges	42
Section 4: Statement on amounts owed by Government Departments and public entities	43
Section 5: Plans for the next coming six months	43
<b>CHAPTER THREE: DIRECTOR’S REPORT AND GOVERNANCE</b>	
Section 1: Corporate Governance Statement	44
Section 2: Board of Directors	45
Section 3: Board Committees	46
Section 4: Director’s Remuneration	49
Section 5: Company Secretarial Function	50
Section 6: Risk Management and Internal controls	50
Section 7: Internal Audit Function	53
Section 8: Sustainability Report	53
<b>CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT</b>	
Section 1: Human Resource Management	57
Section 2: Employment Equity	61
Section 3: Skills Development and Training	62
Section 4: Succession Policy and Retention	63
Section 5: HIV/AIDS on the Workplace	63
Section 6: Employee Benefits	63
Section 7: Company Organogram	64
<b>CHAPTER FIVE: FINANCIAL ASSESSMENT</b>	
Section 1: Capital Projects	66
Section 2: Statement of Financial Position	67
Section 3: Statement of Financial Performance	68
Section 4: Cash Flow Statements	69
Section 5: Supply Chain Management and Black Economic Empowerment	74
Section 6: Internal Audit and Auditor-General Management letter Issues	90
ANNEXURE A: Management Accounts Excel Templates	98
ABBREVIATIONS	103

## CHAPTER ONE: INTRODUCTION AND CORPORATE PROFILE

### *Vision*

*To provide the integrated management of world class African theatre venues and a high quality entertaining, innovative and inclusive programme which serves the diverse communities of the City of Joburg.*

### *Mission*

- *A commitment to social cohesion, diversity and inclusivity*
  - *A commitment to financial viability, and resilience*
- *A commitment to financial accountability and good governance*
- *A commitment to education, training and skills development for our staff, management and artists*
- *A commitment to provide audience development and education programmes for the benefit of our diverse communities*
  - *A commitment to working in partnership with others to maximise the impact of our vision*

### 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

Joburg Theatre (SOC) Ltd trading as Joburg City Theatres (JCT), an independent municipal entity wholly owned by the City of Johannesburg Metropolitan Municipality (“COJ”), operates Joburg Theatre, Roodepoort Theatre and Soweto Theatre in order to provide world class theatre entertainment to the citizens of Johannesburg. The company continuously strives towards transformation from both within its core employment, procurement and governance practices; and also its productions and audience inclusiveness.

The entity was corporatised by the COJ in July 2000 as The Johannesburg Civic Theatre (Pty) Ltd from the Johannesburg Civic Theatre Association, a Section 21 Company and re-branded in 2009 as Joburg Theatre. In 2011 the COJ embarked on a high level Institutional Review process, which included municipal entity restructuring as part of the implementation of phase 2 of the institutional review project.

With effect from January 1st 2013 Joburg Theatre (SOC) Ltd and Roodepoort City Theatre NPC t/a Joburg Promusica were integrated into a single theatre management company, and also institutionalised the operation of the newly established Soweto Theatre.

The entity derives its mandate from the Service Delivery Agreement with the City of Johannesburg. From this mandate the priority goals are guided by the City’s Integrated Development Plan (IDP), City’s priorities and the Joburg 2040 Growth and Development Strategy (GDS) outcomes. The entity has annual turnover of approximately R40, 6 million excluding subsidy and a staff complement of 281 (125 permanent/fixed-term and 156 casuals).

Joburg Theatre continues to benefit from the long-term success of its positioning as the premier home of live entertainment, offering - through its larger seating capacity and management’s negotiating skills - the exposure for Joburgers to globally recognised world class entertainment. Additionally, Joburg Theatre’s participation in early childhood development through its activities in the *Peoples Theatre* for Children and its increasingly active youth development programme at *space.com* serve as incubators for the future talent and skills to be required at all three city theatres and globally.

Roodepoort Theatre operates in order to be a world class arts centre that seeks new ways of being relevant, by presenting diverse programmes that address all communities through music, theatre, poetry, dance and other performance arts. The vision of the Roodepoort Theatre is to be recognised for the meaningful impact the theatre makes towards social development and cohesion through Youth Development - using its infrastructure as a vehicle to enrich the lives of the youth, by selecting art genres proven to effect meaningful development.

Soweto Theatre represents its own community in building a love of professional theatre through story-telling, promoting inclusion and cohesion in deprived areas through access to quality of life enhancement through arts and culture programming. The history of black townships in South Africa is rich with opportunities for such telling of stories and the country’s first professional township theatre plays a leading role in releasing the energy and passion of local creative artists - both senior and younger - through the art of theatre. Additionally, the extraordinarily beautiful complex that is the Soweto Theatre is a focal point for the encouragement of future tourism activities – a preferred choice of destination for visitors to Joburg – which would eventually rise from the institution’s successful profile *first and foremost as a South African centre of excellence*.

## Section 2: Strategic Objectives

JCT forms part of the city's Human and Social Development Cluster, integrating the work of the city departments and entities that take the strategic and practical lead on the city's constitutional mandate to promote the social development and upliftment of its residents. Though the cluster contributes to all four strategic outcomes as set out by the 2040 GDS, it is primarily organised around **outcome 1: improved quality of life and development driven resilience for all**.

This is a commitment to improving social, health and safety conditions city wide, with a targeted focus on poverty and deprivation, a strong push to promote social inclusion and an emphasis on self-sustaining transformation and building capacity amongst residents themselves to eliminate long-standing problems and handle new shocks. JCT's contribution in the cluster is **"targeting deprived spaces and communities through Arts and Culture Programming"**.

The legislated five-year IDP process assists in translating the Growth and Development Strategy's - Joburg 2040 - long-term impacts and outcomes into measurable and achievable targets. In the City's case, these are framed within the context of the Mayoral Flagship Programmes, located within five-year IDPs that contain cluster-specific priorities and plans.

### The company's strategic objectives include:

- Increase earned revenue;
- Operate as internationally recognised centres of excellence - promote JCT as a flagship social asset through entertainment and arts programmes, thereby making a vital contribution to the quality of life of diverse audiences;
- Increase accessibility to different communities, thereby ensuring that more Joburg residents benefit from a unique cultural experience
- Accelerated youth development (YD) leading to greater social cohesion.
- Support the future of Joburg Ballet in training young dancers from historically disadvantaged communities through workshops and subsidised learner programmes.

These strategic objectives are in line with the Human and Social Development cluster plans, being: sustainable safety nets; supporting an informal economy; enabling access; providing opportunities for displaced persons; creating opportunities for lifelong learning; managing inclusive and inspiring social spaces; empowering citizens and supporting healthier lifestyles.

Within outcome 1 of Joburg 2040 is the output of a city characterised by social inclusivity and enhanced social cohesion. The city can achieve this partly through the strategic management of public spaces – such as the three city theatres - to increase positive social contact and combat social problems.

JCT serves towards a greater and more visible social cohesion of the citizens of Joburg who visit city theatres. An eagerness and ability to participate as one theatre management company creates increased accessibility through the location of three theatres. If the citizens of Joburg can recognise and identify with the concept of three theatres serving *all communities* through the varied artistic policies offered within each separately identifiable unit and continuous youth development programmes, it will become a driver towards customer centricity, social inclusion, social cohesion and improved resident experience. Such customer centricity will ultimately bring about a philosophy of transformation within Joburg's theatre audiences.

JCT contributes directly and indirectly to the City's achievement of its objectives and priorities, by making available the theatres' facilities and resources throughout the year for departments and entities to explain and promote such priorities. The achievements captured in this report are aligned to the strategic priorities of the

City of Johannesburg which drives the strategic direction of the company ensuring that these priorities are implemented in the form of measurable targets and deliverables.

Joburg City Theatres uphold its **vision** statement: *“We are the providers of the integrated management of world class African theatre venues and a high quality, entertaining, innovative and inclusive programme which serves the diverse communities of the City of Joburg.”*

The Board and Management remain committed to achieving strong financial and operational results, ensuring good corporate governance and transparent compliance to legislation while delivering on the **mission** of the company:

***We are committed to***

- *Social cohesion, diversity and inclusivity.*
- *Financial viability and resilience,*
- *Accountability and good governance.*
- *Education, training and skills development for our artists and employees.*
- *Provide audience development and education programmes for the benefit of our diverse communities.*
- *The emancipation of the African voice through theatre activity, education and entertainment.*
- *Working in partnership with others to maximise the impact of our vision.*

### Section 3: Chairperson's Foreword



The previous mid-year review period saw the rigorous restructuring and establishment of sound governance principles within the organisation to focus resources and coordinate efforts for the provision of a more synergistic developmental value-add as the Institutional Review was concluded and now implemented.

The company has achieved a clean audit report from the Auditor General – Subsequent to achieving thirteen consecutive unqualified reports. I would like to thank management and the team for their vested effort, commitment and hard work.

Joburg City Theatres is committed to social cohesion, diversity and inclusivity. The arts can be used in all aspects of life, for many personal or public outcomes. A community or society is cohesive to the extent that the inequalities, exclusions and disparities based on ethnicity, gender, class, nationality, age, disability or any other distinctions which engender divisions distrust and conflict are reduced and/or eliminated in a planned and sustained manner. The community conversations in the arts development are an on-going project for the theatres.

The shareholder has positively responded to the company's request to fill a strategic position of the Chief Financial Officer. The incumbent was appointed to report to the office in January 2015 and will ensure that the company's system of financial management and internal control is carried out diligently.

It is satisfying to note that, during these pressured times in the office, the theatre itself continued to break records with the success of its annual family pantomime production – this year the tale of Peter Pan – bringing much valued profits to the theatre in order to meet our financial targets and balance our books.

Joburg City Theatres focuses on driving a caring, responsive, efficient and progressive developmental approach, to enable it to reach full potential as integrated and vibrant spaces. It gives me pleasure to see the increase both in output and deliverables of the Joburg City Theatre's Youth Development programmes. This Mid-Year Report contains detail of our prolific work in this regard in the past six months and the importance of linking our efforts at all times to the City of Joburg's key priorities within its Joburg 2040 Growth & Development Strategy .

South Africa has had a less-focused initiative that looks at introducing entrepreneurial attitude and skill amongst young artists within community theatre groups. Joburg City Theatres' Youth Development, in partnership with Drama For Life, launched a strategic intervention programme called Introduction to APPLIED PERFORMING ARTS AND ARTS MANAGEMENT (APAAM). This programme empowers the youth artistically, develop their business skills and ensure that they create employment within their own communities. This programme, (APAAM), is an intense outcome-based training programme that encompasses business, technical and artistic skills. We believe that Arts can change lives, mindsets, economies and situations.

I look forward to the next six months of the financial year and would like to thank my MMC Councillor Chris Vondo, fellow board members, in representing the ongoing support of our shareholder, - to the executive management and the great team at Joburg City Theatres, stretch your hands and keep stretching them. Success is on the top, keep going.

#### **Mongane Wally Serote**

Chairperson: Board of Directors  
Joburg City Theatres (SOC) Ltd



#### Section 4: Chief Executive Officer's Report



Second quarter concluded with the highest achievement of a clean audit opinion this is a mission of fulfilment. The team has worked hard with determination to achieve nothing else but a clean audit opinion. Now that we have achieved so much the challenge is to sustain and we are committed to achieving this.

The contract of Mr Bernard Jay, Executive Producer (EP) for The Mandela and The Fringe at Joburg Theatre ended on December 31<sup>st</sup> 2014. Mr Jay was the Chief Executive Officer of Joburg Theatre since 2000 until June 2013. Looking back I would like to express my gratitude to Bernard for demonstrating true commitment in positioning the theatre as the world class entertainment venue.

The company has expanded the Executive Producer role and plans to recruit an incumbent who will source content and programmes for all 3 theatres.

The Theatre made significant progress against service delivery targets, which demonstrates the commitment of the Theatre in achieving its goals and objectives. The support from the city leadership continues to provide guidance and direction relating to all aspects of the business and matters of governance. The City Manager's office and various departments have provided much needed assistance and leadership. We value the immense support by the MMC Community Development - Councillor Chris Vondo through his vested interest in the theatre business, and his passion of prioritizing Youth Development in line with the City's human development agenda to provide proper, well-equipped early childhood development education and infrastructure in deprived communities.

Joburg Theatre presented an in-house production of the South African premiere of the 2005 Broadway Tony award winner for Best Musical, *Monty Python's Spamalot*. This show was performed by an all South African cast to an audience of 14,379, representing 45% of potential

The company concluded the second quarter with the In-house production, Peter Pan yielding a gross ticket sales revenue of R9,913,712.00. This becomes the second highest gross ticket sales of pantomime productions.

Soweto Theatre celebrated Woman's Day with Sibongile Khumalo In Concert, the theatre also hosted Hugh Masekela Annual Lecture Inaugural Launch And Concert

Roodepoort Theatre has established a good working partnership with the National Eisteddfod Academy which has showcased various forms of the art. The Dance Festival has a long and prestigious history and has been staged at the Roodepoort Theatre for a number of years since its inception.

The appointment of the company's Chief Financial Officer was finalised and the incumbent will resume duty on January 05<sup>th</sup> 2015. I would like to thank the shareholder for funding this critical position.

I would like to thank Joburg City Theatre's team for achieving a clean audit opinion, the Board and the shareholder for all the strategic support during the term under review.

**Xoliswa Nduneni-Ngema**  
Chief Executive Officer  
Joburg City Theatres (SOC) Ltd

## Section 4: Executive Producer's Report



The first six months of the financial year 2014/15 saw a greatly increased usage of The Fringe (251 seat capacity), together with maximum possible usage of The Mandela (1,069 seat capacity).

The Mandela welcomed 110,209 patrons during the period, equating to 62% of potential. The Fringe welcomed 7,204 patrons, equating to 42% of potential.

The first quarter of the financial year presented an opportunity to open the season in The Mandela at Joburg Theatre with a fundraising concert that was a success in every way. The music fraternity of South Africa learned the shocking news of Bongani Masuku's untimely death on May 17th 2014. He was tragically shot and killed in

Troyeville. Masuku was a long standing band member of Johnny Clegg and he left behind his wife and their four children.

Joburg Theatre immediately joined together with concert promoter (and Johnny Clegg's manager) Roddy Quin to host a benefit concert for Masuku's family, held in The Mandela on July 2nd. Performers in the concert included Ard Matthews, Claire Johnston, Khanyo, Ringo, Ross Learmonth, Sibongile Khumalo, Siphon 'Hotstix' Mabuse, Victor Masondo and Yvonne Chaka Chaka. Every artist and supplier gave their services completely free of charge. The full house raised a total of R330,566.10 and the subsequent medical cover for the Masuku family commenced on August 1st 2014.



Joburg Theatre presented an in-house production of the South African premiere of the 2005 Broadway Tony award winner for Best Musical, *Monty Python's Spamalot*. The show is officially described by its writers as 'the hit musical lovingly ripped off from the 1975 movie *Monty Python and The Holy Grail*'. Part an irreverent parody of the Camelot legend of King Arthur and his knights of the Round Table on their quest for The Holy Grail; part the spoof 'resplendently silly new musical' (*Ben Brantley, NY Times March 2005*) with another quest - that of bringing King Arthur and his entourage to the enchanted land called The Great White Way; and part the tongue-in-cheek Broadway musical itself, featuring 'a bevy' of beautiful show girls, not to mention

cows, killer rabbits, shrubberies and French people, the Joburg Theatre production of *Spamalot* received warm praise from the South African media:

"South Africans are lucky to have the trademark Python humour right on their doorstep in this deliriously dilly production...the zany Monty Python humour is there in all its sword-fumbling, dodgy-wigged, cheerfully chaotic, subversively satirical glory...those who are making the trek to Braamfontein are swinging from the battlements with mirth."

Christina Kennedy, Business Day

"This is the wacky and wonderful world of Monty Python. And it's hilarious... a Proudly South African stage show...a deliciously unexpected tongue-in-cheek spoof of a show...I loved it and my teenager, who was totally unprepared, thought it was hilarious."

Jenny de Klerk, Saturday Star

"I was won over completely...a wonderful taste of the black, off-the-wall humour that was the trademark of Monty Python, adapted to the stage with rousing success...It's a hilarious spoof...eminently hummable tunes, clever, sharp and achingly funny dialogue and a cast attuned to the Python nuances - all blended seamlessly together to produce a winning formula...a wonderful jolt of dazzling entertainment."

Peter Feldman, Sunday Independent

“The entire thing is completely mental...then you know that’s exactly what it should be...if you love that kind of humour then you’re going to love this show...made me laugh so much I had tears in my eyes.”

Jon Broeke, artslink.co.za

This show was performed by an all South African cast to an audience of 14,379, representing 45% of potential. It truly earned its designation of being an in-house production by giving opportunities to resident staff members to become its creative force: the theatre’s Production Manager, Simon James (Director and Set Designer); the theatre’s Resident Company Manager, Timothy Le Roux (Choreographer); the theatre’s Technical Manager, Enos Ramoroko (Lighting Designer); and the theatre’s Executive Producer, Bernard Jay (Executive Producer).



In August, The Mandela was occupied for three weeks with a show originating in Germany, *Soul Foot*. The international production fused music, dance and acrobatics with fifteen artists from eleven countries into an impressive work of art. *Soul Foot* broke genre boundaries and created an interaction between dance and music. It showcased a whole new language full of creativity, multiculturalism and zest for life.



Although impressively staged and received warmly by those audiences that did arrive, the season was disappointingly attended due to a lack of marketing initiatives and expenditure by the tenant.

Joburg Theatre was proud this year to be associated with Arts Alive. Presented by the City of Joburg, *Arts Alive International Festival* is an annual event that celebrates and embraces arts and culture.

The week of programming in The Mandela for the festival was indeed eclectic. *Divas In Democracy* celebrated 20 years of freedom and democracy in South Africa with a sizzling line-up of divas from across the globe, including Tania Maria, Nancy Viera, Isabella Novella and Lulu Dikana. The world-renowned French ballet company, Ballet Preljocaj, came with a cast of eighteen dancers to perform *Les Nuits (The Nights)* for the first time in South Africa. Choreographed by Frenchman Angelin Preljocaj, this interpretation of *Sheherazade* first premiered in Paris in 2013. The choreography toyed with the themes of male libido and female sensuality with grace, beauty and artistic mastery.



*Les Nuits / Angelin Preljocaj © Jean-Claude Carbonne*

A side-splitting night of SA Indian Comedy, *The Crackling Comedy Show*, featured Jailoshni Naidoo and Aunty Rumba and the popular international spoken word and beat poetry showcase, *Speak The Mind 9*, featured a blend of seasoned artists and wordsmiths from around the continent, serving as a podium for poets, musicians, MCs, writers and the like to share and celebrate the art of the word.

The first quarter on The Mandela stage was completed by two overlapping seasons performed by Joburg Ballet. Applauded as one of the greatest of the 19th century ballet classics, on a par with *Swan Lake* and *The Sleeping Beauty*, *La Bayadère* is a saga of love, betrayal and revenge played out against the splendours of the palaces and temples of Ancient India. The ballet tells the story of Nikiya, an Indian temple dancer, and her doomed love for the warrior, Solor. Brimming with great classical dancing, *La Bayadère* is ballet in the grand tradition. Not seen in South Africa since the 1990s, Joburg Ballet's glittering new production of *La Bayadère*, marking a first for the company, was staged by international ballet producer, Mario Gallizzi from Argentina.



Joburg Ballet added a sparkling new and uniquely South African production of the ever-popular *Nutcracker* to the repertoire, brimming with matchless entertainment, theatrical tricks and lots of fun. *The Nutcracker Re-Imagined* – with its glittering music by Tchaikovsky, staging by choreographer Adèle Blank and sets by Andrew Botha - gave its own special flavor: the ballet sparkled with unmistakable local-is-lekker touches that were “as South African as cool watermelon on a hot summer afternoon”.

The Fringe at Joburg Theatre was almost fully occupied throughout the first quarter, with a wide range of home-grown product from South Africa.

These included: the Lex Futshane *Innocent Victims and Perpetrators* album launch; a season of the play written and developed by The Writing Studio’s Daniel Dercksen, *The Beauty of Incomplete Things*; Joburg Theatre’s Youth Development collaboration on the set exam text *Animal Farm*; Joburg Ballet’s developmental arm staging *Celebration 6*; a local school production of its own musical *The Perfect Pitch*; Ntosh Madlingozi and Friends’ Comedy Show; and a return for the fourth consecutive year of the all-embracing *Shakespeare Schools Festival SA*.

The Fringe at Joburg Theatre was proud to be the host venue at the end of the quarter for a two-week season of P J Powers’ new show *Firefly*. More than just a story about the personal journey of one of South Africa’s most beloved music icons, this extraordinary story of PJ Powers – or Thandeka, as she was affectionately renamed by Soweto crowds – was set against the turbulent backdrop of South Africa’s recent political history. *Firefly* was an intimate and hilarious account of the life and times of one of this country’s most recognisable and enduring performers. From the dizzying heights of international stardom to the dark depths of her struggle with alcohol, P J Powers shone a light on everything - her life, her triumphs, her good and bad times, her hopes, dreams and fears.

The beginning of the second quarter in The Mandela brought Joburg another ‘first’ in its growing global reputation as a first class receiving house for international tours. The previous success of producer Harley Medcalf’s show *Burn The Floor* at Joburg Theatre persuaded the Australian entrepreneur to start the worldwide tour of his new show *Brazouka* in The Mandela.

*Brazouka* is a journey of intense passion, pulsing music and explosive energy, with Brazil’s most exciting new dance company featuring Braz dos Santos himself. The unique dance-drama was performed by Brazil’s thrilling new troupe, who introduced the sensational dance language of Lambazouk and other authentic Afro-Brazilian dances in a stunning variety of styles that had the patrons on their feet, captivated by the intoxicating rhythms.

The attendance in Joburg throughout the season of the show’s co-producer and creator – comedian, best-selling author and star of BBC TV’s *Strictly Come Dancing*, Pamela Stephenson-Connolly – resulted in tremendous media coverage. However, the show itself, without a known title pedigree, proved difficult to sell and realised a disappointing 42% of potential audience attendance.



South African music legend Johnny Clegg once again returned to the stage of The Mandela in October 2014 with five performances of his show *Johnny Clegg: Best, Live and Unplugged*.



The brief season was well attended and achieved standing ovations at every performance.

The annual festive season pantomime, written and directed by Janice Honeyman and produced in-house, proved to be a great success. The 72 performances of *Peter Pan* were attended by 60,748 patrons, including 15,833 schoolchildren from across Gauteng at 16 morning and afternoon special school performances: the highest attendance of schoolchildren to date.

The star cast of PETER PAN was representative of the culturally inclusive audience the pantomime attracted: Craig Urbani as Captain Hook; Bongzi Mthombeni as Smee; Thembsie Matu as Tinker Bell; and Michael Riff Themba as Peter Pan. The show once again received rave media reviews, including –  
“Honeyman’s best pantomime yet. I’ve never laughed so hard in ages...Santa arriving via helicopter will have your kids gasping in delight...It’s a laugh-a-minute for everyone...when they are done sprinkling their funny dust they will have even you believing in fairies again.”

Somaya Stockenstroom, Sunday World

“There are many surprises in Honeyman’s best panto in years. Cars drive onto stage, stages separate to become under- and overground theatre zones and, with the biggest wow effect of the night, a red helicopter delivers Father Christmas right in front of our eyes. You could hear every child in the theatre gasp. How did they do it? And that’s the luxurious joy of Honeyman’s annual panto. It’s like there’s a spell that twists around you as you enter the doors that makes you put your cynical self away for two hours of madness...There’s no point in missing this panto. *Peter Pan’s* way too much fun.”

Janet Smith, Star Tonight

“A truly South African retelling of the classic tale of Peter Pan – and judging by the mesmerised little faces in the audience, it is a hit...Honeyman just can’t be beaten when it comes to innovations that make diminutive theatre-goers beg their parents to buy them tickets each year.”

Michelle Loewenstein, The Citizen

“Filtered through a child’s eyes, all of these combine to create joy...having this emotion associated with theatre is priceless...effectively ignites an awareness of the way theatre delivers old-fashioned, impossible to understand *magic*. Take your little ones, please. They, and the hopes of South African theatre to come, will benefit.”

Bruce Dennill, pARTicipate

“It is magic all the way with some spectacular scenes and effects...the scene the children anticipate is the fairy dust and the flying. That definitely did not disappoint as Peter and the Darling children rise into the air and fly across the starry sky to Neverland...Energy defines this show. Pulsating music, lots of jokes for the adults and lashings of magic for little ones. It certainly sets the mood for the festive season.”

Jenny de Klerk, Saturday Star

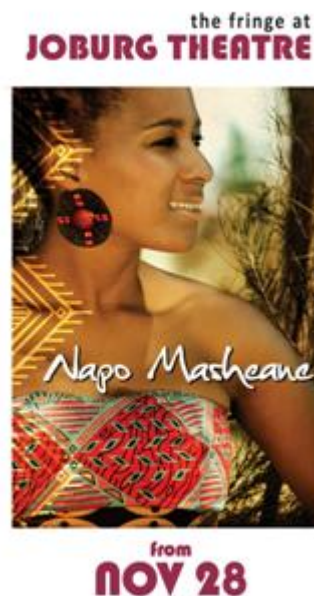
“It’s a high flying success...this is the best panto I’ve seen...it’s funny and fun...had the audience jumping to their feet and dancing along...had the whole audience in stitches...this is a panto you need to go and see.”

Jon Broeke, artslink.co.za



*Peter Pan* concluded its season on December 28th 2014 with gross ticket sales of R9,913,712.00, becoming the second highest grossing pantomime production in the history of Joburg Theatre. With an average ticket price paid of R201.26 (still very reasonable for family audiences and compared with top musical prices at casino theatres of R450.00), the production achieved a profit of R1,663,567.00 and a direct net revenue to Joburg Theatre (exclusive of the ancillary catering and hospitality revenues) of R2,641,068.00.

The Fringe at Joburg Theatre continued to host an eclectic mix of shows, with a steadily improving occupation rate of this venue. Successes in The Fringe during the 2nd quarter of the financial year included the local musical revue *Simply Broadway*, the play *My Richest Yard*, School and College annual dance shows, *Napo Masheane Live* and *The Miss Teen Johannesburg Pageant*.



## Bernard Jay's Farewell

Joburg City Theatre, together with the shareholder, stakeholders bid farewell to Bernard Jay on December 01st 2014.

Bernard Jay served as Chief Executive Officer of Joburg Theatre (formerly The Johannesburg Civic Theatre) since July 2000 until June 30th 2013. He then took a new role as Executive Producer at Joburg Theatre for July 2013 to December 2014.



Bernard Jay's Farewell Party



## Section 1: Highlights and Achievements



During the first six months of the 2014-15 financial year Roodepoort Theatre continued on its mandate of actively contributing to youth and child development efforts to support, develop and offer innovative and relevant programming to residents of greater Johannesburg and beyond. The theatre's audience development strategy was focused on children and youth aged between 2 and 35 years of age, and families. The market for a youth theatre seems to be a solid growth phase and significant revenue benefits can be realised from investment in this genre.

### THE PRODUCING HOUSE



**Sooffah Comedy Couch** came to a successful end in the first quarter by hosting a **Workshop**. The audiences attending reflected the diversity of the community the theatre serves. The young comedians received coaching and workshops in order to develop their performance and in return mesmerize audiences in future shows.

The prominent annual **ATKV** Tienertoneel, a national drama competition/festival aimed at enhancing the love for theatre in learners, was hosted in the Main Theatre over a period of 6 days. **ATKV** – high school scene competition took place from 28 July to 2 August 2014. The **ATKV** teen scene competition celebrated its 50th anniversary. Fifty years ago the seed of this project was planted to enable performers in school the opportunity of developing their own production, each student playing important roles in the production from directing to technical.



**Around the world in 80 days** performed on the 8th and 9th of August. The production focussed on a scientist who took a bet to go around the world in 80 days, the cast consisted of children varying from 5 to 18 years of age who thoroughly entertained the crowd.

**Max Kaan** Is South Africa's Number One Favourite Stage Hypnotist! The Marvellous Max Kaan entertained, enthralled and captivated the audience with his Ultimate Hypnotic Show. People love to watch people, and as Max's shows are devoted entirely to audience participation entertainment, one never knows what surprises are in store. The production was warmly human, while, at the same time, verging on the mysterious, that lets hypnotism stand unique in the entertainment field - Hypnotic indeed.



**Kindly keep it covered** – Roodepoort Theatre featured this fast, furious and frantic farce, featuring a manic mannequin, a gurgling water fountain, a bad-tempered camel, an amorous pigeon and a cameo performance by the Fairy Queen from A Midsummer Night’s Dream, dramatic and hilarious.

Dave Freeman's Fabulous Farce

# Kindly Keep It Covered

Directed by: Mark Boshoff



Local Talent was scouted in the Roodepoort and Krugersdorp area by **figures models** with the hope to select the most talented performers from the show and produce a show to encourage the involvement of youth in theatre and the development of performers.

Sundays at the Roodepoort Theatre have never been the same since the addition of two regular Sunday church ministries, namely **In Christ alone and Alexandra ministry's**; blessings and good fortunes have been our guiding ethos thus far.



**Ten Chair Tour** – **Charl du Plessis** honoured his calling as a Steinway Artist and celebrated his passion for South Africa’s wealth of Steinway concert pianos with a national solo recital tour, featuring works by Bach- Busoni, Rachmaninoff, Chopin as well some jazz and contemporary works showcasing his versatility as a pianist and of the instrument.



**Animal Farm** –The production itself was excellent, professional cast who are experienced in their field. Nobulali Productions made every effort to market the production to the schools in the area. The production was not well attended as most schools opted for the Joburg run, however the jovial cast made up for the theatre attendance with their vibrant, loud and funny story line.

The **Gateway School** is situated in Ruimsig for learners with severe intellectual disabilities and caters for learners in the age group 3 – 18 years. Every four years the school hosts a Revue showcasing the many talents of our learners. This year's theme for the Revue was "Gateway to the Movies" and it was a mystical voyage through well-known movies where the Prince of Gateway searched for Cinderella, the love of his life. Did he find her? Did they live happily ever after? Or was there a twist to the tale? The show comprised of six scenes where patrons enjoyed the suspense, dancing, acting and singing of learners of all ages. The evening was filled with laughter and admiration for the learners.



### DANCE TO THE MAX

Dance took up a big section of the first quarter, in August the theatre hosted the Association of International Dance Teachers (**AIDT**) that held its Solo Performers Examination with disciplines ranging from modern to tap and hip hop dancing; AIDT aims at providing young dancers with performing opportunities.

**Dancing Divinity Silver Screen Glamour** -This showcase was filled with flavour found only in traditional belly dance as well as an explosion of soulful fusion such as Charleston Fusion, Cabaret Fusion, Fosse Fusion, Samba Fusion, Hawaiian Fusion and much, much more!



**Mogale Ballet** presented their third production at the Theatre. The ballet danced by children aged three to eighteen displayed a strong discipline of ballet. The performances were well attended.



The prestigious, **Annual Roodepoort Dance Festival**, the highlight of the Westrand dance calendar, attracted full houses for each of the twelve public performances. The Roodepoort Dance Festival is an annual event that is held at the Roodepoort Theatre and involves a number of dance institutions. The festival allows for the various institutions to come together and showcase their previous year's work. This show ran from mid-August to mid-September and focused on the youth. Stages Roodepoort staff was ready and able to take on the large numbers of traffic into the restaurant during this period by making sure that every

customers' needs were catered for.

The **Mario Gomes Hip Hop** Dance Academy puts on a showcase every year where all its students from beginners to professionals come together as a family to showcase their Hip Hop Street dance Techniques they learnt during the year. The show consists of solo, duo and crew performances to the latest Hip Hop and Popular Street dance tracks. The dancers showcase Hip Hop Choreography on the scene at the moment. From pop, krump, locking, new school, breakdance to contemporary and much more. This years' showcase was called 'The Legion of Extraordinary Dancers' where Mario aimed to showcase to Dancers, that their talent is powerful, full of passion and a special power.



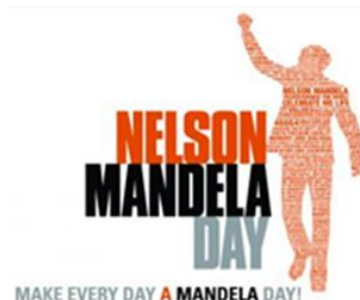
**Sky Dance Studios Showcase** - The patrons experienced an evening of fun and sheer jaw dropping entertainment; an amazing evening of showcase of superb talent and aerobicic stunts.



My Band Project continued to bring out some wonderful talent in the music industry; The finals for my Band project took place on 5th July and was well attended by fans of bands playing, the talent displayed on stage was overwhelming. The bands were judged on various criteria. Bvont the Band was the overall winner of the project, and walked away with R10 000, studio recording time and new drum kit, as well as the opportunity to perform in the Basement Theatre once a month for one year.

**My band Project** dedicates time to encourage and give opportunities to children from all walks of life, all abilities and backgrounds exposure to the magical world of performing arts, the bands help conceptualise the story of the musical performed, assist with costume design, each and every band plays a role in making the production come to live. It is the intention of the Theatre to nurture this relationship for future business, and one of the key strategies to increase such tenants who are dedicated in promoting performing arts in youth.

**67 Minutes of kindness**-The Roodepoort theatre and Stages team went out to Mugg and Tree in Krugersdorp on Mandela Day, 18 July 2014 to partake in 67 minutes of kindness by feeding 150 orphaned children and destitute adults, what a fruitful day which was filled with love, joy and gratitude, **Stages restaurant** staff donated their time to cook and serve, that's what Ubuntu is about and Tata would have been proud.





Blink Dance studio started in 2004 with only 3 students. In the past 10 years the studio has grown not only in numbers but also in passion, talent and love for dance. Dancers in the studio have been chosen to represent South Africa in international competitions in Las Vegas, New York and Paris. The performance at Roodepoort Theatre was filled with the magical rhythms of tap, emotional journeys of contemporary, sassy jazz and out of this world Hip Hop as they reminisced over the past 10 years.

### Aria! Opera For Everyone



Stéfan Louw Productions in association with the Roodepoort Theatre staged three outstanding seasons of **Aria! Opera for everyone**. Stephan Louw who is considered as one of the country's best opera tenors introduced two young soloists to the audience Chris Monotoe and Muzi Mazibuko, - amazing nights of opera; filled with high notes and amazing harmonies.

Aria! Opera for Everyone is in its fourth consecutive year at the Roodepoort Theatre and to date not a single programme has been repeated. Louw prides himself in staying true to his mission: *to bring quality opera to the connoisseur whilst encouraging new audiences to appreciate true opera*. His programmes are designed to feature popular as well as lesser-known arias from three or four operas. He then groups these arias together and a narrator tells the story of the opera and how the arias fit into the overall story.

The Tragedy of Werther featured in December. An adaptation of the music from Werther (Massenet) and text from The sorrows of young Werther (Goethe) came together in a two-act opera that is long enough to tell the complete story of the young poet's life but short enough to capture the attention of opera connoisseur and new-comer alike. The role of Werther was performed by Louw himself with mezzo-soprano Elizabeth Lombard in the role of his lover, Charlotte. They were accompanied by a narrator and the ever-faithful orchestra in the form of pianist Eugene Joubert, the performances left audiences with delight and music to last for days.



ACTS Dance presented: “At the Door”, their annual dance showcase, a variety of dance styles, a story of the many doors the community encounters in life, was presented to the audience in attendance. “At the Door” was based on principles and concepts from the Narnia Trilogy, and included a Minion Key Holder Character to entertain the younger audience members.



The Roodepoort Dance Festival once again returned to the Roodepoort Theatre to showcase the various forms of the art. The Dance Festival has a long and prestigious history and has been staged at the Roodepoort Theatre for a number of years since its inception. Various dance routines were presented at the festival with the 5th and 6th of September set aside for ballet. From the 8th of September, patrons were able to view Tap, Modern Dance and Hip Hop and this ran until the 11th of September. There were dancers of all ages present and the performance days were spilt into afternoon and evening sessions.



The Zombie Fest was held the Basement Theatre with local bands like Bvontk The Band, Prime Echelon and PEST who rocked the night away. The Zombie Fest aligned with Halloween, fans and bands had the opportunity to dress up in their most scary of costumes and go all out with their own make up skills, whilst rocking along to some of their favourite local bands. With genres like Rock, Hard Rock, Indy Rock and Metal the event promised to deliver to a wide range of music lovers. This event was also aimed at encouraging upcoming young bands in the Roodepoort area that they don’t have to search far and wide for a platform to play their music.



**Talent Showcase** is an initiative by 3D Active Management Innovation aimed to stimulate the interest of young performers by showcasing young talent in the Roodepoort Area. The initiative aimed to provide a platform for the young members of the Roodepoort Community and spoke to the key performance areas that the theatre is concerned with, namely Youth Development.



If you think your life is complicated, consider John Smith's for a moment. Yes, that taxi driver from My Vrou se Man se Vrou with two wives, and now also two families! Yes, that is right, in My Boetie se Sussie se Ou it is now eighteen years later, and John still keeps two families in London, both happy and blissfully unaware of the other. But when his two teenagers, a daughter from the one family and a son from the other, meet on an internet chat room and then decide anxiously to meet in person, John's life accelerates to the highest gear and he battles to keep them apart! My Boetie se Sussie se Ou is Pierre van Pletzen's Afrikaans translation of Ray Cooney's caught in the Net and is being directed by the king of farce, Frans Swart.

This Kaleidoscope of Afrikaans productions was also presented on Roodepoort Theatre's beautiful stage during the period under review.

The end of year shows for students of the Helen O'Grady Drama Academy involved all age groups in various plays. Students between the ages of 5 years to adults took part in this exciting event that is held annually at the Roodepoort Theatre. On the 25th, 29th and 30th of November students from various studios of the Academy entertained audiences with various plays: The Chicken-hearted Fox; How the Lion Got its Roar; Story land; A slice of Life; the League of Freaky Creatures and The Vampire drudgeries. Principal of the Academy, which has 22 Drama Classes, Kerry Chapman said: "Each production can involve various age groups - five to eight; eight to twelve; thirteen to eighteen and eighteen and older. The students all work well together. At Helen O'Grady it's not just the acting or performing, we try to give our students confidence and good communication and life skills and so does the Roodepoort Theatre".



Niel 'Berg returned to The Basement Theatre with his latest show entitled "Orison". The show was flawless and interesting, with renditions of well-known songs along with soulful and exquisite own compositions. Orison also featured two accomplished musicians, Abigail Walsh (violinist) and Niel Kruger (guitarist and vocalist). The trio are a true representation of musical genius as they took the audience on a musical journey never experienced before. Apart from the phenomenal musical offering, Orison also included the trademark humoristic sketches and musical games that fans have grown accustomed to over the years. This was definitely a show not to be missed as it showcased true musicianship and talent!

Tshedi Mholo is a well known local (and international) vocal artist who once made up one third of the critically acclaimed group, Malaika. She was delegated, by the Department of Trade and Industry (DTI) to be part and

parcel of the Global Summit for Women in Paris, France, in June 2014, soon after completing her role as a Choir Master on the well loved and enjoyed choir competition show 'Clash Of The Choirs' season 2.

*'We will all join in and share in the VICTORY!'*

Tshedi believes in sharing her victorious day with up-and-coming artists who also have a dream and passion for the arts, music in particular, and wish to showcase their work on a professional platform - she hosted auditions for up-and-coming artists (poets, solo/group vocalists, Tswana cultural dance groups, dancers, and Djs) at the Roodepoort Theatre to be part of the launch.

**The Victory Album Launch** was set to kick start Tshedi Mholo's career as a solo artist through the launch of her album Victory, but and also benefit up-and-coming artists and all other staff members who were involved in this production as this event provided them all a platform to showcase their works in a professional environment.

Programmes have been developed with an aim to expand the role and contribution of the arts to society – either by means of formal tuition programmes, or through using the arts as a medium of communication to the wider community. Through these programmes, the theatre would like to see the realisation of opportunities for young people in the performing arts, with a purpose to increasing the number of poor people getting their foot on the ladder of development and more black faces into the doors of Roodepoort Theatre.



The Soweto Theatre is the cultural heartbeat of Jabulani Soweto; it is more than a theatre, dedicated to the arts, it is here that the community finds expression.

During the period under review the theatre presented theatre productions, music productions, dance productions, choir singing, hosted conferences, meetings and community gatherings.

**SOWETO THEATRE TRAINEE PROGRAM - Children and Youth in Theatre** is an initiative that introduces Theatre making skills that will help learners to enhance their creative thinking and talent in order to solve problems in all learning areas. Children and Youth in Theatre classes began in August when the Trainees identified a need to provide classes to Primary and High School students. Four schools were identified; two (2) Primary Schools and two (2) High Schools, participants identified through auditions and selection processes in collaboration with teachers and the program began. Classes were held on Friday afternoons and Saturday mornings with the aim of creating a final product for presentation at the end of the year.

#### Objectives

- To use Theatre as a learning tool.
- Reading and Writing.
- Communication Skills.
- Self Esteem.
- Peer Pressure.
- Identity.



- To introduce learners to basic skills of Theatre.
- To provide a safe space where the youth can explore issues through Theatre.
- To create a platform for learners who have an interest in Arts.
- What is a Theatre Technician?
- What is a Technical production
- What does a Technical team do at the Theatre
- Health and Safety within the Technical post.



SKILLS EXCHANGE TOUR - This programme was inspired by a production the Trainees researched, wrote, directed and performed called ITJAPUKGILE! THEETJA! under the supervision of Green Goose Collective. The production talks about freedom in the year 2014. The Soweto Theatre Trainees took it upon themselves to do more research on what freedom means to other young people around the country, even the continent of Africa. The Trainees then sent out proposals of the skills exchange workshop programme to many different Arts institutions around the country. The exchange, however, happened locally between the Soweto Theatre Trainees, Fuba School of Dramatic Arts, City Varsity, Chiawelo Community Centre and VOE.

ITJAPUKGILE FESTIVAL -\_This was the final project engaged upon by the 2014 Soweto Theatre Trainees. Working with participants from the Children and Youth in Theatre and the Soweto Theatre Trainees Skills Exchange Tour, a multidisciplinary festival was held on December 7<sup>th</sup> which included site-specific as well as formally staged vignettes through the history of South Africa into the present. The festival was widely supported by parents, siblings and friends of the participants.



*A scene during the Itjapukgile Festival*



### ARE YOU DIK?

ARE YOU DIK? - An adult comedy about sex, monogamy, love, lust and everything in between. ARE YOU DIK? is a new take on the 19<sup>th</sup> Century classic LA RONDE; a timeless story about the mysteries and challenges of intimacy. Actors Coco Merckel and Esmeralda Bihl and director Robert Colman have catapulted this comedy into 21<sup>st</sup> Century South Africa. ARE YOU DIK? takes a serious look at the lighter side of sex and love. Coco Merckel and Esmeralda Bihl masterfully create 20 different characters in a series of hilarious and poignant situations, like the taxi driver and the prostitute, the hairdresser and the 'ben-ten' (teenage boy), the actress and poet – and many more.

When LA RONDE was written by Arthur Schnitzler in 1897 it was considered scandalous, intended “for private circulation only” and banned numerous times. A lot has changed since then. We live in times when no one is easily shocked, anything seems to go, society calls for moral regeneration and parents struggle to control what their children see on the internet. ARE YOU DIK? looks at what hasn't changed, how love and lust can trip us all up. And asks the timeless question: Oops what happened last night?

THE BOY WHO WALKED INTO THE WORLD - Arts and Culture Trust Impact Award Winner, Motlatji Ditodi, directs a student cast drawn from the UJ Soweto Campus in *The Boy Who Walked Into The World*, a stage adaptation of Robin Malan's novel: *The Story of Lucky Simelane*. The play, premiered at the 2014 Grahamstown National Arts Festival, was set to enthral audiences at the Soweto Theatre from 23<sup>rd</sup> - 26<sup>th</sup> July 2014. This production was the first in an ongoing partnership with the University of Johannesburg in which we have agreed to jointly present the Annual Hugh Masekela Lecture, concert and workshops for the duration of this agreement; explore cross-marketing ventures and exchanges on mutually agreed upon projects and to explore arts and culture collaborations with regard to audience development on mutually agreed upon projects.



*ECLIPSED* by Danai Gurira, directed by Warona Seane, is a play addressing the Liberian Civil War that arose in defiance of Charles Taylor's rule and its impact on the female population of the region. We meet four women who are wives to the Commanding Officer of the rebel movement LURD and journey with them through their lives on the compound. Except for The Girl, the women's identity is enshrined in the existence and perpetuation of the Civil War as we come to realise that they are merely shadows of who they were in the past and they harbour no hope for a future without war. A Peace Worker arrives to try and shine a light on a possible alternative existence, for the women, which does not involve sexual and domestic servitude for survival. The story is told through dark humour with a matter-of-fact acceptance of the situation the characters find themselves in. The women have accepted their collective situation and yet remain their individual selves within the challenges they face. This is a story of how the geographically dispossessed can lose possession of their identity due to strife created for reasons outside their control and how their lives continue within such challenging circumstances.



*Sibongile Khumalo in Concert 10 Aug 2014*

SIBONGILE KHUMALO IN CONCERT was Sibongile Khumalo’s first performance at Soweto Theatre and was the theatre’s Women’s Day musical celebration.

READING FOR FREEDOM is a setwork book for the grade sevens. The book is presented in vignettes representing the stories found in the book. After each vignette there is a debriefing with the audience to trace their level of comprehension. There is a possibility of engaging with READ, in a partnership towards the furthering of this project. This programme saw 1, 459 learners from in and around Soweto getting access to a setwork in a performative way.

INAUGURAL HUGH MASEKELA ANNUAL LECTURE AND CONCERT - This production was another leg of the partnership detailed in July where Joburg City Theatres and UJ joined forces to produce work that is both entertaining and speaks to the intellect of patrons and students alike. This concert was papered and saw a house of 348 patrons inclusive of the workshop with Oliver Mtukudzi and the concert in the Main Theatre.

*Art ACCOMPLISHMENT*

**thewRite associates**  
arts • culture • heritage • projects • events • strategists

*★ The ★*  
**HUGH MASEKELA**  
• CONCERT •  
WITH OLIVER MTUKUDZI

Soweto Theatre  
Cnr. Bolani Rd & Bolani Link,  
Jabulani, Soweto (Next to Jabulani Mall)  
Date: 10 September 2014  
Time: 19H00 for 20H00  
Dress: Township Style  
Ticket: R250  
Book at [www.sowetothatre.com](http://www.sowetothatre.com)

**Celebrating 75<sup>th</sup> Birthday**

"My biggest obsession is to show Africans and the world who the people of Africa really are."  
Hugh Ramapolo Masekela, Patron of the Africa Century International African Writers Conference

For enquiries  
Soweto Theatre: 011 930 7461/2/3

**ASSUPOL**  
SERVING THOSE WHO SERVE SINCE 1913

**SOWETO Theatre**

**UNIVERSITY JOHANNESBURG**  
RETHINK. REINVENT.

WORD N SOUND INTERNATIONAL POETRY LIVE MUSIC FESTIVAL was offered free usage of the venue. This was their fourth festival and it included poetry workshops by celebrated performance poets such as Lebo Mashile. Word N Sound as a brand has a large following and the bigger plan is to introduce and retain these young poets to Soweto Theatre. This year's festival featured a Schools Poetry Festival and was hosted in Cape Town after the Soweto Theatre leg.

# 4<sup>TH</sup> WORD IN SOUND INTERNATIONAL YOUTH POETRY FESTIVAL 2014

Johannesburg | Cape Town  
3 - 8 October 2014

Visit [www.wordnsound.wordpress.com](http://www.wordnsound.wordpress.com)  
for all the Cape Town details.

## SATURDAY | 4 OCT | R50

### Open Mic League Finale

NoLIFE  
Xabiso Vili  
Gratitude Fisher  
Nkosinathi Gaar  
Bafentse Ntlokoa  
Thando Bhuthelezi  
Zewande BK Bhengu  
Given Illustrative Masilela

Hosted by Afurakan

Soweto Theatre  
12 - 3pm

### A Live Literature Company

Afurakan, Mutle Mothibe  
Andrew Manyika (Zimbabwe),  
Elysium Garcia, Conelius  
Jones, Mandi Poefficient  
Vundla Masai Dabula, Mutinta  
Bbenkele, Xongani Maluleka  
Bonga Ndziweni, Lwazi  
Mthembu, Mpho Khosi

Hosted by Ayob Vania

Soweto Theatre  
4 - 7pm

## SUNDAY | 5 OCT | R50

### Poetry Is

Lebo Mashile, Buddy Wakefield (US), Dean Atta (UK),  
TJ Dema (Botswana), Andrew Manyika (Zimbabwe),  
Makhosazana Xaba and Koleka Putuma

Soweto Theatre  
3 - 6pm

**ASSITEJ SHOWCASE** - An ongoing partnership with Assitej SA around their Naledi Awards Showcase of outstanding theatre for children aged 0-18 years. This showcase featured 5 plays and workshops for teachers around creating theatre that children can consume. It took place on the same weekend as the Word N Sound Festival.

**WE ARE HERE** was originally written as a one-man play by Antonio David Lyons. This production was Soweto Theatre's contribution to the 16 Days of Activism Against women and Children. The script consists of sixteen sketches that express the diversity of male voices specifically in the context of gender engagement and within the issue of woman and child abuse. The scenes explore a variety of issues and themes from a distinctly male perspective: the politics of dating in feminist/post-feminist South Africa; concern for a female friend in an abusive situation; a father's distress and anger over the rape of his daughter; a young father's words of guidance to his son; among others. It was presented by TX Theatre Productions a community based theatre company that creates socially relevant theatre productions. The company is comprised of young men whose average age is 23 years old. The group operates primarily out of the Moses Molelekwa Arts Center in Tembisa.

## COMMUNITY AND AUDIENCE DEVELOPMENT

Soweto Theatre began a Story-telling Programme from the 17<sup>th</sup> of October to the 5<sup>th</sup> November at the Forecourt. Letters were distributed to creches inviting them to take part in the programme. The total number of children that were hosted during the programme is 115. The Soweto Theatre Trainees told stories and played games with the children.

The programme was planned to host in total 10 sessions divided into two sessions per week i.e. Wednesday and Friday, however, two of the creches cancelled due to transport problems and only five sessions were hosted. Going forward, the plan is to create a calendar for the programme and invite the principals of the creches for a tour of the theatre as well as request them to include the programme in their year planning, to seek sponsors for reading material, stationery as well as refreshments. These will make up a "goodie-bag" that the children can take home to parents; in order to continue the culture of story-telling.



Picture by Makhosazana Hlatshwayo

*Story-telling at Soweto Theatre*

The Afrikan Freedom Station and the Soweto Theatre presented BEYOND THE MIND OF THE OPPRESSED – a music and cultural festival on the 20<sup>th</sup> of December 2014. The Festival featured a new generation of South African jazz innovators in a carnival atmosphere. The festival line up featured the Standard Bank Jazz Artist for 2014, Nduduzo Makhathini, , Sama nominated jazz drummer Tumi Mogorosi of Project Elo, Tutho Motsemme, H3, Sibusile Xaba of the Unlearning Project, Mandla Mlangeni of the Amandla Freedom Ensemble and the musical innovator Malcom Jiyane and his Trio. The new generation collaborated with the piano master, Andile Yenana and Soweto based, internationally acclaimed percussionist, Thebe Lipere. In addition to live bands, the festival featured DJ's and Selectors headed by the NTONE the editor of Chimurenga and the High Priest of funk. The festival commenced at 12pm with a market. Artists and crafters living in and around Soweto and Johannesburg brought their goods to the market as part of the Soweto Art and Craft Fair. There was graffiti, street painting and painting activities for children. The evening featured a formal presentation of BEYOND THE MIND OF THE OPPRESSED – a jazz sermon by Steve Kwena Mokwena set to the original compositions of the leading young jazz musicians and accompanied by award-winning poets, Mak Manaka, Natalia Molebatsi, Myesha Jenkins and Kgafela Oa Mogogodi.



*Audience listening to Steve Kwena Mokwena's Jazz Sermon*

## **MARKETING**

### **Corporate partnerships.**

#### Joburg Tourism

- Approached Joburg Tourism with a view of getting assistance with spreading information about the venue, activities and generally being on the route of township tourism
- Joburg tourism team indicated that they will be hosting some of their monthly meetings at Soweto Theatre.

#### DAC/ Oral History Association of South Africa conference 14-17 October 2014

- Attended the conference to network and get information on how Soweto Theatre can be involved in the initiative, especially the trainees.
- Marketing Manager and Audience Development Assistant also had an opportunity to meet with the Deputy President of OHASA Mr Ntsimane and informed him about Soweto Theatre and its activities. Mr Ntsimane was very excited about the idea of having Soweto Theatre taking part in the future.

### **Corporate Branding: Vehicle Wrapping**

- The company car has been branded to ensure maximum exposure, the Marketing Assistant designed the artwork.

### **Media Profiling**

- SABC Morning live Profiled the venue on the 16<sup>th</sup> of October 2014
- Ignition Magazine/TV show profiled the new KIA Soul in the venue

### **The Way We Heal- (November 2014)**

- ANN 7: Vuka Afrika, interviewed Prof Serote and the Director Bogosi Bolokwe
- SAFM: interviewed Prof Serote
- Sowetan: published an article about the show
- Sunday world: Published an article about the show
- SABC Morning live: interviewed the Director
- SABC Afroshowbiz: interviewed Prof Serote
- The Star Newspaper: published a review about the play.

### **Ukutshona KoMendi- (November 2014)**

- ENCA Did a TV shoot and interviewed the Director
- Channel Africa interviewed the Director
- Forbes Africa interviewed the Director
- Radio today interviewed the Director
- Kaya FM interview cast member in studio

**HOSPITALITY AND CATERING DEPARTMENT AT JOBURG CITY THEATRES**



**STAGES at Joburg Theatre**



**STAGES at Roodepoort Theatre**



**STAGES at Soweto Theatre**

The hospitality business for Joburg City Theatres has grown in the past 6 months with a Canteen operations opened at Joburg Theatre for all staff which is a non-profit department. Successful Theatre restaurant at Joburg theatre with its banqueting department is doing extremely well during these tough economic times.

Roodepoort Theatre STAGES & Soweto Theatre STAGES, are not faring that well in terms of revenue and more marketing needs to be focussed on driving the walk in trade and attracting the locals from that specific area. The need to take over the hospitality function venues at Roodepoort Theatre will definitely see an increase in turnover. This will need to be negotiated between the City of Joburg and Joburg City Theatres.

Total Revenue generated from July to Dec 2014 is R7 938 330.23. Total head count for Hospitality and Catering for all three operations is currently 115 casual employees and 9 fixed term & permanent employees. A new company structure is being proposed to reduce the payroll costs by an estimate of R120 000 per month.

A new menu has been introduced with a Healthy section that will contribute positively to the City of Joburg's Healthy eating lifestyle.



## **BANQUETING OPERATIONS**

Events at the Joburg Theatre banqueting department has been proven to be a huge success. The banqueting department has greatly grown from the previous outsourced service provider to an extremely well managed in house department. Standards have greatly been increased and quality has improved drastically. Events for 2015 have already been booked and it looks like it will be great year going into 2015 with high turnovers.



## **FUTURE PLANS**

Research to start a hospitality training centre should start in mid-2015. This will allow Joburg City Theatres' group to provide skills to unemployed South African individuals, and create skills within Gauteng. This will also allow Joburg City Theatres STAGES to obtain an employ pool which we will be able to obtain skilled staff trained by ourselves.

Looking at the direction in which Braamfontein is heading, an upmarket champagne lounge is another operation that is under investigation for Joburg Theatre. This venue can offer exclusive VIP dining in a current venue called the Westend. A lounge area that can welcome the high rollers of Joburg, offering a wide selection of premium drinks, and upmarket meals.

A central food distribution warehouse is also being planned to ensure that food is bought and distributed to all 3 theatres. This will ensure that quality is maintained over all products, as well as to limit too many individuals



dealing with suppliers. This will also allow the company to increase its buying power and thus being able to negotiate on a higher level with all suppliers.



Joburg Ballet would like to thank the City of Johannesburg for their funding which continues to allow Joburg Ballet to further its plans to take ballet as far possible within our communities. All of this is in line with our drive to further both the names of the City, the Theatre and Joburg Ballet.

**KITTY PHETLA’S PERFORMANCES IN STARS OF AMERICAN BALLET AND RUSSIAN BALLET STARS: JUNE/JULY 2014**

Joburg Ballet’s Kitty Phetla was invited as a guest to perform in both these events, ensuring Joburg Ballet of representation in these two international galas.

**WINTER SCHOOL: 30 JUNE 2014 to 05 JULY 2014**

Joburg Ballet gives young dancers the opportunity to experience the environment of a professional company. The week is filled with fun of classes in ballet, repertoire, contemporary dance, stretching, pas de deux, pointe work, Pilates and much more. Performances by the young dancers were on Saturday 05 July 2014, to showcase their experience within the week.

**DEVELOPMENT SCHOOL, JOBURG BALLET CUBAN SCHOOL AND JUST DANCE! AT JOBURG THEATRE**

Joburg Ballet’s two productions, *La Bayadère* and *The Nutcracker Re-Imagined* as well as the Just Dance! Competition during the ballet season presented at the Joburg Theatre during September 2014, was an important platform for the company’s in-reach initiatives. Augmenting the performances of the professional dancers of Joburg Ballet, learners from the company’s extensive Development Programme as well as the Joburg Ballet Cuban School took part in both productions. This allows the learners the chance to be exposed to the ballet company in performance as well as to performing for an audience in a theatre setting.

The Just Dance! Competition extended Joburg Ballet’s community activities by bringing many diverse dance groups from across the city to the Joburg Theatre to participate in this event which was spread over the three-week ballet season.



## JOBURG BALLET VISITS TO SCHOOLS

By visiting schools in Johannesburg and surroundings, Joburg Ballet is taking ballet to as many communities as possible, exposing the art form to those who may not have had the opportunity to previously experience ballet. In doing this, Joburg Ballet is enhancing the learning experience in the communities, providing aspirational role models for aspiring artists and creating and expanding work opportunities.

## HARVARD BUSINESS SCHOOL

We have implemented and continue to use the first year ideas from the Harvard Business School and we are still in the process of developing the 2015 plans, and we have just been informed that they will indeed return in 2015 for their 3<sup>rd</sup> visit.

### *HBS FIELD Immersion - Project Update*

*Your Global Partner is the Joburg Ballet in Johannesburg. They would like to attract non-traditional ballet goers to attend their shows, and are specifically interested in attracting more men. They would like you to develop the concept for a new ballet experience that blends new technologies available (i.e. Google glasses) with an updated version of the traditional ballet. Your concept should be new and innovative, and should focus on the experience, service, and content that would draw these new customers to purchase tickets to a show.*

## HERITAGE DAY

As part of giving back to our community, Joburg Ballet, also celebrated Heritage Day by inviting a number of charity organisations and youth development programmes to the Heritage Day performance. These were people from all walks of life in Gauteng from the underprivileged communities.

## JOBURG BALLET FEATURED IN PARLIAMENT SPEECH

In a speech addressed to SA Parliament, Joint Sitting Debate on Heritage Day, 18 September 2014, The Honourable Ms Connie September, Chairperson on the Joint Standing Committee on Intelligence, used Joburg Ballet as a case study to illustrate the promotion of arts, culture and heritage as a contributor to addressing key economic social challenges.

Below is a link to The Honourable Ms Connie September's speech:

<https://www.youtube.com/watch?v=YjmVWNR4tRc&feature=youtu.be>

## SCHOOL VISITS JULY 2014 TO AUGUST 2014

By visiting schools in Johannesburg and surroundings, Joburg Ballet is taking ballet to as many communities as possible, exposing the art form to those who may not have had the opportunity to previously experience ballet. In doing this, Joburg Ballet is enhancing the learning experience in the communities, providing aspirational role models for aspiring artists and creating and expanding work opportunities.

Alexandra	Soweto	Soweto
<ul style="list-style-type: none"><li>Ithute Primary School</li><li>Dr Knak Primary School</li><li>Gordon Primary School</li><li>Ekukhanyisweni Primary School</li><li>Eldorado Park &amp; Alexandra</li><li>E.W Hobbs Primary School</li></ul>	<ul style="list-style-type: none"><li>Isu'lihle Primary School</li><li>Usindiso Primary School</li><li>Sapebusa Primary school</li><li>Mzamo primary School</li><li>Thabisang Primary School</li><li>Mawila Primary School</li><li>Nka-Thuto Primary School</li><li>Tsumbedzo Primary School</li><li>Kwa-Ntsikana Primary School</li></ul>	<ul style="list-style-type: none"><li>Kholwani Primary School</li><li>Molaetsa Primary School</li><li>Khulani Primary School</li><li>Luyolo Primary School</li><li>Mohato Primary School</li><li>Zola Primary School</li><li>Zimbabwe Primary School</li><li>Impumelelo Primary School</li><li>Sholomane Primary School</li></ul>



Image from Joburg Ballet school visits

### **DEVELOPMENT SCHOOL**

On 29 November 2014, Joburg Ballet’s Development Programme dancers put their best feet forward. The young dancers have worked hard all year to showcase their achievements.

Parents and guests were proud of what the little ones could do and commend Joburg Ballet teachers for their outstanding work.

### **CHINA SHOWCASE**

Joburg Ballet previewed a dazzling touring programme for audiences on 08 November and 09 November 2014 at the Joburg Ballet Studios at the Joburg Theatre to showcase what they will be performing in China. This evening was graced by the presence of Ministers, the Joburg Ballet Patrons, Board Members, Honourable guests and the Chinese delegates, who were highly impressed by what they saw and extended their continued support to Joburg Ballet for this venture. South Africa will be taking centre stage in the People’s Republic of China when Joburg Ballet tours a showcase of classical ballet and contemporary dance to Beijing, Shanghai and Liaoning Province as part of the China-South Africa Year ceremonies.

### **UNVEILING OF PLAGUE**

On Saturday 15 November 2014 a historical Blue Plaque commemorating the first home of professional ballet in Johannesburg was unveiled by the Johannesburg Heritage Foundation. The unveiling was performed by Joburg Ballet prima ballerina Burnise Silvius in the presence of invited guests, the public and some of the original Johannesburg City Ballet dancers.

The Blue Plaque was affixed to the last remaining building of the Parktown Boys’ Preparatory School the use of which, in 1960, was given by the City of Johannesburg to the newly formed Johannesburg City Ballet. In 1963, this ballet company formed the nucleus of PACT Ballet following the creation of the South African performing arts councils. The highly regarded ballet company relocated in 1981 from Johannesburg to the State Theatre Pretoria where it reigned supreme until the “mothballing” of the State Theatre Pretoria in June 2000.

### **CHINA TOUR**

Joburg Ballet flew the South African flag high with standing ovations in China and wowed audiences in Tianjin and Shenyang in performances that developed exchange and friendships between SA and China. The tour was created through a partnership between the People’s Republic of China Ministry of Culture and the Department of Arts and Culture of South Africa as part of the SA in China Year 2014.

The SA in China Year 2014 team also traveled to Beijing for performances and in preparation for the Closing Ceremony attended by President Xi Jinping and President Jacob Zuma.



Joburg Ballet’s visit to China in November and December celebrated the company’s growing stature as a major South African arts institution, acknowledging Joburg Ballet’s expanding role nationally and internationally. Joburg Ballet’s international travel has amplified the company’s global footprint with Joburg Ballet dancers currently performing in Denmark, Ireland, Cuba and soon China, cementing Joburg Ballet’s standing as a world class African ballet company.

**JOBURG BALLET SCHEDULE OF EVENTS AND ACTIVITIES: JULY 2014 TO SEPTEMBER 2014**

<p><b>JULY</b></p> <ul style="list-style-type: none"> <li>• Russian Ballet Gala at Joburg Theatre</li> <li>• Handing-Over of Blankets in Alexandra</li> <li>• CELEBRATION 6 “Talk-Shop”</li> <li>• Lecture demonstrations (Alexandra &amp; JHB South)</li> </ul>	<p><b>AUGUST</b></p> <ul style="list-style-type: none"> <li>• Joburg Ballet Board finance sub-committee meeting # 3 13h00 – 14h00</li> <li>• visit to JB studios Angie Sacco</li> <li>• International Women’s Chef Conference (COJ)</li> <li>• Mrs SA (Emperors Palace)</li> <li>• Joburg Ballet Board of Executives’ meeting # 3 Altron offices</li> <li>• Celebration 6 The Fringe Theatre</li> </ul>
<p><b>SEPTEMBER</b></p> <ul style="list-style-type: none"> <li>• Opening night premiere La Bayadère</li> <li>• Opening night The Nutcracker</li> <li>• Heronbridge open day</li> <li>• Just Dance! Finals</li> </ul>	<p><b>OCTOBER</b></p> <ul style="list-style-type: none"> <li>• Cuban Methodology Course dates TBC</li> <li>• 1 or 2 October lecture demonstrations</li> <li>• Joburg City Festival at Newtown Junction (Flash mob)</li> <li>• Friend of the Ballet Event (Joburg Ballet)</li> <li>• Cuban School Auditions 10H00 – 16H00</li> <li>• GIBS Performance</li> <li>• Graduates 2015 auditions at 10H00</li> <li>• Development School Auditions – Soweto</li> <li>• Development School Auditions – Alexandra</li> <li>• Development School Auditions - Braamfontein</li> </ul>
<p><b>OCTOBER</b></p> <ul style="list-style-type: none"> <li>• China Showcase</li> <li>• Joburg Ballet Board finance sub-committee meeting # 4 13h00 – 14h00</li> <li>• Cuban School Assessments – Soweto</li> <li>• Cuban School Assessments – Madibatlou and Alexandra</li> <li>• Cuban School Assessments – Braamfontein</li> <li>• Unveiling of the Blue Plaque Trematon House</li> <li>• SABT Trust meeting # 4 11h00 – 12h00</li> <li>• China Tour</li> <li>• Joburg Ballet Board of Executives’ meeting # 4 Altron offices</li> <li>• Ballet in the Bush</li> <li>• Development Programme Showcase</li> </ul>	

## Section 2: Performance against IDP and City Scorecard

### Joburg City Theatre's performance against KPIs for the financial year 2014/15

Key Priority	Long term impact (Joburg 2040 related output)	IDP programme	Key Performance Indicator (2013/16)	Baseline (2006/11)	Target 2014/15 financial year	2014/15 Budget (per programme)		2014/15 target (Tangible, measurable targets that fulfil requirements of being SMART)				Comments
						Capex	Opex	Q1	Q2	Q3	Q4	
1. FINANCIAL SUSTAINABILITY	Financial and administratively sustainable and resilient city	CAPEX budget spending	Percentage of CAPEX budget spent	NEW	Percentage of CAPEX budget spent	R8.3m		10% R0.83m  3.29% R0.27m	30% R2.4m  55% R4.6m	70% R5.8m	100% R8.3m	Target for 2 <sup>nd</sup> quarter was exceeded.
		Attainment of a clean audit opinion	Clean audit report	100%	100%		R1.14m	-  -	100%  100%	-  -	-  -	Target for 2 <sup>nd</sup> quarter was achieved.
		Proportion of earned income against total revenue including subsidy (excluding Hospitality, Bars and Restaurant)	% increase in earned income	NEW	34%  R31m		R37m	14%  R4.4m  14% R4.4m	61%  R18.9m  53% R16.4m	72%  R22.4m	100%  R31m	Target for 2 <sup>nd</sup> quarter was not achieved. The company had capacity issues which are being addressed to make sure targets are achieved in the 3 <sup>rd</sup> Quarter.
		Hospitality, Bars and Restaurant	Increase in revenue	NEW	R19m		R13.8m	25% R4.7m  17% R3.3m	65% R12.3m  42% R8,1m	80% R15.2m	100% R19m	Target for 2 <sup>nd</sup> quarter was not achieved. This was due to disappointing attendance for some shows. Revenue in hospitality, bars and restaurant is aligned to the number of audiences attending shows. Plans have been put in place to improve this in the 3 <sup>rd</sup> quarter.

Key Priority	Long term impact (Joburg 2040 related output)	IDP programme	Key Performance Indicator (2013/16)	Baseline (2006/11)	Target 2014/15 financial year	2014/15 Budget (per programme)		2014/15 target (Tangible, measurable targets that fulfil requirements of being SMART)				Comments
						Capex	Opex	Q1	Q2	Q3	Q4	
2. SMME & ENTREPR NEURIA L SUPPORT	Small businesses Support	Entrepreneurial support programmes	No of programmes supported	20	40			10	20	30	40	Target for 2 <sup>nd</sup> quarter was achieved.
		<i>Creating partnerships with stakeholders</i>	No of partnerships created	NEW	15			3	9	12	15	Target for 2 <sup>nd</sup> quarter was achieved.
		<i>Support small businesses through procurement</i>	Percentage of procurement spend on SMMEs quarterly against total procurement expenditure	30%	30%			30%	30%	30%	30%	Target for 2 <sup>nd</sup> quarter was achieved.
			Percentage of procurement spend on BBBEE quarterly against total procurement expenditure	70%	75%			75%	75%	75%	75%	Target for 2 <sup>nd</sup> quarter was achieved.
3. ACTIVE AND ENGAGE D CITIZENR	Youth Development & Training programmes	Schools' Festivals	Festivals held	NEW	10		R1.9m	4	-	8	10	Target for 2 <sup>nd</sup> quarter was achieved.
		Workshops for performing artists, organizations and schools	Performing artists, organizations and schools workshops	NEW	20		R1.9m	4	10	14	20	Target for 2 <sup>nd</sup> quarter was achieved.
	Audience Development to make our venues more accessible	Future audience development	School learners attending shows at JCT on discounted tickets	11 500	20 000			3 000	11 000	15 000	20 000	Target for 2 <sup>nd</sup> quarter was achieved.
								4 862	14 614			

Key Priority	Long term impact (Joburg 2040 related output)	IDP programme	Key Performance Indicator (2013/16)	Baseline (2006/11)	Target 2014/15 financial year	2014/15 Budget (per programme)		2014/15 target <i>(Tangible, measurable targets that fulfil requirements of being SMART)</i>				Comments
						Capex	Opex	Q1	Q2	Q3	Q4	
<b>ACTIVE AND ENGAGED CITIZENRY</b>	Youth Development & Training programmes	Increase accessibility to JCT for disadvantaged communities	Free tickets issued	NEW	6 500			1 000 3 265	3 000 3 784	5 000	6 500	Target for 2 <sup>nd</sup> quarter was achieved.
	Audience Development to make our venues more accessible	Train Youths in Music tuition which is a year-long training programme	Number of Youths trained in music tuition	NEW	250		R2.7m	250 326	250 390	250	250	Target for 2 <sup>nd</sup> quarter was achieved.
		Train Youths in theatre business management	Youth trained in Theatre Business Management	NEW	100		R1.9m	50 57	- 57	-	100	Target for 2 <sup>nd</sup> quarter was achieved.
		Audience Development to make our venues more accessible	Number of senior citizens attending shows at JCT on discounted tickets	New	2 000			500 821	1 500 1 752	1 750	2 000	Target for 2 <sup>nd</sup> quarter was achieved.
<b>4. INVESTMENT ATTRACTION, RETENTION AND EXPANSION</b>		Joburg Ballet	Image building of the City of Johannesburg by Joburg Ballet	New	5		R8m	2 5	3 7	4	5	Target for 2 <sup>nd</sup> quarter was achieved.

## FINANCIAL SUSTAINABILITY

### **KPI: PERCENTAGE OF CAPEX BUDGET SPENT**

Annual Target: 100% (R8.3m)

Mid-Year Target: 30% (R2.4m)

**First six months actual: 55% (R5.6m)**

*KPI Target for 2nd quarter was exceeded.*

### **KPI: ATTAINMENT OF AN UNQUALIFIED AUDIT REPORT FROM THE AUDITOR GENERAL**

Annual Target: 100%

Mid-Year Target 100%

**First six months actual: 100%**

The theatre received a clean audit report from the Auditor General in December 2014.

*This KPI has already been achieved against target for the 2013/14 financial year.*

### **KPI: PERCENTAGE INCREASE IN EARNED INCOME**

Annual Target: 34% (R31m)

Mid-Year Target: 61% (R18.9m)

**First six months actual: 53% (R16.4m)**

*KPI Target for 2nd quarter was not achieved.*

### **KPI: INCREASE IN REVENUE – HOSPITALITY AND CATERING**

Annual Target: 100% (R19m)

Mid-Year Target: 65% (R12.3m)

**First six months actual: 42% (R8.1m)**

*KPI Target for 2nd quarter was not achieved.*

## ACTIVE AND ENGAGED CITIZENRY

### **KPI: SCHOOLS' FESTIVALS: FESTIVALS HELD**

Annual Target: 10

Mid-Year Target: 0

**First six months actual: 7**

*KPI Target for 2nd quarter was exceeded.*

### **KPI: WORKSHOPS FOR PERFORMING ARTISTS, ORGANISATIONS AND SCHOOLS**

Annual Target: 20

Mid-Year Target: 10

**First six months actual: 10**

*KPI Target for 2nd quarter was achieved.*

### **KPI: FUTURE AUDIENCE DEVELOPMENT: SCHOOL LEARNERS ATTENDING SHOWS AT JCT ON DISCOUNTED TICKETS**

Annual Target: 20 000

Mid-Year Target: 11 000

**First six months actual: 14 614**

*KPI Target for 2nd quarter was exceeded.*

### **KPI: INCREASE ACCESSIBILITY TO JCT FOR DISADVANTAGED COMMUNITIES: FREE TICKETS ISSUED**

Annual Target: 6 500

Mid-Year Target: 3 000

**First six months actual: 3 784**

*KPI Target for 2nd quarter was exceeded.*



**KPI: NUMBER OF YOUTHS TRAINED IN MUSIC TUITION**

Annual Target: 250  
Mid-Year Target: 250  
First six months actual: 390

*KPI Target for 2nd quarter was exceeded.*

**KPI: YOUTH TRAINED IN THEATRE BUSINESS MANAGEMENT**

Annual Target: 100  
Mid-Year Target: 0  
First six months actual: 57

*KPI Target for 2nd quarter was achieved.*

**KPI: NUMBER OF SENIOR CITIZENS ATTENDING SHOWS AT JCT ON DISCOUNTED TICKETS**

Annual Target: 2 000  
Mid-Year Target: 1 500  
First six months actual: 1 572

*KPI Target for 2nd quarter was achieved.*

**SMME & ENTREPRENEURIAL SUPPORT**

**KPI: ENTREPRENEURIAL SUPPORT PROGRAMMES- NUMBER OF PROGRAMMES SUPPORTED**

Annual Target: 40  
Mid-Year Target: 20  
First six months actual: 24

*KPI Target for 2nd quarter was achieved.*

**KPI: CREATING PARTNERSHIPS WITH STAKEHOLDERS**

Annual Target: 15  
Mid-Year Target 9  
First six months actual: 11

*KPI Target for 2nd quarter was achieved.*

**KPI: SUPPORT SMALL BUSINESS THROUGH PROCUREMENT – PERCENTAGE OF PROCUREMENT SPEND ON SMMEs QUARTERLY AGAINST TOTAL PROCUREMENT EXPENDITURE**

Annual Target: 30%  
Mid-Year Target 30%  
First six months actual: 58%

*KPI Target for 2nd quarter was exceeded.*

**KPI: SUPPORT SMALL BUSINESS THROUGH PROCUREMENT – PERCENTAGE OF PROCUREMENT SPEND ON BBBEE QUARTERLY AGAINST TOTAL PROCUREMENT EXPENDITURE**

Annual Target: 75%  
Mid-Year Target 75%

*KPI Target for 2nd quarter was achieved.*

**INVESTMENT ATTRACTION, RETENTION AND EXPANSION**

**KPI: Image Building of City of Johannesburg by Joburg Ballet**

Annual Target: 5  
Mid-Year Target: 3  
First six months actual: 7

*KPI Target for 2nd quarter was 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 2013

Name of Entity	Amount Owed	Status	Comments
City of Johannesburg	0.00	Current	

#### 3.3. Assessment of Directors' and Senior Managers' municipal accounts

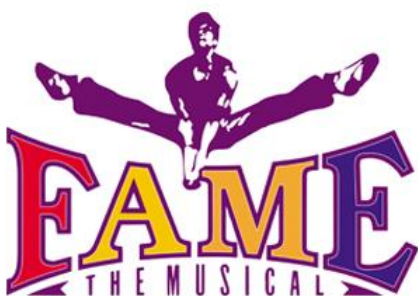
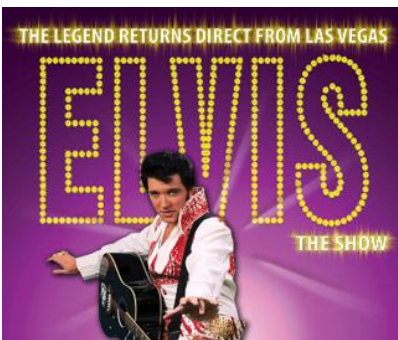
Name of Director/Senior Managers	Designation	Name of Municipality	Municipal Acc Number	Account Status as at 31 Dec 2014	Comments
Dr Mongane Wally Serote (Chairperson)	NED	City of Joburg	400864220	Current	
Ms Xoliswa Nduneni-Ngema	CEO	City of Joburg	207540933	Current	
Mr Mavuso Shabalala	NED				N/A
Mr Welcome Msomi	NED	Eskom	8633105187	Current	
Ms Sury Pillay	NED	Ekurhuleni	3301064632	Current	
Mr Bheki Zungu	NED	City of Joburg	303424760	Current	
Ms Lorraine Malebo	NED				N/A
Dr Ali Monadjem	NED	City of Joburg	550387577	Current	
Mr Mabutho Kid Sithole	NED	City of Joburg	500719629	Current	
Ms Todd Twala	NED	City of Joburg	505487335	Current	
Mr Ishmael Mkhabela	NED	City of Joburg	206645940	Current	
Ms Tshidi Molala	Chair: Audit and Risk Committee	City of Joburg	901187636	Current	
Mr Jacobus Froneman	Independent Audit Committee	City of Joburg	550890042	Current	
Ms Janine Vergotine	Independent Audit Committee	City of Joburg	202248712	Current	
Ms Bridget Mashika	Chief Operating Officer	City of Joburg	440859900	Current	
Mr Mlungisi Ngcobo	Finance Manager				Account with Sectional Title Management
Mr Bernard Jay	Executive Producer	City of Joburg	207540933	Current	

NED – Non-Executive Director

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

Prepared by Joburg City Theatres						
Customer Age Analysis for Monthly Customers as at 31/12/2014						
Name	120+ Days	90 Days	60 Days	30 Days	Current	Total Due
CIT004 - City Power (Soc) Ltd	-	3 930.00	-	-	-	3 930.00
COJ047 - COJ - Administration & Logistics	-	-	-	14 241.94	-	14 241.94
COJ031 - COJ - Communication & Tourism	-	-	-	14 087.50	-	14 087.50
COJ007 - COJ - Community Development	7 805.75	7 641.71	6 550.00	-	-	21 997.46
COJ032 - COJ - CRUM Citizen Relationship & Urban	-	-	7 050.00	-	-	7 050.00
COJ018 - COJ - Group Governance	-	17 361.90	-	3 413.80	-	20 775.70
COJ017 - COJ - Health Department	-	-	-	8 312.50	-	8 312.50
COJ016 - COJ - Infrastructure & Service Departmen	-	-	-	48 030.00	-	48 030.00
COJ027 - COJ - Joburg Property Company	4 102.94	4 371.75	-	-	-	8 474.69
COJ010 - COJ - Office of the Speaker	4 475.00	20 644.40	15 862.50	12 950.01	-	53 931.91
COJ046 - COJ - Revenue Management Unit	-	43 280.00	9 360.00	-	-	52 640.00
COJ034 - COJ - Social Development	-	-	2 518.00	-	-	2 518.00
COJ044 - Coj -Transport Department	6 150.00	-	-	-	-	6 150.00
COJ024 - COJ Department of Economic Dev	18 189.45	8 409.75	8 409.75	-	-	35 008.95
COJ021 - COJ Enviromental Management	-	5 445.00	6 800.00	-	-	12 245.00
COJ022 - COJ Office of Executive Mayor	-	577.95	1 762.80	-	-	2 340.75
COJ041 - COJ- Emergency Management Services	15 994.00	-4 709.00	-	-	-	11 285.00
SAL003 - SALGA GAUTENG	-	2 341.90	-	-	-	2 341.90
<b>Totals :</b>	<b>56 717.14</b>	<b>109 295.36</b>	<b>58 313.05</b>	<b>101 035.75</b>	<b>-</b>	<b>325 361.30</b>

**Section 5: Plans for the next six months**



## CHAPTER THREE: DIRECTORS'S REPORT AND GOVERNANCE

### Section 1: Corporate Governance Statement

#### Introduction

To ensure accountability and governance arrangements are in place, Section 121(2) (c) of the MFMA supports the requirements of Section 18(1) (d) of the MSA: information on matters of governance should be communicated to communities. This should, according to Sections 65(1) (a) of the MFMA and 46 of the MSA be undertaken through the compilation and publication of the Annual Report. The purpose of such an annual report is to promote accountability to communities for decisions taken by the Council and matters relating to administrative structures, throughout a financial year.

The Board of Directors embraces the principles of corporate governance and considers these as the underlying philosophy in creating organisation excellence at all levels within 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 the entity's compliance with King Code on Corporate Governance forms part of the mandate of the COJ group audit committee. The Board is satisfied that the company has complied with all legislation relevant to or affecting the company, as well as all regulations and codes of practice.

#### Statement of Compliance

The board is responsible for ensuring that the entity complies with applicable laws and adheres to binding rules, codes and standards.

Joburg City Theatres strives for the highest standards of corporate governance as adopted in King III Report. The Board of Directors has incorporated the City of Johannesburg's Corporate Governance Protocol (the Protocol) in its Board Charter, which *inter alia* regulates its relationship with the City of Johannesburg as its sole shareholder and parent municipality in the interest of good corporate governance and good ethics.

The Protocol is premised on the principles enunciated in the King Report for Corporate Governance for South Africa. The Company steadfastly consolidated its position in respect of adherence to the King 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.

Compliance is an integral part of good governance, providing assurance on the effectiveness of the control environment through the Board's Audit and Risk Committee. Joburg Theatre has adopted a risk-based approach to assessing, managing and monitoring compliance with regulatory requirements.

#### Code of Ethics

The board provides effective leadership based on a principled foundation and the entity subscribes to high ethical standards. Responsible leadership, characterised by the values of responsibility, accountability, fairness and transparency, has been a defining characteristic of the entity since the company's establishment in 2000.

The fundamental objective has always been to do business ethically while building a sustainable company that recognises the short- and long-term impact of its activities on the economy, society and the environment. In its

deliberations, decisions and actions, the board is sensitive to the legitimate interests and expectations of the company's stakeholders.

The company has a Code of Conduct ("the Code") which has been fully endorsed by the Board and applies to all directors and employees. The Code is regularly reviewed and updated as required to ensure it reflects the highest standards of behaviour and professionalism. After various consultations with employees, union officials and an attorney specialising in labour related matters, the company drafted a new contract of employment as well as a detailed Policies and Procedures Manual.

Upon commencement of employment, all new employees receive a contract of employment and a Policies and Procedures Manual and sign acknowledgment of receipt of both documents. The contract of employment contains clauses referring to the Code of Conduct, as well as other Policies and Procedures applicable to all employees. A copy of the signed contract, together with a document stating that the employee has received the Policies and Procedures Manual, is kept on the individual's personnel files.

The Policies and Procedures Manual is updated on a regular basis by the Governance department in consultation with other departments. The updated policies are communicated with management as well as all employees, thereafter all employees receive copies of the updated policies and sign an acknowledgement of receipt.

It is the responsibility of the theatre's heads of departments (HODs) to monitor compliance with the Company's Code of Conduct in conjunction with the Human Resources Practitioner. Employees committing a breach of the Company's Code of Conduct are dealt with in a fair and consistent manner by management, in accordance with the Disciplinary Code and Procedures. Joburg Theatre's service providers, suppliers and trade partners are also subject to the Code. It is the opinion of the Board of Directors that the company complies with the highest ethical standards in all matters of business.

The company has put into place an Anti-Fraud and Anti-Corruption Policy. This policy is intended to set down the stance of the company to fraud and corruption, as well as to reinforce existing systems, policies, procedures, rules and regulations of the company aimed at deterring, preventing, detecting, reacting to, and reducing the impact of fraud and corruption, where such dishonest activities exist. The policy is a confirmation of the company's role in supporting and fostering a culture of zero tolerance to fraud and corruption in all its activities.

During the period under review no cases of fraud and corruption were reported.

## **Section 2: Board of Directors**

Joburg Theatre has a unitary board, which consists of one executive and ten non-executive directors. The Board is chaired by the non-executive director, Dr Mongane Wally Serote. 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.

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.

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 Acting 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.

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.

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

Directors	Board	Remunera tions, Social & Ethics	Audit and Risk	Artistic Committe e
<b>No. of meetings held</b>	<b>3</b>	<b>2</b>	<b>4</b>	<b>1</b>
Mongane Wally Serote (Chairperson)	3	-	-	1
Xoliswa Nduneni-Ngema (CEO) <sup>1</sup>	2	1	4	1
Todd Twala	2	-	-	-
Lorraine Malebo	2	2	-	-
Ishmael Mkhabela	3	2	1	1
Ali Monadjem	2	2	-	-
Bheki Zungu	3	2	4	-
Mabutho Kid Sithole	2	-	-	1
Surykumarie Pillay	3	-	4	-
Welcome Themba Msomi	2	-	-	1
Mavuso Shabalala <sup>2</sup>	2	-	2	-
Jacobus Froneman - Independent Member	-	-	4	-
Janine Vergotine - Independent Member	-	-	4	-
Tshidi Molala - Independent Member	-	-	3	-

<sup>1</sup> Ms. Xoliswa Nduneni-Ngema is the Chief Executive Officer and a Board Member of Joburg City Theatres. In terms of sound corporate governance practices, she has a standing invitation to the Audit and Risk Committee and Social and Ethics Committee meetings.

### Section 3: Board Committees

The following committees have been established:

- Audit & Risk Committee
- Social and Ethics Committee
- Artistic Committee

#### Audit & Risk Committee

The role of the audit and risk committee (ARC) 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 convened three ordinary meetings and one special meeting during the first six months of the year.

The ARC 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 ARC 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 ARC addressed its responsibilities properly in terms of the charter during the period under review. The internal audit plan and budget was discussed 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 July 25th 2014 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.

The Audit & Risk Committee consists of the following members:

Mr Mavuso Shabalala – Non-executive Director/ Chairperson  
Mr Jacobus Froneman – Independent Member  
Ms Janine Vergotine – Independent Member  
Ms Tshidi Molala – Independent Member  
Ms Surykumarie Pillay – Non-executive Director  
Mr Bheki Zungu – Non-executive Director (Alternate member)

### **Remuneration, Social and Ethics Committee**

Section 43 (5) of the Companies Regulations, 2011 states that the Remunerations, Social and Ethics Committee has the following functions:

- (a) To monitor the company's activities, having regard to any relevant legislation, other legal requirements or prevailing codes of best practice, with regard to matters relating to:
  - (i) Social and economic development, including the company's standing in terms of the goals and purposes of:
    - (aa) the 10 principles set out in the United Nations Global Compact Principles; and
    - (bb) the OECD recommendations regarding corruption;
    - (cc) the Employment Equity Act; and
    - (dd) the Broad-Based Black Economic Empowerment Act;
  - (ii) Good corporate citizenship, including the company's:
    - (aa) promotion of equality, prevention of unfair discrimination, and reduction of corruption;
    - (bb) contribution to development of the communities in which its activities are predominantly conducted or within which its products or services are predominantly marketed; and

- (cc) record of sponsorship, donations and charitable giving;
- (iii) the environment, health and public safety, including the impact of the company's activities and of its products or services;

The Remunerations, Social and Ethics Committee advises the board on remuneration policies, remuneration packages and other terms of employment for all directors and senior executives. Its terms of reference also include recommendations to the board on matters relating *inter alia*, general staff policy remuneration, bonuses, executive remuneration, director's remuneration and fees, service contracts, and retirement funds. The independent professional advisors advise the committee when necessary.

Furthermore, the role of the Remunerations, Social and Ethics Committee (RemSEC):

1. To monitor the company's activities with regard to the following five areas of social responsibility:
  - (i) social and economic development;
  - (ii) good corporate citizenship;
  - (iii) the environment, health and public safety;
  - (iv) consumer relationships; and
  - (v) labour and employment.
2. To draw matters within its mandate to the attention of the Board as required.
3. To report to the shareholders at the company's annual general meeting on the matters within its mandate.

The committee met twice during the first six months of the year to formulate the committee's terms of reference and to discuss the proposal on the succession planning for the position of the Executive Producer.

The Remunerations, Social and Ethics Committee consist of the following non-executive directors:

Mr Ishmael Mkhabela - Chairperson  
Ms Lorraine Malebo – Non-executive Director  
Dr Ali Monadjem – Non-executive Director  
Mr Bheki Zungu – Non-executive Director

The Acting Company Secretary for the company advises the committees. The Chief Executive Officer attends meetings on an invitation basis.



**Section 4: Director's Remuneration**

MID-YEAR 2014/15							
JOBURG THEATRE: NON-EXECUTIVE DIRECTORS (NED) AND INDEPENDENT AUDIT COMMITTEE MEMBERS (IAC)							
NAME	BOARD MEETING	CHAIRPERSON'S QUARTELY	GROUP AUDIT COMMITTEE	AUDIT & RISK COMMITTEE	SOCIAL & ETHICS COMMITTEE	ARTISTIC COMMITTEE	TOTAL
<b>Dates of Meetings</b>							
Mongane Serote (Board Chairperson)	24 800.00					3 970.00	28 770.00
Sury Pillay (NED)	14 880.00			22 320.00			37 200.00
Mavuso Shabalala (NED) (ARC Chairperson)	9 920.00		14 880.00	9 920.00			34 720.00
Welcome Msomi (NED)	9 920.00					3 970.00	13 890.00
Todd Twala (NED)	9 920.00					-	9 920.00
Bheki Zungu (NED)	17 360.00			19 840.00	7 940.00		45 140.00
Ali Monadjem (NED)	9 920.00				7 940.00		17 860.00
Ishmael Mkhabela (NED)	14 880.00	9 920.00		4 960.00	11 904.00	3 970.00	45 634.00
Mabutho Sithole (NED)	9 920.00					5 952.00	15 872.00
Lorraine Malebo (NED)	9 920.00				7 940.00		17 860.00
Tshidi Molala (NED)	-			14 880.00			14 880.00
Kobus Froneman (IAC)	-			19 840.00			19 840.00
Janine Vergotine (IAC)	-			19 840.00			19 840.00
<b>Sub-Totals:</b>	<b>131 440.00</b>	<b>9 920.00</b>	<b>14 880.00</b>	<b>111 600.00</b>	<b>35 724.00</b>	<b>17 862.00</b>	<b>321 426.00</b>

The table below discloses the remuneration of executive management review and the year-to-date:

SENIOR MANAGEMENT REMUNERATION											
No.	Name	Mid-Year Jul - Dec 2014/15				TOTAL	YTD				TOTAL
		Basic Salary	Other	Allowances & Contribution	Bonus		Basic Salary	Allowances & Contributions	Other	Bonus / Fees	
1	X. Nduneni-Ngema (Chief Executive Officer)	698 016		18 574		<b>716 590</b>	698 016	18 574	-		<b>716 590</b>
2	B. Jay (Executive Producer)	811 606		32 346	220 025	<b>1 063 977</b>	811 606	32 346	-	220 025	<b>1 063 977</b>
3	B. Mashika (Chief Operations Officer)	480 000		25 551	117 600	<b>623 151</b>	480 000	25 551	-	117 600	<b>623 151</b>
4	M.Ngcobo (Finance Manager)	53 395		685		<b>54 080</b>	53 395	685	-		<b>54 080</b>
	<b>TOTAL</b>	<b>2 043 017</b>	<b>-</b>	<b>77 156</b>	<b>337 625</b>	<b>2 457 798</b>	<b>2 043 017</b>	<b>77 156</b>	<b>-</b>	<b>337 625</b>	<b>2 457 798</b>

## **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 legislation.

## **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.

### **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.

### **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.

### **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. The company's Risks Register is reviewed at each meeting of the Audit and Risk Committee and the Board of Directors.

The tables on the following pages spells out the areas of both the strategic and operational risks identified by the company as at December 1st 2014, including risk control measures:



Ranking	MOE Objective	Mayoral Priority Implementation Programmes (PIPS)	City Top Risks	Risk Category	Risk Description	Causes/ Background to the risk	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Trend	Risk Owner	Actions to improve management of the risk	Action Owner	Time scale
1	Operate as internationally recognised centres of excellence: Promotion of JCT as a flagship social asset through entertainment and arts programmes, thereby making a vital contribution to the quality of life of diverse audiences.	Financial Sustainability and Resilience	R5 Financial sustainability of the City	Financial	Inadequate funding for producing in-house productions.	In-house productions require a lot of capital funding in order to keep ticket prices reasonable and attract a diverse audience  The theatre needs to increase in-house productions in order to promote JCT as a flagship social asset	Major	Possible	Moderate	a) Secure marketing deals (barter transactions) and private sector sponsorship for productions b) Portion of Subsidy from the Shareholder allocated to in-house productions c) Additional funds received from shareholder for 2014/15 - R7.6m	Fair	Moderate	↔	CEO	a) Negotiate with City Departments and Entities, provincial and national government to support specific shows. b) Identify and obtain additional external sponsorships to enable more in-house productions. c) Long term lobbying the shareholder for additional funds during the budget process	Board, CEO, Strategic Relations and Executive Producer	Quarterly until June 2015
2			R10 Inadequate skills set due to inability to attract and manage talent.	Human Capital	Scarcity of skilled theatre practitioners	Local competition for scarce skills due to shortage of trained theatre practitioners in the country	Catastrophic	Likely	Extreme	a) There is an Executive Producer for JT and Artistic Manager for ST and CEO oversees productions for ST and RT. b) Payment of market related salaries	Fair	Moderate	↔	CEO	a) To draft and implement succession planning for the key roles in the organisation. b) To draft and implement a staff retention policy.	COO	Review in March 2015.
3		R5 Financial sustainability of the City	Financial	Limited ability to maintain internationally recognised standards of operation.	a) Inability to negotiate competitively for internationally recognised productions due to lack of production budgets and devalued rand. b) Difficulty in being host venue for ground breaking South African theatre arts projects due to limited government subsidy for performing arts companies.	Moderate	Almost Certain	Moderate	a) Manage risk tolerance as a part of negotiable terms on productions. b) Carefully evaluating standards of tenant productions.	Good	Moderate	↔	CEO	a) Increase risk tolerance for negotiable terms on productions. c) By presenting a diverse production mix.	CEO, EP and the artistic manager and general manager	Quarterly review to end June 2015.	
4		Investment attraction, retention and expansion.	Technology	Obsolete and/or outdated stage machinery and equipment	a) Old stage machinery becomes no longer useable. b) Insufficient financing to upgrade machinery and equipment. c) Inability to attract state of the art shows.	Moderate	Likely	Moderate	a) Good maintenance of stage machinery b) Increased maintenance training through in-house resources	Fair	Moderate	↔	CEO	Lobby shareholder to increase CAPEX allocation to upgrade machinery in order for theatre to remain competitive.	CEO, Finance Manager, General Managers	Review in March 2015.	



Ranking	MOE Objective	Mayoral Priority Implementation Programmes (PIPS)	City Top Risks	Risk Category	Risk Description	Causes/ Background to the risk	Impact	Likelihood	Inherent Risk	Current controls	Control Effectiveness	Residual risk	Trend	Risk Owner	Actions to improve management of the risk	Action Owner	Time scale
5	Increase accessibility to different communities ensuring that more Joburg residence benefit from the unique cultural experience	Active and engaged citizenry.	R1 Inability to meet community expectations and demands.	Financial	<b>Unaffordable ticket prices.</b>	a) Due to the ratio of subsidy to total revenue the ticket prices tend to be high. b) High cost of importing international productions due to the devalued rand.	Major	Almost Certain	<b>Extreme</b>	Offering discounted tickets to the youth, senior citizens and poorer communities, but limited. Different pricing structures based on product and venue	Fair	<b>Moderate</b>	↔	CEO	a) Draft a policy to guide subsidised tickets for various communities	CEO, EP and the artistic manager and general manager	March 2015
6				External Environment	<b>Inadequate public transport for evening shows.</b>	b) misalignment of public transport schedules with evening theatre programmes.	Moderate	Almost Certain	<b>Moderate</b>	Schedule as many as possible daytime performances during the year to coordinate with public transport.	Fair	<b>Moderate</b>	↔	CEO	a) Lobby City transport department and taxi industry to accommodate theatre's programmes on their schedules.	CEO, COO and general managers.	Quarterly review to end June 2015.
7				Process	<b>Inadequate integration of youth development initiatives within the theatres.</b>	Irrelevant programmes across all theatres to attract and address the needs of the youth.  Lack of coordination and engagement with relevant stakeholders in the youth development space.	Moderate	Likely	<b>Moderate</b>	a) Theatres YD interaction with the Joburg Youth Directorate and - youth officers of various departments within the City of Joburg.  YD initiatives are focused at the various theatres and some wards.	Fair	<b>Moderate</b>	↔	CEO	a) Lobby various stakeholders and community groups to assist theatres with YD initiatives/programmes.  a) Develop an integrated strategy for youth development and training	CEO, EP, artistic, general managers and YD Manager.	Quarterly review to end June 2015.

## **Section 7: Internal Audit Function**

Joburg Theatre has outsourced its internal audit function in terms of section 165 (3) of the MFMA to the Group Risk and Assurance Services GRAS from the shareholder. GRAS has a specific mandate from the audit and risk committee and independently appraises the adequacy and effectiveness of the company's systems, financial internal controls and accounting records, reporting its findings to the Auditor General as well as the Audit & Risk Committee. GRAS interacts with the Finance Manager and reports to the Audit and Risk Committee on a functional basis and has direct access to the Chairperson of the Board.

The Joburg City Theatre's 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.

## **Section 8: Sustainability Report**

### **Sustainability Vision**

*In line with Joburg 2040 Vision, Joburg Theatre will contribute in making Johannesburg is a city that provides sustainability for all its citizens.* 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**

Joburg Theatre strives to be socially aware: to encourage inclusivity; to be a responsible corporate citizen; and to constantly move towards transformation. 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.

**space.com** at Joburg Theatre - Youth Development (YD) made the theatre available at no rental-fee to South African producers. YD at Joburg Theatre has become involved with the Joburg Youth Directorate and - in the process - youth officers of various departments within the City of Joburg. **space.com**, active with various productions that have seen more young people visiting the theatre - this will assist in creating the new theatre audiences of the future - and drive towards social cohesion.

Joburg Theatre was also proud to be able to act as host venue for many worthwhile and City of Joburg-based initiatives at no cost.

### **IT GOVERNANCE Mid Term report 2014 / 2015**

In line with King III guidelines, technology governance forms an important part of Joburg City Theatre's (JCT) governance structures, policies and procedures.

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

Objective	What we plan to achieve
Improved value and strategic delivery	-Technology plans for every unit review and alignment to business requirements
Readiness for compliance legislation	-Active planning for audits -Audit process aligned with King III reporting structures
Sustainability	-Priorities addressed by strategic projects
Intellectual property (IP) management	-IP management addressed at JCT level -Discussions with IP experts

The business and technology strategies need to be aligned as required by King III and enforced with visible improvement in innovative thinking and response. The ability to make, fund and enforce the right long-term decisions across all theatres remains a key challenge and opportunity.

The following business and technology strategies were identified:

- The implementation of an IT Helpdesk across three theatres
- The upgrade of the Accounting system in order to accommodate accounting for all three theatres; and
- Upgrade the PABX system and the clock-in systems so that they can be integrated across all three theatres.
- The replacement of an outdated Linux server environment to a Microsoft Server with Exchange platforms

1. The implementation of an IT Helpdesk across three theatres

Both the internal IT Audit and the IT Manager identified the need to have a more efficient way of identifying and cataloguing requests for assistance from the IT department, across all three theatres.

A Joburg City Theatres IT helpdesk has been established and is now fully functional.

For IT problems, an email is sent to a specific email address, with a detailed description of the problem.

An automatic email is sent confirming that the request has been logged, with a reference number. The request is evaluated by the IT Manager, who sends second email confirming who is investigating the problem.

The user is then notified when the task is completed or if the problem needs to be escalated.

By monitoring the requests that come through the help desk, the IT Manager is able to identify ongoing problems, and start planning a strategic response to IT planning going forward.

2. The upgrade of the Accounting system in order to accommodate accounting for all three theatres

The accounting system has been upgraded, and rolled out to all three Joburg City Theatres. All accounting staff have been trained on the new system.

3. There is an urgent need to upgrade the PABX system and the clock-in systems so that they are integrated across all three theatres.

A biometric clock-in system is now installed and fully functional for all permanent employees' at all three venues.

With regards to the upgrade of the PABX system, Joburg City Theatre is working closely with a company aligned to the State Information and Technology Agency (SITA) in order to assess and evaluate the requirements of all 3 business units. Phase 1, the initial planning meetings, and Phase 2 – the site visits – have taken place. The replacement PABX for Joburg Theatre has become a priority due to the scarcity of parts of the current system.

Management is still in the process of sourcing funds for this requirement.

4. The replacement of an outdated Linux server environment to a Microsoft Server with Exchange platforms.

The main objective is to replace the Joburg Theatre Linux Servers as they are redundant. The new Microsoft Server 2012 with Exchange 2013 platforms will improve overall Group and Remote Application management policies for Joburg City Theatres.

A new platform will provide for the following services:

- Pastel Evolution and remote access for Soweto and Roodepoort Theatre.
- Exchange services for improved email functionality (Sharing of calendars, tasks etc) within the Joburg City Theatre group.
- VPN (Virtual Private Network) services for remote access.
- Active Directory for better user and group management on the network.
- Upgraded File Server from Samba to Microsoft
- Decommissioning of Linux servers

With the implementation of this project both old and new servers will be running parallel to avoid having downtime. User profiles will be maintained with minimal disruptions to the user's workflow. Provision has been made to extend the date of decommissioning of the old Linux servers until all users are migrated.

## **Partnerships and Stakeholders:**

### **Monty Python's SPAMALOT**

#### **July and August**

SPAMALOT was the musical highlight of the year.

- Media partners included M-Net and The Citizen.
- M-Net gave us R1.5-million worth of airtime on M-Net and selected DSTV channels.
- Additional deals were done with The Star newspaper, Hello Joburg (magazine) and Ad Outpost (The posters on the M1 North and South).

Another highlight was the role of 'Sir Not-Appearing-In-This-Show' whereby Joburg Theatre arranged a surprise guest star each night who only made a brief appearance. The entrance got giggles and gave our wannabe starlets a moment they'll never forget!

Some of these special guests included *Johnny Clegg, Mark Banks* and *John Robbie*.

#### **Social Media**

#SpamalotSA trended in South Africa and Johannesburg

- We have since reached 10,000 twitter followers

### **JOBURG BALLET – LA BAYADERE AND THE NUTCRACKER**

Advertising deals were done with The Star newspaper through Joburg Theatre.

### **BRAZOUKA**

#### **September and October**

- Media partners included M-Net and People magazine.
- M-Net gave us R750,000 worth of airtime on M-Net and selected DSTV channels. People magazine gave us adverts and editorial to the value of R200,000.

Additional deals were done with The Star and Citizen newspapers, Hello Joburg (magazine) and Ad Outpost (The posters on the M1 North and South).



**Janice Honeyman's PETER PAN**

**November and December**

Media partners included M-Net, Jacaranda FM and Your Family magazine.

M-Net gave us R1.25-million worth of airtime on M-Net, selected DSTV channels and SuperSport. We put money into Jacaranda FM (R150,000) and they gave us R300,000 worth of air-time. Your Family magazine gave us adverts and editorial to the value of R300,000.

Additional deals were done with The Star and Citizen newspapers and Hello Joburg (magazine).





## CHAPTER FOUR: HUMAN RESOURCES AND ORGANISATIONAL MANAGEMENT

### Section 1: Human Resource Management

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 Total number of **employees** (including employees with disabilities) in each of the following **occupational levels**: 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	2	0	0	0	0	0	3
Senior management	4	0	1	3	0	0	0	2	0	0	10
Professionally qualified and experienced specialists and mid-management	6	2	1	5	0	1	0	1	0	0	16
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	27	2	1	5	8	1	0	1	0	0	45
Semi-skilled and discretionary decision making	27	0	0	0	23	0	1	0	0	0	51
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	64	4	3	14	33	2	1	4	0	0	125
Temporary employees	61	0	0	0	70	0	0	0	21	4	156
<b>GRAND TOTAL</b>	125	4	3	14	103	2	1	4	21	4	281

1.2 Total number of **employees with disabilities only** in each of the following 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	1	0	0	0	0	0	0	0	0	1
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	1	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>	0	2	0	0	0	0	0	0	0	0	2

**SECTION C: WORKFORCE MOVEMENT-**

**2. Recruitment**

**2.1 Total number of new recruits, including people with disabilities.**

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	1	0	0	0	0	0	2
Semi-skilled and discretionary decision making	1	0	0	0	1	0	0	0	0	0	2
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	1	1	0	0	2	0	0	0	0	0	4
Temporary employees	1	0	0	0	1	0	0	0	0	0	2
<b>GRAND TOTAL</b>	2	1	0	0	3	0	0	0	0	0	6

**3. Promotion**

**3.1 Total number of promotions into each occupational level, including people with disabilities.**

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	1	0	0	0	0	0	0	0	0	0	1
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	2	0	0	0	0	0	2
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	1	1	0	0	2	0	0	0	0	0	4
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	1	1	0	0	2	0	0	0	0	0	4

#### 4. Termination

##### 4.1 Total number of terminations in each occupational level, including people with disabilities.

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	1	0	0	1
Professionally qualified and experienced specialists and mid-management	0	0	0	0	0	0	0	1	0	0	1
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	0	0	1	0	0	0	0	0	0	0	1
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	1	0	0	0	0	2	0	0	3
Temporary employees	0	0	0	0	0	0	0	0	0	0	0
<b>GRAND TOTAL</b>	0	0	1	0	0	0	0	2	0	0	3

#### SECTION D: SKILLS DEVELOPMENT

##### 5. Skills Development

5.1 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.

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 Numerical goals (i.e. the workforce profile) projected to be achieved for the total number of employees, including people with disabilities, at the end of the 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	1	0	0	1	2	0	1	0	0	0	5
Senior management	4	0	1	3	1	0	0	3	0	0	12
Professionally qualified and experienced specialists and mid-management	8	2	1	5	0	1	0	1	0	0	18
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	27	2	2	5	9	1	1	1	0	0	48
Semi-skilled and discretionary decision making	26	0	0	0	21	1	1	0	0	0	49
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	66	4	4	14	33	3	3	5	0	0	132
Temporary employees	67	0	0	1	66	1	0	0	22	8	165
<b>GRAND TOTAL</b>	133	4	4	15	99	4	3	5	22	8	297

### 7. Numerical targets

7.1 Numerical targets (i.e. the workforce profile) projected to be achieved for the total number of employees, including people with disabilities, at the end of the next reporting cycle in terms of occupational levels.

Occupational Levels	Male				Female				Foreign Nationals		Total
	A	C	I	W	A	C	I	W	Male	Female	
Top management	1	0	0	1	2	0	0	0	0	0	4
Senior management	4	1	1	3	1	0	0	3	0	0	13
Professionally qualified and experienced specialists and mid-management	8	2	2	5	0	1	0	1	0	0	18
Skilled technical and academically qualified workers, junior management, supervisors, foremen, and superintendents	27	2	2	5	9	2	1	1	0	0	49
Semi-skilled and discretionary decision making	26	0	0	0	21	1	1	0	0	0	47
Unskilled and defined decision making	0	0	0	0	0	0	0	0	0	0	0
<b>TOTAL PERMANENT</b>	66	5	5	14	33	4	2	5	0	0	134
Temporary employees	67	1	1	2	66	0	0	0	22	6	165
<b>GRAND TOTAL</b>	133	6	6	16	99	3	2	5	22	6	299

## **Section 2: Employment Equity**

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

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

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

The implementation of JCT's first year of its three-year employment equity plan is on track. The implementation of the plan is monitored on quarterly and annual basis through the reports submitted to the City and to the Department of Labour to ensure compliance requirements are fully met.

The theatre's management team is inclusive and representative of the demographics of the country. The members of the support management team comprise of staff members from a diverse background. 86% of the permanent staff compliment is historically disadvantaged individuals, 29% is youth and 29% is female.

### **People with Disabilities**

Despite all the efforts to increase the employment of people with disabilities, the company does not receive responses from people living with disabilities when advertising vacant positions. The company has adapted to the primary needs of the disabled persons; by ensuring that even the disabled theatre patrons do have a smooth access to the theatre.

Currently the JCT has not achieved the target of 2% of the employment of people with disabilities which is in line with the Disability Framework for Local Government 2009 – 2014. The JCT has made an undertaking to increase the number of employment of people with disabilities.

### **Gender Equity**

With the recent integration of the three theatres, it was noticed that the Gender Equity was not balanced. The company plans to promoting equal opportunity and fair treatment in employment through the elimination of unfair discrimination; and implementing affirmative action measures to redress the disadvantages in employment experienced by designated groups, to ensure their equitable representation in all occupational categories and levels in the workforce. To balance the Employment Equity within the company will give preference to females on middle, senior and executive management when opportunities arise.

## **Workforce Movement-Recruitment**

JCT has started filling some of the critical positions which include the Chief Financial Officer who will be assisting the CEO and COO in implementing all strategic and tactical matters as they relate to budget management, cost benefit analysis project finance management etc. The Chief Financial Officer has been appointed and shall commence work effective 5 January 2015. The Company Secretary, General Manager and Marketing Manager positions are being finalised.

Other appointments were made in the STAGES where the Assistant Banqueting Manager and the Sous Chef have been employed on a twelve (12) and six (6) months fixed term contract to capacitate the department to improve capacity in the division.

Two employees were employed in the marketing section at Soweto Theatre to increase capacity within the department.

## **Section 3: Skills Development and Training**

Joburg City Theatres is committed to sustaining a continuous programme of training and development for its management and staff to improve either job performance and/or competitiveness for promotion. The 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.

Compliance to the Skills Development Act is an on-going. The implementation of the Workplace Skills Plan is on track. All grants due to JCT are claimed and received annually from CATHSETA. JCT's tax compliance is on track with the e-filing done twice per annum as required. All tax directives for lump sum are implemented as they are received.

JCT has received twelve (12) Interns from the Gauteng Enterprise Propeller and are placed in the Finance, Building and Security, Customer Services and Governance departments across the three theatres and will be exposed to skills that are in line with their profession. JCT is committed to working with Gauteng Enterprise Propeller in establishing and supporting the Youth Placement program whose aims is to reduce unemployment and poverty within Gauteng. There are plans to place interns in Stage and Client Services departments.

## **Conferences and Seminars**

In showing its commitment to improving the skills of the employees, the JCT has booked employees to attend conferences and seminars. The skills received are aimed at improving the employee skills in handling day to day issues and in ensuring that they are kept abreast of the best practice in their respective professions.

## **Training (Education Assistance Scheme)**

The company 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 education assistance scheme ensures that employees are able to improve their educational qualifications with the assistance of the funding from the company. Most of the assistance is provided over two to three years, which is mostly the duration of academic programs.

## **Section 4: Succession Policy and Retention**

Succession planning within the company has been implemented for all senior management. The succession and retention policy 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. Retention strategies aimed at discouraging the employees from leaving the company will be developed and discussed. Employees will be consulted when developing the draft policies to get their input. This will ensure that the proposed strategies are accepted by staff and it is envisaged that they will be effective in discouraging the employees from leaving the company.

## **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).

## **Defined Benefit Funds**

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

- Johannesburg Municipal Pension Fund (NMG) has 17 employees.
- E-Joburg Pension Fund has 1 employee.
- Mutual Gratuity Pension Fund (MGF) has 10 employees.

## **Medical Aid Funds**

The company also administers three accredited medical aid schemes and pays a minimum of 50% and 60% monthly premium contribution on behalf of its members. Currently 64 of the 124 employees are members of the schemes as follows:

- Discovery has 60 employees who receive 50% company contributions.
- LA Health has 2 employees who receive 60% company contributions
- Key Health has 2 employees who receive 60% company contributions

## **Company Allowances**

Five (5) employees still receive monthly housing allowances with their salaries (a contractual policy that ceased for any new employees from July 2000), and 37 employees receive allowances towards the use for business purposes of their personal cell phones.

## **Section 7: Company Organogram**

In order to simplify the structure for the better understanding of both the internal and external stakeholders, the theatres have three business units: Joburg Theatre, Soweto Theatre and Roodepoort Theatre. The company's Business Plan 2014/15 with the structure was approved by Mayoral Committee on 13<sup>th</sup> June 2014.

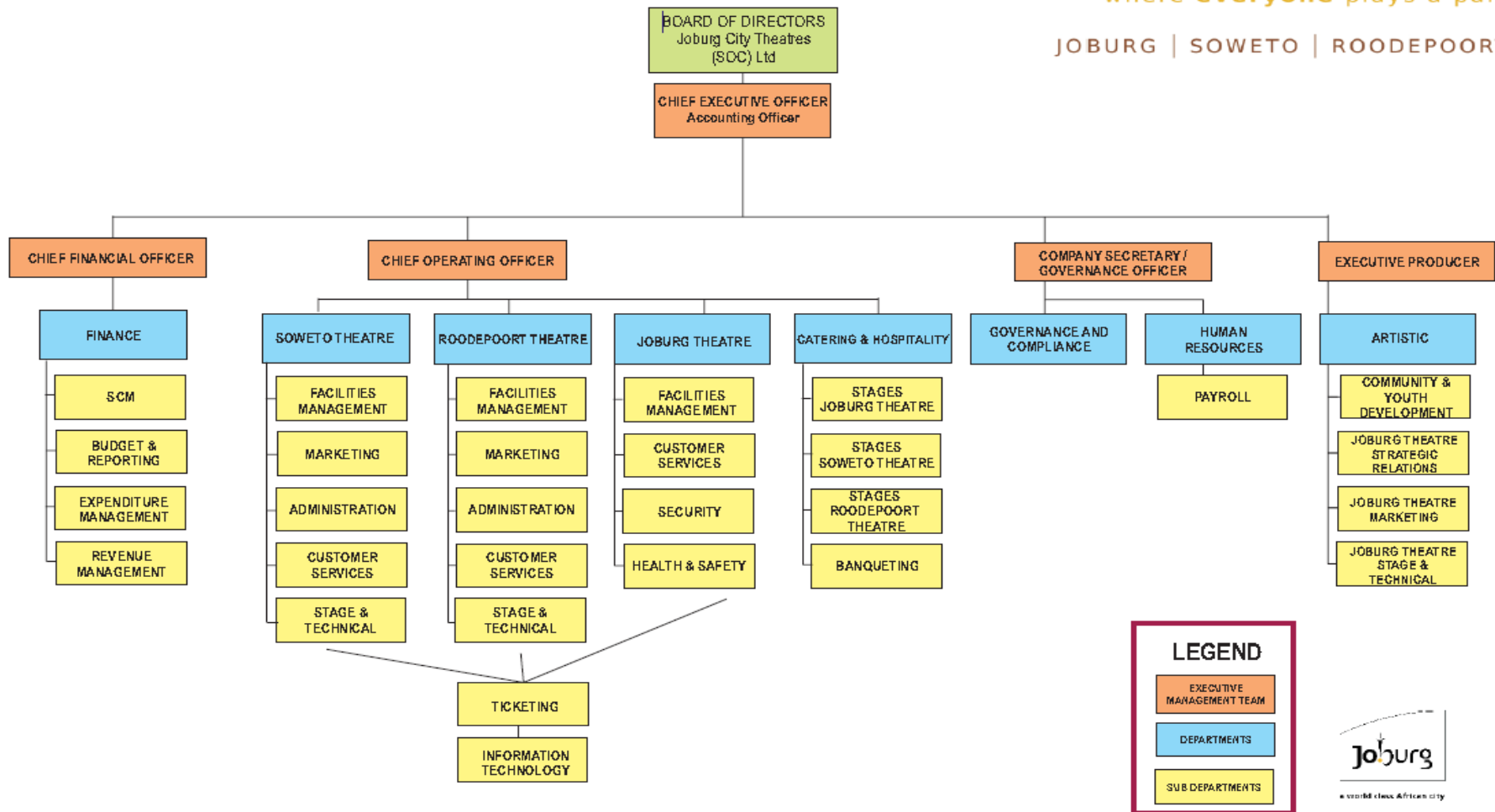


**JOBURG CITY THEATRES**  
 (SOC) Ltd  
 Company Organogram  
 July 2014



where **everyone** plays a part

JOBURG | SOWETO | ROODEPOORT



**LEGEND**

- EXECUTIVE MANAGEMENT TEAM
- DEPARTMENTS
- SUB DEPARTMENTS



## 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 Projects in the financial year 2014/15:

<b>Project</b>	<b>Start Date</b>	<b>Completion/ Completed Date</b>	<b>Capex Budget R'000</b>	<b>Capex Actual R'000</b>	<b>% Of Completion</b>
Building Renovations & Upgrades	01/07/2014	30/06/2015	6 160 000	2 997 034	50
Stage Equipment Upgrades	01/07/2014	30/06/2015	1 850 000	1 524 645	82
Information Technology	01/07/2014	30/06/2015	290 000	83 254	29
<b>TOTAL</b>			<b>8 300 000</b>	<b>4 604 933</b>	<b>55</b>

The capital expenditure on these projects will be completed within the financial year.

## Sections 2: Statement of Financial Position

	<b>Summary Balance Sheet</b>		
	<b>Joburg City Theatres (SOC) Limited</b>		
	<b>Prior Year #1: Year to Date</b>		
	<b>Actual Balance</b>		
	<b>31 December 2014</b>		
	<b>Prior Year #1 Joburg City Theatres SOC Limited (000's)</b>	<b>Current Ytd Joburg City Theatres SOC Limited (000's)</b>	<b>Current Ytd Joburg City Theatres SOC Limited (000's)</b>
<b>Assets</b>			
<b>Non Current Assets</b>			
Property plant and Equipment	12 189	11 586	11 586
Intangible Assets	79	66	66
Heritage Assets	1 593	1 593	1 593
	<b>13 860</b>	<b>13 244</b>	<b>13 244</b>
<b>Current Assets</b>	<b>15 818</b>	<b>37 300</b>	<b>37 300</b>
<b>Total Assets</b>	<b>29 679</b>	<b>50 544</b>	<b>50 544</b>
<b>Liabilities</b>			
<b>Non Current Liabilities</b>			
Deferred taxation	1 569	1 569	1 569
Loan from Shareholder	1 784	1 784	1 784
Finance Lease Obligation	654	600	600
	<b>4 007</b>	<b>3 953</b>	<b>3 953</b>
<b>Current Liabilities</b>	<b>12 333</b>	<b>31 305</b>	<b>31 305</b>
<b>Total Liabilities</b>	<b>16 341</b>	<b>35 258</b>	<b>35 258</b>
<b>Net Assets (Accummulated Surplus)</b>	<b>13 338</b>	<b>15 286</b>	<b>15 286</b>
<b>Net Current Assets</b>	<b>3 485</b>	<b>5 995</b>	<b>5 995</b>
Property plant and Equipment	12 189	11 586	11 586
Intangible assets	79	66	66
Heritage Assets	1 593	1 593	1 593
Inventories	2 595	121	121
Trade and other receivables	6 720	431	431
Bank balances	5 920	36 748	36 748
Accumulated Surplus(deficit)	13 338	15 286	15 286
Deferred taxation	1 569	1 569	1 569
Loan from Shareholder	1 784	1 784	1 784
Finance Lease Obligation	654	600	630
Trade and other payables	11 026	1 950	1 950
Current provisions	922	387	387

### Section 3: Statement of Financial Performance

<b>Summary Quarterly Income Statement</b>	
<b>Joburg City Theatres (SOC) Limited</b>	
<b>Joburg City Theatres (SOC) Limited</b>	
<b>Current Year: Year to Date</b>	
	<b>31 December 2014</b>
	<b>Mid Year</b>
	<b>2014/12/31</b>
	<b>Rand</b>
<b>Revenue</b>	<b>41 871 029</b>
Manufacturing Raw Material Costs	-
Manufacturing Labour Costs	-
Manufacturing Overhead Costs	-
Manufacturing Depreciation Costs	-
Cost of sales	-
<b>Gross profit</b>	<b>41 871 029</b>
Gross profit %	<b>100%</b>
<b>Administration Expenses</b>	<b>60 442 059</b>
Administration Fixed	60 442 059
<b>Total Operating Costs</b>	<b>60 442 059</b>
<b>Operating profit(loss)</b>	<b>-18 571 030</b>
Other income	20 519 132
Other	-
<b>Net Income Before Tax</b>	<b>1 948 102</b>
Taxation	-
<b>Net Income After Tax</b>	<b>1 948 102</b>
General	-
<b>Net Income After Tax Extra Ordinary Items</b>	<b>1 948 102</b>
Dividends Paid	-
Share of Equity	-
<b>Retained Income</b>	<b>1 948 102</b>
Retained Income %	<b>3%</b>
<b>Summary</b>	
<b>Revenue</b>	<b>41 871 029</b>
<b>Gross profit</b>	<b>41 871 029</b>
Total Operating Costs	60 442 059
Total Fixed Costs	60 442 059
Total Variable Costs	-
Other	-
Other Income	20 519 132
<b>Net Income Before Tax</b>	<b>1 948 102</b>
Repairs and maintenance	495 268
audit fees	364 491
Bad debts	-
Bulk purchase	-
Consumables	1 147 004
Contracted services	2 616 067
Depreciation	616 241
Employee costs	18 718 944
Fleet	477 315
Grants and subsidies paid	8 000 000
Marketing	1 330 219
Production	10 984 389
Utilities	3 778 892
Hospitality and catering expenses	8 263 438

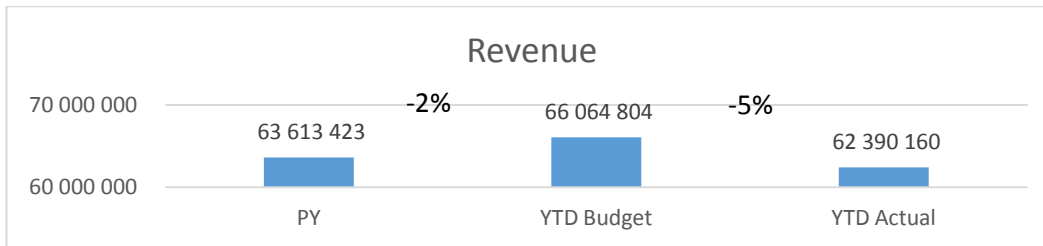
#### Section 4: Cash Flow Statement

<b>Joburg Theatre (SOC) Limited</b>						
(Registration number 2000/013032/07)						
Financial Statements for the 6 months ended December 31, 2014						
<b>Cash Flow Statement</b>						
					Mid Year	Prior year
Figures in Rands '000			Notes	2015	2014	
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>						
<b>Receipts</b>						
Sale of goods and services				22 988	32 056	
Grants				66 823	56 504	
Interest income				1 547	1 698	
				<b>91 358</b>	<b>90 258</b>	
<b>Payments</b>						
Employee costs				-17 529	-32 457	
Suppliers				-42 821	-66 545	
				<b>-60 350</b>	<b>-99 003</b>	
<b>Net cash flows from operating activities</b>				<b>31 008</b>	<b>-8 745</b>	
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>						
Purchase of property, plant and equipment				-	-678	
Purchase of other intangible assets				-	-	
Proceeds from sales of property, plant and equipment				-	-24	
<b>Net cash flows from investing activities</b>				<b>-</b>	<b>-702</b>	
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>						
Finance lease payments				-180	-330	
<b>Net increase/(decrease) in cash and cash equivalents</b>				<b>30 828</b>	<b>-9 777</b>	
Cash and cash equivalents at the beginning of the year				5 920	15 698	
<b>Cash and cash equivalents at the end of the year</b>				<b>36 748</b>	<b>5 920</b>	

# 1. FINANCIAL SUMMARY

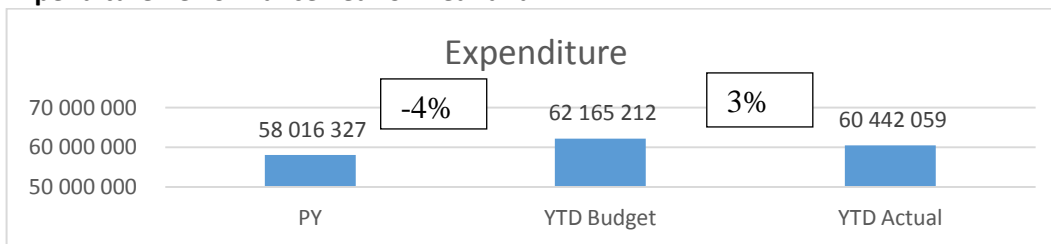
## 1.1 Joburg City Theatres Operations

### Income Performance Year on Year and YTD



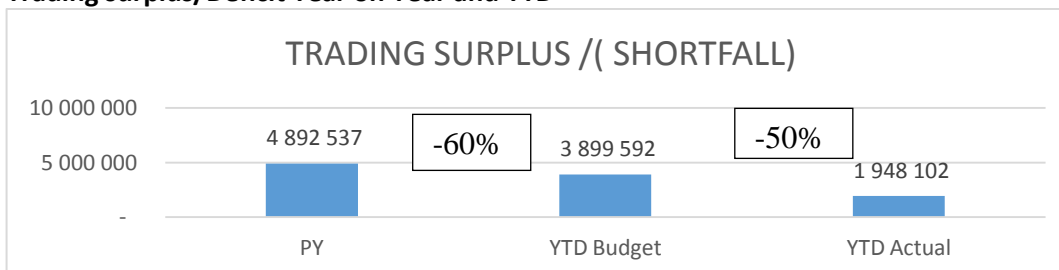
The entity has performed relative lower than the previous and also lower than the current year to date budget. The entity had a shortfall of 2% compared to the previous year actual while performing at 5% lower than the current year to date budget. The main contributors to the shortfall are the rentals of facilities and equipment at 14% deficit and the shortfall on in-house stage production at 18% deficit. Both the deficit on rentals of facilities and in house stage productions are mainly arising from direct competition from other entertainment houses and as well as the reluctance of show producers to risk with rentals and deposits on shows that will not be financially viable.

### Expenditure Performance Year on Year and YTD



The entity’s expenditure year to date is slightly higher than the previous year expenditure for the same period. The deficit is sitting at 4%. The main contributors are employee related costs at 10% and contracted services at 11%. However the entity has done well against the current year to date budget at 3% lower than budget mainly due to savings of 7% on repairs and maintenance, the company purchased new assets in the last financial year hence the repairs & maintenance is lower than the budget. The in-house productions are also 16% lower than the budget due to the variable components of cost that is linked to ticket sales i.e. royalties and ticketing fees

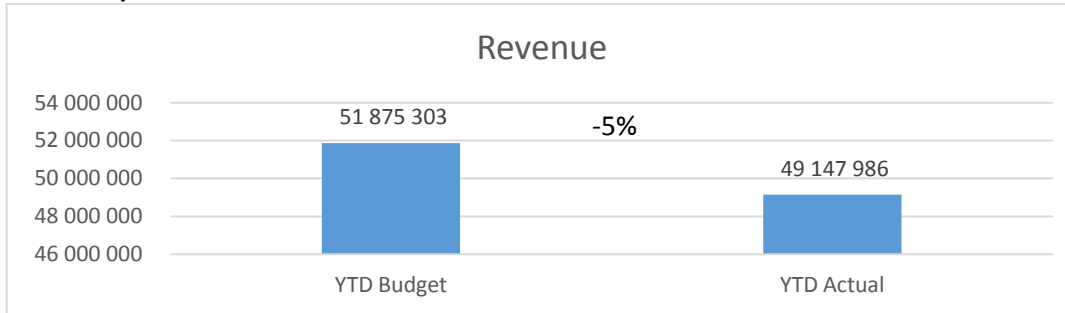
### Trading surplus/Deficit Year on Year and YTD



The entity has not performed well on operating profit both against the prior year and against the budget. The entity posted a shortfall of 60% against prior and a shortfall of 50% against the current year budget. This mainly attributed to the shortfall of 5% on revenue. It is also worth noting that with the savings on expenditure the entity was able record a profit for the current period under review at R1 948 102.

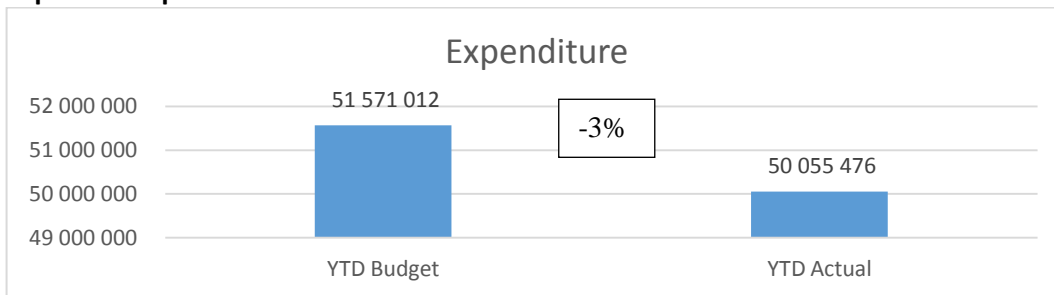
## 1.2 Joburg Theatre

### Revenue performance Year to date



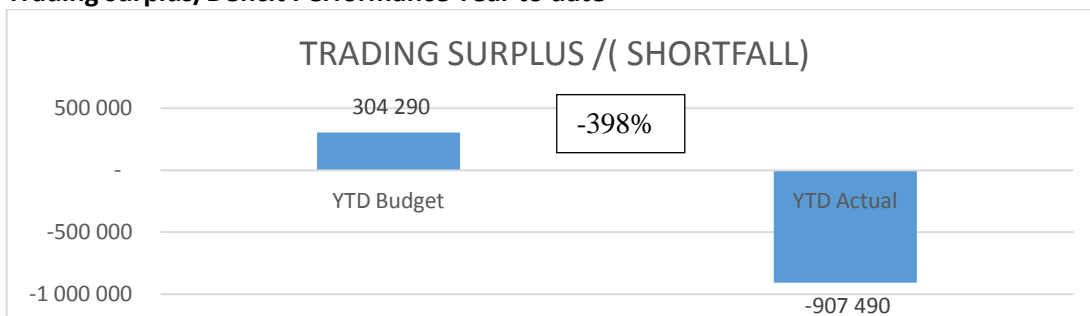
The entity has not performed well on revenue year to date recording a revenue 5% lower than plan year to date. This is mainly due to the 26% shortfall on rental facilities and equipment and a further shortfall of 18% on in-house stage productions. The deficit on rentals of facilities and equipment is mainly arising from direct competition from other entertainment houses and as well as the reluctance of show producers to risk with rentals and deposits on shows that will not be financially viable.

### Expenditure performance Year to date



The entity has performed well on expenditure recording a saving of 3%. The saving on expenditure is attributed to the saving on repairs and maintenance of 11% and further savings on other general expenses of 6%. The company purchased new assets in the last financial year hence the repairs & maintenance is lower than the budget. The in-house productions are also 16% lower than the budget due to the variable components of cost that is linked to ticket sales i.e. royalties and ticketing fees

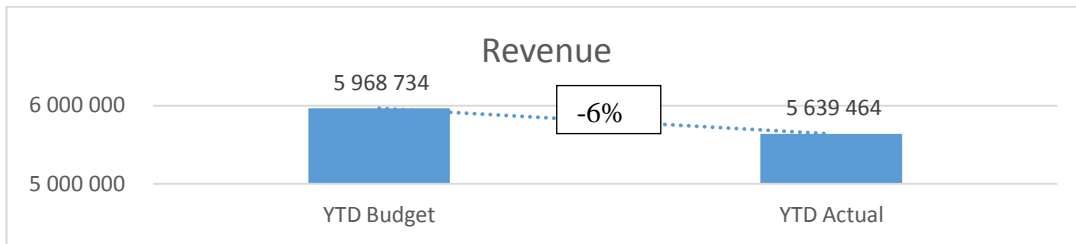
### Trading surplus/Deficit Performance Year to date



The entity recorded a trading deficit year to date amounting to R907 490. This equates to a performance of -398% lower than plan. This deficit is attributed to the shortfall on revenue as explained above.

### 1.3 Roodepoort Theatre

#### Revenue Performance Year to date

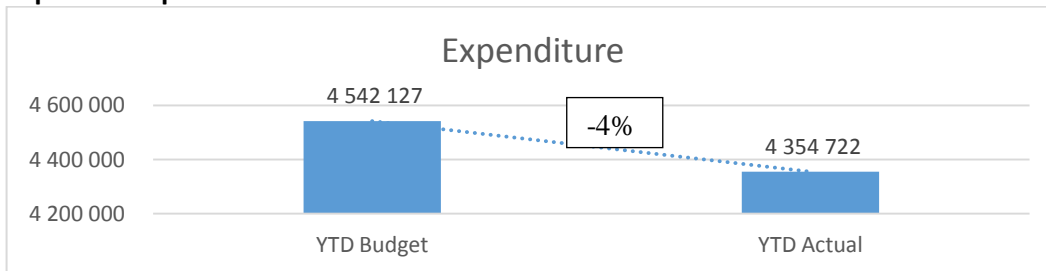


The entity has not achieved the mid-year revenue target. The shortfall amounts to 6% and is mainly resulting from a 32% negative deviation on hospitality and catering services. The attendance of some shows was lower than expected and revenue of the bars and restaurant is linked to the audience levels attending the shows.

#### Rental of Facilities and Equipment

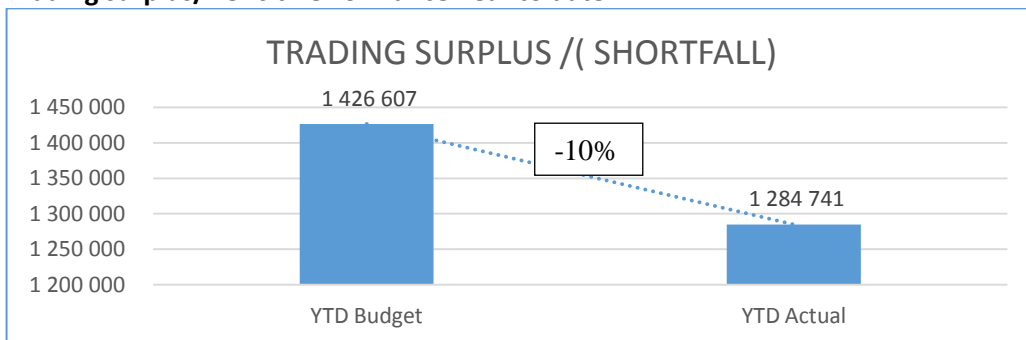
This earned income line-item was over budget by 21% (R343,814 actual against R285,240 budget). This was due to successful performances of ATVK-Tienertoneel, Oriental Extravagancer, Roodepoort Dance Festival, Film Recording and National Eistedfod Academy.

#### Expenditure performance Year to date



The entity has managed to save 4% of the expenditure budget year to date. This saving arose from the employee related costs at 5% due to vacant positions for which management is working hard to have them filled as soon as it is practical possible in fact these positions have already been advertised. Contracted services is 8% lower than the budget due to cleaning proposals received lower than expected and a further saving on other general expenses amounting to 2%.

#### Trading surplus/Deficit Performance Year to date

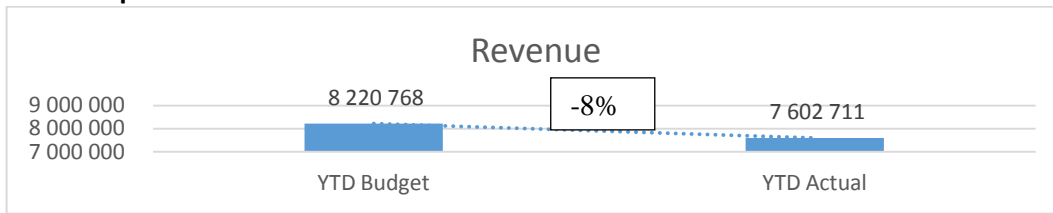


The entity recorded a profit of R1 284 741 for the period under review which equates to 10% shortfall on the year to date target of R1 426 607. The main contributor to the trading surplus is largely the savings on expenditure.



## 1.4 Soweto Theatre

### Revenue performance Year to date



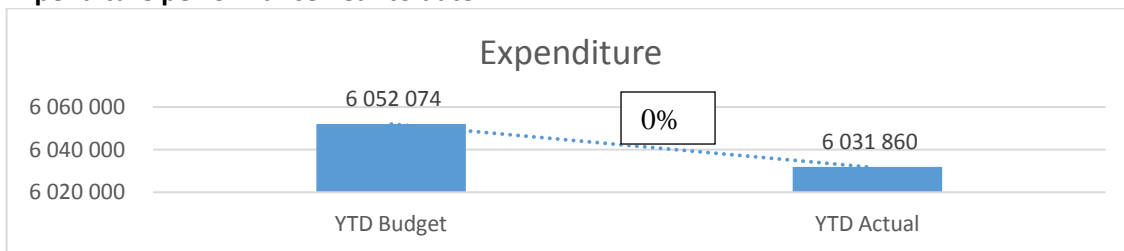
The entity did not achieve the year to date target of R8 220 768. The shortfall to the target was 8%, mainly caused by a shortfall on Hospitality and catering and, ticketing services, at 51% and 57% respectively.

The reason for the hospitality and catering deviation is due to poor attendance levels of some shows and revenue of the bars and restaurant is linked to the audience levels attending the shows.

### Rental of Facilities and Equipment

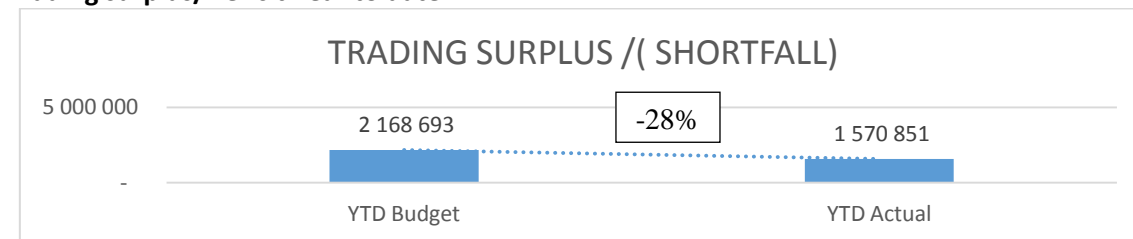
This earned income line-item was over budget by 22% (R909,168 actual against R745,000 budget). This was due to successful performances of SA Got Talent, Dance Auditions(Casting Cirque Du Sodeil), Ukutshona ko mendi and Miss Soweto 2014 Beauty Pageant.

### Expenditure performance Year to date



The entity has incurred the expenditure to the tune of the budget, hence there was neither a saving nor over-spending.

### Trading surplus/Deficit Year to date



The entity recorded a shortfall of 28% on the trading surplus against the year to date target of R2 168 693. The main reason is purely relating to the 8% shortfall on revenue.

## 2. Fraud

During the mid year under review, there were no cases of fraud reported.

## 3. Irregular Expenditure

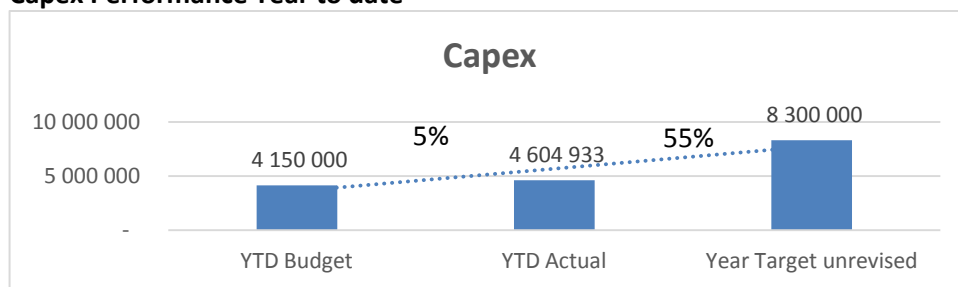
During the mid year under review, there was no irregular expenditure that was incurred.

#### 4. Fruitless and wasteful expenditure

During the mid year under review, there was no fruitless and wasteful expenditure that was incurred.

#### 5. Capex spent

##### Capex Performance Year to date



The entity has exceeded the year to date target on capex spend by 5%. Year to date the entity has spent 55% of the full year budget unadjusted. This marks a tremendous improvement from the quarter one performance of 3.29% against the full year unadjusted budget. The entity will continue to monitor progress on capex spend against targets and negative deviations will be addressed o

#### Section 5 – Supply Chain Management and Black Economic Empowerment

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. 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 Preferential Procurement Regulations, 2011 pertaining to the Preferential Procurement Policy Framework Act, Act No. 5 of 2000.

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

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

To report to Board of Directors on bids considered by the Bid Adjudication Committees and approved by the Chief Executive Officer (CEO) for the period July 2014 – December 2014 and to enable the Board of Directors to exercise their oversight role in accordance with the Municipal Supply Chain Management Regulations (MSCMR).

## SUMMARY

The Bid Adjudication Committees were established in terms of the provisions of Local Government Municipal Finance Management Act (MFMA). This Committee consist of officials with delegated authority to recommend bids in accordance with their terms of reference. The Bid Adjudication Committee considers the bids and makes recommendation to the Accounting Officer / CEO to make final awards.

Bids were evaluated in accordance with criteria set out in the Preferential Procurement Policy Framework Act (Act No: 5 of 2000) and the Preferential Procurement Regulations 2011, published in terms of Government Gazette No 34350, JCT's approved Supply Chain Management (SCM) Policy and also in terms of the criteria set out in the Construction Industry Development Board (Act No 38 of 2000).

The bids considered and approved are attached as "Annexure A".

## LEGAL AND CONSTITUTIONAL IMPLICATIONS

In terms of Regulation 6(1) read with Regulation 6(2) of the MSCMR issued in terms of the Local Government MFMA 56 of 2003, the Board of Directors of the Municipal entity must maintain an oversight role over the implementation of its SCM Policy. This report has been compiled in compliance thereto. The CEO in terms of the MSCMR, the company's SCM Policy and delegations within the SCM Policy approves tenders up to R10 000 000.00.

## FINANCIAL IMPLICATIONS

All bids approved by the CEO are in accordance with the approved budget provisions.

## PROCUREMENT FROM RELATED PARTIES

### Procurement for the period July 2014 – December 2014

<b>Supplier : YAMIKANI PROJECTS PTY LTD</b>	<b>AMOUNT (Incl. VAT)</b>
RFQ00090/13 Night Transport of Staff at Soweto Theatre (R15 960.00 pm fixed until August 2014)	<b>R 31 920.00</b>
RFQ00212/14 Night Transport of Staff at Soweto Theatre (R14 500.00 pm fixed from September 2014 until August 2015)	R58 000.00
Night Transport of Staff at Soweto (procured on a 3 quote basis)	R 3 100.00

All purchases were fully compliant with the company's Supply Chain Management's policies and procedures.

## DEVIATION FROM SCM POLICY FOR THE QUARTER FOR THE PERIOD JULY 2014 – DECEMBER 2014

The CEO in terms of Regulation (36) (1)(a) of the MSCMR and Section 20 of the company's SCM Policy approved dispensing with official procurement processes established by the policy.

Provisions of Section 20 (2) d of the company's SCM Policy requires reporting of such deviations to the next meeting of the Board of Directors and their inclusion as a note to the financial statements.

<b><u>JOBURG THEATRE</u></b>			
<b><u>Description</u></b>	<b><u>Value of the Project (Incl Vat)</u></b>	<b><u>Date Approved by Accounting Officer</u></b>	<b><u>Reasons</u></b>
Facilitators and costumes for the School Holidays Dance Camp	R35 000.00	10 July 2014	<p>The facilitator and costumes for the theatre development productions are special works of art and specifications are difficult to compile.</p> <p>The facilitator and costumes will include-</p> <ol style="list-style-type: none"> <li>1. Fees payable to facilitators</li> <li>2. Buying of costumes</li> </ol> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p> <p><b><i>Classification: Any other exceptional case</i></b></p>
Repair to PABX system	R2920.80	10 July 2014	<p>The power supply for the PABX at Joburg Theatre Braamfontein failed. All phone lines went down. Business was lost, spare parts were ordered from the previous supplier in order to get the phone lines back up urgently.</p> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p> <p><b><i>Classification: Emergency</i></b></p>

<b>JOBURG THEATRE</b>			
<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Accounting Officer</u>	<u>Reasons</u>
ICAS	R 2804.40	28 July 2014	<p>Joburg City Theatres requires employee well-being services from time to time. ICAS is part of ICAS International, the world's leading providers of behavioural risk management services for over 16 years.</p> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p> <p><b>Classification: Emergency</b></p>
Water Storage Tanks	R6 769.50	27 August 2014	<p>Service level Agreement with Wet Services for the amount of R 6 769.50 excluding vat. Cost involve per service is R 2 256.50 excluding vat. This is for three services covering the periods from August, December 2014 and May 2015. The water supply tank was installed by the Wet Management Services. Joburg Theatre have to service the booster pumps and clean the tanks three times per year .This is to ensure that the water is clean from a health point of view, also that the pumps work efficiently at all times especially when there is a water outage problem from Joburg Water supply.</p> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p> <p><b>Classification: Any other exceptional case</b></p>
Car Services	R 2 923.76	18 September 2014	<p>Joburg Theatre have sent the Mazda in for Service to Barlow Ford and Mazda in Alberton .The cost of the annual service was R 1 682.30. Apart from the service, Joburg Theatre requested the service provider to examine the stabilizer Bushes, bar and to replace the battery on the remote control.</p> <p>The cost for the extra parts and labour is R 1 241.46 including vat. The total cost amounts to R2 923.76 (R1 682.30 + R1 241.46 = R 2 923.76)</p> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p> <p><b>Classification: Any other exceptional case</b></p>

Collett Dawson	R 175 000.00	22 September 2014	<p>It was determined that an emergency contract should be offered to The CoLab Network for the services of Ms Dawson as publicist for Joburg Theatre for a five month period from September 23rd 2014 to February 22nd 2015, covering the following shows for which Joburg Theatre has an obligation to provide publicity services:</p> <p>BRAZOUKA from September 23rd to October 19th 2014;  PETER PAN from October 6th to December 28th 2014;  THE GREATEST LOVE OF ALL – THE WHITNEY HOUSTON SHOW from November 1st 2014 to February 15th 2015;  ELVIS – THE SHOW from December 1st 2014 to February 22nd 2015.</p> <p><b>Classification: Any other exceptional case</b></p>
Digital Fire	R 3 420.00	08 October 2014	<p>Joburg Theatre chose to go with viral Campaign at R 3 000.00 once-off rather than to do a third email during the month at R 10,500.00. The R3 000.00 covers the capturing of details for the competition entrants, the data for the forwarding of the email to new people and the actual forwarding of the email. (new people- people not currently on our database and therefore not receiving our newsletter.</p> <p><b>Classification: Emergency</b></p>
Parking Tickets – SAPPI PARKING	Varies	01 December 2014	<p>Sappi (the owner of the parking space) has contracted with new a parking management company with whom we do not have an agreement with. A supplier Registration form has been sent to this company (Servest), but our client parking needs to be paid as a matter of urgency. The contract for Inter-Park has ended with Sappi on the 31 October 2014 with the New company Servest being awarded the contract on 01 November 2014 valid for one year.</p> <p><b>Classification: Emergency</b></p>
Glass Replacement (Emergency)	R 2 464.68	03 December 2014	<p>Break in at People's Theatre, Replacement of window</p> <p><b>Classification: Emergency</b></p>
Macrobase Controllers	Varies	03 December 2014	<p>Carel Controller originally installed the control units for all the air handling units in Joburg Theatre. Carel Controls are the sole supplier to the Original parts needed to maintain the air handling units that forms part of the Building Management System at Joburg Theatre.</p> <p><b>Classification: Sole Supplier</b></p>

<u>ROODEPOORT THEATRE</u>			
<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Accounting Officer</u>	<u>Reasons</u>
KIA Motors Repairs to Truck	R26 765.73	26 November 2014	The named supplier (KIA Motors) is accredited with JCT and the approved supplier to conduct repairs on the truck. The truck had gone in for a service and after everything the truck had numerous other faults have been found. <b>Classification: Any other exceptional case</b>

**DEVIATIONS FOR INHOUSE PRODUCTIONS FOR THE PERIOD JULY 2014 – DECEMBER 2014**

<u>JOBURG THEATRE</u>			
<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Accounting Officer</u>	<u>Reasons</u>
Equipment Hire	R 316 329.17	20 August 2014	The actor's honorarium and per diems, acquisitions of sets, costumes and properties and sound and lighting equipment hires for the in-house production of the play FROM JAIL TO YALE are special works of art and specifications are difficult to compile.  The actor's honorarium, acquisition of sets, costumes, and properties and sound lighting equipment hires will include-  1. The manufacture and /or purchase of the costume and properties, lighting and sound equipment.  Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.  <b>Classification: Any other exceptional case</b>
JHB In-house productions 2015, 2016, 2017 Pantomimes	<u>2015 –</u> R 3,375,000.00	28 August 2014	The sponsorship facilitation fees, creative personnel fees, acquisition of sets, sound and lighting equipment hire, paintings, props, special effects, musical arrangements and costumes for the theatre productions are special works of art and specifications are difficult to compile.  The sponsorship facilitation fees, creative personnel fees, acquisition of sets, sound and lighting equipment hire, paintings, props, special effects, musical arrangements and costumes will include, but not be limited to:

	<u>2016 –</u> R 3,375,000.00  <u>2017 –</u> R 3,375,000.00		<ol style="list-style-type: none"> <li>1. Fees and /or commissions payable to a sponsorship facilitator for the pantomimes</li> <li>2. Fees and /or royalties payable to the executive producer, writer, director, musical director, choreographer, associate choreographer, sound designer and costume coordinator.</li> <li>3. The manufacture and painting of additions to the existing set;</li> <li>4. The painting of the set, floors and props as required</li> <li>5. The purchase of the properties and materials to make properties, as required</li> <li>6. The purchase of materials and the making of alterations to costumes</li> <li>7. The rental of sets, costumes, lighting and sound equipment; and</li> <li>8. The creation of special effects.</li> </ol> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p> <p><b>Classification: Any other exceptional case</b></p>
BRAZOUKA	R 3 058.60	08 October 2014	<p>Brazouka requested Joburg Theatre to hire microphones, on their behalf, from Splitbeam. The amount to be recovered from the Brazouka Final Settlement.</p> <p><b>Classification: Any other exceptional case</b></p>
ACQUISITION OF UNITED PROACTIVE ARTS	R 150 000.00	01 October 2014	<p>The acquisition of skilled and trained professional production companies is an exceptional case where it is impractical to follow the official procurement processes. Joburg theatre acquires the skills of United Proactive Artists, a non-profit organization, in order to provide a quality production called THE VOICE OF KILIMANJARO. The said production deals with the matters of xenophobia and seeks to make society aware of the need to get along as citizens of Africa in Joburg. Social Cohesion and Social Awareness are key factors that United Proactive Artists are focusing on through this Production. Entrepreneurial support is part of the Joburg City priorities and by supporting United Proactive Artists, a black owned organization that solely focuses on creating employment opportunities for the youth, Joburg Theatre is directly responding to this priority, Due to this Joburg Theatre appoints United Proactive Artists as the producer of the production and Joburg Theatre will fund the production costs of the project. Joburg Theatre also provides to United Proactive Arts the use of the Fringe Theatre, the technical assistance and the front of house staff.</p> <p><b>Classification: Any other exceptional case</b></p>
<b><u>SOWETO THEATRE</u></b>			



<u>Description</u>	<u>Value of the Project (Incl Vat)</u>	<u>Date Approved by Accounting Officer</u>	<u>Reasons</u>
The New Ocean's marketing Services	The budgeted cost for the opera "This New Ocean" with regard to the motivation of the deviation R 150,000,00 of which R 123,000,00 was recouped from our International partner Munich Airport.	02 July 2014	<p>The creative personnel fees ,acquisition of sets, costumes and properties, sound and lighting equipment hires, set painting, performance materials and royalties for in-house production of the opera 'THIS NEW OCEAN" are special works of art and specifications are difficult to compile.</p> <p>The creative personnel fees ,acquisition of sets, costumes and properties, sound and lighting equipment hires, set painting, performance materials and royalties will include-</p> <ol style="list-style-type: none"> <li>1. Fees and /or royalties payable to the author's director, musical director, choreographer, lighting designer, sound designer and costume co-ordinator.</li> <li>2. The manufacture and painting of set;</li> <li>3. The manufacture and /or purchase of the costumes and properties;</li> <li>4. Rental of lighting and sound equipment;</li> <li>5. The hire, supply and / or creation of performance materials such as theatre.</li> <li>6. Publicity Services</li> <li>7. Advertising services, products and materials</li> <li>8. Audience Development services</li> <li>9. Transport Services</li> </ol> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p> <p><b>Classification: Any other exceptional case</b></p>
Plan, manage and co-ordinate Sibongile Khumalo Performance	R 108 300.00	10 August 2014	<p>The service to be provided by JT Communication Solutions is not the kind that can be outsourced as the company is owned by Sibongile Khumalo and quotes cannot be compared to assess the cheapest option.</p> <p>Regulation 36 (1)(a) of the Supply Chain Management regulations makes provision for the account officer to dispense with the official procurement processes established by the policy and to procure any required goods or services through any convenient process-</p> <ol style="list-style-type: none"> <li>i. For the acquisition of special works of art or historical objects where specification are difficult to compile ;and</li> <li>ii. in any other exceptional cases where it is impractical or impossible to follow the official procurement processes.</li> </ol>

			<b>Classification: Any other exceptional case</b>
Fresh Collective Factory	R20 000.00	03 December 2014	<p>In June 2014 Mr. M Musto was contracted as set designer and builder for Are You Dik? and the contract was processed through HR. The fee of R 20 000.00; for the design acquisition of sets, costumes and props was allocated for in the Deviation Report drawn up for said purposes, however, this fee did not include the fee for labour. Design, acquisition of sets, costumes and props was then paid into the Fresh Collective Factory's account in order for the work to be completed. Mr M Musto's Personnel Fees were not paid. Mr. M Musto was asked to submit the relevant documentation to Human Resources department in order for the service fee to be processed. Unfortunately Mr Musto left the country and gave permission for the fees to be processed through Fresh Collective Factory as was done for the design, acquisition of sets, costumes and props. An outstanding amount of R20 000.00 is due to Mr Musto.</p> <p>Martin Musto has already performed the duties for which he was contracted and Joburg City Theatres is contractually bound to pay these fees. These fees were provided for under the ARE YOU DIK? budget.</p> <p><b>Classification: Any other exceptional case</b></p>
African Freedom Station	R 90 000.00	17 December 2014	<p>The creative personnel fees, acquisition of sets, sound and lighting equipment hires, set painting, props, special effects and costume for theatre productions are special works of art and specifications are difficult to compile.</p> <p>The creative personnel fees ,acquisition of sets, sound and lighting equipment hires, props, special effects and costume will include-</p> <ol style="list-style-type: none"> <li>1. Fees and /or royalties payable to performers, curators and co-ordinators.</li> <li>2. Rental of lighting and sound equipment;</li> </ol> <p>Section 21 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p> <p><b>Classification: Any other exceptional case</b></p>

**Sole Suppliers**

<b><u>Description</u></b>	<b><u>Value of the Project (Incl Vat)</u></b>	<b><u>Theatre</u></b>	<b><u>Reasons</u></b>
Electrosonic SA CC	R 28 693.80	Joburg Theatre	Electrosonic SA CC is the agent and sole distributor for the JEM products that's being used in the back stage.
Slo Jo - Supply of Slo Jo syrups and powders -Joburg City Theatres	R 14 382.02	Joburg Theatre	Slo Jo is the Sole supplier of Slo Jo Syrups. The syrups are being used in all cocktails smoothies and milk shakes. The Slo Jo Syrups are a preferred product.
Ola Cool Runners - Supply of Ola Ice Cream- Joburg City Theatres	R 5 616.58	Joburg Theatre	Ola Ice Cream is the Sole Supplier of Ola Ice Cream. Ola Cool Runners are the sole providers for Magnum ice creams and Cornetto ice creams.
Slush Puppy	R 16 685.04	Joburg Theatre	Slush Puppy is the Sole Supplier of the Slush Puppy Syrups.
Dimmers-HELVAR	Varies – No purchases made	Joburg Theatre	<p>Electrosonic are the installer of the dimmers and are the sole supplier for the specific type, the deviation will be valid for a period of one year valid from the 9<sup>th</sup> of July 2014 till the 8<sup>th</sup> of July 2015.</p> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process</p>
Fire Detection Products	Varies - No purchases made	Joburg Theatre	<p>As per the IT audit findings, changes had to be made to the fire detection system in the IT server room.MZ security systems have sole supplier status from siemons schweiz (BT).</p> <p>MZ systems can perform the upgrade as requested by the auditor's findings. This deviation is valid for a period of one year as from the 22nd of July 2014 till the 21<sup>st</sup> of July 2015.</p> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p>
Sound Harmonics	R 14 615.94	Soweto Theatre	L'Acoustics has appointed the Sound Harmonics as the South African sole supplier. Soweto Theatre has L'acoustics sound reinforcements in the red, yellow and blue theatre. Sound harmonics are a compliant supplier on our supply chain database. This deviation is valid from the 5 <sup>th</sup> of July 2014 till the 5 <sup>th</sup> of July 2015.

			Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.
Repair and installation of MA lighting board touch screen	R 12 183.78	Roodepoort Theatre	<p>DWR Distribution is the sole suppliers of the product. This product is found in all three theatres of Joburg City Theatres. DWR documents are compliant, their rates are reasonable and their service is exceptional. DWR is the only company that is able to supply and repair parts for the MA Lighting board.</p> <p>Section 20 (2) of the Supply Chain Management Policy, makes provision for deviations from procurement mechanisms where it is impractical or impossible to follow the official procurement process.</p>
OLA Ice Cream	R 80 000.00	Joburg Theatre	OLA Ice Cream is the Sole supplier of Resale OLA products.OLA sells the exclusive selling rights of the products to associated companies. Soweto/JHB-cool runners JHB Westrand - Teakice. 01 Sept 2014 to 31 Aug 2015
Slush Puppie	R 130 000.00	Joburg Theatre	Slush Puppie is the sole supplier of this unique product. It is a popular drink amongst customers and a good selling Item. 01 Sept 2014 to 31 Aug 2015
Electrosonic SA	R1 642.28	Joburg Theatre	Electrosonic SA are the sole suppliers for Martin Lighting and ADB Lighting Technologies in South Africa. Various products from both of these ranges of brands are utilized across the Joburg City Theatre Group.
PDS Group	R 14 156.52	Joburg Theatre	Power Development Services (PTY) LTD (PDS) are the only Borri Sales and Services company in South Africa. They Hold Parts and have trained Technicians. Soweto Theatre has Borri Technology as part of the original Installation.
ASSA ABLOY	R 44 012.39	Soweto Theatre	ASSA ABLOY are the sole manufacturer of this international product in SA .Their Locks and openers are installed at Soweto Theatre.

**BBBEE SPEND REPORT FOR THE PERIOD JULY 2014 – DECEMBER 2014**

<b>JOBURG THEATRE</b>			
<b>TOTAL SPEND</b>	<b>BBBEE CONTRIBUTORS</b>	<b>NON COMPLIANT CONTRIBUTORS</b>	<b>SMME (PROCUREMENT SPEND)</b>
<b>R 6 618 559.66</b>	<b>6 323 546.38</b>	<b>295 013.28</b>	<b>3 998 412.59</b>
	<b>95.54%</b>	<b>4.46%</b>	<b>60%</b>
<b>ROODEPOORT &amp; SOWETO THEATRE</b>			
<b>TOTAL SPEND</b>	<b>BBBEE CONTRIBUTORS</b>	<b>NON COMPLIANT CONTRIBUTORS</b>	<b>SMME (PROCUREMENT SPEND)</b>
<b>R 2 815 509.77</b>	<b>2 578 941.32</b>	<b>236 568.45</b>	<b>1 516 973.28</b>
	<b>91.60%</b>	<b>8.40%</b>	<b>54%</b>

**BID ADVERTISED FOR THE PERIOD JULY 2014 TO DECEMBER 2014**

<b>Department</b>	<b>Contract No.</b>	<b>Description</b>	<b>Contracted Service Provider</b>	<b>Period</b>	<b>Reasons</b>	<b>Value of the project (Vat Excl)</b>
Soweto Theatre	00041/14	Supply and Installation of an Electronic Billboard and Associated Control Equipment at the Soweto Theatre	Gearhouse System Solutions	Once Off	Tender was awarded to Gearhouse Systems Solutions in terms of the PPPFA	R 1 809 339.60
Joburg Theatre	00042/14	Replacement of the Stage Tower Signage at Joburg Theatre	Africa Neon Manufactures	Once Off	Tender was awarded to Africa Neon Manufacturers in terms of the PPPFA	R 464 573.94
Joburg Theatre	00043/14	Upgrade & Modernisation of Lifts at Joburg Theatre	Otis (Pty) Ltd	Once Off	Tender was awarded to Otis (Pty) Ltd in terms of the PPPFA	R 4 096 633.32
Joburg Theatre	00044/14	Supply and Delivery of LED Washlights	DWR Distributions CC	Once Off	Tender was awarded to DWR Distributions in terms of the PPPFA	R 829 117.44

Joburg Theatre	00045/14	Supply and Delivery of a 10k HD Projector	Ubuntu Technology (Pty) Ltd	Once Off	Tender was awarded to Ubuntu Technologies in terms of the PPPFA	R 541 079.96
Soweto Theatre	00046/14	Supply & Delivery of a 64 Channel Digital Sound Mixing Console And Associated Equipment	Prosound (Pty) Ltd	Once Off	Tender was awarded to Prosound in terms of the PPPFA	R 348 773.47
Joburg City Theatres	00047/14	Supply of All Wines for Joburg City Theatres' Stages Restaurants, Banqueting Facilities & Theatre Bars	P Serassis Sales & Distributions	12 months	Tender was awarded to P Serassis Sales & Distributions in terms of the PPPFA	Varies
Joburg City Theatres	00048/14	Supply of Resale Items for Joburg City Theatres' Banqueting Facilities & Theatre Bars	P Serassis Sales & Distributions	12 months	Tender was awarded to P Serassis Sales & Distributions in terms of the PPPFA	Varies
Joburg City Theatres	00049/14	Cash Management Solution	Tender was advertised and only one proposal has been received. Evaluation report will be compiled and submitted to the Bid Evaluation Committee for recommendation to the Bid Adjudication Committee for award	Tender was advertised and only one proposal has been received. Evaluation report will be compiled and submitted to the Bid Evaluation Committee for recommendation to the Bid Adjudication Committee for award	Tender was advertised and only one proposal has been received. Evaluation report will be compiled and submitted to the Bid Evaluation Committee for recommendation to the Bid Adjudication Committee for award	Tender was advertised and only one proposal has been received. Evaluation report will be compiled and submitted to the Bid Evaluation Committee for recommendation to the Bid Adjudication Committee for award

**REQUEST FOR QUOTATIONS FOR THE PERIOD JULY 2014 TO DECEMBER 2014**

Department	Contract No.	Description	Contracted Service Provider	Period	BBBEE LEVEL	Award Reason	Value of the project (Vat Inc)
All units	RFQ000206/14	Restaurant & Kitchen Hygiene for Kitchen and Front of House Areas	Spec Tank (Pty)	12 Months	Level 2	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	Varies but should not exceed R 200,000
Roodepoort Theatre	RFQ00207/14	To Print, Flight and Re-Flight Changeable Prints for Billboards	Jifa Signs (PTY) LTD t/a Sign-a-Rama Cresta	12 Months	Level 4	Seven proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 196 992.00
Roodepoort Theatre	RFQ00208/14	Printing Services	-Dikhudu Investments & Projects CC t/a Signarama Bramely -Akani Print & Mail Management Solutions (PTY)LTD	12 Months	-Level 3 -Level 3	Four proposals were received and evaluated in accordance with the PPPFA and its Regulations.	-R 59 500.00 -R 62 285.00
Joburg Theatre	RFQ00209/14	Medical Support for Shows at Joburg Theatre	St Johns Brigade	12 Months	Level 1	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 200 per show But not exceed R 200 000.00 per year
Joburg Theatre	RFQ00211/14	Night Transportation for Staff Joburg Theatre	Big Four Maxi Taxi (PTY) LTD	6 Months	N/A	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 25 000 per month
Soweto Theatre	RFQ00212/14	Night Transportation For Staff at Soweto Theatre	Yamikani Projects (PTY) LTD	12 Months	Level 3	Two proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 14 500 per month
Joburg Theatre	RFQ00213/14	Marketing Consultant	S.Morton	12 Months	N /A	Two proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 8 250.00 Per month
Joburg Theatre	RFQ00214/14	Email Database Management	Digital Fire (PTY) LTD	08 Months	Level 4	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 191 520.00
All Units	RFQ00215/14	Supply of Fresh Seafood Supplier	Ocean Breeze Food Merchants CC	12 Months	Level 8	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	Varies according to orders placed but not exceeding R 200 000.00
Joburg Theatre	RFQ00217/14	Wireless Internet Solution for Restaurant & Hospitality Venues	Wireless G	12 Months	Level 4	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 678.50 per unit per month (R 2035.50) + R

							2164.86 per unit once off non- recurring fee
Joburg Theatre	RFQ00219/14	Supply & Delivery of IT Software & Hardware	Sechaba Computer Service CC	12 Months	Level 1	Four proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 31 824.24
Joburg Theatre	RFQ00220/14	Upgrade of Single Purchase Bars on Mandela Rear Stage	DWR Distribution CC	Once off	Level 7	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 46 329.60
Joburg Theatre	RFQ00221/14B	Digital Intercom System	Sound Harmonics CC	Once Off	Level 4	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 199 990.50
Soweto Theatre	RFQ00222/14	Installation Of LED Televisions for Soweto	MGB Construction & Projects(PTY) LTD	Once Off	Level 3	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 48 708.72
Joburg Theatre	RFQ00223/14	Supply & Delivery of Kitchen Equipment	Fanel Restaurant & Catering Supplies PTY LTD	Once Off	Level 3	Two proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 142 459.47
Joburg Theatre	RFQ00224/14	Supply of Microsoft Office License	Denovo Distributions SA PTY LTD	12 Months	Level 2	Two proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 3589.86 per Month
Joburg Theatre	RFQ00225/14	Partitioning Of 1 <sup>st</sup> Floor(Back Stage)	JW Professional Carpet Installations	Once Off	No Level	Four proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 62 116.89
All Units	RFQ00226/14	Fair Valuation Exercise	Altimax(PTY)LTD	Once Off	Level 1	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 111 948.00
Joburg Theatre	RFQ00227/14	Supply & Delivery Of Operational Equipment	Fanel Restaurant & Catering Supplies (PTY)LTD	12 Months	Level 3	Three proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 36 068.65
Soweto Theatre	RFQ00228/14	Supply & Delivery of Banqueting Equipment	Fanel Restaurant & Catering Supplies (PTY)LTD	12 Months	Level 3	Three proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 45 027.76



Soweto Theatre	RFQ00229/14	Supply & Delivery of Kitchen Equipment	Fanel Restaurant & Catering Supplies (PTY)LTD	Once Off	Level 3	Three proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 36 519.56
Joburg Theatre	RFQ00230/14	Supply & Installation Of Network Hardware	Fiber Flow (PTY)LTD	Once Off	Level 2	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 90 197.90
Joburg Theatre	RFQ00231/14	Supply & Installation of Carpets	Phumula Meokgo Trading	Once OFF	Level 1	Three proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 114 896.04
Joburg Theatre	RFQ00232/14	Supply & Delivery of Laptops	MGB Construction Projects	07 Months	Level 3	Six proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 18 499.00
All Units	RFQ00233/14	Supply & Delivery Of Banqueting Equipment	Fanel Restaurant & Catering Supplies(PTY)LTD	Once Off	Level 3	Three proposals were received and evaluated in accordance with the PPPFA and its Regulations.	R 32 570.21
Joburg Theatre	RFQ00234/14	Upgrade of Purchase Bars on Mandela Rear Stage	DWR Distribution CC	Once Off	Level 7	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 97 937.40
Jouburg Theatre	RFQ00235/14	Supply & Delivery Of Office Furniture	Office d' Luxe	Once Off	None	Only one company submitted a proposal and was evaluated in accordance with the PPPFA and its Regulations.	R 53 032.80
Joburg Theatre	RFQ00236/14	Cash Management Solutions for Joburg City Theatres	RFQ Cancelled. Quotes received exceeds R200 000.00 per year. Tender Process has been put in place to procure this service.	RFQ Cancelled. Quotes received exceeds R200 000.00 per year. Tender Process has been put in place to procure this service.	RFQ Cancelled. Quotes received exceeds R200 000.00 per year. Tender Process has been put in place to procure this service.	RFQ Cancelled. Quotes received exceeds R200 000.00 per year. Tender Process has been put in place to procure this service.	RFQ Cancelled. Quotes received exceeds R200 000.00 per year. Tender Process has been put in place to procure this service.

## Section 6 – Internal Audit and Auditor General Management Letter Issues

### Internal Audit

Joburg Theatre is currently outsourcing its internal audit function to Group Risk and Assurance Services (GRAS). 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 GRAS 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.

Due to the external audit being conducted during the 2nd quarter, internal audit will resume only in the 3rd quarter. The internal audit coverage plan for the financial year 2014/15 for Joburg City Theaters was presented to the Audit and Risk Committee on October 8th 2014. The coverage plan was received and the following areas will be audited during the financial year, process to resume in the 3rd quarter:

- Finance
- Human Resources
- Performance Information
- Marketing
- Maintenance
- Compliance
- Information Technology

The review on performance information will be performed as soon as the Auditor-General has finalised their review. The timelines for all projects were discussed and agreed with management.

Below is the Internal Audit Coverage Plan:

## 6.1 Background

In line with best practice and Municipal Management Finance Act (MFMA) requirements, Group Assurance Services (GAS) compiled a risk-based audit coverage plan for the Joburg City Theatres. This audit coverage plan has taken into consideration areas that are perceived to be of high risk as per the risk registers for the three theatres and areas identified by management. The timelines indicated on the plan are purely suggested timelines; the actual commencement dates of the audits will be discussed and agreed upon with management.

## 6.2 Coverage Plan

Business Area	Focus Area	Risk No. as per 2014 Risk Register SR= Strategic Risk OP= Operational Risk	Estimated Hours	Suggested Timelines	Preliminary Audit Scope
<b>FOLLOW UP</b>	1. Follow-up	Findings raised by Internal & External Auditors	24	3 <sup>th</sup> Quarter	Follow up on previous Auditor General and Internal Audit findings to assess extent to which agreed management action has been implemented.
<b>AG DASHBOARD</b>	Management Self-Assessment		16	Quarterly	Financial, Performance & Compliance
<b>FINANCE</b>	Revenue Management	SR 1 OR 3, OR 7, OR 10	30	4 <sup>th</sup> Quarter	Review the completeness of revenue.
	Expenditure Management	SR 1	30	4 <sup>th</sup> Quarter	Review compliance with policies and procedures.
	Hospitality and catering	OR 3, OR 7, OR 10	30	4 <sup>th</sup> Quarter	Perform analytical review on revenue collected from the restaurants
	Petty Cash	SR 1	20	4 <sup>th</sup> Quarter	Review monthly reconciliations. Review the authorisation of reimbursements

<b>Business Area</b>	<b>Focus Area</b>	<b>Risk No. as per 2014 Risk Register SR= Strategic Risk OP= Operational Risk</b>	<b>Estimated Hours</b>	<b>Suggested Timelines</b>	<b>Preliminary Audit Scope</b>
	Accounts Payable/ Creditors	OR 3, OR 7, OR 10	30	4 <sup>th</sup> Quarter	Review and confirm compliance with existing legislation, regulations, policies and procedures including payment of creditors within 30 days
	Debtors Management	SR 1	24	4 <sup>th</sup> Quarter	Review effectiveness of controls surrounding debt collection
	Inventory and Consumables	OR 3, OR 7, OR 10	30	4 <sup>th</sup> Quarter	Review effectiveness of controls implemented on inventory, regular inventory counts, and procedures to update the inventory list.
	Quality Assurance on Annual Financial Statement		20	4 <sup>th</sup> Quarter	Review the presentation of the financial statements, including disclosures
	Supply Chain Management	SR 1 OR 3, OR 7, OR 10	40	4 <sup>th</sup> Quarter	Review if all processes (Closed or opened) are in accordance with the Supply Chain Management Policy
<b>COMPLIANCE</b>	Show Contracts	<b>SR 1</b>	20	3 <sup>rd</sup> Quarter	Review process to negotiate different terms and conditions for co-production on limited basis.  Review process to obtain rights to produce major musicals in-house.
<b>HUMAN RESOURCES</b>	Human Capital	OR 1, OR 6	24	3 <sup>rd</sup> Quarter	Review processes in place for succession planning, training and recruitment.

<b>Business Area</b>	<b>Focus Area</b>	<b>Risk No. as per 2014 Risk Register SR= Strategic Risk OP= Operational Risk</b>	<b>Estimated Hours</b>	<b>Suggested Timelines</b>	<b>Preliminary Audit Scope</b>
	Leave Management	Included by Internal Audit	24	3 <sup>rd</sup> Quarter	Review the adequacy and effectiveness of administrative reporting processes regarding attendance registers, clocking system, duty list, control of annual leave/sick leave forms, compulsory leave, approval, capturing of leave on the system, filing and safeguarding of source documents.
<b>PERFORMANCE INFORMATION</b>	Performance Information.	Required by Municipal Systems Act	24	Quarterly	Review the departmental performance information. Review alignment of municipality planning documents (IDP, Sector plans, SDBIP, Departmental Business Plan and departmental Scorecard), adherence to the SMART principle of KPI and performance targets. Review the effectiveness and accuracy of quarterly reporting.
<b>MARKETING</b>	Youth Development Programmes/Partnerships Sponsorships	SR 3 SR 5 OR 3 OR 7 OR 10 OR 5	20	2 <sup>nd</sup> Quarter/ 3 <sup>rd</sup> Quarter	Review the processes of Space.com initiatives focused on ward based Youth development.  Review the adequacy and effectiveness of programmes to bring about socio-cohesion.
<b>EXTERNAL ENVIRONMENT</b>	Stakeholder Management	SR 6 SR 7	24	2 <sup>nd</sup> Quarter/ 3 <sup>rd</sup> Quarter	Review the adequacy and effectiveness of the stakeholder relationship process (Joburg Youth Directorate and other City's departments.)

Business Area	Focus Area	Risk No. as per 2014 Risk Register SR= Strategic Risk OP= Operational Risk	Estimated Hours	Suggested Timelines	Preliminary Audit Scope
MAINTENANCE	Maintenance Safety and Security	SR 4 OR 2	20	3 <sup>rd</sup> Quarter	Review the process of scheduled maintenance which keeps the equipment in working order (lighting, seating, electrical plumbing, etc.)  Review the disaster management process (backups, generators tested frequently)
	Health and Safety	OR 8 OR 9	20	3 <sup>rd</sup> Quarter	Review the preventative maintenance with regard to safety and security measures employed to ensure that patrons and staff are free from harm and other related occurrences.
INFORMATION TECHNOLOGY	Disaster Recovery & Business Continuity	OR 4	12	3 <sup>rd</sup> Quarter	Disaster recovery.
	Security and Framework Implementation	OR 4	12	3 <sup>rd</sup> Quarter	Physical Security Hacking and Fraud

### 6.3 Financial Implication

In order to render the services indicated above, for the financial year 2014/2015, **494** man-hours are needed at an estimated cost of **R 157 092.00 excluding VAT**.

### 6.4 Notes

- Timelines will be discussed and agreed with management.
- The coverage plan for the financial year 2014/2015 includes areas that were not audited the previous year eg: External Environment, Human Capital and Petty Cash.
- Compliance to legislation and policies and procedures will be incorporated with each audit.

## 7 Internal Audit Finding

The Internal Audit conducted an audit in line with the Management request. Relevant audit tests and procedures were performed as deemed necessary for the accomplishment of the audit objectives.

The objective of the audit is to provide reasonable assurance on the adequacy, effectiveness and adherence to internal controls, report on inefficiencies identified subsequent recommendations on controls improvement to be considered by management.

In accordance with legislated requirements, Internal Audit assists management in maintaining efficient and effective controls by evaluating those controls to determine their effectiveness and efficiency and by recommending how these controls can be enhanced or improved where gaps are identified. The controls subject to evaluation encompass:

- The information systems environment
- The reliability and integrity of financial and performance information
- The effectiveness of operations
- The safeguarding of assets
- Compliance with laws, regulations and controls

Internal Audit provided assurance on the high risks identified during risk assessments by prioritising these areas during annual planning. Some of the medium and low risk areas were also audited where possible. *The system of internal control was reasonably adequate and effective, for the year under review.*

No findings were raised during the review on Asset Management, Payroll Review, Marketing, Debtor Management, Maintenance, Journals and Reconciliations. The results of the reviews and audits conducted throughout the financial year 2013/2014 were communicated to management and management has committed to addressing the issues raised. Management is commended for those areas where appropriate controls were in place and for their co-operation throughout the year.

The Municipal Systems Act and the Local Government Performance Management Regulations require Internal Audit to conduct audits of the performance management system, performance measurements and quarterly performance information. A review on performance management and performance information was performed by GRAS for the 2013/2014 financial year and no findings were raised.

The internal audit findings requiring management action, are listed below. It should be brought to the attention of the Committee that some mitigating control actions are being implemented by management and will be followed up by Internal Audit.

### JOBURG CITY THEATRE AUDIT: JUN 14 FOLLOW-UP

Finding Number	Finding	Description	Management Comments and Action	Current Status	Future management Action	Proposed Completion Date	Responsible Person
1	JCT	<b>Leave captured without the signature of the applicant</b>	An annual leave form was not signed by the applicant, but captured on the Pastel System. Furthermore the applicant did not complete the mandatory fields such as address and telephone numbers during leave.	Management agrees with the finding. The annual leave form has been rectified, the employee has signed the leave form and completed the mandatory fields. The report is available for the auditors.	Resolved	N/A	30-May-14 HR Manager
2	JCT	<b>Leave not captured on the Pastel Evolution System</b>	Two leave forms were signed by the applicants and approved by the HOD's but were not captured on the Pastel Evolution System.	Management agrees with the finding. Two uncaptured annual leave forms have been corrected and captured on Pastel Evolution System. The report is available for the auditors.	Resolved	N/A	30-May-14 HR Manager
3	JCT	<b>Incorrect Bid Advertisement</b>	Bid number 30/13 was incorrectly advertised in the Star, Beeld and Sowetan instead of Bid 29/13 ( Bidding for design and development of Theatre Restaurant)	Management note the finding. Bid 30/12 was incorrectly advertised as Bid 29/13 due to an oversight. The Bid description was the same for both the advert as well as the documents that were sold to all bidders, the document that was signed off/ approved by the accounting officer was 00030/13. All bidders that attended the briefing session were sold the same document ( 00030/13) therefore making the process fair and competitive to all bidders. The award was made under the same reference as the sold document ( 00030/13).	Resolved	Management will ensure that all reference numbers are accurate and correspond.	N/A Compliance Manager
4	JCT	<b>Suppliers database not updated</b>	Records of the supplier database were expired or not submitted by the suppliers as required by National Treasury.	Management note the finding. The records of suppliers are now updated on the datase , however there are 4 suppliers that are not OHASA registered and the other 4 still have to submit the proof of rates and taxes.	In progress	Management will ensure that all supplier dosuments required by the National Treasury are updated.	31-Oct-14 Compliance Manager



**JOBURG CITY THEATRE AUDIT: JUN 14 FOLLOW-UP**

Finding Number	Finding	Description	Management Comments and Action	Current Status	Future management Action	Proposed Completion Date	Responsible Person
5	JCT	<b>No standardized and documented Change Managemnt Procedures</b>	There are no documented processes and procedures for handling change requests, including Emergency Changes at Joburg Theatres.	Management note the finding. Joburg Theatre's management will develop and document a change management process to declare, assess, authorise and record changes, including emergency changes by 30th August 2014.	In progress, the Incident report form, Incident register, change request register and change request document have been developed. They will be implemented by the 1st of September 2014	N/A	30-Aug-14 Customer Services Manager
6	JCT	<b>No contract / service level agreement</b>	There was no written contract or service level agreement between Joburg City Theatres and the G4'S (a security company responsible for collecting cash as part of banking arrangements).-( G4S was engaged without following a normal tender process)	Management note the finding. Joburg City Theatres received proposals for the Cameo devices. These proposals will be presented to EXCO by the acting CFO on Monday 13/10/14. thereafter RFQ process will be followed to appoint a service provider.	In progress	N/A	31-Oct-14 Compliance Manager
7	JCT	<b>Anomalies on credit card and on tips / change payments</b>	The billed amount differed extensively from the tendered amounts, this resulted in tips / and/or change being far greater than the amount tendered	The billed amount will always differ from the tendered amount, as it constitutes the customers change.	N/A	N/A	N/A Hospitality and Catering Manager
8	JCT	<b>Incompatible financial information</b>	The financial information given to Internal Audit differed entirely with the source documents whereby the information was derived.	The document used as a turnover sheet as per the schedule that supports finding, is not a turnover sheet but it's a print out of the credit card control account in the general ledger which is used as a suspense account to allocate transactions that appear on the turnover sheet for a particular day but have not cleared on the bank. Credit card control sheet shows transaction that occurred from prior dates, therefore the turnover sheet should have been used to trace transactions back to the day end report from pilot system. The comparison shown in finding is not comparing transactions that occurred on the same day.	Resolved	N/A	N/A Hospitality and Catering Manager
9	JCT	<b>Banking was not done promptly</b>	Banking was done only once a week in contradiction to the MFMA. Furthermore, the amounts banked did not indicate the code/ types of payments, for example, cash, cheques or credit card.	Management note the finding. Joburg City Theatres received proposals for the Cameo devices. These proposals will be presented to EXCO by the acting CFO on Monday 13/10/14. thereafter RFQ process will be followed to appoint a service provider.	In progress	Banking will be done promptly and in line with the MFMA.	31-Oct-14 Hospitality and Catering Manager

## Annexure A: Management Accounts Excel Templates

<b>JOBURG CITY THEATRES</b>																
<b>MANAGEMENT ACCOUNTS</b>																
<b>MID YEAR</b>																
DETAILS	Mid Year JT			Mid Year RCT			Mid Year SWT			Mid Year JCT (Consol)			Y.T.D.			
	ACTUAL Rand	BUDGET Rand	VAR. %	ACTUAL Rand	BUDGET Rand	VAR. %	ACTUAL Rand	BUDGET Rand	VAR. %	ACTUAL Rand	BUDGET Rand	VAR. %	ACTUAL Rand	BUDGET Rand	VAR. %	
<b>INCOME</b>	<b>49 147 986</b>	<b>51 875 303</b>	<b>-5%</b>	<b>5 639 464</b>	<b>5 968 734</b>	<b>-6%</b>	<b>7 602 711</b>	<b>8 220 768</b>	<b>-8%</b>	<b>62 390 160</b>	<b>66 064 804</b>	<b>-6%</b>	<b>62 390 160</b>	<b>66 064 804</b>	<b>-6%</b>	
Rental of Facilities and Equipment	2 240 313	2 979 836	-25%	343 814	285 240	21%	909 168	745 000	22%	3 493 295	4 010 076	-13%	3 493 295	4 010 076	-13%	
Interest Earned from External Investments	1 547 933	1 345 000	15%	-	-		-	-		1 547 933	1 345 000	15%	1 547 933	1 345 000	15%	
Operating Grants and Subsidies	27 576 996	27 576 997	0%	4 432 794	4 432 794	0%	5 846 154	5 846 154	0%	37 855 944	37 855 944	0%	37 855 944	37 855 944	0%	
Other	In-House Stage Productions	9 235 294	11 251 059	-18%	25 667	26 500	-3%	90 513	89 000	2%	9 351 474	11 366 559	-18%	9 351 474	11 366 559	-18%
	In-House Music Programme	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Revenue	Sponsorships and Donations	1 550 000	1 400 000	11%	-	-	-	-	-	1 550 000	1 400 000	11%	1 550 000	1 400 000	0%	
	Hospitality and Catering Services	6 559 095	6 530 000	0%	820 900	1 211 000	-32%	742 763	1 505 364	-51%	8 122 757	9 246 364	-12%	8 122 757	9 246 364	-12%
	Ticketing Services	309 911	640 699	-52%	13 710	10 200		11 113	25 650	-57%	334 734	676 549	-51%	334 734	676 549	-51%
	Management Fees	90 090	100 000	-10%	-	-	-	-	-	90 090	100 000	-10%	90 090	100 000	0%	
	Miscellaneous	38 354	51 712	-26%	2 579	3 000	-14%	3 000	9 600		43 933	64 312	-32%	43 933	64 312	-32%
	SUB TOTAL OTHER REVENUE	17 782 744	19 973 470	-11%	862 855	1 250 700	-31%	847 389	1 629 614	-48%	19 492 988	22 853 784	-15%	19 492 988	22 853 784	-15%
<b>EXPENDITURE</b>	<b>50 055 476</b>	<b>51 571 012</b>	<b>3%</b>	<b>4 354 722</b>	<b>4 542 127</b>	<b>4%</b>	<b>6 031 860</b>	<b>6 052 074</b>	<b>0%</b>	<b>60 442 059</b>	<b>62 165 213</b>	<b>3%</b>	<b>60 442 059</b>	<b>62 165 213</b>	<b>3%</b>	
Employee Related Costs	14 475 868	14 636 657	1%	1 795 641	1 896 643	5%	2 447 435	2 385 792	-3%	18 718 944	18 919 092	1%	18 718 944	18 919 092	1%	
Directors and Committee Members	371 716	252 865	-47%	-	-		-	-		371 716	252 865	-47%	371 716	252 865	-47%	
Depreciation and Asset Impairment	253 193	240 000	-5%	119 519	123 817	3%	243 529	185 000	-32%	616 241	548 817	-12%	616 241	548 817	-12%	
Repairs and Maintenance	231 426	260 422	11%	82 582	87 369	5%	181 260	184 033	2%	495 268	531 824	7%	495 268	531 824	7%	
Contracted Services	1 385 981	1 321 667	-5%	427 321	464 080	8%	802 765	857 800	6%	2 616 067	2 643 547	1%	2 616 067	2 643 547	1%	
Insurance	45 000	45 000	0%	28 998	29 000	0%	28 998	29 000	0%	102 996	103 000	0%	102 996	103 000	0%	
Joburg Ballet	8 000 000	8 000 000	0%	-	-		-	-		8 000 000	8 000 000	0%	8 000 000	8 000 000	0%	
General	Consumables	826 383	770 241	-7%	162 842	170 700	5%	157 779	163 033	3%	1 147 004	1 103 974	-4%	1 147 004	1 103 974	-4%
Expenses	Utilities	3 777 412	3 795 908	0%	1 480	-	-	-		3 778 892	3 795 908	0%	3 778 892	3 795 908	0%	
	Audit Fees	364 491	374 000		-	-	-	-		364 491	374 000	0%	364 491	374 000	0%	
	Telecommunication	92 525	98 600	6%	83 846	83 500	0%	84 324	86 000	2%	260 695	268 100	3%	260 695	268 100	3%
	Business Travel	2 103	2 200		-	-	-	-		2 103	2 200		2 103	2 200		
	Entertaining	38 609	39 900	3%	-	-		904	1 000	0%	39 512	40 900	0%	39 512	40 900	0%
	Transportation	244 351	247 667	1%	120 725	122 600	2%	112 239	117 600	5%	477 315	487 867	2%	477 315	487 867	2%
	Community/Youth Development	299 875	301 324	0%	68 201	69 366	2%	219 287	271 500	19%	587 364	642 190	9%	587 364	642 190	9%
	Social and Awareness	-	-		-	-		-	-		-	-		-		
	Advertising and Publicity/Marketing	1 263 175	1 296 500	3%	62 907	66 250	5%	4 137	5 560	26%	1 330 219	1 368 310	3%	1 330 219	1 368 310	3%
	In-House Stage Productions	10 108 769	12 241 256	17%	39 650	40 000	1%	835 970	844 000	1%	10 984 389	13 125 256	16%	10 984 389	13 125 256	16%
	In-House music programme	-	-		-	-		-	-		-	-		-		
	Contributions to Tenant Productions	569 213	584 000	3%	-	1		30 424	31 000	2%	599 637	615 001	2%	599 637	615 001	2%
	Ticketing Services	518 550	539 034	4%	50 879	66 074	23%	47 660	45 500	-5%	617 089	650 608	5%	617 089	650 608	5%
	Miscellaneous	758 816	679 000	-12%	99 840	105 520	5%	18 391	44 683	59%	877 047	829 203	-6%	877 047	829 203	-6%
	Hospitality and Catering services	6 319 712	5 733 000	-10%	1 168 221	1 171 500	0%	775 504	755 000	-3%	8 263 438	7 659 500	-8%	8 263 438	7 659 500	-8%
	COIDA	84 000	84 000	0%	24 000	24 000	0%	24 000	24 000	0%	132 000	132 000	0%	132 000	132 000	0%
	Finance Costs-lease	24 309	27 771	12%	18 071	21 707	17%	17 253	21 573	20%	59 632	71 051	16%	59 632	71 051	16%
	SUB TOTAL GENERAL EXPENSES	25 292 294	26 814 401	6%	1 900 662	1 941 218	2%	2 327 872	2 410 449	3%	29 520 828	31 166 068	5%	29 520 828	31 166 068	5%
<b>TRADING SURPLUS /( SHORTFALL)</b>	<b>-907 490</b>	<b>304 290</b>	<b>398%</b>	<b>1 284 741</b>	<b>1 426 607</b>	<b>-10%</b>	<b>1 570 851</b>	<b>2 168 693</b>	<b>-28%</b>	<b>1 948 102</b>	<b>3 899 591</b>	<b>50%</b>	<b>1 948 102</b>	<b>3 899 591</b>	<b>50%</b>	

<b>JOBURG CITY THEATRE (PTY) LTD</b>		Version July 1st 2014												
<b>Working Budget for Financial Year 2014/15</b>														
		Actual	Actual	Actual	Actual	Actual	Actual	Budget	Budget	Budget	Budget	Budget	Budget	
		JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MARCH	APRIL	MAY	JUNE	BUDGET
		2014	2014	2014	2014	2014	2014	2015	2015	2015	2015	2015	2015	2014/15
<b>INCOME</b>		<b>8 715 073</b>	<b>7 600 153</b>	<b>15 106 320</b>	<b>7 021 516</b>	<b>11 627 130</b>	<b>12 319 969</b>	<b>7 007 505</b>	<b>8 186 886</b>	<b>8 111 777</b>	<b>8 882 825</b>	<b>8 428 198</b>	<b>9 010 522</b>	<b>112 017 876</b>
<b>Rental of Facilities and Equipment</b>		<b>391 900</b>	<b>388 920</b>	<b>660 801</b>	<b>610 072</b>	<b>847 579</b>	<b>594 024</b>	<b>691 490</b>	<b>701 490</b>	<b>731 490</b>	<b>761 159</b>	<b>808 669</b>	<b>771 667</b>	<b>7 959 260</b>
<b>Interest Earned from External Investments</b>		<b>245 864</b>	<b>354 008</b>	<b>276 374</b>	<b>250 687</b>	<b>221 000</b>	<b>200 000</b>	<b>80 000</b>	<b>70 000</b>	<b>60 000</b>	<b>55 000</b>	<b>50 000</b>	<b>40 000</b>	<b>1 902 933</b>
<b>Operating Grants and Subsidies</b>		<b>5 568 583</b>	<b>5 568 583</b>	<b>12 679 694</b>	<b>4 679 694</b>	<b>4 679 694</b>	<b>4 679 694</b>	<b>4 679 694</b>	<b>4 679 694</b>	<b>4 679 694</b>	<b>4 679 694</b>	<b>4 679 694</b>	<b>5 568 583</b>	<b>66 823 000</b>
Other	In-House Stage Productions	1 432 119	90 004	0	0	3 610 417	4 218 934	0	160 001	28 501	92 001	192 001	142 001	9 965 979
Revenue	In-House music programme	0	0	0	0	0	0	0	0	0	1 000 000	600 000	0	1 600 000
	Sponsorships	0	0	150 000	0	700 000	700 000	0	0	0	0	0	0	1 550 000
	Hospitality and Catering services	1 032 462	1 164 646	1 148 336	1 301 324	1 548 672	1 927 316	1 045 000	1 740 000	2 170 000	1 760 000	1 613 863	1 872 500	18 324 120
	Ticketing Services	41 530	33 207	169 089	71 141	19 767	0	309 600	546 250	243 050	247 050	232 050	252 050	2 164 784
	Management Fees	0	0	0	90 090	0	0	150 000	150 000	100 000	200 000	200 000	300 000	1 190 090
	Miscellaneous	2 615	784	22 027	18 507	0	0	51 721	139 451	99 042	87 921	51 921	63 721	537 710
	<b>SUB TOTAL OTHER REVENUE</b>	<b>2 508 726</b>	<b>1 288 642</b>	<b>1 489 451</b>	<b>1 481 063</b>	<b>5 878 857</b>	<b>6 846 250</b>	<b>1 556 321</b>	<b>2 735 702</b>	<b>2 640 593</b>	<b>3 386 972</b>	<b>2 889 835</b>	<b>2 630 272</b>	<b>35 332 683</b>
<b>EXPENDITURE</b>		<b>9 491 348</b>	<b>6 955 503</b>	<b>14 806 981</b>	<b>7 493 448</b>	<b>10 482 104</b>	<b>11 212 675</b>	<b>7 546 313</b>	<b>8 124 257</b>	<b>9 842 648</b>	<b>9 097 989</b>	<b>9 766 945</b>	<b>9 160 893</b>	<b>113 981 103</b>
<b>Employee Related Costs</b>		<b>3 121 629</b>	<b>3 113 091</b>	<b>3 074 795</b>	<b>3 127 871</b>	<b>3 215 937</b>	<b>3 065 621</b>	<b>3 199 141</b>	<b>3 187 311</b>	<b>3 163 193</b>	<b>3 163 193</b>	<b>3 163 193</b>	<b>3 163 193</b>	<b>37 758 168</b>
<b>Directors and Committee Members</b>		<b>148 290</b>	<b>35 067</b>	<b>0</b>	<b>113 223</b>	<b>75 135</b>	<b>0</b>	<b>7 675</b>	<b>17 033</b>	<b>17 033</b>	<b>9 358</b>	<b>0</b>	<b>17 033</b>	<b>439 849</b>
<b>Depreciation and Asset Impairment</b>		<b>108 155</b>	<b>101 617</b>	<b>101 617</b>	<b>101 617</b>	<b>101 617</b>	<b>101 617</b>	<b>60 583</b>	<b>59 583</b>	<b>59 583</b>	<b>59 583</b>	<b>59 583</b>	<b>52 266</b>	<b>967 424</b>
<b>Repairs and Maintenance</b>		<b>46 350</b>	<b>72 571</b>	<b>99 648</b>	<b>117 132</b>	<b>71 499</b>	<b>88 067</b>	<b>331 606</b>	<b>244 639</b>	<b>166 519</b>	<b>149 623</b>	<b>149 623</b>	<b>221 642</b>	<b>1 758 920</b>
<b>Contracted Services</b>		<b>413 839</b>	<b>391 129</b>	<b>480 170</b>	<b>446 456</b>	<b>481 673</b>	<b>402 800</b>	<b>514 033</b>	<b>502 066</b>	<b>481 283</b>	<b>461 283</b>	<b>461 283</b>	<b>655 643</b>	<b>5 691 660</b>
<b>Insurance</b>		<b>17 166</b>	<b>17 166</b>	<b>17 166</b>	<b>17 166</b>	<b>17 166</b>	<b>17 166</b>	<b>17 167</b>	<b>17 167</b>	<b>17 167</b>	<b>17 167</b>	<b>17 167</b>	<b>17 167</b>	<b>205 996</b>
<b>Joburg Ballet</b>		<b>0</b>	<b>0</b>	<b>8 000 000</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>8 000 000</b>
General	Consumables	146 109	168 255	216 111	224 881	207 428	184 221	137 982	129 315	129 315	141 315	201 315	72 563	1 958 808
Expenses	Utilities	729 592	657 291	663 529	550 234	585 402	592 845	780 642	665 438	665 438	665 438	746 954	665 438	7 968 240
	Audit Fees	0	0	151 420	213 072	0	0	17 500	63 000	369 941	0	100 000	190 445	1 105 377
	Telecommunication	37 677	36 523	46 230	47 368	45 669	47 227	45 000	46 000	43 000	43 000	44 000	38 900	520 595
	Business Travel	0	0	0	2 103	0	0	68 800	182 200	32 000	83 500	41 000	61 500	471 103
	Entertaining	136	4 908	869	4 470	373	28 756	7 000	7 500	1 500	6 100	4 500	3 000	69 112
	Transportation	78 774	79 242	80 776	80 994	76 217	81 312	85 708	89 041	83 583	83 583	83 583	89 633	992 448
	Youth Development	204 816	25 217	59 183	40 023	144 565	113 560	393 450	390 042	355 742	382 075	335 741	535 657	2 980 070
	Social Awareness	0	0	0	0	0	0	53 334	72 834	36 667	11 667	11 667	28 334	214 501
	Advertising and Publicity	232 081	215 891	209 393	238 599	230 164	204 090	387 000	401 300	324 140	312 500	312 500	318 250	3 385 909
	In-House Stage Productions	2 788 346	625 306	0	0	3 488 833	4 081 904	0	340 000	550 000	500 984	800 000	750 664	13 926 037
	In-House music programme	0	0	0	0	0	0	96 753	96 753	1 596 753	1 541 412	1 596 753	96 753	5 025 179
	Contributions to Tenant Productions	12 550	37 370	52 177	440 199	57 340	0	284 414	204 414	205 414	196 707	205 415	661 122	2 357 124
	Ticketing Services	63 936	95 107	73 742	147 766	115 538	121 000	173 934	153 417	187 376	153 417	153 417	370 833	1 809 481
	Miscellaneous	161 058	64 390	179 589	196 626	194 917	80 467	154 500	144 606	145 000	119 083	87 251	179 357	1 706 845
	Hospitality and Catering services	1 148 031	1 182 894	1 268 448	1 351 880	1 341 217	1 970 969	690 000	1 070 000	1 175 000	960 000	1 155 000	934 500	14 247 938
	Coida	22 000	22 000	22 000	22 000	22 000	22 000	22 000	22 000	22 000	22 000	22 000	22 000	264 000
	Finance costs	10 811	10 467	10 119	9 768	9 413	9 053	18 090	18 597	15 000	15 000	15 000	15 000	156 319
	<b>SUB TOTAL GENERAL EXPENSES</b>	<b>5 635 918</b>	<b>3 224 862</b>	<b>3 033 585</b>	<b>3 569 983</b>	<b>6 519 077</b>	<b>7 537 403</b>	<b>3 416 107</b>	<b>4 096 457</b>	<b>5 937 869</b>	<b>5 237 781</b>	<b>5 916 096</b>	<b>5 033 949</b>	<b>59 159 087</b>
<b>SURPLUS / (SHORTFALL)</b>		<b>-776 274</b>	<b>644 649</b>	<b>299 338</b>	<b>-471 932</b>	<b>1 145 026</b>	<b>1 107 294</b>	<b>-538 807</b>	<b>62 630</b>	<b>-1 730 870</b>	<b>-215 163</b>	<b>-1 338 746</b>	<b>-150 371</b>	<b>-1 963 227</b>

<b>JOBURG THEATRE (PTY) LTD</b>		Version July 1st 2014													
<b>Working Budget for Financial Year 2014/15</b>															
		Actual	Actual	Actual	Actual	Actual	Actual	Budget	Budget	Budget	Budget	Budget	Budget	Budget	Budget
		JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MARCH	APRIL	MAY	JUNE	BUDGET	
		2014	2014	2014	2014	2014	2014	2015	2015	2015	2015	2015	2015	2014/15	
<b>INCOME</b>		<b>6 718 972</b>	<b>5 422 457</b>	<b>12 767 519</b>	<b>4 779 419</b>	<b>9 206 542</b>	<b>10 253 077</b>	<b>4 401 657</b>	<b>5 460 187</b>	<b>5 332 778</b>	<b>5 822 657</b>	<b>5 585 520</b>	<b>5 591 546</b>	<b>81 342 334</b>	
Rental of Facilities and Equipment		284 941	274 812	460 248	281 466	451 116	487 729	640 000	650 000	650 000	650 000	650 000	650 000	6 130 313	
Interest Earned from External Investments		245 864	354 008	276 374	250 687	221 000	200 000	80 000	70 000	60 000	55 000	50 000	40 000	1 902 933	
Operating Grants and Subsidies		3 855 425	3 855 425	10 966 536	2 966 536	2 966 536	2 966 536	2 966 536	2 966 536	2 966 536	2 966 536	2 966 536	3 855 425	46 265 104	
Other	In-House Stage Productions	1 408 680	0	0	0	3 610 417	4 216 197	0	0	0	0	0	0	9 235 294	
Revenue	In-House music programme	0	0	0	0	0	0	0	0	0	600 000	600 000	0	1 200 000	
	Sponsorships	0	0	150 000	0	700 000	700 000	0	0	0	0	0	0	1 550 000	
	Hospitality and Catering services	887 600	906 783	740 401	1 103 991	1 237 706	1 682 614	240 000	960 000	1 240 000	1 040 000	853 863	460 000	11 352 958	
	Ticketing Services	35 548	30 645	152 810	71 141	19 767	0	285 000	530 000	226 000	230 000	220 000	235 000	2 035 911	
	Management Fees	0	0	0	90 090	0	0	150 000	150 000	100 000	200 000	200 000	300 000	1 190 090	
	Miscellaneous	913	784	21 149	15 507	0	0	40 121	133 651	90 242	81 121	45 121	51 121	479 731	
	<b>SUB TOTAL OTHER REVENUE</b>	<b>2 332 741</b>	<b>938 212</b>	<b>1 064 361</b>	<b>1 280 729</b>	<b>5 567 890</b>	<b>6 598 811</b>	<b>715 121</b>	<b>1 773 651</b>	<b>1 656 242</b>	<b>2 151 121</b>	<b>1 918 984</b>	<b>1 046 121</b>	<b>27 043 984</b>	
<b>EXPENDITURE</b>		<b>7 739 141</b>	<b>4 856 035</b>	<b>13 115 302</b>	<b>5 859 370</b>	<b>8 902 567</b>	<b>9 583 061</b>	<b>4 862 444</b>	<b>4 966 808</b>	<b>4 953 011</b>	<b>6 339 715</b>	<b>6 289 139</b>	<b>5 087 520</b>	<b>82 554 114</b>	
<b>Employee Related Costs</b>		<b>2 417 993</b>	<b>2 402 130</b>	<b>2 372 019</b>	<b>2 429 259</b>	<b>2 492 787</b>	<b>2 361 680</b>	<b>2 439 443</b>	<b>2 439 443</b>	<b>2 439 443</b>	<b>2 439 443</b>	<b>2 439 443</b>	<b>2 439 443</b>	<b>29 112 525</b>	
<b>Directors and Committee Members</b>		<b>148 290</b>	<b>35 067</b>	<b>0</b>	<b>113 223</b>	<b>75 135</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>371 716</b>	
<b>Depreciation and Asset Impairment</b>		<b>39 986</b>	<b>42 641</b>	<b>42 641</b>	<b>42 641</b>	<b>42 641</b>	<b>42 641</b>	<b>40 000</b>	<b>40 000</b>	<b>40 000</b>	<b>40 000</b>	<b>40 000</b>	<b>40 000</b>	<b>493 193</b>	
<b>Repairs and Maintenance</b>		<b>33 292</b>	<b>35 970</b>	<b>36 744</b>	<b>45 961</b>	<b>41 392</b>	<b>38 067</b>	<b>232 880</b>	<b>175 180</b>	<b>87 060</b>	<b>87 060</b>	<b>87 060</b>	<b>115 060</b>	<b>1 015 728</b>	
<b>Contracted Services</b>		<b>217 209</b>	<b>194 499</b>	<b>270 949</b>	<b>237 254</b>	<b>272 471</b>	<b>193 598</b>	<b>198 333</b>	<b>186 666</b>	<b>198 333</b>	<b>198 333</b>	<b>198 333</b>	<b>198 333</b>	<b>2 564 314</b>	
<b>Insurance</b>		<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>7 500</b>	<b>90 000</b>	
<b>Joburg Ballet</b>		<b>0</b>	<b>0</b>	<b>8 000 000</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>8 000 000</b>	
General	Consumables	101 280	124 871	154 006	169 480	137 554	139 192	79 648	79 648	79 648	89 648	89 648	7 296	1 251 920	
Expenses	Utilities	729 592	657 291	663 529	550 234	583 922	592 845	780 642	665 438	665 438	665 438	746 954	665 438	7 966 760	
	Audit Fees	0	0	151 420	213 072	0	0	17 500	63 000	231 596	0	100 000	52 100	828 687	
	Telecommunication	18 235	8 423	16 414	16 851	15 639	16 962	19 000	20 000	18 000	18 000	18 000	24 400	209 925	
	Business Travel	0	0	0	2 103	0	0	27 800	141 200	0	54 000	0	0	225 103	
	Entertaining	136	4 908	869	3 566	373	28 756	4 000	4 000	0	4 600	3 000	0	54 209	
	Transportation	36 566	37 871	42 541	43 140	39 947	44 286	43 333	46 666	43 333	43 333	43 333	52 333	516 684	
	Youth Development	99 863	3 797	15 290	620	105 305	75 000	36 116	33 408	33 408	183 408	13 408	49 824	649 447	
	Social and Awareness	0	0	0	0	0	0	28 334	27 834	36 667	11 667	11 667	28 334	144 501	
	Advertising and Publicity	218 931	198 929	195 832	230 543	221 349	197 590	185 000	200 500	203 500	207 500	207 500	189 500	2 456 675	
	In-House Stage Productions	2 545 722	0	0	0	3 488 833	4 074 214	0	0	0	0	0	0	10 108 769	
	In-House music programme	0	0	0	0	0	0	0	0	0	1 444 659	1 500 000	0	2 944 659	
	Contributions to Tenant Productions	12 550	34 224	48 199	438 249	35 990	0	257 000	184 000	184 000	184 000	184 000	631 000	2 193 213	
	Ticketing Services	48 278	78 554	62 724	120 134	98 860	110 000	147 718	133 959	167 918	133 959	133 959	350 959	1 587 020	
	Miscellaneous	147 659	46 623	158 200	172 457	160 710	73 167	58 167	58 167	58 167	58 167	26 334	0	1 017 817	
	Hospitality and Catering services	897 591	924 433	858 285	1 005 113	1 064 357	1 569 934	240 000	440 000	440 000	450 000	420 000	217 000	8 526 712	
	Coida	14 000	14 000	14 000	14 000	14 000	14 000	14 000	14 000	14 000	14 000	14 000	14 000	168 000	
	Finance costs	4 467	4 303	4 138	3 970	3 801	3 629	6 030	6 199	5 000	5 000	5 000	5 000	56 538	
	<b>SUB TOTAL GENERAL EXPENSES</b>	<b>4 874 871</b>	<b>2 138 228</b>	<b>2 385 448</b>	<b>2 983 532</b>	<b>5 970 641</b>	<b>6 939 575</b>	<b>1 944 288</b>	<b>2 118 019</b>	<b>2 180 675</b>	<b>3 567 379</b>	<b>3 516 803</b>	<b>2 287 184</b>	<b>40 906 640</b>	
<b>SURPLUS / (SHORTFALL)</b>		<b>-1 020 169</b>	<b>566 422</b>	<b>-347 783</b>	<b>-1 079 951</b>	<b>303 975</b>	<b>670 016</b>	<b>-460 787</b>	<b>493 379</b>	<b>379 767</b>	<b>-517 058</b>	<b>-703 619</b>	<b>504 026</b>	<b>-1 211 780</b>	

Roodepoort Theatre Working Budget for Financial Year 2014/15		Version July 1st 2014													
		Actual	Actual	Actual	Actual	Actual	Actual	Budget	Budget	Budget	Budget	Budget	Budget	Budget	Budget
		JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MARCH	APRIL	MAY	JUNE	BUDGET	
		2014	2014	2014	2014	2014	2014	2015	2015	2015	2015	2015	2015	2014/15	
<b>INCOME</b>		<b>879 210</b>	<b>848 163</b>	<b>1 045 528</b>	<b>980 441</b>	<b>958 745</b>	<b>927 377</b>	<b>1 232 789</b>	<b>1 336 490</b>	<b>1 425 790</b>	<b>1 327 290</b>	<b>1 309 800</b>	<b>1 952 800</b>	<b>14 224 423</b>	
Rental of Facilities and Equipment		58 709	28 108	84 454	74 965	59 342	38 237	31 490	31 490	31 490	54 490	82 000	80 000	654 774	
Interest Earned from External Investments		0	0	0	0	0	0	0	0	0	0	0	0	0	
Operating Grants and Subsidies		738 799	738 799	738 799	738 799	738 799	738 799	738 799	738 799	738 799	738 799	738 799	738 799	8 865 588	
Other	In-House Stage Productions	5 351	20 316	0	0	0	0	0	36 001	21 501	42 001	42 001	42 001	209 172	
Revenue	In-House music programme	0	0	0	0	0	0	0	0	0	0	0	0	0	
	Sponsorships	0	0	0	0	0	0	0	0	0	0	0	0	0	
	Bars and Restaurant	70 705	60 940	211 633	166 677	160 604	150 341	450 000	520 000	620 000	480 000	440 000	1 079 000	4 409 900	
	Ticketing Services	3 945	0	9 765	0	0	0	10 500	9 200	10 000	10 000	5 000	10 000	68 410	
	Management Fees	0	0	0	0	0	0	0	0	0	0	0	0	0	
	Miscellaneous	1 702	0	877	0	0	0	2 000	1 000	4 000	2 000	2 000	3 000	16 579	
	<b>SUB TOTAL OTHER REVENUE</b>	<b>81 703</b>	<b>81 256</b>	<b>222 275</b>	<b>166 677</b>	<b>160 604</b>	<b>150 341</b>	<b>462 500</b>	<b>566 201</b>	<b>655 501</b>	<b>534 001</b>	<b>489 001</b>	<b>1 134 001</b>	<b>4 704 060</b>	
<b>EXPENDITURE</b>		<b>735 961</b>	<b>704 876</b>	<b>754 082</b>	<b>740 875</b>	<b>705 069</b>	<b>713 861</b>	<b>1 350 514</b>	<b>1 659 995</b>	<b>1 561 878</b>	<b>1 413 394</b>	<b>1 760 784</b>	<b>2 270 936</b>	<b>14 372 225</b>	
Employee Related Costs		333 028	324 313	278 899	290 169	301 071	268 161	362 066	350 236	326 118	326 118	326 118	326 118	3 812 416	
Directors and Committee Members		-	-	-	0	0	0	7 675.09	7 675.09	7 675.09	-	-	7 675.09	30 700.37	
Depreciation and Asset Impairment		27 846	18 335	18 335	18 335	18 335	18 335	20 583	19 583	19 583	19 583	19 583	12 266	230 702	
Repairs and Maintenance		157	33 255	22 763	4 400	13 508	8 500	47 392	37 792	42 792	25 896	25 896	43 615	305 965	
Contracted Services		69 351	69 351	72 155	72 155	72 155	72 155	127 800	127 500	120 000	100 000	100 000	224 360	1 226 981	
Insurance		4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	57 998	
Joburg Ballet		0	0	0	0	0	0	0	0	0	0	0	0	0	
General	Consumables	16 130	12 088	29 675	26 733	54 501	23 715	33 000	30 000	30 000	30 000	105 000	61 300	452 142	
Expenses	Utilities	0	0	0	0	1 480	0	0	0	0	0	0	0	1 480	
	Audit Fees	0	0	0	0	0	0	0	0	0	0	0	138 345	138 345	
	Telecommunication	6 867	15 157	15 577	15 659	15 172	15 415	12 000	12 000	11 000	11 000	12 000	2 500	144 346	
	Business Travel	0	0	0	0	0	0	18 000	18 000	9 000	18 000	18 000	27 000	108 000	
	Entertaining	0	0	0	0	0	0	1 000	1 500	500	500	500	1 000	5 000	
	Transportation	21 168	20 869	20 638	20 099	18 601	19 350	20 125	20 125	20 125	20 125	20 125	18 275	239 625	
	Youth Development	65 868	0	1 633	0	700	0	247 334	246 634	247 334	123 667	247 333	302 333	1 482 836	
	Social and Awareness	0	0	0	0	0	0	0	20 000	0	0	0	0	20 000	
	Advertising and Publicity	13 150	15 837	10 800	8 000	8 620	6 500	42 000	41 000	42 000	25 000	25 000	58 750	296 657	
	In-House Stage Productions	0	39 650	0	0	0	0	0	200 000	100 000	300 984	300 000	360 000	1 300 634	
	In-House music programme	0	0	0	0	0	0	0	0	0	0	0	0	0	
	Contributions to Tenant Productions	0	0	0	0	0	0	17 414	17 414	17 414	8 707	17 415	26 122	104 487	
	Ticketing Services	7 826	6 939	8 282	16 318	5 514	6 000	21 216	14 458	14 458	14 458	14 458	16 374	146 301	
	Miscellaneous	11 639	16 917	21 389	21 887	20 707	7 300	48 046	61 046	50 046	35 523	35 523	90 569	420 590	
	Hospitality and Catering services	150 853	120 179	242 043	235 321	163 002	256 823	310 000	420 000	490 000	340 000	480 000	540 500	3 748 721	
	Coida	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	48 000	
	Finance costs	3 245	3 153	3 060	2 966	2 871	2 775	6 030	6 199	5 000	5 000	5 000	5 000	50 300	
	<b>SUB TOTAL GENERAL EXPENSES</b>	<b>300 746</b>	<b>254 790</b>	<b>357 098</b>	<b>350 983</b>	<b>295 167</b>	<b>341 878</b>	<b>780 165</b>	<b>1 112 376</b>	<b>1 040 877</b>	<b>936 964</b>	<b>1 284 354</b>	<b>1 652 068</b>	<b>8 707 463</b>	
<b>SURPLUS / (SHORTFALL)</b>		<b>143 249</b>	<b>143 287</b>	<b>291 446</b>	<b>239 566</b>	<b>253 677</b>	<b>213 516</b>	<b>-117 725</b>	<b>-323 505</b>	<b>-136 088</b>	<b>-86 104</b>	<b>-450 984</b>	<b>-318 136</b>	<b>-147 802</b>	

Soweto Theatre		Version July 1st 2014												
Working Budget for Financial Year 2014/15														
		Actual	Actual	Actual	Actual	Actual	Actual	Budget	Budget	Budget	Budget	Budget	Budget	
		JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MARCH	APRIL	MAY	JUNE	BUDGET
		2014	2014	2014	2014	2014	2014	2015	2015	2015	2015	2015	2015	2014/15
<b>INCOME</b>		<b>1 116 891</b>	<b>1 329 532</b>	<b>1 293 273</b>	<b>1 261 656</b>	<b>1 461 843</b>	<b>1 139 515</b>	<b>1 373 059</b>	<b>1 390 209</b>	<b>1 353 209</b>	<b>1 732 878</b>	<b>1 532 878</b>	<b>1 466 176</b>	<b>16 451 119</b>
Rental of Facilities and Equipment		48 250	86 000	116 099	253 640	337 121	68 058	20 000	20 000	50 000	56 669	76 669	41 667	1 174 173
Interest Earned from External Investments		0	0	0	0	0	0	0	0	0	0	0	0	0
Operating Grants and Subsidies		974 359	974 359	974 359	974 359	974 359	974 359	974 359	974 359	974 359	974 359	974 359	974 359	11 692 307
Other	In-House Stage Productions	18 088	69 689	0	0	0	2 737	0	124 000	7 000	50 000	150 000	100 000	521 513
Revenue	In-House music programme	0	0	0	0	0	0	0	0	0	400 000	0	0	400 000
	Sponsorships	0	0	0	0	0	0	0	0	0	0	0	0	0
	Bars and Restaurant	74 157	196 923	196 302	30 657	150 363	94 361	355 000	260 000	310 000	240 000	320 000	333 500	2 561 263
	Ticketing Services	2 037	2 562	6 514	0	0	0	14 100	7 050	7 050	7 050	7 050	7 050	60 463
	Management Fees	0	0	0	0	0	0	0	0	0	0	0	0	0
	Miscellaneous	0	0	0	3 000	0	0	9 600	4 800	4 800	4 800	4 800	9 600	41 400
	<b>SUB TOTAL OTHER REVENUE</b>	<b>94 282</b>	<b>269 173</b>	<b>202 815</b>	<b>33 657</b>	<b>150 363</b>	<b>97 098</b>	<b>378 700</b>	<b>395 850</b>	<b>328 850</b>	<b>701 850</b>	<b>481 850</b>	<b>450 150</b>	<b>3 584 639</b>
<b>EXPENDITURE</b>		<b>1 016 246</b>	<b>1 394 592</b>	<b>937 598</b>	<b>893 203</b>	<b>874 468</b>	<b>915 753</b>	<b>1 333 354</b>	<b>1 497 453</b>	<b>3 327 758</b>	<b>1 344 879</b>	<b>1 717 021</b>	<b>1 802 437</b>	<b>17 054 764</b>
Employee Related Costs		370 608	386 649	423 877	408 443	422 078	435 781	397 632	397 632	397 632	397 632	397 632	397 632	4 833 227
Directors and Committee Members		-	-	-	0	0	0	-	9 358.15	9 358.15	9 358.15	-	9 358.15	37 432.59
Depreciation and Asset Impairment		40 323	40 641	40 641	40 641	40 641	40 641	0	0	0	0	0	0	243 529
Repairs and Maintenance		12 902	3 346	40 141	66 772	16 599	41 500	51 334	31 667	36 667	36 667	36 667	62 967	437 227
Contracted Services		127 279	127 279	137 065	137 047	137 047	137 047	187 900	187 900	162 950	162 950	162 950	232 950	1 900 365
Insurance		4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	4 833	57 998
Joburg Ballet		0	0	0	0	0	0	0	0	0	0	0	0	0
General	Consumables	28 699	31 295	32 429	28 668	15 374	21 314	25 334	19 667	19 667	21 667	6 667	3 967	254 746
Expenses	Utilities	0	0	0	0	0	0	0	0	0	0	0	0	0
	Audit Fees	0	0	0	0	0	0	0	0	138 345	0	0	0	138 345
	Telecommunication	12 576	12 944	14 239	14 858	14 858	14 850	14 000	14 000	14 000	14 000	14 000	12 000	166 324
	Business Travel	0	0	0	0	0	0	23 000	23 000	23 000	11 500	23 000	34 500	138 000
	Entertaining	0	0	0	904	0	0	2 000	2 000	1 000	1 000	1 000	2 000	9 904
	Transportation	21 040	20 502	17 596	17 755	17 670	17 676	22 250	22 250	20 125	20 125	20 125	19 025	236 139
	Youth Development	39 085	21 420	42 260	39 402	38 560	38 560	110 000	110 000	75 000	75 000	75 000	183 500	847 787
	Social and Awareness	0	0	0	0	0	0	25 000	25 000	0	0	0	0	50 000
	Advertising and Publicity	0	1 125	2 760	56	195	0	160 000	159 800	78 640	80 000	80 000	70 000	632 577
	In-House Stage Productions	242 624	585 656	0	0	0	7 690	0	140 000	450 000	200 000	500 000	390 664	2 516 634
	In-House music programme	0	0	0	0	0	0	96 753	96 753	1 596 753	96 753	96 753	96 753	2 080 520
	Contributions to Tenant Productions	0	3 146	3 978	1 950	21 350	0	10 000	3 000	4 000	4 000	4 000	4 000	59 424
	Ticketing Services	7 832	9 614	2 736	11 314	11 164	5 000	5 000	5 000	5 000	5 000	5 000	3 500	76 160
	Miscellaneous	1 760	850	0	2 281	13 500	0	48 288	25 394	36 788	25 394	25 394	88 788	268 438
	Hospitality and Catering services	99 587	138 282	168 120	111 447	113 857	144 212	140 000	210 000	245 000	170 000	255 000	177 000	1 972 504
	Coida	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	4 000	48 000
	Finance costs	3 099	3 011	2 922	2 832	2 741	2 649	6 030	6 199	5 000	5 000	5 000	5 000	49 482
	<b>SUB TOTAL GENERAL EXPENSES</b>	<b>460 302</b>	<b>831 844</b>	<b>291 040</b>	<b>235 467</b>	<b>253 269</b>	<b>255 951</b>	<b>691 655</b>	<b>866 063</b>	<b>2 716 318</b>	<b>733 439</b>	<b>1 114 939</b>	<b>1 094 697</b>	<b>9 544 984</b>
<b>SURPLUS / (SHORTFALL)</b>		<b>100 645</b>	<b>-65 060</b>	<b>355 675</b>	<b>368 453</b>	<b>587 375</b>	<b>223 762</b>	<b>39 705</b>	<b>-107 244</b>	<b>-1 974 549</b>	<b>387 999</b>	<b>-184 143</b>	<b>-336 261</b>	<b>-603 644</b>

<b>Abbreviation/ Acronym</b>	<b>Explanation/ Description</b>
AA	Affirmative Action
ACOSA	African Cultural Organisation of South Africa
AFS	Annual Financial Statement
AG	Auditor General
AGM	Annual General Meeting
ARC	Audit and Risk Committee
BBS	Behaviour Based Safety
BBBEE	Broad Based Black Economic Empowerment
Capex	Capital Expenditure
CATHSSETA	Culture Arts, Tourism, Hospitality and Sport Sector Education and Training Authority
CCMA	Commission for Conciliation, Mediation and Arbitration
CEO	Chief Executive Officer
CFO	Chief Financial Officer
CMCM	Cape Gate Miagi Centre For Music
COJ	City of Johannesburg
EAP	Employees Assistant Programme
EE	Employment Equity
EPWP	Expanded Public Works Programme
FY	Financial Year
GAC	Group Audit Committee
GDS	Growth and Development Strategy
GRAP	Generally Recognised Accounting Practice
HR	Human Resources
IAC	Independent Audit Committee
ICT	Information and Communication Technology
IDP	Integrated Development Plan
IT	Information Technology
JCT	Joburg City Theatres
KPA	Key Performance Area
JRAS	Joburg Risk and Assurance Services
KPI	Key Performance Indicator
MD	Managing Director
MFMA	Municipal Finance Management Act
MOE	Municipal Owned Entity
MOI	Memorandum of Incorporation
MSCMR	Municipal Supply Chain Management Regulations
NED	None-Executive Director
PANSA	Performing Arts Network South Africa
RAC	Risk Assurance and Compliance
SAMRO	Southern African Music Rights Organisation
SCM	Supply Chain Management
SDA	Service Delivery Agreement
SEC	Social and Ethics Committee
SETA	Sector Education and Training Authority
STEP	Service Delivery, Transformation, Excellence, Performance
SHEQ	Safety Health Environment and Quality
SLA	Service Level Agreement
STAGES	Stages Restaurant
YTD	Year to Date