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Chairman's Review 2001

I do believe that to document the annual review for the Foundation for 2001 has been a far easier task than for 2000. In 2000 some very difficult decisions had to be taken and their implementation in that year has now borne fruit. We can safely say that we now have a very different organisation on the one hand and a financially stable one on the other. The next few years will see new projects emerging as the Foundation competes in the arts, culture, science and education fields.

Our recovery could not have been achieved without the complete dedication and sacrifices made by staff members and for this the Council and the members of the Foundation thank you most heartedly.

I must also recognise our sponsors and donors who have stood by us during this time. It is your faith in the Foundation that gives us the strength and motivation to not only recover, but to build a better and more resilient organisation.

The projects of the Grahamstown Foundation continue to evolve and reach greater and more diverse audiences. The demand for places at the National and Regional Schools' Festivals exceeds expectation each year, while the Arts Education Department has successfully relaunched the Grahamstown Eisteddfod as the Eastern Cape Eisteddfod. The National Festival of Science, Engineering and Technology is now well established and meets the demands of an ever-changing market place. The organisation and structure of the National Arts Festival will



Neville Davies

be changing to meet the expectations of new sponsors. Sakhisizwe and the Township Dance Project continue to enjoy sponsorship and recognition, while the Shakespeare Society of Southern Africa remains a loyal partner in the promotion of the English language in Southern Africa.

The income derived from the hiring of the Monument facilities has grown and clients continue to compliment the staff on the professional operation of the services provided. The sale of the Settlers Inn will mean other accommodation solutions will have to be found and some projects will have to change in order to meet this challenge.

During the year one of the driving forces behind the Monument and Foundation passed away. Professor Guy Butler will always be remembered, and will live on in the Grahamstown Foundation as his stamp is not only on all the projects, but on the Monument and its environment. Guy, may you rest in peace.

Finally, we need to thank Dr Derek Henderson for his tremendous contribution to the recovery process and his ability to make the right choices for the Foundation and its members. The Council will be forever in your debt. The role of the Department of Arts, Culture, Science and Technology both centrally and locally has also been significant and for that the Foundation is most thankful.

Neville Davies
Chairman
Grahamstown Foundation

GRAHAMSTOWN FOUNDATION

(Association incorporated under Section 21)

INCOME STATEMENT For the year ended 31 December 2001

	2001	2000
	R	R
Income		
Annual maintenance grant from DACST	1 440 000	1 440 000
Lifeboat grant from Eastern Cape DSRAC	350 000	-
Profit from sale of equipment	-	47 304
Transfers from Project Funds		
- Implementation fees	1 079 116	623 421
Donations	115 615	25 392
Other income	20 266	30 562
Catering, venue, transport income	342 699	417 344
Investment income	156 733	26 761
Membership fees	11 748	9 390
	<u>3 516 177</u>	<u>2 620 173</u>
Less: Expenses		
Operating expenses	2 942 081	2 539 697
Surplus on normal operation	574 096	-
Add: Transfers from Project Funds		
- Use of property, plant and equipment	785 337	-
Less: Asset write-off	(2 719 873)	-
(Deficit)/surplus transferred to accumulated revenue	<u>(1 360 440)</u>	<u>80 476</u>

BALANCE SHEET For the year ended 31 December 2001

	2001	2000
	R	R
Assets		
Non-current assets	7 414 030	10 039 927
Property, plant and equipment	7 142 127	9 771 760
Investments and deposits	271 903	268 167
Current assets	3 705 931	4 069 440
Accounts receivable	532 044	838 427
Cash at bank and on call	3 158 414	3 216 220
Development fund call investment (Arts Festival)	15 473	14 793
Total assets	<u>11 119 961</u>	<u>14 109 367</u>
Equity and liabilities		
Capital and reserves	7 050 420	8 410 860
Capital fund	4 328 100	6 262 636
Building Maintenance Reserve (Loseby Trust)	99 875	-
Accumulated Revenue	2 622 445	2 148 224
Project Funds	2 324 508	4 048 608
Non current liabilities	1 158 332	967 890
Education and scholarship funds	271 903	268 167
Post-retirement medical aid liability	886 429	699 723
Current liabilities	586 701	682 009
Accounts payable and provisions	571 228	667 216
Development Fund (Arts Festival)	15 473	14 793
Total equity and liabilities	<u>11 119 961</u>	<u>14 109 367</u>

The Executive Director's Report

From my vantage point one of the most pleasing aspects of our progress in 2001 has been the steady improvement in our financial stability. From a deficit of R538 892 in 1999 (covering only nine months) we achieved a modest surplus of R157 924 in 2000. The figure for 2001 rose to R795 198, as reported in the Abridged Income Statement. Before one succumbs to euphoria it must be noted that a considerable portion of this amount was due to a one-off grant of R350 000 from the Department of Sports, Recreation, Arts and Culture in Bisho, and a donation of nearly R100 000 from the Loseby Trust, to be used exclusively for some of the most urgent maintenance problems. Furthermore, our annual grant of R1 440 000 from the Department of Arts, Culture, Science and Technology has remained static for almost a decade. In spite of these caveats we do have grounds for modest optimism with regard our financial affairs.

The key feature of the year under review was a return to a feeling of normality, under most circumstances of course hardly a newsworthy item. The usual round of activities, the Standard Bank National Arts Festival, Sasol SciFest, the National and Regional Schools' Festivals of English, Drama and the Arts, the De Beers English Olympiad, Eastern Cape Eisteddfod, and the Township Dance Project proceeded according to plan. The major activities of the Sakhisizwe project, namely In Our World, centred on primary schools in the Kokstad area, and the Farm Schools' Project nearer home, were generously funded from overseas sources and made steady progress. In this respect we pay tribute to Mrs Angela Thomson, who stepped down as Director during the year, to be succeeded by Mrs Beauty Diko. The Monument also played host to the Sanlam Future Business Leaders' Week and the annual conference of the SA Council for the Aged, by making all its facilities available. Steps were also initiated to place the National



Dr Derek Henderson

Arts Festival into this category, wherein it will be managed by a separate, independent Section 21 (not for profit) company. The general utilisation of the Monument is also exhibiting a welcome upturn. Details of these activities are to be found elsewhere in this review. It would in addition be remiss not to refer to our happy and symbiotic relationship with the Shakespeare Society of Southern Africa.

A noteworthy feature of the year was a great improvement in morale. Staff no longer feel threatened by an immediate financial crises. The development of a sense of common purpose was very evident. This was en-

hanced by the concern and support of the Council and the many well wishers in the community. The Makana Municipality is showing an increased willingness to interact positively with us, the common good of the whole of the Grahamstown population being the mutual goal. While there are some clouds on the horizon, particularly concerning the continuity of full funding of some projects, one can look forward with hope for the future of the Foundation.

Towards the end of the year I indicated my intention of stepping down as soon as a suitable successor could be identified and installed. It has been a tough and challenging task, and I take this opportunity of thanking all those, both inside the Foundation and without, whose assistance and encouragement enabled the trials and tribulations to be overcome.

I wish my successor well in continuing the task.

*Derek S. Henderson
Executive Director
Grahamstown Foundation*

De Beers English Olympiad

The 2001 De Beers English Olympiad was a celebration of 25 years of the enrichment of learners through the study of English. From humble beginnings in the Eastern Cape in 1976, the annual event has grown to one of the most prestigious national competitions in Southern Africa. The English Olympiad is organised by the Grahamstown Foundation in collaboration with the South African Council for English Education (SACEE).

The theme for 2001 was "Science Fiction" which proved extremely popular as it challenged candidates to engage with the realms of outer space and develop their own "science fiction" terms. The competition attracted 4622 entries from 316 high schools in South Africa, Namibia and Swaziland, and a total of 3921 candidates eventually wrote the exam.



Malcolm Venter

sented the top 12 with first year tuition scholarships to Rhodes University. A total of 50 Rhodes University scholarships are awarded to the top 50 Olympiad candidates each year.

The prize-giving was an emotional occasion as the Grahamstown Foundation and SACEE paid tribute to founder of the English Olympiad and National Academic Coordinator, Dr Malcolm Venter, who formally stepped down from his position after 25 years of dedicated service.

The top three were awarded an all expenses paid two-week literary tour of England by De Beers in December 2001.

Dr Tony Marshall, Chief Examiner of the Olympiad, chaperoned Kate Orkin (Parktown High School for Girls), Adam Donen (Herzlia Senior High) and Stephen O'Grady (Greenside



The top three winners of the De Beers English Olympiad with representatives of the organisers and sponsors. From left to right: Malcolm Venter (SACEE), Louisa Clayton (Grahamstown Foundation), Adam Donen (second place), Kate Orkin (overall winner), Stephen O'Grady (third place), and Mr Phiwayinkosi Mbuyazi (De Beers).

The top 15 candidates were invited to attend the Standard Bank National Schools' Festival of which 12 accepted the invitation. The highlight of the Festival was the 2001 De Beers English Olympiad prize-giving where the top three were awarded prizes by De Beers' guest speaker Mr Phiwayinkosi Mbuyazi. The rank order of the top 20 was announced and they were awarded book and cash prizes from De Beers, Monash University, SACEE, English Academy of SA, Maskew Miller Longman, the English Association, and UPB Grahamstown. Vice Chancellor of Rhodes University, Dr David Woods, personally pre-

sented the top 12 with first year tuition scholarships to Rhodes University. A total of 50 Rhodes University scholarships are awarded to the top 50 Olympiad candidates each year.

Logistics are already in place for the 2002 competition that brings with it a new set of challenges. The goal for 2002 will be to involve and maintain the interest of candidates whose home language is not English, while continuing to stimulate first language speakers. By providing a diverse candidate base for the competition, we believe the English Olympiad will grow from strength to strength in the next 25 years.

Eastern Cape Eisteddfod 2001

The relaunch of the Grahamstown Eisteddfod as the Eastern Cape Eisteddfod has seen the introduction of several inspirational and exhilarating changes to the original structure of the event. The rebirth of the reputable eisteddfod was made possible through the generous sponsorship of AngloGold; Eastern Cape Provincial Arts and Culture Council (ECPACC); Department of Music at UNISA; Grahamstown Building Society; and Fisher Hoffman Sithole; with personnel support from the Eastern Cape Department of Sport, Recreation, Arts and Culture (DSRAC).

The new image was launched at a ceremony on 15 February 2001 in the presence of the Mayor of Makana Municipality, representatives from the local Department of Education, provincial DSRAC officials, guest speaker Janet Buckland, AngloGold dignitaries, teachers and arts professionals. A new Eastern Cape Eisteddfod logo was commissioned for the new identity and was designed by local empowerment company Goat Multimedia.

A panel of 70 national experts and professionals were consulted regarding the creation of a more comprehensive syllabus that would appeal to learners, teachers, community groups and aspiring artists in the Eastern Cape. The advice was that a syllabus should be put together which reflects the changing nature of the arts in South Africa. A final syllabus was drafted and complimentary copies were sent to disadvantaged schools in the province.

The Eastern Cape Eisteddfod saw the involvement of 4000 participants from 70 public schools, 15 private schools, seven special and disabled schools, and six specialised art studios throughout the province from as far afield as

Jeffrey's Bay, Kenton-on-Sea, Cradock, Cofimvaba, Aliwal-North and Zuney. The organisers hired 31 experienced adjudicators of a high calibre from around South Africa who enabled participation in five main categories namely Music; Speech and Drama in English, Xhosa and Afrikaans; Creative Writing in English, Xhosa and Afrikaans; Dance; Visual Art and Stage Craft.

One of the new additions to the structure of the Eastern Cape Eisteddfod was the Mini Eisteddfod Programme borne out of a meeting between organisers and the Eastern Cape DSRAC. The Mini Eisteddfod Programme would



Gumboot Dancer

feature as part to an action plan to distribute information about the Eisteddfod in the most rural parts of the province. Mini Eisteddfod workshops were held in East London for teachers and DSRAC officials, and were designed to enable participants to prepare learners to participate in the Speech and Drama section of the main event. DSRAC managed to organise four Mini Eisteddfods in Queenstown, Butterworth, Mount Ayliff, and Port Elizabeth where participants were selected to attend the main Eisteddfod in Grahamstown. The Mini Eisteddfod Programme now forms part of the Arts Education Department's outreach activities, and is used to introduce the Eisteddfod to new schools and to encourage learners to participate.

A comprehensive pre-Eisteddfod workshop programme was also planned, but was cancelled due to budget constraints. Eleven workshops were held during the Eisteddfod and included jazz piano, steel band music, percussion, gumboot dancing, dance drama, physical animation, and drama from physical conversation. A banner competition was also held to encourage artistic group work and

promote school involvement with the Eisteddfod identity. Learners responded enthusiastically and banners were displayed in venues for the duration of the event. The three most creative banners were designed by Kuyasa Special School (Grahamstown), Grens Hoërskool (East London), and Oatlands Preparatory School (Grahamstown), respectively.

The closing ceremony of the new Eastern Cape Eisteddfod took the form of a celebratory Show Case Concert held in the 1000 seat auditorium of the 1820 Settlers National Monument on Saturday 2nd June 2002. Adjudicators and Section Coordinators recommended outstanding individuals and groups to perform at the Concert. Each group had a chance to rehearse and perform as professionals on one of the best stages in the country.

The success of the new-look Eisteddfod was as a result of the hard work by the Arts Education Department staff, in particular Eisteddfod Officer, Emily Amos, who relocated from Johannesburg to Grahamstown to take on the project. Emily was responsible for implementing all aspects of the schedule, but had help from the intrepid Caron Moore as Assistant Eisteddfod Officer. The rest of the Eisteddfod team consisted of 31 Adjudicators, eight Scribes, five Section Coordinators and 14 Eisteddfod Assistants. The



I've got something to tell you...



event could however not have proceeded smoothly without the assistance of the Support Team and Technical Team provided by the Grahamstown Foundation.

The organisers were very pleased with the number of entries from disabled schools, but were disappointed with the low number of Xhosa first language and rural entries. The number of entries in the Stage Craft, Photography and Spanish Dance categories was also very disappointing. In 2002 the organisers wish to revise the syllabus yet again to encourage interest in these categories and to include a new Television and Street Theatre section, and to introduce a platform for full productions.

In May 2001 the Eastern Cape Eisteddfod applied for funding from the National Lottery Distribution Trust Fund and was successful in being awarded R150 000. The grant will ensure the continuation of the Eisteddfod in 2002.

Grahamstown Township Dance Programme

Developing self-confidence and creativity through movement and dance.

The Standard Bank under the guidance of Mandie van der Spuy has made this project come to life. The bank has provided financial support since 1998. This has transformed the project from its humble beginnings (a few casual classes for only 20 dancers) into a highly structured arts education project which currently caters for well over 100 dancers.



The Grahamstown Soroptimists have a vision to uplift the condition of women in all areas of life and they have certainly made a difference to over 100 young girls in the Township. With their generous donation of R4 000 the girls have been able to enter the year's dance examinations. We have thus been able to afford Examination entry fees (R1304) and have been able to kit dancers out with the appropriate leotards and tights (32 pairs in total).

The IDTA (Association of International Dance Teachers) have supported and encouraged the classes (it is the only one of its kind affiliated to the IDTA) by providing a special dispensation to those dancers entering the dance examinations. Ordinarily, the examinations would have cost R2 608 but the IDTA generously allowed the project to pay half the expected fees.

In 2001, 11 dance classes a week were conducted with various schools in the Township. These schools included Nombulelo High School, Ntaba Maria, Fikizolo, Mary Waters and Archie Mbolekwa.

The Township Dance Project progressed wonderfully in

2001 and we were thrilled to note that the dancers excelled in class attendance, performances at the National Arts Festival and in the end-of-the-year international dance examinations. The results achieved in this end-of-year international dance examinations were unprecedented and the girls achieved some of the most outstanding results in the province. A short summary of results follows below:

1	Honours with Distinction	(90%)
4	Honours	(85%)
4	Highly Commended	(80%)
14	Commended	(75%)
5	Pass Plus	(70%)
2	Pass	(65%)

Examination Results

Asanda Mfecane	Honours
Aphelele Nqoloba	Honours
Ziyanda Songongo	Commended
Sinazo Gacula	Highly Commended
Lindiwe Ngolothi	Highly Commended
Nwabisa Tyota	Commended
Avile Rooiland	Highly Commended
Nolubabalo Sonti	Honours
Nwabisa Klaas	Highly Commended
Anesipho Nondlwana	Commended
Nomcebisi Moyikwa	Honours with Distinction
Unathi Gwente	Honours
Xoliseka Santi	Commended
Sinawe Kanana	Commended
Xoliswa Nikelo	Pass Plus
Crystal Ncinci	Commended
Unathi Buwa	Pass Plus
Bulelwa September	Pass
Unathi Teyise	Commended
Phumza Vena	Commended
Vuyokazi Kondile	Commended
Ngcwelekazi Matiwane	Commended
Bathandwa Mqokeli	Pass Plus
Ayanda Patala	Pass Plus
Babalwa Klaas	Pass Plus
Nomaxabiso Ngcangca	Pass
Andiswa Khauule	Commended
Wendy Adam	Commended

Pumeza Ntantiso
Andiswa Mata

Commended
Commended

Besides providing over 100 township teenagers with a structured activity for two afternoons a week, the classes, through the medium of dance, promote self-discipline, demand commitment and provide an opportunity to strive for excellence.

The classes promote feelings of self-worth and self-esteem in the young girls. This is vitally important in social contexts where women still find themselves on the lowest rung of the social ladder. The self confidence instilled in the girls through dance, empowers them by encouraging them to take ownership of their own bodies. Girls with a heightened mind/body connection are more in control of their physical expression and are thus better equipped to deal with encounters with the opposite sex.

This year, we initiated a mini Teacher Apprenticeship Programme. This involved additional support to two of the more senior girls on the programme. Bulelwa Kondile and



Wendy Adam have been part of the dancing programme since 1993 and both are dedicated and talented dancers. They are being paid an amount of R30 to assist with each class. Through this apprenticeship, we anticipate that one day these girls will be in a position to facilitate their own dance classes. Providing this additional opportunity for Bulelwa and Wendy goes a long way towards developing the sustainability of this project and fulfills the ultimate aim of contributing towards the self-empowerment of the Grahamstown youth.

*Janet Buckland
Director*

Grahamstown Township Dance Programme

The Monument Project

The small contingent of maintenance staff that remains at the Foundation work with enthusiasm, and a steady improvement in the building during the past year can be noted. The Loseby Trust has turned into a reality a number of the larger and more urgent maintenance issues that will need to be addressed during the next year. The constant upgrading of the Auditorium lighting has been initiated with the replacement of the first bank of dimmers. The existing dimmers are more than 25 years old and the Monument needs to keep up with technology in order for the project to offer our current services.

Large sections of the roof are currently under repair, but this remains a constant problem with the expanse of flat roof totaling approximately 5700m². Power factor correction equipment has been installed that will improve the effective use of electricity, which is currently one of our most expensive commodities. Various other avenues are being explored to increase the effective use of energy in the building.

Two large conferences were held in August and September namely the Anglican Mothers' Committee and the

South African Council for the Aged. Our biggest problem with hosting conferences of such proportion is the lack of formal accommodation in Grahamstown. We are very lucky to have a number of institutions who open their doors and make it possible for conferences to take place in Grahamstown. I would like to thank the Hoërskool PJ Oliver hostel staff who came to our assistance at the very last minute.

We continue serving the community with various theatre productions and wedding facilities for different religions. The students have continued with a large number of formal dances and dinners in the various venues. A number of the local schools have used the Auditorium for speech nights and musical evenings.

We look forward to a steady improvement of our facilities as our financial situation improves, enabling the 1820 Settlers National Monument to remain a strong contender in the venue hire market.

*Sharon McGillewie
Administration Manager
Monument Project*

National and Regional Schools' Festivals Series

The aim of the National and Regional Schools' Festival Series is the promotion of arts and cultural activities in order to enrich the cultural and educational life of the youth of South Africa. It is imperative that young South Africans are involved in such projects while in their development stages, as one or more of these experiences will impact positively on their relationship with, and their understanding of, the arts as a valuable and essential human quality.

The Arts Education Department of the Grahamstown Foundation delivers nine intense and varied arts education Festivals in pursuit of the strive for excellence in education and the development of the arts industry in South Africa.

The FNB Western Cape Schools' Festival

The Festival Series kicked-off with an almighty BANG! as 868 delegates from 49 schools descended on the Nico Theatre Centre in Cape Town. The organisers were honoured to host various VIP's at the Official Opening, including Mr Neville Davies, Chairman of the Grahamstown Foundation. The keynote address by Gcina Mhlophe inspired and motivated delegates with a moving account of her life and beliefs told through the dynamic medium of story telling for which she is famous.

The programme highlights included two productions which stood out for the way which they succeeded in turning delegates on to art forms that have become marginalized, namely poetry and orchestral music. Darryl Nel's poetry collage entitled **Dig the Beat** is a celebration of rhythm and blues through the ages, while Richard Cock conducted the **Cape Philharmonic Orchestra** in a one-hour lecture demonstration performance of the inner workings of an orchestra: its composition, the different sounds it is capable of, and the ease with which it can move between genres such as classical music and contemporary pop. The performance was made possible by the financial assistance of the FirstRand Foundation's Rand Merchant Bank Fund, which supplemented the programme budget to pay the orchestra for their spectacular performance. The ever popular Myth Productions performance of



SeZar

Myth-allated Spirits brought the audience to their feet with their clever and articulate aerial antics and whimsical style. Amongst the workshops was a special teacher's workshop led by Andrew Buckland. The workshop challenged participants to look at techniques and processes in the making of theatre using the body as the creative site. The learning experience was facilitated by Festival Assistants drawn from the cast of Brett Bailey's production **Big Dada** who teamed up with other experienced student assistants to make a committed and energetic events management team.

The Western Cape Schools' Festival has received official notice that First National Bank will no longer be sponsoring the Festival in 2002. The Arts Education Department is currently looking for a new sponsor to ensure the future of the Festival.

FNB KwaZulu Natal School's Festival

The biggest Schools' Festival growth took place in KwaZulu Natal in 2001 with 596 delegates attending from 38 schools around the province. And while this is a positive development, it has become evident that the Festival will have to run during the university holidays if it is to take place on the University of Natal campus and make use of the classroom facilities.

Humour had a big part to play in the 2001 Festival with **King Kong** (Brincat Productions), **Skadonk!** and Rajesh Gopie's **Out of Bounds** leaving delegates crawling in the aisles with laughter. Delegates had to pay attention to avoid being drowned by great rivers,

or burnt by runaway fires during the electrical performance of **Skadonk!** featuring Ellis Pearson and Bheki Mkhana. **Out of Bounds** was the candid and frightening story of Gopie as he grew up in Inanda and Phoenix in Durban. The play was followed by a discussion with delegates about the play and his various life experiences.

The 2001 Festival also had a strong dance component that was very popular. This included four pieces such as the **Fantastic Flying Fish Dance Company** and **Neworks**, a full-length work by FNB Award Winning choreographer Jay Pather. A range of workshops was also on offer and proved as popular as ever. Literature, acting, voice work, language skills, movement and make-up techniques were all dealt with in-depth by professionals in the various fields.

FNB Eastern Cape Schools' Festival

The 437 delegates at the Eastern Cape Schools' Festival came from a wide range of schools and economic backgrounds. The total of 32 schools was comprised of 18 previous Model C institutions and 14 schools that can be classified as coming from disadvantaged areas. The contrast in economic backgrounds amongst delegates was set aside as learners were thrown together to face the same challenges and explore creatively with the same resources.

The Official Opening keynote address by Andrew Buckland challenged the delegates to stay in South Africa and be part of a solution towards building a strong nation. Buckland's address was followed by a three minute performance by the Eastern Cape Eisteddfod gold award winning trio of Bonga Zondani, Sixolile Gcingca and Khayaletu Nodada with their poetry piece **in the words of wally serote** that encapsulated the spirit of the Eastern Cape. The ever popular troop of President Award Gumboot Dancers gave a vibrant and creative performance of mime and gumboot dancing to a standing ovation from the audience. Delegates were also treated to the spectacular physical theatre work that was created for Rhodes University Graduation, **Rock-a-bye for a sleeping man and a barking dog**.



100% pure enjoyment!

There were 20 workshops on offer and delegates could choose to follow themes in photography, sculpture, design, movement with sign language, African dance and gumboot dancing, physical theatre, acting, directing and improvisation theatre. A range of additional activities dealt with writing radio scripts and broadcasting a show, writing lyrics and setting them to music, writing for academic purposes, and writing an argument in such a way that you can win it!

Highlights included a top quality programme of professional and community arts that drew material from as far afield as Grahamstown, Port Elizabeth, Alice, Durban, Johannesburg and Bloemfontein. The Festival team

was made up of Technikon students and a UPE student, who all came on board from the start and were effective and committed throughout the event.

The Eastern Cape Schools' Festival remains one of the strongest festivals in terms of its delegate make-up, programme variation and venue support. It has contributed to a deeper understanding of the arts, and strengthens the cultural links that are already being fostered by the National Arts Festival while building the arts industry in the Eastern Cape.

SASOL Free State/Northern Cape School's Festival

The commencement of the Festival was celebrated at the Official Opening during which delegates were addressed by Dr Sej Motau, General Manager of Sasol Corporate Affairs, who encouraged them to grasp the opportunity to engage with, and immerse themselves in an education programme of arts and drama.

The University of the Free State was alive with activity as 365 delegates from 22 schools kept fit by rushing between workshops, performances and lecture venues. New experiences were facilitated by the Festival Team consisting of first and second year students of the UFS Drama Department.

A strong African theme was present in all produc-

tions recently written and created by young South Africans.

The Lunatic, the Lover and the Poet opened the Festival giving delegates a close encounter of the Shakespearean kind, including excerpts from *Hamlet*, *Romeo and Juliet*, *The Taming of the Shrew* and *A Midsummer Night's Dream*. **Eziko!** is a very South African play which formed part of The Studio Project at the Standard Bank

National Arts Festival in 2001. The production was directed by Rhodes University drama student, James Cairns and featured the local talents of Grahamstown's own Steader Nkwinti and Lennox Faba. Delegates felt that **The Sitting Man**, **Eziko!** and **The Lunatic, the Lover and the Poet** truly reflected their South African reality and many commended performers for their accurate depiction and excellent quality of shows.

Kudu (Ant Farm Productions) explored the world of an aspiring TV show *Gladiator* and had the audience hysterical as if it were the real thing! MTN was also kind enough to donate gladiator hands for the audience to get into the swing of things. Workshops included gumboot dancing, physical animation, contemporary acting, sand painting, and stage makeup, while lectures looked at the roots of the English language, the nature of Big Brother in the 21st century, technology and fantasy. The vast choice between various events allowed delegates to exercise their personal judgement and critical thinking.

SASOL Gauteng School's Festivals

The Gauteng I and Gauteng II Festivals hosted a total of 2001 delegates from 52 schools in Gauteng at the Johannesburg College of Education, the Wits Theatre, Johannesburg Civic Theatre and Market Theatres. Gauteng has an insatiable need for an arts programme, and teachers enrolled their learners in droves. The three-day Gaunteng II Festival was over-subscribed and several schools had to be moved to the first two-day Festival.

Delegates were moved at the Official Opening by the keynote address of Charlene Smith, rape survivor and advocate for the use of anti-retroviral drugs. The address was informative focusing on HIV/Aids and rape,



Seeing Red

which provided a background to many of the issue-based material on offer at the Festivals. Smith's address was broadcast on DSTV, which added to the national profile of the two Festivals. Andrew Buckland gave the other keynote address and had delegates marveling and clapping at his mime abilities. Buckland affirmed the value of arts for the individual and communities and later per-

formed **Between the Teeth** for the audience.

The Gauteng I and II festivals required a dedicated and co-ordinated approach to logistics, and the success of the event was thanks in part to the dedicated festival assistants from Deon Opperman's South African School of Film, Television and Dramatic Act. The festivals were run between four different venues in Johannesburg, which also required safe, timely transport between venues, split catering and the careful assignment of delegates' groups to ensure that venue capacities were not stretched beyond the limit.

Productions were well received, and programme highlights included the unabashed humour in **King Kong**, **Soloman's Pride** (directed by Greig Coetzee) and **The Lunatic, the Lover and the Poet** (performed by the Actor's Cooperative), which gave wonderful performances of Shakespeare's texts and poetry. The *coupe de grace* was however **Grinder** (Whacked Management), an extreme physical theatre production featuring John Vlismas and Bevan Cullinan. **Grinder** demands that the audience stretch their imaginations, and with no props or set it demonstrates that "poor theatre" is rich with theatrical drama.

FNB North West Schools' Festival

The tone of the North West School's Festival was set by the sheer dedication of delegates to come to the Festival to engage in an intense arts experience. The majority of the 349 delegates came from disadvantaged communities and most had never been in a theatre. While this trend

indicates a positive development in the province, organisers still wish to attract a diverse range of participants to promote the conversion of different cultures and meet its objective of nation-building.

After four years on the Potchefstroom University for Christian Higher Education (PU for CHE) campus, the Festival moved to the campus of the International School of South Africa in Mafikeng. The Festival team was made up of students who traveled from PU for CHE, members of the North West Art Council's youth programme, and assistants with prior School's Festival experience in Gauteng.

The Festival highlights included **SeZar**, **iLobola** and **Behind Closed Doors**, a Sibikwa Players Production that deals with domestic violence, abuse and rape. Delegates were also treated to a variety of dance performances such as **Revelations**, a thrilling display of Latin, classical, contemporary and Afrofusion dance sequences.

The Festival provides a platform for the development of artists, and arts sensitive audiences through a strong arts education programme that is lacking in schools in the North West Province. In this way, the Arts Education Department can assist in building the arts industry in the province and provide access to arts education projects for delegates from across the Northern regions of our country.



iLobola

SASOL Mpumalanga School's Festival

The Sasol Mpumalanga Schools' Festival attracted delegates from across the province to share with each other in a positive, creative and nurturing arts education environment. A total of 358 delegates from 38 schools traveled from as far as Ermelo, Nelspruit, Malelane, Witbank, Hazyview and Kwamhlanga to attend the Festival. A sustained marketing drive that begins early in 2002 will be launched and made to include the Grobblersdal and Moretele districts that did not participate in 2001.

The Sasol Mpumalanga School's Festival received solid financial support from the Mpumalanga Provincial Government to the value of R120 000, of which the balance of R44 255-92 will be used to facilitate the attendance of 60 Mpumalanga delegates to the Standard Bank National Schools' Festival in July 2002. The Mpumalanga Schools' Festival was very fortunate to receive supplementary funding for the programme from the National Arts Council and the Arts and Culture Trust.

The Festival was held in Secunda at the Johannes Stegmann Theatre Complex and the Casper Breed Community Centre. Festival Assistants were unemployed youth with a passion for young people and the arts, and were motivated to ensure that delegates absorbed as much from their experience as possible.

Teacher delegates were invited to a special cocktail party, which marked the Official Opening of the Festival. The keynote address was delivered by Aubrey Sekhabi, Artistic Director of the North West Arts Drama Company, who encouraged delegates to respect themselves and to take responsibility for their choices. Each delegate was given a t-shirt with the new SASOL and Schools' Festival logo, and the chemistry surged as delegates went tearing around in their new attire.

The programme featured a range of extremely high quality productions, including the opening performance of **Amajuba – we rise like doves** (directed by Yael Farber) which set the tone for the rest of the Festival. Bessie Head's **Maru** (which many delegates had studied as a setwork in English) was brought to life by a performance by the North West Arts

Company, while another brilliant performance by Andrew Buckland in **Backbytes – the best of Buckland** left the audience silent with amazement.

Standard Bank National Schools' Festival

The Standard Bank National Schools' Festival is the flagship event in the road show of regional Festivals. The Festival included the hire of community, student and professional productions and extended the performance life of a number of works that were staged at the Standard Bank National Arts Festival.

The Official Opening of the Festival saw 759 delegates from 70 schools around the country gathering at the 1820 Settlers National Monument for five days of exhilarating action. The awe-inspiring keynote address was delivered by award winning playwright Deon Opperman who set a challenging tone for the Festi-

val and encouraged delegates to take risks and explore both themselves and the art.

Productions were of extraordinarily high entertainment quality and the highlights included the innovative **Seeing Red** (written and directed by Greig Coetzee), and **Makana** which dealt with the Battle of Grahamstown and the life of the Xhosa Chief Makana. Other events which fell under the spotlight were the De Beers English Olympiad prize-giving where the rank order of the top 100 entries was announced, the Universities Debating Competition, and the open microphone sessions at **WordFest** where delegates gathered to read their own writing or recite their own poetry. The Sundowner Show was also very popular, while lectures dealt with anything and everything including language and gender, advertising, Shakespeare, art issues and funding, and technology and the media.

The delegates were treated to a Festival party with organizers, new friends, facilitators and the Festival team taken from the unemployed youth of Grahamstown. The

majority of venues had spare seats for each production and these were sold to the public for additional revenue.

The Arts Education Department also launched an additional informal project in 2001. The Arts Education Department web site introduced a page on arts education resources with material for this being drawn from workshop leaders and the Internet. Branded downloads of this nature will contribute to the educational impact of the Festival and capitalize on the marketing potential of the Internet. The Department will also launch the Arts Education Newsletter at the start of 2002. It will carry arts education resources, useful contacts, classroom aids, and notes on productions and lectures that have been particularly successful in terms of teaching aids and resources during the Festivals around the country.

Louisa Clayton

Acting Director

Arts Education Department

Scholarships and Bursaries

Young people eager to explore further opportunities for study applied in their thousands for the various scholarships administered by the Grahamstown Foundation. Over 2 000 letters of request were processed this year.

The prestigious **Old Mutual Grahamstown Foundation Scholarship** worth R10 000 was awarded to Sarah Johnson who is currently studying for her Masters Degree in English at the University of Cape Town. Sarah is described by one of her English Professors as not only possessing "all the makings of a fine academic critic", but she is also "a creative writer who shows every sign, even at this early stage, of becoming a figure in the literature of South Africa". Sarah has already had works published in literary journals like *New Contrast* and has also been the most recent recipient of the *New Coin* annual award for best poem published in that literary magazine. Sarah's links to the Grahamstown Foundation go back to 1998 when she was declared the winner of the 1998 De Beers English Olympiad.

Another University of Cape Town student, Paula Fourie has won the **Gerald Wright Scholarship** - a

scholarship awarded to school leavers entering a first degree course majoring in English. Paula is another outstanding candidate with seven Matric distinctions to her name and with the further distinction of having achieved 6th place on the Western Cape Education Department's Top 20 List. The scholarship has a three year tenure, and was subsequently also re-awarded to Miss Jacqueline Botha of the University of Stellenbosch.

The WJB Slater Scholarship with a tenure for one year and available to students studying the performing arts, has been awarded to Mr Acty Tang. Acty is currently studying drama at Rhodes University and his outstanding academic and creative record make him a worthy recipient of this award. Described as one of the most remarkable students to have passed through the Drama Department, Acty specialises in the innovative fields of physical theatre and choreography.

The **Nancy Little Scholarship** was not awarded in 2001 due to insufficient funding.

National Festival of Science, Engineering and Technology

The annual National Festival of Science, Engineering and Technology (fondly known as Sasol SciFest), was launched in 1997 as a high profile event to promote a culture of science in South Africa in a festive way. The aim of the Festival is to break through popular misconceptions of science, engineering and technology, and to create a new mind set by allowing scientists the opportunity to make science accessible to ordinary people.



Sasol SciFest has grown from strength to strength, and 2001 saw approximately 45 000 visitors (a substantial increase from 38 000 in 2000) descending on Grahamstown for the fifth National Festival of Science, Engineering and Technology. Ticket sales amounted to R65 000 - an incredible achievement considering ticket prices were kept to below R10-00 in order to make the Festival accessible to visitors from all economic backgrounds.

The Official Opening Ceremony was hosted by Mr Jan Fourie, Executive Director of Sasol Limited. The audience included invited members of national tertiary institutions, local schools, provincial, regional and local leaders in government, business and industry, sponsors, contributors to the programme, and the general public. The remarkable annual growth of the Festival is due to the dedicated support of title sponsor Sasol Limited, and further assistance from our other sponsors, countless contributors and volunteers.

The Festival presented visitors with a choice of 443 electrifying events over a period of seven days. A fresh new image was actively pursued and a wide range of topics was on offer to appeal to all our visitors. The events are arranged into a Main and Fringe programme following the trend set by the National Arts Festival. The programme featured exhibitions, lectures, workshops, Sunset Shows, quizzes and competitions, field trips, a Special Extras programme, and a series named

GO! GO! GO! at the Science Olympics held every day in the Fountain Foyer of the 1820 Settlers National Monument.

Scientists-in-Residence.

The 43 exhibitions were hosted in various venues and covered a wide range of topics. A new introduction to Sasol SciFest 2001 was the decision to award certificates to exhibitions of an exceptional standard. Each exhibition was visited twice by a member of the Sasol SciFest National Advisory Committee and checked for relevance, interactivity, aesthetic appeal, and a level of involvement between the exhibitors and members of the public. The winning exhibitions were University of Natal, Rhodes University Pharmacy Faculty, the French Exhibitions, SA Weather and PE Technikon Engineering Department. The five winners will be hosted in the new Winner's Gallery at Sasol Scifest 2002.

The popular and successful Lecture Series was proud to boast 11 South African and seven international speakers – all acknowledged experts in their scientific fields. The number of lectures was reduced to daily morning, midday and evening lectures, while the afternoon lecture was replaced by the Afternoon Show. The lectures covered a wide range of topics and for the first time a discussion was offered with panellists discussing the topic *Smoke, pot & booze: are our current values justified?*

The 134 workshops on offer were generally well received with many sold out long before the Festival

started. Ticket prices were kept at R3-00, although in some cases expensive equipment was factored in the price. The Sasol SciFest regulars were as popular as ever and we thank Johan Benade (Lego DACTA), Professor Jeff Bindon (University of Natal, Mechanical Engineering), Charlotte McBride and Mnikeli Ndabambi (SA Weather), Case Rijdsdijk (SAAstronomical Observatory) and Chris Theron (National Accelerator Centre) for their dedication and support from year to year.

The Festival presented visitors with ample opportunity to walk away a winner. The ever popular Science Olympics were held daily and contributors assisted Special Events Coordinator, Robin Stobbs, in coming up with fun ideas such as the *Cantilever Crane*, *Tornado in a Bottle*, and *Catapults*. Matthew Rose of York High School (George) and Chris Kreft of Gateway High School, (Harare) won an all-expenses paid trip to visit the aerospace installations at Denel Aviation in the Paper Aeroplane Competition sponsored by Denel Aviation.

The School Quizzes were expertly organised by Dr Sirion Robertson, assisted by Sally-Ann Robertson and John Ebdon of Rhodes University. The Senior Quiz winners of the one year tuition scholarships to Rhodes University were Peter Griffiths, Michael Horne and Nathan Rose of York High School in George. The winners of the Junior Quiz were Philip Abrahams, Donovan Costaras and Christopher McConnachie of Graeme College, Grahamstown. The winners all received library material for their schools from Struik New Holland Publishing and Sasol Limited, and subscriptions from Black Eagle Publishing.

The younger winners of the Primary School Quizzes are kept busy on a "treasure hunt" for answers, ensuring that learners spend quality time at each exhibition working for great prizes such as t-shirts, post-



Detlef Basel of FEST surprises the crowd with his explosive programme at the Sunset Shows.

ers and booklets. The winners of the various quizzes and competitions were presented with their prizes at the Sunset Shows held every evening.

The Special Extras programme featured events that simply defy classification. The highlight of the programme was the successful PlayFair which introduces learners in Grades 0-3 to the basic concepts of science, engineering and mathematics. The Morning Shows consisted of a daily lecture (free of charge) presented by Dr Zbig Sobiesierski of the Centre for Lifelong Learning in Cardiff, Wales. The Afternoon Show hosted several show stoppers such as the Fashion Show presented by second year design students from PE Technikon. Other Special Extras included the Midday Focus – 2020 Vision for Water, Intekom/Mecer Cyberden, Family Fun Days, Birds of Prey, T for Teachers, the Street Parade, Church Service, and the Filmfest.

A new initiative at Sasol SciFest 2001 was the Spoor of the Year. Considerable attention was focussed on the plight of the endangered African Black Oystercatcher. The spoor was used creatively in publications, quiz questions, and exhibitions, and on t-shirts, signs and flags. The bird was also the topic of a lecture by Professor Phil Hockey of UCT and a specially commissioned Street Theatre production sponsored by the Eastern Cape Department of Sport, Recreation, Arts and Culture. An in-depth exhibition at the Albany Science Museum was also dedicated to the Spoor of the Year.



The story telling programme was also a new addition to the Main programme. Western District Council Environmental Officers presented stories about birds based on African folklore. Basil Mills of the National English Literary Museum's outreach project presented *Cosmic Calabash* which featured stories that brought nature and science alive and warned of the need to con-

serve precious resources.

The Fringe Programme featured separate events organised by Rhodes University and the JLB Smith Institute of Ichthyology. Rhodes University presented a comprehensive programme at the Eden Grove Complex including 11 exhibitions, 25 lectures, 46 workshops and 17 field trips and tours. The JLB Smith Institute presented a programme of fish-related events including five talks, 14 tours, and seven Scientist-in-Residence lectures.



The Birds of Prey flightings were a sure hit with young and old.

Sasol SciFest 2001 coincided with the launch of our continent's first online electronic scientific journal *Science in Africa*. Garth Cambray also announced the production of his new honey mead, *iQhilika*, whilst a meeting of the landscape Architects of SA was also held.

The Festival's regional outreach programme Sasol SciFest-on-the-Road was continued. The programme features five Rhodes University science students, under the guidance of the Director, giving "performances" at six shopping malls in Grahamstown, Port Alfred, King William's Town, Port Elizabeth and East London. The team's pleasing personalities and enthusiasm was well received. Simple science presentations were made using everyday, household products like vinegar and dishwashing liquid, while fun items like balloons, drinking straws and the ubiquitous plastic Coke bottle proved their usefulness throughout. The project reached approximately 7000 people.



Dr Billy de Klerk (left) of the Albany Museum explains the basics concepts of palaeontology.

Over 1 300 disadvantaged learners from surrounding areas were brought to the Festival with special funding provided by Sasol Limited in association with the Uncedo Tax Association. The selection of schools was expertly handled by Mr Mazwi Makana of the Eastern Cape Education Department.

The month of August 2001 saw the launch of a national outreach programme hosted under the banner of Sasol SciFest-on-the-Road. The programme featured a popular interactive lecture presented by one of the visiting speakers at Sasol SciFest 2001. Dr Ilya Eigenbrot of Imperial College, London toured the Western Cape, Northern Cape, Free State, Gauteng, and Northern Province with Sasol SciFest Festival Officer, Heather Davies-Coleman. The first tour reached more than 6000 learners in Grades 10-12.

It has become increasingly evident that a major role of Sasol SciFest is to help create an empowered electorate - an essential component of a modern democracy where complex ethical issues need to be understood by voters. Sasol SciFest has also played a definite role in assisting teachers in the planning of curricula and assists in the demonstration of concepts taught in the classroom.

*Brian Wilmot
Director
National Festival of Science,
Engineering and Technology*

Sakhisizwe

Sakhisizwe is composed of three initiatives namely the In Our World Project, Rural Schools Project and Farm School Project. We wish to extend our heartfelt thanks to the donors who made it possible for Sakhisizwe to make a significant contribution to education in farm schools around Grahamstown and in the East-Griqualand (Kokstad) region. Our donors were SIDA and SAK in Sweden (coordinated by Mr Ulf Halldin), the Banyan Tree Foundation in the United States (coordinated by Mrs Carolyn Stremmlau) and the National Development Agency in South Africa. It is gratifying to highlight that 2001 has been a very busy year for Sakhisizwe and also one of our most successful.

In Our World Project

Our intervention in the East-Griqualand region started in 1999 and since then we have targeted eleven schools in each of the nine districts, our focus centred primarily on Grade 5 learners and educators.

In Our World is aimed at helping educators to improve their classroom practice for the ultimate benefit of the learners. Sakhisizwe trained Grade 5 educators in methods of teaching based on the Outcomes Based Education philosophy and ideologies, especially in the fields of Language Teaching and Mathematics and Technology. All workshops are reinforced by Classroom Support and Cluster Support Visits.

One of the highlights of 2001 was the first component of an exchange programme to Sweden by six teachers from Kokstad together with two Sakhisizwe staff members, for the purpose of visiting various schools in Sweden. Workshops were conducted for our teachers by the hosts and gifts (mainly in the form of books) were presented to them in return.

In September 2001 teachers from Sweden paid a return visit to South Africa, which included various project schools in Lusikisiki, Umzimkulu and Mount Ayliff. The

Swedish teachers were greatly impressed by the conditions of some of our schools and by the effort and enthusiasm of teachers without resources. Our visitors were also greatly moved by some learners who come to school without having anything to eat at home and by the hopes expressed by our teachers despite such conditions. Support was expressed by the offering of R1000-00 to each of the schools they visited, which it was insisted should be used to prepare a meal for children and parents on a chosen day. The manner in which Sakhisizwe and the project teachers welcomed the Swedes on arrival in Kokstad is an unforgettable event to all of them.

Classroom Support Visits are an integral part of Sakhisizwe's intervention. It is a continual exercise that



A Sakhisizwe trainer in action

provides opportunities for face-to-face sessions with teachers for the purpose of addressing unclear information gathered in workshops and thereby providing support that enables them to be more confident. In Cluster Support Meetings teachers are able to share debilitating problems which are then addressed by a Sakhisizwe staff member.

Mr Johan Naudé of the Institute of Development in Cape Town (in consultation with SIDA and SAK) conducted a Logical Framework Approach workshop for Sakhisizwe in Kokstad. Representatives from the Department of Education, principals and teachers from the region, a SADTU representative and Sakhisizwe members attended the workshop of which the main objective was to guide participants concerning the management of an organization in a professional way. The workshop was fruitful to all and served as an eye-opener to Sakhisizwe regarding ways of running our project both effectively and efficiently.

Rural Schools Project

With the end goal of Whole School Development through teacher development and empowerment, we



South African teachers in Sweden

extended our intervention in the existing In Our World Project schools through the Rural Schools Project. The project is focused on Grade 1 and 2 educators and learners, as well as principals and School Governing Body (SGB) members.

The Breakthrough to Language method in Grade 1 and the Bridge to English approach in Grade 2, enabled us to achieve outstanding results in ensuring mastery of language skills through the use of mother tongue first and then second language. The project has enabled Sakhisizwe to earn a reputation of quality training in teaching methods in class, and also in school management throughout the East-Griqualand Kei Region.

on conducting training in three of the five management modules which are:

- Planning for Whole School Development
- Coordinating Organisational Systems and Processes
- Developing Systems and Processes for Human Resource Productivity

It is hoped that the use of these modules will further help to capacitate and develop managers of schools who will then be able to exercise effective and efficient management practices.

Farm School Project

The past year has seen less development training in farm schools due to an inadequate supply of finance. Sakhisizwe managed to conduct Mathematics and Technology training in the two newer clusters of schools throughout the year. Mathematics and Technology is one of the areas in which educators lack knowledge of effective subject approach and teaching. Training is always followed by Classroom Support and Cluster Support Visits to ensure a full understanding of what was done in workshops. It was only towards the end of 2001 that the National Development Agency responded positively to our



South African Children having a meal organised by the Swedes

It has been always been Sakhisizwe's opinion that sustainability of results could be achieved through the involvement of principals and SGB members in all school activities. In consultation with the Department of Education and Imbewu's management consultant, we agreed that their modules were relevant and could be used by Sakhisizwe. We immediately embarked

request for funding. It is Sakhisizwe's intention to extend our intervention in the same farm schools using these essential funds.

*Beauty Diko
Manager
Sakhisizwe*

Shakespeare Society of Southern Africa

We are proud to report that at our first Executive Meeting this year, Professor Laurence Wright was appointed Honorary Life President of the Shakespeare Society of Southern Africa, succeeding the late Professor Guy Butler.

Professor Elizabeth Sneddon has been awarded honorary life membership of the Society in recognition of her services to South African theatre.

A splendid representation of Cleopatra by Port Elizabeth artist Ayanda Mji was presented to the Shakespeare Centre in Stratford-upon-Avon by Moira Winslow of the Johannesburg Branch on behalf of the Society.

Publications

The Macmillan Communicative Shakespeare Series, initiated by the Society to improve the teaching of Shakespeare in Southern African schools, returned its best ever sales figures, proving that the series is meeting a need in our education system. Volume 12 of the SSOSA journal *Shakespeare in Southern Africa* appeared in 2000. Recently, Volume 13 (with the 2000 Triennial Congress logo on the cover) containing mainly addresses from the conference has been distributed. Another SSOSA *Newsletter* has brought the membership up-to-date with branch news and other local events.

Branches

It is true to say that 'every picture tells a story' and a most positive account of branch activity was presented at the Annual General Meeting of SSOSA held in June 2000. Apart from the detail of *facts, figures and fun* reflected in reports tabled, branch delegates presented an enthusiastic front as, in turn, they gave their account of branch activities.

SSOSA Branches and Area Groups: Johannesburg, Potchefstroom, Bloemfontein, Grahamstown, East London, Port Elizabeth, Cape Town, Durban. Pietermaritzburg and Eshowe remain possibilities.

Public Lectures

Laurence Wright, Keynote Speaker at the ANZSA (Australia New Zealand Shakespeare Association Congress) in February, delivered a paper on "How Shakespeare came to South Africa" at the Grahamstown Branch Shakespeare Birthday Celebration on 23 April 2001.

At the invitation of the Port Elizabeth Shakespearean Festival, Hildé Slinger delivered the 30th Anniversary André Huguenot Memorial Lecture in the Port Elizabeth City Hall. Her topic was: "Capturing Shakespeare". The lecture was well received.

The Potchefstroom Shakespeareans had to move venues this year because of the large numbers! Reports indicate that the diversity of the audience was remarkable. Their Shakespeare Festival, held in the Music Conservatoire, included performances in Sechuana and Afrikaans, and a visiting show brought from Pretoria by Professor Alan Munroe.

Johannesburg and Durban report a high level of activity, and each of the other groups is making progress.

SSOSA Sixth Triennial Congress 25-28 June 2003

(Convenor: Hildé Slinger)

The topic "Colonial Shakespeare: Performance, Translation and Reception" is attracting the interest of academics internationally and locally in response to a Call for Papers. Visit <http://www.ru.ac.za/institutes/isea/shake.newconf.htm>. Plenary speakers to date include Professor Jacques Berthoud of the University of York; Professor Chris Wortham of the University of Western Australia; and Dr Manfred Schroen, noted South African educationalist.

Special attention is drawn to the "Teachers' Forum" event on 28 June (fourth day of Congress) when delegates, teachers, senior learners (grades 10-12) and members of the public are invited to attend the day's programme. Theme: "Why Shakespeare?"

Executive Committee:

National President: Ms H Slinger

Vice-President: Mr N Jardine

Publications Director: Prof L Wright

Editor: *Shakespeare in Southern Africa*: Prof B Pearce

Editor: *Newsletter* and OPAR: Prof H Van der Mescht

Administrative Secretary and Publications Officer: Ms

M Baxter

Treasurer: Mr S Venter (Grahamstown Foundation)

Hildé Slinger
National President

SSOSA

Standard Bank National Arts Festival

The shape of arts to come...

Standard Bank has sponsored the National Arts Festival for the past 18 years. The 2001 Festival marked the last to be mounted under their umbrella as title sponsor. We are delighted that Standard Bank will continue to support the Festival as a major sponsor, together with other partners, in the years ahead. Standard Bank have been exemplary sponsors and we wish to extend our heartfelt gratitude to them for their very generous support and the major role which they have played in developing the National Arts Festival into one of the most highly regarded arts festivals on the African continent.

Across the 2001 programme, visitors and Africans from the Diaspora pooled energies and bounced inspiration off local artists. There were dancers from India and Zimbabwe, and musicians from Madagascar, Australia, Europe and the USA joined locals in a feast of classical and New Music. Street Theatre artists from France and Réunion put a new spin on the free-for-all Festival within the Festival.

The South African debut of Britain's illustrious Royal National Theatre Company (RNT), seven new plays, first nights of three new productions along with three tried and tested titles, made the theatre programme a winner. And this isn't counting a full programme of Student Drama, a posse of new plays at The Studio and four Street Theatre events.

The Royal National Theatre in collaboration with Glasgow's Tron Theatre Company presented *Further than the Furthest Thing* by young writer Zinnie Harris. Mixing fact and fiction, the award-winning play was inspired by the evacuation of Tristan da Cunha in the 1960s evoking the sadness and beauty of a civilisation in crisis. This production was brought to South Africa with funding from the British Council, Standard Bank and the Scottish Arts Council.

Big Dada, the work of another young writer/director, Brett Bailey, the 2001 Standard Bank Young Artist Award Winner for Drama, examined that most theatrical of African despots, Idi Amin. Another African leader, the legendary Xhosa Makana, was the subject of a new dramatic exploration by Andrew Buckland with Bheki Mkhwane, directed by Janet Buckland. *Makana* opened up ideas on the man and the myth and destabilised several preconceptions about the infamous Battle of Grahamstown.

Switching from historical revision to the here and now, Fiona Coyne followed her hilarious hit *Glass Roots* with another close-up on contemporary mores. *Dear My Beloved*, directed by Roy Sargeant was described as stingingly funny. Love and marriage came under the scrutiny of one of our shrewdest and most irreverent social commentators.

Realism proved to be only skin-deep in Reza de Wet's *On the Lake*, an evocative, tragic-comic dream play, awash with her sombre magic: ghosts that walked, melancholy women ensnared by the clinging shadows of the past, a hint of Noh, a whiff of Chekhov. *Lake*, a new physical theatre piece by Gary Gordon, was an inter-textual response by an all-male cast to Reza de Wet's all-female play. The seductive and unnerving world of the imagination was the informing core of the works, which stood alone as independent and satisfying dramatic events.

In her new piece, *The Stadium*, Phyllis Klotz once more took up a searingly topical social issue: quick, easy sex and the prevalence of Aids in township youth culture. Under her direction, the Sibikwe Players issued a dire

warning with zippy humour and high voltage kwaito song and dance. The protean talents of writer, composer and performer Graham Weir were showcased in his poetic new work *Craneman* which, along with his 1930s-style *Letters from Patient Essop*, made up the double-hander called *Mind the Gap*, directed by Bo



Big Dada

Petersen. Pieter Toerien Productions pulled off another coup for the Festival, securing the rights to David Auburn's Broadway hit, *Proof*. This superbly crafted script proved to be as compelling as a detective story filled with life, love, laughter and hope.

Along with the brand new came classics renewed. *Waiting for Godot* by Samuel Beckett directed by Lara Foot-Newton with Lionel Newton, Sputla Sebogodi, Robert Whitehead and Bheki Vilakazi proved to be a highlight of the Festival. Shakespeare's *Julius Caesar* offered Yael Farber in her adaptation entitled *SeZaR* the informing metaphor for an exploration of revolution, power and corruption in the context

of superstition and supernatural phenomena. A British agent snapped up this production and a season was presented in London prior to its opening at the Market Theatre.

In *The Blacks* by Jean Genet, presented by co-producers the Market Theatre and the Stockholm Stadsteater, and directed by Londoners Martin Duncan and Uitz, eight local actors were joined by five Swedes to make up the cast. *The Blacks* was written for an all-black company and its play-within-the-play is a startling meta-text on the hatred and hypocrisies that attend on racism.

This welter of newness in no way diminished the power of two classics of Afrikaans theatre. *Boetman* by Pieter Fourie, directed by Marthinus Basson with Dawid Minnaar, Cobus Rossouw and Sandra Kotzè, a documentary drama based on the heated media debate between two generations of Afrikaners about apartheid and the border war era. Louis Leipoldt, a prophetic intellectual way ahead of his time, was the subject of *Eensnaar* by Ryk Hattingsh, directed by Mark Graham with David Butler.

Street Theatre has over the past few years played a star role in the Festival programme. France's renowned Amoros and Augustin kicked off with a bang



Waiting for Godot

and a lot of flashing lights. Their hectic *360 degrees in the shade* was an after-dark extravaganza that ranged from Stone Age rave culture to ad hoc improvisation. They used huge screens, high-tech gizmos, the drama of ancient shadow puppetry and pounding music that attracted vast crowds to the VG Hockey Field, in spite of the cold, to what was a highlight of the 2000 Aurillac Street Theatre Festival in France and certainly that of the 2001 Festival in Grahamstown. This production was made possible with the kind assistance of the French Institute of South Africa (IFAS).

National favourites Ellis Pearson and Bheki Mkhwane were specially commissioned

by the Festival to create *iLobola*, a rural Romeo and Juliet romp with a dowry herd of desirable Nguni cattle chewing the cud just out of sight. Ktlehong's virtuoso contortionist, Bolter Ntuli the "Rubber Man", was back with a new recruit, his double-jointed daughter Sabelo who joined her dad and brother Nkosi in an eye-boggling imitation of cartoon animation.

Dancing games, dancing in the street, dancing anywhere, is life for Soweto's Sello Pesa and Reunion's Valerie Berger. Their playful duet *Everyday* teased the differences and similarities they discovered in each other and the repetitions and discoveries of everyday life. These creative dancer/choreographers were presented with the assistance of IFAS and Port Elizabeth's Alliance Française.

New work from a dozen theatre schools at the 2001 Standard Bank National Festival of Student Theatre offered a wide-angle view of what young people are thinking about now and the symbols they use to embody their dilemmas. The line-up featured larger than life characters: a travelling evangelist who carried his daughter in a gilded cage, an electrically-charged woman, a murderous witchdoctor, a Rock Star at the end of his own roadshow and a rainbow family in meltdown. Form and content ranged wildly: science fiction, existential

labyrinths, class discrimination, nightmares, protest, farce, magical realism, vengeance, cabaret, identity crises, history and lies, slap-stick comedy, shattered dreams, song and dance ... were all to be found in this festival-within-the-festival. Participating drama departments included those from the Technikons of Pretoria and Natal and the Universities of Cape Town, the Free State, Natal (Durban and Pietermaritzburg), Pretoria, Stellenbosch, the Witwatersrand, Zululand and Rhodes University. The South African School of Film, Television and Dramatic Art presented *Le Shebeen*, an African reinvention of the French revue.

The Studio programme at the Recreation Centre, co-ordinated by Janet Buckland, showcased the diverse talents from the Eastern Cape. *Potjie Grahamstown* again proved to be a firm favourite with both local and international audiences, with its combination of song, dance, drama and music ending with a traditional Xhosa meal. *Eziko!* directed by James Cairns, a workshop production with Grahamstown artists touched on issues of land and tradition. From Willowdale the drama group Sweet Inspirations presented *Lumkela! – Beware*, a tale of love, life and the suffering caused by those who will not beware! Direct from Umtata came *Siya Evanyeni!* with the Sivuyile Nonzame Dance Group and the Happy Dancers with their eclectic presentation of vibrant Afro-Fusion dance. The genuine samgomos of Sivuyile utilised a style of dancing that had bodies throbbing, pulsating, quivering and shuddering. From Cradock *The Last Funeral* was presented by the Sofunda Artists (formed in 1983 by Mathew Goniwe) under the direction of Andile Herman. This musical production focused on the themes of peace and reconciliation. Standard Bank and the Department of Sport, Recreation, Arts and Culture of the Eastern Cape funded the Studio programme.

A new South African opera and performances by the French choir Musicatreize were among the highlights of the main music programme, which was also particularly strong in classical instrumental ensembles. Opera-trained jazz diva Gloria Bosman and dramatic baritone Fikile Mvinjelwa sang the leads in *Love and Green Onions*, a new jazzopera based on Zakes Mda's novel *Ways of Dying*, with music by Denzil Weale and book and lyrics by Michael Williams. The work was commissioned by the National Arts Council and presented by Cape Town Opera. Fikile Mvinjelwa was the 2001 Standard Bank Young Artist Award winner for music and both Gloria Bosman and Michael Williams also held the award in their time.



Rubber Man

Also in jazz mode, another opera diva Sibongile Khumalo starred in Artscape's *Moya wa Sechaba: Spirit of the Nation*, a joyous musical jamboree, directed by Alfred Hinkel with Jazzart Dance Theatre, Zip Zap Circus and Tshepo Mngoma on jazz violin. The Standard Bank Joy of Jazz and Standard Bank National Youth Jazz Festivals also treated jazz fans to a programme of blues, big band, Afro and free form.

Another vocal crowd-pleaser was *Not the Midnight Mass* with Graham Weir, Christine Weir, Tina Schauw and Adrian Galley. One of South Africa's most enduring entertainment success stories, the group brought together a retrospective of all their greatest hits in a



Love and Green Onions

special festival concert. A more conventional musical nostalgia was celebrated in *Favourite Songs* with John Fletcher, an operatic baritone with a light touch.

Choirs there were a-plenty at Festival 2001: the New Music Indaba programme featured Musicatreize, a high profile 16-voice French choir specialising in twentieth century music. They combined with the University of Pretoria Chorale (led by Mokale Koapeng) to offer three world premières commissioned by SAMRO Endowment for the National Arts. The choirs were brought to the Festival with the generous assistance of the Association Française d'Action Artistique and the French Institute of South Africa. The Joy of Africa choir presented a programme titled *Liberation Songs* and three East Cape choirs joined forces with the East Cape Philharmonic Orchestra under the baton of Australian-born Lesley Larkum, showcasing the exuberant music of the southern hemisphere.

The very post-modern Stanley Glasser and Simon Phelelani Mnomiya were composers in residence at this the second New Music Indaba. A continuous 6-hour performance of Eric Satie's notorious *Vexations* set the Festival grapevine a-buzz and festinos were able to take in the work of 25 South African composers in

all, with performers like Jill Richards, Michael Blake, Christopher Duigan, Carlo Mombelli, The Prisoners of Strange and American *avant-garde* pianist David Arden. The programme vibrated with other names: György Ligeti (of *2001: Space Odyssey* fame), Argentina's Grupo Encuentros playing classic and modern tangos, and Britain's Fitzwilliam String Quartet playing Shostakovich.

Also offering a repertoire that ranges across the centuries, the Nieuw Sinfonietta Amsterdam conducted by Patrick Davin with soloists Peter Brunt (violin) and Shai Wosner (piano) proved a star attraction on the programme. Brought to the Festival with the kind assistance of the Royal Netherlands Embassy they presented two concerts including works by Mozart, Rossini, Webern, Dvorák, Mendelssohn, Reger and Grieg.

The Da Vinci Trio, a collaboration of three South Africans living and working in London, came together for a home tour. Hanlie Martens (piano), Peter Carter (violin) and Eric Martens ('cello) presented two concerts including works by Schubert, Dvorák, Mozart and Shostakovich. No festival would be complete without the exquisite pleasure of a baroque concert and who better to do the honours than the Ensemble Refugium with Stefan Temmingh (recorders), Aninka Harms (baroque violin) Uwe Grosser (lute and chitarrone) and Hans Huyssen (baroque cello). The ensemble performed music of the seventeenth and eighteenth centuries on period instruments.

From Madagascar Dama and Charle enthralled audiences with their blend of traditional folk rhythms and instruments such as the kabosy (the lute of Madagascar) and various indigenous percussion instruments.

Leaping the boundaries of tradition and pushing the limits of physicality, the dance mix was charged with a hot new choreographic talent, a multi-sensory virtuoso introspection, a narrative saga with a huge cast of children, a whirl with the Argentinean tango and a lavish classical ballet.

Cross-national input came from two collaborations: *Oliver* (Soweto and Denmark) and *Dancing through Doors* (Harare, Gaborone and Cape Town). *Oliver*, presented by the Dance Factory, was choreographed by Denmark's Marie Brolin-Tani and featured a large cast of young dancers from Soweto and Alexandra. A re-gendering of the Dickens classic, the action played out in the by-ways of a present-day city. *Oliver* was a girl in disguise, Fagin a tsotsi street mama, and Mrs Bumble took up the soup ladle once wielded by her mean spouse.

Dancing through Doors, a collaboration between Zimbabwe's Timbuka Dance Company, artist Anne Gollifer of Gaborone and Gauteng-based musician Steve Dyer was presented with the aim of producing an interdisciplinary performance wrought from shared experience. The choreography was developed during workshops involving the dancers, the artist and the composer. The project was made possible by the generous financial support of The Ford Foundation.

In contrast, two other works on the programme bore the strong stamp of individual expression. They were the creations of Jeannette Ginslov and

Tracey Human, the 2001 Standard Bank Young Artist Award for Dance. *Clinical Capsule* choreographed and performed by Jeannette Ginslov was a multi-sensory dance installation, which meditated on the pressures of dissolution that threaten a private space. Composer Poisonwarf and interactive/network artist Marcus Neustetter were among Ginslov's collaborators for this *avant-garde* event. Tracey Human's work, *A Portion of Time Between Two Points*, pushed physicality to the limits: danger and amazement mingled with her often satiric comments on the human condition, but lyrical duets were also very much part of her signature.

Tango del Fuego devised and directed by Marthinus Basson, sashayed over traditional boundaries between dance, music and drama to tell the story of the tango: a story of slavery, displacement, pain and lust. A co-production of Oude Libertas Amphitheatre, the Klein Karoo National Arts Festival and the Standard Bank National Arts Festival, the action set to the tango rhythms of Astor Piazzolla featured actors (including Dawid Minnaar and Antoinette Kellermann), dancers, singers and live musicians, including accordion maestro Stanislav Anguelov.

A major ballet production is the *pièce de résistance* of the Festival programme for many and once again the Cape Town City Ballet did the honours with



Camille

Camille, choreographed by Veronica Paeper. Based on the opera *La Traviata*, the ballet, a lavishly costumed love drama, set in the glittering salons of Paris society was a highlight of the Festival programme.

Eleven exhibitions formed the core of a varied visual art programme. Standard Bank Young Artist Award Winner Walter Oltmann presented a collection of memorable women sculptures, which refer to everyday objects, enlarged exponentially and painstakingly created from thin strands of wire. The immaculate craftsmanship and the huge investment in time are part of the intrinsic mean-

ing of Oltmann's beautiful pieces.

"Re-Constitution: an artists' collaboration" was a group show featuring artists' responses to leather-bound volumes of the Statutes of the Union of South Africa. Artists round the country were invited to take one of the volumes, which entrenched the laws of the old regime, and transform it into a work of art. Among those who took up the invitation were Mark Haywood, Mark Hipper, Vusi Kumalo, Jan Nell, Penny Siopis, Dominic Thorburn, Clive van den Berg, Mark Wilby and Gavin Younge.

An installation by Cape Flats sculptor Willie Bester asked – "Who let the dogs out?" A group of powerfully sculptured metal pieces, that referred specifically to the television footage showing police dogs attacking illegal immigrants, challenged viewers to engage with the violence that is endemic in society.

From Bethulie on the shores of the Gariiep Dam came a breath of fresh air in an exhibition of ceramics by that master of witty innovation, Hylton Nel. The African soil's most precious bounty was celebrated in AngloGold's exhibition of the 22/23 carat gold jewellery designed by the winners of its "Riches of Africa 2001" competition. Embroiderer Daina Mabunda who uses needle and thread to create her works of art shared the exhibi-

tion "Painting, Printing and Stitching" with Bronwen Findlay and Faiza Galdhari. On one level, their work, like their cultures, is radically different, but on another, they find common ground. Each showed in her own way that beautiful objects happen at the interface between art and crafts. A rare treat was The Handspring Puppet Company's display of puppets from their shows over the past years in an exhibition entitled "Episodes". Sculpted with consummate skill, the puppets are also masterpieces of kinetic engineering.

The photo documentary "African Theatre Today" by Prof Eckhard Breitingner was a survey of the theatrical work of African dramatists and directors inside and outside Africa during the 1990s. Two additional photographic exhibitions featured the work of Grahamstown photographers. The inimitable Obie Oberholzer took visitors on a joyride over the vlaktes, koppies, mountains and seas of Southern Africa and beyond. A group of Grahamstown township women exhibited photographs of themselves, their homes and families along with similar images created by women from Mongeham an English village. The project was driven by British photographer Sarah Ainslie who when attending the 2000 Festival found when visiting in the townships, everyone wanted her to take their picture. An idea sparked and the result was a collaboration called "Women of the Township/ Women of the Village."

Continuing the Festival Artist-in-Residence tradition, Sokhaya Charles Nkosi and Faiza Galdhari worked daily in an open studio allowing visitors to follow their creative process and ask questions. Further dialogue and debate was encouraged by the popular Art Walkabout programme which gives visitors the chance to develop their own interpretations of exhibitions with the guidance of visual art experts.

Restoring antique porcelain was a skill visitors could learn during one of the special courses offered by the South African Academy of Ceramics Conservation during the "Feats of Clay" Craftart programme. Specialist repair and restoration of archaeological pieces and contemporary ceramics was also introduced. Members of Meshak Masuku's Red Earth Clay Project and of Cape Town's Potter's Shop gave demonstrations every morning. At workshops offered



Tango del Fuego

by Masuku, participants were able to assemble teapots, throw large objects and carve large forms. Ian Calder offered three ceramic colour-making workshops during which each participant painted a small maiolica tile using Calder's specially-formulated studio pigments. Calder lectures in Pietermaritzburg at the University of Natal's Centre for Visual Art. An exhibition displaying selected pieces from the King George VI Art Gallery's collection illustrated the development of a ceramic tradition in South Africa.

Winter School 2001 offered a stimulating series of lectures by well-known speakers on topics and ideas that preoccupy our society now. Rhoda Kadalie, Tim Modise, Steven Friedman and cartoonist Jonathon Shapiro asked "What's Going on Here" as they raised a hotbed of contemporary concerns in the *Public Issues* series. In *Words in Place*, authors Lesego Rampolokeng, Ivan Vladislavic, Arthur Maimane, Yvette Christiansë, Mike Nicol and Marguerite Poland looked at the places that energise their work. With them we travelled from Soweto, Jo'burg, and Sophiatown to St Helena, Cape Town and the Eastern Cape. In the *Making Judgements: Ethics and Contemporary Life* series Dr David Benatar explored corporal and capital punishment while Judge Dennis Davis discussed the ethics of legal adjudication and Advocate Selby Baqwa reflected on the role of the Public Protector. In *Bugs, Fish and Stars* Prof Brian Warner combined history, botany and astronomy in his two lectures. Dr David Woods looked at the pros and cons of microbes and Dr Phillip Heemstra presented a lecture on the coelacanth in the light of the recent discovery of live specimens.

In *Visionary Journeys* the life and work of key thinkers and their contribution to contemporary living was examined. CG Jung, who said, "I'm glad I'm Jung and not a Jungian", and Rudolf Steiner, whose visions and knowledge form the platform for Anthroposophy, were discussed by Ian McCallum and Julian Sleigh respectively. Andrew Roberston, of the Feng Shui Academy in South Africa presented an interactive work-

shop session on the principles and practice of Feng Shui. In the series on *Heritage* Xolela Mangcu examined the relevance of Steve Biko for contemporary South Africa and Prof Henry Jatti Bredekamp explained, from a Khoisan perspective, the background to the

current debate on Khoisan identities. Miki Flockemann's critical analysis on Brett Bailey's Third World Bunfight Company and Roz Morris's discourse on the different representations of mining formed part of the *Ideas in Performance* series. Convened by Ingrid Fiske (de Kok) the programme proved to be both stimulating and absorbing.



Episodes

Varied as ever, the film programme highlighted the work of maverick South African filmmaker, Ian Kerkhof, who presented a programme of his edgy, transgressive work, including the eyepopping rave movie *Wasted* and the erotic shocker *Shabondama Elegy*. Leon van Nierop was back to introduce a brace of modern masterpieces and, in a programme called "Give that Dogma a Bone", viewers could get to speed on the Danish movie style with *The King is Alive* (a South African première from Ster-Kinekor) and *The Celebration* which were among the films shown. Nu Metro presented two premières *Three Thousand Miles to Graceland* (a heist at the Las Vegas Elvis-look-alike convention) and *The Heartbreakers* (a sexy mother and daughter con team who knew the quickest way to a man's wallet).

A programme of classic European cinema included *La Dolce Vita*, *The Blue Angel*, *The Passion of Joan of Arc* and *The Gospel According to St Matthew* to mention but a few. A music and film theme was introduced offering a fascinating interface with the New Music Indaba.

The profile of South African cinema included the première of the Czech/South African *Exit Angel*, *Vision from the Edge* on the paintings of Breyten Breytenbach and Helena Noguiera's monumental *Ingrid Jonker: her lives and time – the director's cut*. Two programmes of short contemporary films offered a vivid insight into the minds of our local filmmakers. One featured three works by the highly talented Dumisani Phakhati.

Established and esteemed or experimental and entrepreneurial, there was nothing peripheral about the productions on the 2001 Fringe. Several mega-hits returned for another run, among them Fiona Coyne's *Glass Roots* and the Mouthpeace production, *The Well Being*, with Andrew Buckland and Lionel New-

ton. The 11th part of a much-loved saga, *Raiders of Potty Harry* had Theatre for Africa taking on the spooks and wizards. For every perennial favourite there were several fresh ventures. Many smashed barriers and blurred the lines in the eternal quest for originality. Music seeped into drama, physical theatre fused with visual art, and a few enterprises almost defy categorisation.

In a class of his own croc E Moses, former drummer and founder member of local band Fetish, also known as Henrik Brand, was passionately exploring a new voice through performance poetry with minimal distractions. Word maestro Lesego Rampolokeng was one of the forces behind *Fanon's Children*. Audio-visual installations, silence, movement, non-movement, flash-back and forward devices were among the conflicting techniques deployed as actors grappled with human conditions and activities on the social and psychological levels.

Film found its way into *The Crystal Skull*, a thriller split between a movie and a play, and joined dance in Raschika Marx's *Subliminal Truth*. Drama added another dimension to motion in Afrika Ablaze's *Heaven on Earth*, choreographed by Glenda Jones, as well as to Gamakhulu Diniso's *EMA – saving the society*.

Multimedia elements enhanced *Kuse-Njalo!* and blended with the tale of a people's diversity while *Same Old Story* incorporated song, dialogue and poetry to further the plot and feed the creative pulse. The points at which visual and performance art met were explored in *The Passage* where masks, choral work and physical

forms merged with more naturalistic approaches to narrative. The collaboration between artist Steve Jobson, director Simon Miller and the cast of Botswana's Logadima Drama Group had death as its focus. In contrast, the Ha!man, Francois le Roux, relived a very different journey in *Birth*. Immersing himself in the primal process, he used his body to travel through stages, devoid of props, clothes and noise.

Cabaret regulars included Amanda Strydom singing the blues and The Warriors romping through their raunchy and romantic routines in *The Hole Monty*. Johannes Kerkorrel, Tony Cox, Brendan Jury, Nibs van der Spuy and Andrew Tracey provided more of the sounds that have become synonymous with the festival. And John Vlismas and Bevan Cullinan headed up a crew of comedians who proved that nothing is sacred or serious.

The Children's Arts Festival, hosted by St Andrew's Prep School and organised by Lin Andrew once again met the special needs of young people. The project offered a fully supervised edutainment programme throughout the Festival for children between the ages of four and 13. Parents were able to go off and pursue their personal interests, secure in the knowledge that their children were having fun and growing in experience and skills. A daily programme drawn up by arts education specialists included drama, music, dance and handcraft workshops. Young festinos also attended selected Festival productions.

The Village Green Fair, with director Selina White at the helm, was again a highly popular, vibrant, colourful, kaleidoscopic collection of the best crafts from within South Africa. The tent village accommodated nearly 300

crafters and food vendors on Fiddler's Green including an African Craft Tent. A Fast Forward Container Village for approximately 100 crafters sponsored by Transnet was situated in Church Square and an informal sector catering for daily traders was scattered on demarcated pavement areas.



Kathak Dance

The annual presentation of the Sanlam Literary Award took place during the Festival and the category for 2001 was the novel. In the published category, carrying an award of R8 000, Yvonne Burgess took top honours for her novel *A Larger Silence*. In the unpublished category Aziz Hassim was awarded R5 000 for his work entitled *The Lotus People*. The Grahamstown Foundation extended its grateful thanks to Sanlam for their continued support of the project, and the adjudicators Stephen Gray, Arthur Maimane and Tim Huisamen.

In conclusion I wish on behalf of the Chairman and the Grahamstown Foundation Council, to extend our sincere gratitude to our sponsor Standard Bank, members of the Festival Committee, the media, foreign embassies, Makana District Council, the citizens of Grahamstown and all who lent their support to 2001 Standard Bank National Arts Festival. To the artists, technicians and festival-goers, a warm thank you for your continued loyal support of this great celebration of the arts.

Lynette Marais
Director
National Arts Festival

Written with contributions from Catherine Knox and Mary Lynn Mather

Obituaries

Harry Frederick Oppenheimer 1908 - 2000

South African tycoon and philanthropist Harry Oppenheimer was born on 28 October 1908 in Kimberley, Northern Cape and groomed from an early age to succeed his father Sir Ernest Oppenheimer as head of Anglo De Beers. Oppenheimer was educated in England and graduated from Christ Church, Oxford where he studied politics and philosophy. He later returned to South Africa and began a lengthy apprenticeship in his father's conglomerate.

Oppenheimer enlisted as a voluntary member of South Africa's Army during World War II and served as an Intelligence Officer for an armoured car detachment in South Africa and in the northern countries of the continent. While serving in the army, he married Bridget McCall and entered into a marriage that would last his entire life.

Oppenheimer was elected to South African Parliament in 1948 as a member of the minority white liberal opposition, lending his considerable financial and high profile support to anti-apartheid stances. Sir Ernest Oppenheimer died early in 1957, impelling



Harry Oppenheimer

Oppenheimer to resign and assume his duties as head of Anglo De Beers.

Using his clout as head of the Anglo De Beers diamond and mining empire, Oppenheimer broke much ground in the movement to abolish the barriers created by apartheid practices in his homeland. Oppenheimer was modest about his philanthropist activities, but founded and supported several educational and development initiatives aimed at the improvement of living and educational environments for urban black South Africans. The Grahamstown Foundation was but one such organisation and records indicate that Oppenheimer served as a trustee and member of council since the inception of the early 1820 Foundation in the 1960's.

Harry Oppenheimer retired from corporate duties in the early 1980's and devoted himself to charities, politics, and leisure pursuits. He died early on 19 August 2000 at Kenridge Hospital in Johannesburg.

Professor Frederick Guy Butler 1918 – 2001

The idea of a national monument dedicated to the 1820 Settlers was first mooted in the mid-fifties by Tom Bowker.

It was only after protracted discussion and debate that the concept of a living Monument on Gunfire Hill won, in some instances reluctant, acceptance. Well before the Monument was erected Guy Butler (as Chairman of the first Festival Committee) organised a series of annual festivals in order to provide a foretaste of what could be expected. The most noteworthy of these took place in 1970, as a commemoration of the 150th anniversary of the landing of the 1820 Settlers. He was also one of the main programme organisers of the opening of the Monument on 13 July 1974, and of the first conference entitled *English speaking South Africa: an Assessment*, a stocktaking of the achievements and contemporary position of English speaking South Africans.

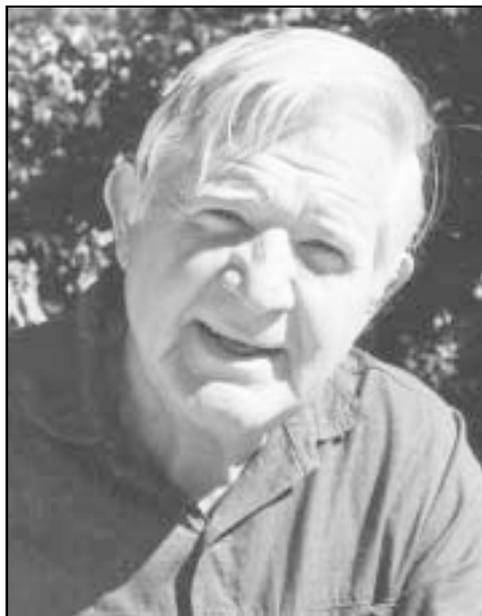
Guy's next venture was the Shakespeare Festival held in July 1976 which brought together many distinguished academics and writers. From these earliest days, Guy Butler continued to dedicate himself to the well-being of the Grahamstown Foundation (then the 1820 Foundation), through his position as a member of council. For most of his quarter century term of office, I was able to observe at very

close quarters how his verve and imagination influenced every important decision and debate. His continued dedication was evidenced by his stepping into the breach in the hiatus between the departure of Stanley Jenkins and the arrival of Jan Breitenbach as Director, and his launching of the Phoenix Fund to make good some of the ravages of the disastrous fire of 1994.

There is no doubt that the continued success of the annual National Arts Festival owes a great deal to Guy's pioneering work. His desire to protect and promote the English language and increasingly to involve all sectors of the community in the activities of the Foundation will stand as continuing memorial to his seminal influence. When Guy Butler finally stepped down from active participation in 1996 he was honoured as a Vice President for Life.

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Guy Butler, while we mourn your passing, we shall continue to take pride in your achievements.



Guy Butler

May you rest in peace.

Dr Derek S Henderson

Photograph: NELM

Grahamstown Foundation 2001

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- Active support for the Foundation's arts, culture, education and science initiatives and festivals, as well as the commemorative aspects of the Foundation's charter;
- Active association in supporting and maintaining the 1820 Settlers National Monument as a living heritage institution.

That **all** might have **life** and
have it more **abundantly**

For more information contact:

The Executive Director
Grahamstown Foundation
PO Box 304
Grahamstown
6140

Tel: 046 603 1100

Fax: 046 603 1173

Email: admin@foundation.org.za

Website: <http://www.foundation.org.za>

Cheques or postal orders to:

The Grahamstown Foundation
PO Box 304
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