

2002 Annual Review

Executive Director's Report

I have pleasure in presenting the 2002 Executive Director's Report to Members of the Grahamstown Foundation, summarising various issues and activities from a management perspective.

DR D S HENDERSON

At the outset, it is appropriate for me to use this opportunity to acknowledge the outstanding contribution made towards the restoration of financial viability and stability of the Foundation by my predecessor, Dr Derek S Henderson, who retired at the end of May 2002. His dedication to the task in hand and his wealth of wisdom and experience were significant factors in the stabilisation of the affairs of the Foundation. I personally valued his advice, guidance and friendship that facilitated my assumption of the Executive Directorship from 1 June 2002.

FINANCES

It is pleasing to state that the steady improvement in our financial stability reported in the 2001 Annual Review has continued with the surplus on normal operations increasing from R574 096 in 2001 to R607 606 in 2002. We are confident that our hard-earned financial optimism is well founded and not misplaced. I am also delighted to be able to report that, after a direct approach to the Minister of Arts, Culture, Science and Technology at a meeting in his offices in Cape Town, an appeal for an increase in our annual grant was received in a manner which gives us justifiable cause for optimism. The grant has remained static for the past decade, notwithstanding the ravages of inflation and inevitable cost increases. I must record our gratitude to the Minister and members of his departmental staff, as well as to the staff of the South African Heritages Resources Agency (through whom our grant is directed), for their co-operation and support during the year under review.

PROJECTS

On reflection, one can look back on the project activities in 2002 with a considerable degree of satisfaction. The National Arts Festival, Sasol SciFest, National and Regional Schools' Festivals of English, Drama and the Arts, De Beers English Olympiad, Eastern Cape Eisteddfod, Grahamstown Township Dance Programme, Shakespeare Society of Southern Africa and the Sakhisizwe projects in the rural areas of the Eastern Cape, were all successful and well supported. Special mention must be made of the continued generosity of various local and overseas sponsors without whose commitment, involvement and support our projects would not be financially or practically viable. The general utilisation of the

Monument building and its numerous venues is reasonably satisfactory, although we continuously seek opportunities to attract greater usage of our venues. It was with considerable pride and pleasure that we were privileged to host the Earl and Countess of Wessex at the Monument in July as guests of honour at the De Beers English Olympiad prize giving. Their friendly disposition, and the ease with which they interacted with the prizewinners, will doubtless live on in the memories of those talented young people.

THE MONUMENT

We were pleased to discern an increase in the number of overseas and local tourists visiting the Monument, and to this end we initiated steps to reinstate the panoramic photographic view of greater Grahamstown to be displayed in the Yellowwood Terrace. Together with the two restored wooden benches commemorating the 150th anniversary of the arrival of the 1820 British settlers which, with the generous permission of the Makana Municipality, were uplifted from the Grahamstown Botanical Gardens and restored by our Maintenance team, we aim to create a particular node of interest in the Yellowwood Terrace for visitors to the Monument.

A significant event during the latter part of the year was the naming of the theatre to honour the life and times of the late Professor Guy Butler. In order to celebrate the naming of the Guy Butler Theatre, a dramatised version of his poem, Pilgrimage to Dias Cross, was produced and directed by Professor Beth Dickerson. A number of members of the Butler family attended the ceremony as guests of the Foundation, and we consider it a privilege that we have been able to honour the significant contribution of Guy Butler in this tangible manner.

During the year, we introduced a regular information column in Grocott's Mail entitled "Monument Matters". The intention is to promote the activities and influence of the Monument to the wider Grahamstown community and through regular communication to improve public perceptions of the Foundation and all that it stands for. Reaction to the column has been most positive and encouraging.

STAFF, COUNCIL AND ASSOCIATES

On assuming office, I was struck by the commitment and dedication of the staff in striving to ensure the continued well-being of the Foundation. I am grateful to them all for a job well done and for the support they give to me as Executive Director. In regard to employment equity, although the Foundation is not regarded as a designated employer in terms of the Act, it is our practice to adhere wherever possible to the spirit of the Act's intentions and I am pleased to be able to report that the Foundation's employment profile is positive in almost every aspect of what the Act strives to achieve in the workplace.

The appointment of Alexander Forbes Financial Services as staff pension fund and healthcare scheme consultants during the year was intended to provide affected staff with professional

advice and guidance in these critical staff benefit arenas and the positive influence of this association for staff members has become evident.

I must also record my gratitude to the Chairman, Vice-Chairman and members of our Council for their willing assistance, co-operation and involvement in the governance of the Foundation's affairs. During the course of the year under review, Ms Linda Givon found that, due to pressure of work, she was unable to continue as a member of the Foundation's Council and reluctantly tendered her resignation after serving for a period of six years. Her contribution to the governance of the Foundation is recorded with gratitude.

The Foundation's thanks are also extended to the Makana Municipality for their continued co-operation in numerous areas of mutual interest. Likewise, our valued association with Rhodes University continues to be developed and many of our activities are integral to the interests of both parties. The continued sage advice and guidance provided to the Foundation by our Legal Advisors, Messrs Dold and Stone of Grahamstown, is also gratefully acknowledged.

MEMBERS

Finally, I wish to thank our Members for their tangible support of the Foundation and all that it strives to achieve. It is reassuring to record the extent of their commitment and interest in ensuring the continued success of the Foundation and its many and varied activities. In order to streamline the membership renewal process Council decided that, with effect from 2003, a common membership renewal date of 1 April each year would be implemented and we have no doubt that this system will benefit both Members and our staff who process membership applications and renewals.

CONCLUSION

I am confident that the Foundation will continue with the journey along the path of recovery recorded in last year's Review. I sense a general feeling of renewed confidence in our projects, increasing recognition and support for our activities and acknowledgement of the role of the Foundation and all that it wishes to achieve, as epitomised in broad terms in the concluding words of our Charter - that all may have life and have it more abundantly.

David S Stevens
Executive Director
Grahamstown Foundation

Commemoration Committee

The Monumental Bash

GRANDSONS of the men who built the 1820 Settlers National Monument are now in the forefront to restore its commemorative significance. The Grahamstown Foundation has met the challenge of a changing society and has been remarkable in transformation to the benefit of all South Africans. While the Foundation remains proud of its role, the original purpose of the Monument was to honour the achievements of the British Settlers in South Africa. In an endeavour to restore its commemorative significance, a Commemoration Committee was formed by the Council under the leadership of Mr Ross Purdon.

It is the new generation of 1820 Settler descendants who enthusiastically organised the "Monumental Bash", a dinner dance event held on 23 August 2002. The event was attended by 220 people who gathered in the Thomas Pringle Hall to honour the Settler heritage, and to raise funds for the much-needed restoration of the roof which stretches an incredible 5 700 square meters. Errol Moorcroft MP was the guest speaker, while former Grahamstown Foundation Media Officer, Thelma Neville, was invited to look back at the history of the 1820 Settlers National Monument since its opening in 1974. Mrs Neville's reminiscences, delightfully studded with anecdotes and humour, earned her a standing ovation. Among the Settler descendants in attendance were the Hobson, Stirk, Wilmot, White, Bowker, Purdon, Moss, Collett, Dugmore, Long, Gush, Dold, Emslie, Ford, Matthews, Tarr, Elliott, Pringle and Cockroft families. The evening proved most successful and raised R10 000 for the roof fund.

Future events planned by the Commemoration Committee include a family Sunday lunch in September 2003. The 30th anniversary of the opening of the 1820 Settlers Monument will be celebrated in 2004 when the National Commemoration Committee will host Songs of Praise conducted by Richard Cock on 30 May. The Commemoration Committee will also revive the Dugmore Memorial Lecture Series.

My sincere thanks go to the members of the Commemoration Committee and the staff at the Grahamstown Foundation for their support. Special thanks must go to Brian Wilmot and the Sasol SciFest Project Team for their administrative and logistical assistance.

Ross Purdon
Chairman
Commemoration Committee

De Beers English Olympiad

ARTS EDUCATION DEPARTMENT

Enrichment through the study of English

ENTRIES

THE theme for 2002 was “Conflict and Reconciliation in South Africa” which proved to be very popular, drawing several entries from rural and previously disadvantaged schools. An anthology of poetry entitled *The Land Will Heal* was published by the Institute for the Study of English in Africa (ISEA) at Rhodes University.

The Olympiad was entered by 4540 learners from 299 schools in South Africa, Namibia and Lesotho. A total of 3871 learners wrote the eventual examination. The Top 15 were invited to attend the Standard Bank National Schools’ Festival in July and 13 candidates accepted the invitation.

A ROYAL TIME

The 2002 De Beers English Olympiad prize giving was a very special occasion with the Earl of Wessex, HRH Prince Edward as the keynote speaker. HRH Prince Edward was accompanied by his wife, Sophie, the Countess of Wessex. The couple spent some time with the Top 13 winners and VIP guests at a private reception before the prize giving. Jennifer Oppenheimer, Chairman of the De Beers Fund, addressed the audience, and assisted the Countess in handing out prizes to the winners.

The rank order of the Top 20 candidates was announced, and they were awarded book and cash prizes from Monash University, the South African Council for English Education (SACEE), New Africa Books, the English Academy of SA, Maskew Miller Longman and UPB Grahamstown. Rhodes University Vice Chancellor, Dr David Woods, presented the Top 13 with first-year tuition scholarships to Rhodes. A total of 50 Rhodes University scholarships are awarded to Olympiad candidates each year.

The Top 3 were awarded an all expenses paid literary tour of England by De Beers in December 2002. English teacher at St Stithians Girls’ College, Ruth Everson, chaperoned the Top 3 on a thoroughly planned and exciting educational adventure of a lifetime.

BURSARIES

In 2002 applications for bursaries were actively sought by the Olympiad office. Letters were sent to 200 schools encouraging learners to apply. This generous sponsorship benefited 67 candidates who have had the opportunity to participate in this educationally enriching

programme. Although the number of bursaries awarded has increased from 45 in 2002 to 67 to 2003, we believe the number will soar with more proactive attention to the bursary programme and the existing relationship with teachers.

Shen Peach
Olympiad Officer
Arts Education Department

Eastern Cape Eisteddfod

The magic of sharing

FOR 27 years the Eisteddfod has provided a platform for children of all ages to experience the thrills and spills of showcasing their creative talents and skills before assessors and audiences of their peers, parents and teachers. Throughout this period, the creative spirit of the children has continued to thrive under the warm glow of the spotlight and with the nurturing feedback of experienced practitioners and teachers. Each year they return home feeling proud, enriched, motivated and enlightened by the magic of sharing.

CRITICAL CHANGE

Over the years this annual event, which attracted 2 491 learners from 76 schools and studios in 2002, has naturally undergone significant changes reflecting trends in society, education, the arts and arts education.

Inevitably, the funding history of the initiative has also reflected shifting social and economic forces. In recent years the evolution of the Eisteddfod has been sadly retarded by severe financial constraints that, at times, even threatened to bring down the final curtain on the project. However, a commitment to transformation and to serving the needs of our young aspiring artists resulted in the relaunch of the event in 2001 and several critical changes being introduced.

Our determination to persevere and trust in the integrity of our vision was finally rewarded this year when we secured funding from the National Lotteries Distribution Trust Fund (NLDTF). While not quite a case of “Tata ma chance, tata ma millions”, being awarded this desperately needed funding hopefully signals a renewed national commitment to youth development, especially in and through the arts.

UNITY THROUGH DIVERSITY

But it is not only the learners who are deeply enriched by such gatherings. The assessors, teachers and the organisers too are reinvigorated and fired up by being involved. It is this positive hopeful energy, which is fuelling the African Renaissance from the bottom up, reminding jaded adults how much they can learn from the youth.

Our national motto speaks of unity through diversity and it is precisely this uniquely South African quality that is becoming a hallmark of the Eisteddfod. Participants come from all corners of the province, from a wide range of schools and backgrounds, weaving together a magic tapestry of unique proudly South African beauty.

However, there is always scope for improvement. The organisers are deeply committed to

widening access by increasing the participation of township and rural schools as well as broadening the scope of the syllabus so that the full diversity of our rainbow nation can shine brightly. To this end, the Eisteddfod would benefit enormously from continued support from funders like the National Lotteries Distribution Trust Fund, government departments, and other stakeholders, both private and public.

It is said that, like a seed, within every child's body-heart-mind-spirit lies the perfect blueprint for its growth and development. We must provide the fertile ground for their seeds of greatness to sprout. The children have the power to do the rest.

Louisa Clayton
Director
Arts Education

Written with contributions by Penny Haworth and Jane Burnett

Grahamstown Township Dance Programme

Township Flavour!

THE Grahamstown Township Dance Programme was established to provide young girls in the Township with an intensive arts activity that would develop them holistically. The programme not only provides more than 100 township teenagers in the most disadvantaged sector of Grahamstown with a structured activity for two afternoons a week, but it also promotes self-discipline, demands commitment and provides an opportunity to strive for excellence.

More importantly, the classes promote feelings of self-worth and self-esteem in the young girls that is vitally important in social contexts where women still find themselves subject to innate gender discrimination. The self-confidence instilled in the girls through dance empowers them and encourages 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.

OBJECTIVES

The regular dance classes aim to develop: healthy attitudes and bodies discipline and commitment in the striving for excellence self-confidence and a sense of self-worth self-empowerment through body awareness and control personal creativity and self-expression respect for others and sensitivity to group interaction an appreciation of the discipline of dance and various dance styles and music

WHY THIS TYPE OF PROJECT?

Arts and culture activities are a vital part of empowering young people to develop holistically. In communities still emerging from a culture of oppression and disempowerment, the healing and recreational potential of the arts is enormous. Although this fact is universally acknowledged, little capacity exists to invest seriously in this area. While South Africa is a democracy, large numbers of young South Africans still find themselves victims of disadvantaged circumstances entrenched by the

apartheid era. Black school children in the Township still do not have access to the full range of arts and cultural activities, and yet these remain an accepted part of the curricula of other schools.

END-OF OF-YEAR EXAMINATIONS

The Association of International Dance Teachers (AIDT) syllabus provides an excellent foundation in the teaching of dance technique. Although these are “modern dance”

examinations and have traditionally been taught to mainly white dancers, the black dancers respond very well to the challenge of a formal system of training. The syllabus allows for a certain individuality of style to emerge and this flexibility has encouraged us to give the work a distinctive “township flavour”. Thus the dancers are able to take enthusiastic ownership of the work while at the same time staying true to the demands of technique and form.

The improvement in examination results over the past few years has been wonderful. In 1999 and 2000, 35 dancers were entered into the examinations. All passed and received results ranging from “Pass” to “Commended”. However, over the last two years, results have reached “Distinction” level. The table below will indicate just how outstanding the outcomes for 2002 were.

Year 2002 - 40 Entrants

6 Honours with Distinction (90%)

1 Honours (85%)

15 Highly Commended (80%)

17 Commended (75%)

1 Pass Plus (70%)

PERFORMANCE PROGRAMME

The dancers participated in a number of events and performed with enthusiasm and panache. The Eastern Cape Dance Umdudo is designed to showcase dance throughout the Eastern Cape. The dancers were delighted to receive a special mention and a positive critique in the local newspaper after their performance at the Rhodes University Box Theatre.

The Rhodes Environmental Conference in the Grahamstown City Hall hosted foreign delegates from around the world who were thrilled to experience “Township Jive”, while La Femme d’ Afrique at St. Aidan’s saw the dancers take part in a Hospice fundraiser that boasted a completely sold out event.

FUNDERS / SUPPORTERS

1. Transnet Village GreenFair The Transnet Village Green Committee saved the life of the project with their donation of R22 333 which made it possible to hire teachers and present classes in 2002. Over 100 girls and their families benefited from the generosity of the Transnet Village Green Fair Organising Committee, and we believe this investment in the young women of Grahamstown will have positive spin-offs.

2. Grahamstown Soroptimists The Grahamstown Soroptimists have a vision to uplift the condition of women in all areas of life. The club has certainly made a difference to these 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 were able to afford examination entry

fees (R1 600) and have been able to kit dancers out with the appropriate leotards and tights.

3. Association of International Dance Teachers The AIDT has supported and encouraged the classes by providing a special dispensation to those dancers entering the dance examinations. Ordinarily, the examinations would have cost R3 200 but the AIDT generously allowed the project to pay half the expected fees.

4. Makana Municipality Through the efforts of the Mayor himself, the Makana Municipality has kindly agreed to allow the project to make use of the BB Zondani & Tantiy Municipal Hall free of charge. The arrangement began half way through 2002 and we are very grateful for the support.

5. The Grahamstown Foundation The project falls under the umbrella of the Grahamstown Foundation and as such receives many additional benefits. Finances are managed by an efficient Finance Division and the Foundation allows the project to make use of venues and transport at a reasonable rate.

APPRENTICESHIP PROGRAMME

A Teacher Apprenticeship Programme was initiated in 2001. The initiative involved additional support to two of the more senior girls on the programme by paying them to assist in the teaching of each class. Bulelwa Kondile and Wendy Adam have been part of the dancing programme since 1993 and both proved to be dedicated and talented dancers. In 2002 Bulelwa joined the First Physical Professional Trainee Programme, while Wendy remained with the project as key apprentice. We anticipate that Wendy will one day be in a position to facilitate her own dance classes. The provision of such an additional opportunity 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

Monument Project

The steady improvement in the financial situation of the Grahamstown Foundation enabled the staff of the Monument Project to work with enthusiasm and undertake many small, yet necessary, maintenance projects in 2002.

THE GUY BUTLER THEATRE

October was a historic month for the Grahamstown Foundation when it was announced that the Main Auditorium of the 1820 Settlers National Monument would be named after the late academic, poet and playwright Professor Guy Butler.

The naming of the Guy Butler Theatre was celebrated at a public ceremony in the Main Auditorium on Thursday 31 October 2002. The ceremony was attended by members of the Butler Family, friends of Guy Butler, Members of the Foundation and the Grahamstown public.

The ceremony featured a dramatised narrative of the poem Pilgrimage to Dias Cross written and published by Butler in 1987. The dramatisation was directed by former Head of the Rhodes University Drama Department, Professor Beth Dickerson, and readers were Andrew Buckland, Lindiwe Matshikiza, George Niven, Dion van Niekerk and close personal friend of Guy Butler, Professor Don MacLennan.

The ceremony coincided with the 33rd Annual General Meeting of Members of the Grahamstown Foundation.

MAINTENANCE

The Monument gardens underwent a major improvement with the replacement of a variety of trees, shrubs and ground covers. The invading grass and weeds were removed, allowing cycads and other indigenous plants to flourish. Paved areas around the building, that had suffered enormous damage as a result of heavy vehicles, were repaired, and access to such areas are now controlled with chains and bollards.

The Bowker Memorial has been sanded down and maintained. The spectacular view over Grahamstown from Fort Selwyn makes the Memorial an extremely popular area for locals in the evenings. We wish to thank Mr and Mrs R M Mitford-Barborton for their voluntary efforts in maintaining the surrounds of the Settler Family Group Statue in our grounds. The statue was sculpted by Ivan Mitford-Barborton and was unveiled in 1969.

The roof remains a constant problem and it continues to leak with the seasonal rains. A variety of sealants have been tried with very little effect, although a number of expansion joints have been repaired with success.

The upgrading of the Guy Butler Theatre lighting continues and the next batch of dimmers has been installed. The constant upgrading of the theatre lighting is essential as the existing dimmers are more than 25 years old. Every effort will be made to replace the remaining dimmers in 2003/2004, finances permitting.

VENUE HIRE

Once again a wide range of functions were held in the Monument. Unfortunately organisers of large conferences do not yet realise the potential of the building, with only one major annual conference being held by the Department of Transport at the beginning of June. Our biggest problem with hosting conferences of such proportions is the lack of sufficient hotel accommodation in Grahamstown.

A number of weddings from different religions were held during the year, and other functions included workshops, dances, theatre productions, school reunions, musical evenings, prize givings, concerts, choir festivals, and dinners. Some of the more memorable events in 2002 included Afronaut Mark Shuttleworth and his Hip2b² roadshow, the naming of the Guy Butler Theatre, Rhodes University Graduation, the Russian Cossack Dancers, and the Monumental Bash organised by the Commemoration Committee.

STAFF

The stabilised financial situation has also improved staff morale and employees no longer feel threatened. Congratulations go to Mr Wilmot Saki as well as Mr David Alam and Mr Griffiths Sokuyeka who respectively received awards for 20 years and 10 years dedicated and professional service to the Grahamstown Foundation. The Grahamstown Foundation appreciates the long service of its staff members as they are very much part of the effort to ensure the prominent positioning of the Foundation and the Monument in a national context.

Sharon McGillewie
Manager
Monument Project

National and Regional Schools' Festivals

Constant Change

It is said that in life, change is the only constant. Some might consider this a rather daunting thought. But rather than fearing the new, the untested or the unknown, the organisers of the national and eight regional schools' festivals relish the challenge of conjuring arts experiences so fresh, dynamic and powerful that no one walks away unchallenged or unchanged.

WESTERN CAPE SCHOOLS' FESTIVAL SPONSORED BY NLDTF

In 2002 the Western Cape Schools' Festival served as a vivid reminder that, not only is uncertainty the only certainty in life, but that determination, faith and a positive outlook will be rewarded with success.

“ ... the organisers of the national and eight regional schools' festivals relish the challenge of conjuring arts experiences so fresh, dynamic and powerful that no one walks away unchallenged or unchanged.”

Despite not having secured a new sponsor before the event, it was decided to forge ahead in the hope that our funding application to the National Lotteries Distribution Trust Fund (NLDTF) would be confirmed. We waited anxiously with baited breath and fingers crossed, and finally, on opening day, we heard the thrilling news that the future of the project was indeed secure for another year. This nail-biting experience demonstrated just how critical funding is to anchor and sustain arts education in the tempestuous ocean of change and competing priorities.

Having the insight and courage to push boundaries and explore new frontiers, to journey to the edge, is central to the expression of creativity. Nowhere was this more tangible than in the powerful premier So we journeyed on from the revolutionary REMIX Theatre Company which integrates dance between disabled and able bodies. Another exciting and novel contribution was made by the New Playwrights on the Block Project who ran scriptwriting workshops from which three scripts were selected for a professional play reading performance. Through these and many other workshops, lectures and performances, the 2002 Western Cape Schools' Festival not only reflected trends in the South African arts and culture scene, but also set trends.

NORTH WEST SCHOOLS' FESTIVAL SPONSORED BY FIRST NATIONAL BANK

From Mothibastad to Atamelang and Potchefstroom to Vryburg, learners and teachers came from every corner of the North West, bringing a diverse range of interests, cultures and backgrounds to Mafikeng where the event was hosted. This mirrors our intention of

facilitating cross-cultural awareness, understanding and ubuntu, all of which are so vital to the integration and healing of our country.

By bringing young people together and fostering non-competitive collaboration and co-operation, filling their minds, hearts and souls with creative positive energy and inspiration, we are manifesting and fuelling the much talked about African Renaissance. In the words of one young, but wise participant: “Since this Festival, I think life is a challenge. Play your role and live it to the fullest.”

EASTERN CAPE SCHOOLS’ FESTIVAL SPONSORED BY FIRST NATIONAL BANK

The undisputable highlight of the 2002 Eastern Cape Schools’ Festival held in Port Elizabeth was the outstanding keynote address by storyteller extraordinaire Gcina Mhlope which set the tone for the Festival. Her embrace of all cultures is wide and warm and we are blessed by her awesome contribution not only to our festivals, but to the arts in general.

For the first time a group of 51 learners from previously disadvantaged schools in Grahamstown was chaperoned, transported and accommodated at the Festival. Another 62 learners from disadvantaged Port Elizabeth schools received sponsorship to attend. In all, sixteen schools received financial aid, enabling learners to participate.

Reaching out to all children and offering them potentially life-changing experiences is a central component of our work as we strive to create a better life for all. The pride on the face of a child discovering a hidden talent in a workshop, or the sound of the joy of unselfconscious laughter which knows no boundaries, cannot fail to open our hearts and renew our commitment to nurturing the youth through the arts.

KWAZULU NATAL SCHOOLS’ FESTIVAL SPONSORED BY FIRST NATIONAL BANK

The Kwazulu Natal Schools’ Festival highlighted the importance of timing in our fast-paced, over-scheduled modern lives. Changing the dates of the event from April to July caused unanticipated clashes with exam schedules, which ultimately resulted in a drop in attendance from 596 last year to 386. Nevertheless, it was an immensely meaningful experience for those who did attend and the passionately positive feedback we received was gratifying.

The support of the University of Natal Durban Campus was quite exceptional this year. We are acutely aware of the immense value and necessity of collaboration between likeminded organisations in education, youth development and the arts and we are grateful for all the time, resources and expertise that they share so willingly.

SASOL FREE STATE / NORTHERN CAPE SCHOOLS’ FESTIVAL

Sadly, attendance at this Festival dropped from 365 in 2001 to 221 in 2002. It is evident that support from former Model C schools in this area has been declining. We continue to note a distressing lack of awareness of the arts in these provinces, combined with a disturbing degree of racial prejudice. But this merely fuels our resolve to develop and expand the Festival because we have witnessed the power of the arts to break down barriers and build bridges of awareness and understanding so critical to the healthy development of our children and our nation.

SASOL GAUTENG SCHOOLS' FESTIVALS

Again, the impact of timing was critical. Clashes with the World Summit necessitated a change of date and venues and the knock-on effect created unforeseen logistical complications. However, the organisers together with the State Theatre in Pretoria and the dedicated schools, pulled together and created two wonderfully experiential and fresh festivals. In particular the performance of Audrey Sekhabi's tightly scripted *On My Birthday*, a play about domestic violence, left delegates in awe. Interestingly, when this piece premiered at the 1995 National Arts Festival it did so to audiences of one and two! A valuable reminder of just how far audiences and our society have come.

SASOL MPUMALANGA SCHOOLS' FESTIVAL

Learners came from far and wide to attend the 2002 Mpumalanga Schools' Festival. In fact, attendance was so good that at least 100 people regrettably had to be turned away. Since it is our mission to bring arts education to all, such enthusiastic gatherings of our rainbow children are immensely rewarding. Furthermore, the overall logistical organisation for this Festival was perhaps the best of all, which bodes well for the growth we hope to pursue.

Driven by the initiative of the delegates themselves, we held our first ever Festival Idols, which was a rave hit. Not only did it keep learners out of trouble in the evenings, it provided an important space for delegates to experience the rigours of auditioning, the harsh reality of rejection or the thrill of strutting their stuff before appreciative peers.

STANDARD BANK NATIONAL SCHOOLS' FESTIVAL

The flagship National Schools' Festival for grade 12 learners was an epic event of outstanding quality and variety. Responses were overwhelmingly positive, proving that we are fulfilling our mission to inspire a love and appreciation of the arts in South Africa. Supporter of our festivals, Pieter-Dirk Uys, once again delivered an outstandingly brilliant, provocative and touching address that brought the wildly appreciative audience to their feet.

Apart from a plethora of exciting and fresh workshops and lectures, delegates were also exposed to the most awesome South African productions, most of which came directly from the National Arts Festival. Without a doubt, the most spectacular of all was AFDA's *Le Shebeen* directed by Deon Opperman, another loyal friend of the schools' festivals.

The Festival enjoyed much more media attention than usual as it synchronistically coincided with the visit of the Earl and Countess of Wessex to Grahamstown. To mark the occasion, a special Royal Programme was cooked up from a unique blend of drama, dance, praise-singing and gumboot dancing from local Grahamstown artists.

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The National Schools' Festival is now well established on the arts education calendar. With a solid, tried and tested organisational foundation in place we can now focus on the content and enhancing the quality of the experience, delving ever deeper into the infinite mysteries and possibilities which lie at the heart of the arts.

Louisa Clayton
Director
Arts Education Department

Written with contributions by Jane Burnett

“ ... we have witnessed the power of the arts to break down barriers and build bridges of awareness and understanding so critical to the healthy development of our children and our nation.”

National Arts Festival

Seize the moment!

SPONSORSHIP

The year under review celebrated the 28th National Arts Festival held in Grahamstown. At the end of January 2002 we really feared that it would not happen due to our funding crisis. Standard Bank though no longer the umbrella sponsor, was still the only company pledged to support the Festival. Standard Bank's help, assistance and loyal support during this time was invaluable. Their ongoing commitment towards the development of the arts in South Africa should certainly be recorded in the annals of history. It was Standard Bank's approach to the Eastern Cape Government requesting assistance that found the Festival a second major sponsor.

We thank the Eastern Cape Government on behalf of the Grahamstown Foundation, the National Arts Festival Committee and the people of Grahamstown for agreeing to enter into a partnership with Standard Bank in order that this unique South African treasure was to have life again. We believe a new life with new dynamics will blossom and grow in the years ahead.

With both the Eastern Cape Government and Standard Bank having committed to a three-year partnership, the National Arts Council of South Africa agreed to become the third major sponsor, enabling the Festival Committee to present a small but well-balanced programme of excellence.

The short time with which to put together this major event was in itself a challenge. To all the artists, technicians, administrative staff and service providers we extend our sincere gratitude for giving of your time, talents and support which played an enormous role in the success of the 2002 Festival.

MAIN PROGRAMME HIGHLIGHTS

Dozens of top artists were to be seen in live action. International luminaries like William Kentridge, Johnny Clegg, John Kani, the KwaZulu-Natal Philharmonic Orchestra, major national companies including the Handspring Puppets, Cape Town City Ballet and Pieter Toerien Productions gave of their best along with local heroes like Janice Honeyman, Yael Farber, Lara Foot Newton, Ringo Mandlingozi, Ellis Pearson, Bheki Mkhwane and Pieter-Dirk Uys. Foreign participants hailed from Britain, China, France, Madagascar, Scandinavia, the Netherlands and the USA. The Africa focus was sharper than ever with several richly mixed shows of performance and material arts from the Eastern Cape, supporting the region's reputation as one of South Africa's crucibles of creativity.

The timeless magic of classical ballet in *Coppélia* contrasted with the cutting-edge William Kentridge/ Handspring Puppets multi-media opera, *Confessions of Zeno* that had already won critical acclaim in Europe.

Johnny Clegg and Ringo Mandlingozi took the Monument Theatre by storm in one of the headline crowd-pullers on the Standard Bank Joy of Jazz programme, jamming along with the cream of new generation musicians from the Standard Bank National Youth Jazz Festival.

Contemporary dance ranged from the hybrid body language of the Fantastic Flying Fish Dance Company to exotic whirls of colour from Indian, Chinese and East Cape traditional performers. The young bloods of radical choreography, including Young Artist Award Winner Gregory Maqoma and PJ Sabbagha, presented some of their most recent work.

On the packed theatre programme were *A Streetcar Named Desire* set in Soweto by Lara Foot Newton, *He left Quietly* featuring Duma Khumalo of the “Sharpeville Six” directed by Yael Farber, *Nothing but the Truth* by John Kani directed by Janice Honeyman, *The Bells of Amersfoort* by Zakes Mda co-produced by Sibikwa Players and *Die Nieuw Amsterdam* (Netherlands), *The Coolie Odyssey* by Durban’s Rajesh Gopie, *Mooi Street Moves* a new production by Mncedisi Shabangu of the Paul Slabolepszy classic, and *Beading My Soul* by Andrea Dondolo directed by Sara Matchett. Pieter Toerien Productions brought the new West End hit production of Noel Coward’s deliciously subtle *Private Lives* and Pieter-Dirk Uys was back with *Foreign Aids*.

The big sounds on the music programme came from the KwaZulu-Natal Philharmonic Orchestra in two concerts, with more instrumental treats from an ensemble of six ‘cellos playing Bach to the Beatles under Peter Martens, the Kerimov Trio (violin, ’cello and piano), and a piano recital by Olga Kern, the young Russian who won the 2001 Van Cliburn Competition.

Spiritual choirs old and new, the Mass Appeal ensemble sang a programme of Monteverdi Vespers and the 30-member Dube Youth Choir sang gospel under the leadership of the inimitable Mokale Koapeng.

Jazz rhythms permeated with Young Artist Award Winner Prince Kupi’s guitar-dominated programme and anything goes with the world music of Mondetta, a collaboration between Tananas men Steve Newman and Gito Baloi, vocalist Wendy Oldfield, Korean violinist Julia Kim and Israeli rap percussionist Elad Neeman.

Standard Bank’s Joy of Jazz under the artistic direction of Henry Shields had audiences queuing for tickets with highly popular guest artists Judith Sephuma, Selaelo Selota, Jabu Khanyile and Bayete. Voice featuring Marcus Wyatt, Loading Zone, the Alvin Dyers Band featuring Leslie Klein-Smith, along with all-time Eastern Cape favourite the Andrew Tracey Steel Band, kept festinos clambering for more. A piano accordion trio, a world music treat courtesy of IFAS and the Alliance Française, with accordionists Marc Berthoumieux

(French), David Mzwandile (South African) and Regis Gizavo (Madagascan) made for heady sounds.

One of Standard Bank's outstanding development projects saw the top under-27s of the jazz world gather again for a week of lectures, workshops and performances. The Standard Bank National Youth Jazz Festival, in the capable hands of Alan Webster, is one of the highlights of the Festival. From the ranks of these talented young artists, three bands are created – the National Schools' Big Band, the National Youth Big Band, and the National Youth Jazz Band, which all perform for Festival audiences.

Top jazz educators and performers, teaching by day and performing by night, lead the project. The Chris Collins Quartet from Detroit joined a local line-up that included jazz legends Barney Rachabane, Bruce Cassidy and Hotep Galeta. On stage they were joined by a host of great players – including Lulu Gontsana, Darryl Andrews, Marc Duby, Kevin Davidson, Natascha Roth, John Davies, Mike Rossi, Efrain Toro and Brian Thusi – to fill Festival's nights with music. Each of these shows included a short performance by one of the top youth jazz bands in the country.

The New Music Indaba with Michael Blake as artistic director offered an ear-opening free-for-all where ancient uhadi bow music shared the stage with US soprano Beth Griffith and tenor Musa Nkuna; and cutting-edge free improvisation winged in with the British group AMM. The massed choirs from the Eastern Cape in Khuthazo! / Shout! filled the Cathedral of St Michael and St George to the rafters with glorious harmonious sounds. The International Composers Indaba South Africa (ICISA) presented by NewMusicSA and MCCOSA (Music Communication Centre of Southern Africa) and sponsored by The Glaudeamus Foundation and The Royal Netherlands Embassy, comprised of a two-week course for young composers culminating in highlights of their work being played by members of Insomnio. Faculty included composers Theo Loevendie, Martijn Padding and John McGuire, with Insomnio in residence to workshop new pieces.

The visual arts programme included work by Young Artist Award Winner, Brett Murray (maker of the St George's Mall Bart Simpson sculpture), fibre artist Fiona Kirkwood, the poet of family secrets Terry Kurgan and the Egazini Outreach Project. Makana's attempted escape from Robben Island was the theme for this collective show. Group exhibitions invited festinos to contemplate enormous tapestries presented by the Marguerite Stephens Tapestry Studio, the pick of African Art from the Standard Bank Collection curated by members of the Wits Art Galleries, current work from the Eastern Cape and a collection from the Durban Art Gallery curated by Carol Brown that illustrates the way artists have reflected changing male identities since apartheid.

Street Theatre included a stunning troupe of Chinese cultural dancers, the Yunnan Hua Deng Art Troupe Ensemble of China, brought to the Festival by the Department of Arts, Culture, Science and Technology and the Chinese Government. In *The Hungry*, Ellis Pearson and Bheki Mkhwane continue the hilarious saga that began with their 2001 hit, *iLobola*. The

spectacular, large-scale FreeBirds, a collaborative production between Het Waterhuis (Rotterdam), Teaterschool HKA (Amsterdam), Eager Artists (Durban) and Technikon Drama Department (Pretoria) caused quite a sensation on the Drostdy Lawns.

The Winter School, devised by Ingrid Fiske, offered a panel of keen and independent thinkers who were also terrific speakers. Highlights of the programme included the charismatic Judge Dennis Davis in two talks on the title “The boundary between politics and law” in the series Turning Points. Celebrity journalist Mark Gevisser explained some of the challenges of writing President Thabo Mbeki’s biography in a talk he entitled “Writing the past into the present”. In the same series, Public Lives, Pieter-Dirk Uys took the audience along as he was granted “An Audience with an African Queen – with Evita, or is it me?” And just to show that the more things change, the more they stay the same, Dr Nigel Penn offered an exposé of “Sexual Scandals: public and private lives in the early Colonial Cape”.

The series Issues of Consequence saw a line-up of livewires juggling slippery questions like “Is mother-tongue education every child’s right?” which came from language policy specialist Dr Neville Alexander. “Should we care less about the environment?” asked Rhodes Biotechnology professor Peter Rose in a session on the controversial book by Bjorn Lomborg. Dr Shamil Jeppie in his talk “Why go to Timbuktu? Reading and writing in Sudanic Africa” touched on the history of the book in Africa.

The series on Ideas in Performance helped audiences to deepen their engagement with key items on the programme. Dr Jane Taylor discussed Italo Svevo’s ideas – he wrote the novel that inspired Kundera’s *Confessions of Zeno* – and Dr Julia Wells talked about Makana. Yael Farber’s *SeZaR*, which premièred at 2001 Festival, prompted Professor Laurence Wright to “Interrogate South African Theatre”. Curator Carol Brown broadened out the debate in her talk: “Male order: changing views of male identity in the visual arts”. And the ever-popular Walkabouts once more made it possible for festinos to visit exhibitions and discuss the work in a focussed group led by an arts expert.

In the innovative Student Theatre Festival eleven institutions featured with a dynamic and diverse range of productions. The Studio programme at the Recreation Centre, the popular community venue, again presented Potjie Grahamstown (a variety show with a traditional Xhosa dinner), which has become a festival must for many visitors. Established names on the arts circuit were also to be seen at The Studio. Umsitho – Dance Gathering saw Border Youth Dance and East London’s Guild Theatre Dance Company sharing a programme and Viva Dance Umdudo, Viva! offered a sampling of some of the best work from the 2002 Dance Umdudo, the Eastern Cape’s Dance Umbrella.

The Film Festival under direction of film fundi Trevor Steel Taylor featured premières, recent gems from the art house circuit, South African must-sees and programmes of work by Britain’s Nicolas Roeg and Poland’s Walerian Borowczyk, complementing a Sergei Eisenstein retrospective. Leon van Nierop led discussions to enhance the viewing experience.

A surprise package of performances and exhibitions on the Fringe, a crackerjack Children's Festival, plenty of impromptu action on the streets, in the pubs, coffee bars and restaurants and on the Transnet Village Green Fair ensured that every moment was an adrenalin rush at the 2002 National Arts Festival.

2002 FESTIVAL FRINGE

From satire to soap opera, haunting melodies to raucous rock, the 2002 Festival Fringe presented a smorgasbord of delights to satisfy every appetite. Old favourites returned and new faces challenged. Theatre for Africa presented another in the Raiders series; Stef hypnotised his audiences with his Sidesplitting Hypnosis show; Bheki Mkhwane offered his new one-hander Crossing Paths; and Wacky Wizard returned from the magical land of 'Wizmania' to enthral audiences both young and old. Aaron and Lisa, Buckland and Newton, Domingos and van Vuuren, Cox and Newman ... perennial favourites came up against stiff competition from a battery of new blood.

Ivan D Lucas' one-man social and political satire The Strondloper, took the audience on a whirlwind tour of South Africa through the eyes of Ken J De Bruin – a satirical barrage of biting wit, double entendres and rapid-fire comedic monologue. Topical issues were explored in 11.09, a political satire directed by Icarus, which looked at individual reactions to the events of 11 September and, in Down Adderley Street, director Itmuleng Wa-Lehulere presented a refreshingly new take on Cape Town's street children.

Kristy Suttner's all-female cast considered The Whole Six Inches and the havoc and fascination this one-eyed wonder muscle causes; the country's brightest blonde, Dowwe Dolla entertained with "doen dit staan-staan"; and in Men's Night Ben Voss explored the confused coming of age of South Africa's dying breed, the white male.

The Tshwane Youth Orchestra using strings, winds, piano, saxophones and African drums lured festinos to their shows; the Cathedral Creative Arts Group performed folk and other popular music on traditional handbells; and in Harp and Hammers Glenys Bannister played a selection of favourites on the Celtic harp along with some rollicking, toe-tapping, "shimmering" Irish music on the hammered-dulcimer.

Party types grooved with the hit rock 'n roll nostalgia shows Rocking and Crooning Down Memory Lane, and Niqui Cloete, Debra Engelbrecht and Idols finalist Buli G. were seen in Sisters are Doing it for Themselves.

Amanda Strydom presented her new theatrical masterpiece State of the Heart to the music theatre halls and Bongani Linda's uShaka KaZulu returned with its historically relevant message delivered through praise poetry and vigorous dance and song.

Young dancers from the Zwelakwe and Tshikona Traditional Dance companies energetically performed African dances of all descriptions, while Underground Jungle, a collaboration

between student actor/singer/dancers from San Diego and Durban, kept you entertained.

Helen Tomlinson's puppets including "a dancing zebra and penguins performing the polka" entranced audiences with animals from the world over in *Animals Galore*; and that lovable jumbo and her friends from Addo took you along on yet another of her zany jollies in *Esmereida Elephant's Adventures*.

Comedians, DJ's, actors, bands, solo artists, dancers, singers...theatre practitioners of all genres came together to strut their stuff across Grahamstown's stages. There was something for everyone and more at the 2002 National Arts Festival.

In conclusion I wish on behalf of Mr Mannie Manim, Chairman of the National Arts Festival Committee and Mr Neville Davies, Chairman of the Grahamstown Foundation Council to extend our very sincere gratitude to our sponsors the Eastern Cape Government, Standard Bank and National Arts Council of South Africa. To the National Arts Festival Committee, thank you for your unfailing faith and dedicated work given freely to this project. Thank you for the ongoing assistance and valuable support of the media, foreign embassies, Makana District Council and the citizens of Grahamstown. To the artists, technicians and friends of the Festival, thank you for being there and making the occasion a grand and glorious celebration of the arts.

Lynette Marais
Director
National Arts Festival

Written with contributions from Catherine Knox and Kate Axe Davies

National Festival of Science, Engineering and Technology

For switched on people!

THE annual National Festival of Science, Engineering and Technology (Sasol SciFest), was launched in 1997 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 2002 has been a great success, and we have no doubt that the Festival introduced something new and inspiring to all who attended,” said Festival Director, Brian Wilmot, at the close of the Festival. “The quality of exhibits, speakers and workshops was very high and we look forward to an exhilarating programme in 2003.”

The sixth National Festival of Science, Engineering and Technology saw approximately 40 000 people from all walks of life - including school teachers and children, locals, university students and families - getting involved in over 550 exciting activities. Attendance figures for venues such as Rhodes University and the Albany Museums also showed a marked increase from 2001, with the Albany Museums welcoming 15 000 visitors.

Sasol SciFest 2002 introduced a special Teacher’s Registration in order to determine the extent of the Festival’s outreach. The initiative was a great success, and the organisers were delighted to learn that visitors had come from as far as Kimberley, Umtata, Amanzimtoti, Knysna, Colesberg, Hammanskraal and Tzaneen.

Ticket sales for lectures, workshops, and films reached approximately R50 000 despite ridiculously low prices and a reduction of lecture prices by 50 per cent. The decision to drop ticket prices was made in order to ensure that the Festival was accessible to visitors from all economic backgrounds.

The by-line for 2002 was for switched on people! and the Festival presented a wide range of topics 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 Main Programme is organised by Sasol SciFest and features popular lectures, Science Olympics, interactive exhibitions, Sunset Shows, Primary and Senior School Quizzes, workshops, the PlayFair, field trips, “Talkshops”, game drives, a church service, a street parade, and even a FilmFest. The Fringe Programme is organised by associated institutions in Grahamstown.

MAIN PROGRAMME

Sasol SciFest 2002 breathed new life into the old perception of science as the Festival hosted top scientists from South Africa and abroad. The lecture series proved popular as ever,

providing mature audiences with intellectual stimulation. Sasol SciFest 2002 featured lectures presented by nine international and six South African scientists from various scientific disciplines. The highlight of the series was Sir John Sulston, retired Director of the Sanger Centre and leader of the UK contribution to the sequencing of the human genome. We were delighted to learn that Sir John (together with Sydney Brenner and H. Robert Horhad) had been awarded the Nobel Prize in Physiology or Medicine in October 2002 for their discoveries concerning “genetic regulation of organ development and programmed cell death”.

The lecture series also hosted two discussions centred around issues which were pertinent within the science world at the time. Audiences were entertained while the experts discussed What are the stars and do they tell us anything? and Hacking, hot babes, and hate speak – Is there a new set of rules for the information age?

The number of workshops showed an increase of almost 25% with 173 being on offer. Highlights included the ANSTJ Stratospheric Balloon workshop, FEST Starlab, various blue crane activities, and the Bell Ringing workshops. DNA Detective, the SA Weather Workshop Series, Food for Thought and Micro-Rockets were constantly sold out.

The 34 exhibitions covered a wide range of topics and featured several Sasol SciFest stalwarts. The Moon Rocket designed by the Mechanical Engineering Department, University of Natal, again gave pleasure to young and old as they tried to launch the plastic bottle and hit the “moon” suspended over the Fountain Court. Sasol had prime spot at the Monument entrance which was used to good effect with “baja bugs” go-carts, a programme sponsored by Sasol at the University of Pretoria’s Mechanical Engineering Department. Sasol SciFest welcomed the Embassy of France with their exhibition The origins of modern man, while newcomers University of the Western Cape, presented Science @ UWC - your key to a better future against an enormous backdrop of that well-known icon, Table Mountain!

The Winner’s Gallery was another new feature which attracted much attention at the Festival. member of the Sasol SciFest National Advisory Committee had judged all the exhibitions at Sasol SciFest 2001 and selected five winners based on content, interactivity, appeal to the public, staff attitude and various other factors. The same process was followed at Sasol SciFest 2002 and the Winner’s Gallery 2003 will feature the University of Cape Town, PE Technikon, Rhodes University, University of Natal, and the University of the Western Cape.

The School Quizzes were once again expertly organised by Dr Sirion Robertson, assisted by Sally-Ann Robertson and John Ebden of Rhodes University. The winners of the 2002 Senior High School Quiz (Grade 11 and 12) each won free tuition for the first year of study at Rhodes University. Congratulations to the winning team from Union High School in Graaff-Reinet. The Junior High School Quiz (Grades 8 - 10) was won by Graeme College in Grahamstown.

The younger entrants in the Primary School Quizzes are kept busy on a “treasure hunt” for

answers, ensuring that learners spend quality time at each exhibition working for prizes such as t-shirts, posters and booklets. The winners of the various quizzes and competitions were presented with their prizes at the Sunset Shows each evening.

The Official Opening Ceremony was hosted by Mr John Marriot, General Manager of Sasol Limited, and opened by Director-General of the Department of Arts, Culture, Science and Technology, Dr Rob Adam. The audience included 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 Special Extras Programme features several events that simply defy classification. The Morning Show (free of charge) consisted of the Sasol Sound and Light Show, while the Afternoon Show was presented by Imperial College, London. Science et Société was a new addition to the programme sponsored by the Embassy of France, and hosted under the guidance of the French National Centre for Scientific Research (CNRS). The discussion forum was an extension of the concept which started in France, and featured three scientists from France and a member of the CNRS staff who led discussions assisted by three Grahamstown scientists. Local participants were from Grahamstown schools and discussed three topics, namely Computer Ethics, Science and Beliefs, and Genetics. The report-back session was open to the public. The French delegation was then accompanied by two of our local scientists to Cape Town and Pretoria, where similar forums were held.

FRINGE PROGRAMME

The Fringe Programme featured separate programmes organised by Rhodes University, the National English Literary Museum (NELM), St. Andrew's Preparatory School, and the JLB Smith Institute of Ichthyology (South African Institute of Aquatic Biodiversity). SAIAB presented a programme of fish-related events including exhibitions, five talkshops, 11 tours and three workshops; while Rhodes University presented an comprehensive programme at the Eden Grove Complex comprising a large composite exhibition, 57 workshops and 21 field-trips. Various individual NELM presentations were held in the historical Fort Selwyn (adjacent to the 1820 Settlers National Monument), and were grouped under the title Step back in time. Basil Mills told old stories from the Karoo, the Beaufort signal cannon was fired at noon, and Walter Penny demonstrated agricultural implements from the Bathurst Agricultural Museum. Daily tours were offered at the Eastern Star Printing Museum and the Grocott's Printing Museum. The new St. Andrew's Prep School Children's SciFest was also a resounding success and is sure to become a permanent fixture in the programme.

GUEST SCHOOLS PROGRAMME

A total of 1 300 disadvantaged learners from surrounding areas were brought to the Festival with special funding provided by Sasol Limited, in association with the local Uncedo Taxi

Association. The selection of schools was expertly handled once again by Mr Mazwi Makana of the Eastern Cape Education Department.

SASOL SCIFEST ON-THE-ROAD

Sasol SciFest makes use of two projects to promote the Festival away from Grahamstown. The Festival's regional outreach programme takes the form of mall presentations, and features five Rhodes University science students, under the guidance of the Director, giving six "performances" 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, skewers, and plastic Coke bottles proved their usefulness throughout.

The national outreach programme features a popular interactive lecture presented by one of the visiting speakers at Sasol SciFest. The programme reaches more than 6000 people over 14 days, and increases the public's understanding of everyday science by introducing broad scientific concepts.

In 2002, our Festival Officer toured to KwaZulu-Natal, the Free State, Mpumalanga, and the Limpopo Province with Dr Zbig Sobiesierski of the Cardiff Centre for Lifelong Learning in Wales. Dr Sobiesierski's lecture was entitled Seeing is Believing? and contained demonstrations on how one can make and change colours. He also looked at other parts of the electromagnetic spectrum, from the infra-red to X-rays, and ended by taking a peek at the unique properties of laser light.

The Sasol SciFest-on-the-Road 2002 itinerary included Umzinto, Port Shepstone, Amanzimtoti, Durban, Ladysmith, and Pietermaritzburg in KwaZulu-Natal; Sasol Techno-X and Sasol Corporate in Sasolburg; Secunda in Mpumalanga; Gauteng; and Polokwane, Vuwani, Sibasa and Thohoyandou in the Limpopo Province.

The organisers of Sasol SciFest 2002 wish to thank all who contributed to the success of the Festival. We wish to extend special thanks to all our sponsors for their support in the promotion of science and technology in South Africa. We also thank the multitude of B&B's and other institutions for opening their arms in welcome to our guests at Sasol SciFest 2002, as well as the people of Grahamstown for their unwavering support throughout the year.

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

Sakhisizwe

Building the Nation

While Sakhisizwe remains one of the smallest projects of the Grahamstown Foundation, it continues to make a remarkable contribution to the efforts of the Eastern Cape Department of Education in the East Griqualand Kei Region and in farm schools around Grahamstown. The project aims to promote effective teaching and learning through quality education. Quality education necessitates equipping educators with relevant and intense teaching methodologies and skills that meet the requirements, and serve the interests, of the South African system of education (OBE). In such a way, the project promotes self-confidence and positive self-esteem in both educators and the ultimate beneficiaries, the learners.

The In Our World 2 and Rural Schools P Project operate in eight districts within the E.G. Kei Region, with the focus on 11 selected schools. The Farm Schools Project places its focus firmly on farm schools around Grahamstown.

IN OUR WORLD 2 (2002 - 2004)

Sakhisizwe's extended intervention in the East Griqualand Kei Region was made possible by Forum Syd, Sweden. The agency confirmed sponsorship of the same region and schools for an additional three years. The extended project is now referred to as "In Our World 2", and will focus on grade 4 and 6 educators and learners. Educators will be trained to improve their day-to-day classroom practice in mainly Language and Mathematics.

A new and exciting initiative at Sakhisizwe was the introduction of HIV/AIDS training in schools. We adopted an approach that we hope will make it easy for educators in very remote communities to teach learners about HIV/AIDS. While we were determined to be successful in our training, the initiative was not without challenges. Sakhisizwe first had to approach the traditional leader in each community and convince them about the importance of awareness about the epidemic. Permission then had to be granted to train educators in each community with regards to HIV/AIDS. I am pleased to report that, on agreement, the project successfully trained educators in each school.

It has always been Sakhisizwe's belief that Classroom Support Visits are an integral and most important part of classroom intervention. The visits provide an opportunity for face-to-face sessions that help us address unclear information as well as problems that retard and derail progress in the classroom. It is in this regard that all our training sessions are always followed by classroom support visits. At the end of each semester Cluster Support Meetings are held to address problems that are common in most schools.

Our sponsors took the initiative of having the project evaluated by the Education Policy Unit of the University of Natal in 2001. It proved beyond doubt that the impact of our project in

this region is remarkable.

RURAL SCHOOLS PROJECT (2001 - 2002)

The Rural Schools Project is subsidised by funds from the USA and adopts a holistic approach as it aims to empower and develop educators for effective classroom practice. Sakhisizwe's continued intervention in schools within the E.G. Kei Region was extended to incorporate educators and learners in grades 1 and 2, principals and school governing body (SGB) members. The focus of the projects falls on training educators in Language,

“In order to see the real impact of our work in schools we deemed it necessary to involve principals and SGB members in our training training.”.”

“A new and exciting initiative at Sakhisizwe was the introduction of HIV/AIDS training in schools.”

Mathematics and Technology. The project collaborates with subject specialists for effective training in Mathematics and Technology in our schools.

The Breakthrough to Literacy Methodology and the Bridge to English Approach are first introduced in grade 1 to enable learners to master language skills in Language 1 and then Language 2. A lack of resources in our schools demanded us to devise means of assisting our teachers. Help from the project enabled us to visit schools in Cape Town and collect books from schools in Khayelitsha, Guguletu and Langa. The new resources were of great help to our needy educators.

In order to see the real impact of our work in schools we deemed it necessary to involve principals and SGB members in our training. We have managed to train them using the following five modules:

1. Planning for Whole School Development
2. Co-ordinating Organisational Systems and Processes
3. Developing Systems and Processes for Human Resource Productivity
4. Financial Management and Control
5. Developing and Managing relationships with the Community

Managers of schools were empowered to be able to exercise effective and efficient management practices.

FARM SCHOOLS PROJECT

Sakhisizwe can proudly say that it is a pleasure to collaborate with our farm school educators. Their enthusiasm coupled with patience and eagerness to do their work, has made them capable to handle learners and manage their classrooms very well despite ongoing hassles in

funding.

Although we patiently await funding to finalise our work with them, we have covered most of the work we had set out to do. Sakhisizwe conducted workshops on Writing Skills, Mathematics, Technology and Language for both the Foundation Phase and Intermediate Phase educators. We have also conducted school visits.

Farm managers have always been of great help to Sakhisizwe in a number of ways. Many of our activities are a success as a direct result of their continued support, and their good work is appreciated. Special thanks must go to Mrs Werna Pretorius for her endless energy, zeal and help in our schools around Fort Beaufort.

Beauty Diko
Manager
Sakhisizwe

Sanlam Literary Award

The Short Story

THE annual presentation of the Sanlam Literary Award took place during the National Arts Festival and the category for 2002 was the short story. The published category carried an award of R6 000 and the unpublished R5 000.

PUBLISHED

Ashraf Jamal won the award for best-published story and Johannesburg actor/writer Renos Spanoudes took first and runner-up prizes for two of his unpublished short stories.

Jamal's winning story, "The Shades" is the title story from an eponymous anthology published by Brevitas. It was inspired by Jamal's encounter with the darker side of life in KwaZulu-Natal where he and his family have lived for a year. The text is brief but rich in poetic resonance, which adds complexity and "enormous reach" in the words of Stephen Gray, one of the judges. A lecturer at the University of Natal's Pietermaritzburg Campus, Jamal has published a novel, poetry and critical commentary on arts and culture.

Runners-up in the published category were K Sello Duiker for "Giant" and Shawn de Waal for his story "Exposure".

UNPUBLISHED

Winner of the unpublished category, Renos Spanoudes, chalked up a long and successful career as a brand manager for Steers before changing course less than a year ago when he devoted himself to the arts. He is a member of one of Lionel Abraham's weekly writing groups where he alternates between poetry and prose. The three

stories he submitted are rooted in the experience of the South African Greek who doesn't feel entirely accepted. His light touch, keen ear for dialogue and vivid observation form a r e a d e r - f r i e n d l y surface layer through which delicate implications of deeper meaning shimmer through. "Mercury" was judged to be the best, with "The Apple Tree" and "Of Goats and Roses" sharing the position of first runner-up.

Jacky Uys was second runner-up in the unpublished category. Her story was titled "The Secret".

Both Stephen Gray and his fellow judge Tim Huisamen were struck by the exponential increase in the numbers of unpublished scripts submitted – nearly 500 as opposed to 80 published stories. Gray believes the figures suggest that more South Africans are writing and fewer are being published.

The Grahamstown Foundation wishes to extend its sincere gratitude to Sanlam for their continued support of the project and the judges for their commitment to the adjudication of the works submitted. A special thank you to the National Arts Festival staff Terri Procter and Danielle Wessels for their administrative support of the project.

Lynette Marais
Director
National Arts Festival

Scholarships and Bursaries

It was most gratifying to note that the candidates, who had been awarded scholarships and bursaries for their 2002 year of study, received excellent results at the end of the year. Miss Sarah Johnson, who received the Old Mutual Scholarship, obtained an 85% average for her BA (Hons). The Gerald Wright Scholarship recipients, Miss Paula Fourie and Miss Jacqueline Botha, received 72.5 % and 76.5% respectively for their BA studies. The WJB Slater Scholarship recipient, Mr Acty Tang, received an outstanding 87% for his final Honours year of drama studies while the Nancy Little Bursary holder, Miss Sarah Templar, received 78% for English.

The prestigious Old Mutual / Grahamstown Foundation Scholarship for 2003 worth R10 000, was awarded to Nicole Schaefer who is currently studying for her Masters degree in Film and New Media at the University of Cape Town. Nicole is described by one of her professors as “one of our most talented and committed students” and as one who “promises to be a most gifted contributor to the film and new media world in South Africa”. Nicole says her research will focus on themes of cultural alienation among South Africans, and she feels she has “an important role to play in the telling and preservation of local culture and its stories.”

The WJB Slater Scholarship with a tenure of one year and available to students who study the performing arts, fine arts or music, has been awarded to Mignon Roux who is currently studying classical piano at the University of Stellenbosch. Her outstanding academic and creative record makes her a worthy recipient of this award. Described as an intelligent, conscientious student who strives to give of her best at all times, Mignon intends to pursue a career as a music teacher.

Rhodes University student, Verashni Pillay, has won the Gerald W Wright right Scholarship awarded to school leavers entering a first degree course majoring in English. Verashni is another outstanding candidate who received a “Highest Academic Award” for maintaining an ‘A’ aggregate throughout high school. The scholarship has a three-year tenure and was re-awarded to Miss Paula Fourie and Miss Jacqueline Botha attending the University of Stellenbosch and Cape Town respectively.

The Scholarships and Bursaries Committee decided that the Nancy Little Bursary would be awarded to the top first year student registering for English II at Rhodes University’s English Department. The award for 2003 was made to Shannon Randall following a recommendation from the University’s Head of the Department of English.

Janet Buckland
Co-ordinator
Scholarships & Bursaries

Written with contributions from Nick Hamer

Shakespeare Society of Southern Africa

The Shakespeare Society strives to serve the interests of a wide variety of sectors, from school learners, students and teachers, to ordinary Shakespeare enthusiasts, academics, theatrical people and cultural workers. Our aim is to help people enjoy themselves through theatrical and intellectual exploration focused on Shakespeare, with particular attention to his 'after-life' in Southern Africa.

The year 2002 was quietly active with much time being devoted to planning for the 6th Triennial Congress of the Society (25-28 June 2003).

SSOSA 6th TRIENNIAL CONGRESS

The topic "Colonial Shakespeare: Performance, Translation and Reception" has already attracted delegates from many countries including India, Russia, Nigeria, the United States, United Kingdom, Australia, New Zealand and elsewhere. We predict a quality conference. Congress Chairman, Professor Laurence Wright (Honorary Life President of SSOSA) is always ready to respond to requests for help and reinforcement, especially when difficult decisions have to be made. 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 Schroënn, noted South African educationalist. Visit <http://www.ru.ac.za/institutes/isea/shake/newconf.htm>.

PUBLICATIONS

Volume 13 of our Shakespeare in Southern Africa (SSA) Journal was published in June 2002. A SSOSA Newsletter was compiled jointly by Hildé Slinger and Bev Cummings.

BEREAVEMENT

We were shocked and saddened by the sudden death of Marion Baxter, Publications Officer of ISEA and Administration Secretary of SSOSA, on 21 July 2002. Marion in her own right was a talented poet and writer. We welcomed Ms Bev Cummings on 2 September, who works tirelessly as she responds to the demands of her new position.

BRANCHES

Each branch develops its own character. Reporting to Head Office and meeting deadlines reinforces good two-way communication. Live reporting at the Annual General Meeting of SSOSA on 9 June 2002, followed by comment by Branch representatives, generally reflected most satisfactory progress in each region.

EXECUTIVE COMMITTEE

National P President resident Ms H Slinger Vice Vice--P President resident 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 B Cummings Treasurer reasurer Mr S Venter (Grahamstown
Foundation)

Hildé Slinger
National President
SSOSA

