

**“Cape Town has shouldered aside a space for homegrown values at the bustling National Arts Festival in Grahamstown”**  
**ZANE HENRY**

**“Fringe jewel” ADRIENNE SICHEL**



**fringe theatre a cut above the rest**

# **National Arts Festival Report 2009**

**“Cape Town Edge [are] clever people” STEYN DU TOIT**

**“...there are initiatives such as the Cape Town Edge, which has taken what was a generic Festival venue and turned it into an attraction” CHRIS THURMAN**

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Cape Town has shouldered aside a space for homegrown values at the bustling National Arts Festival in Grahamstown.

Cape Town Edge is a collective of independent theatremakers throwing their skills together to deliver professional, groundbreaking theatre from Cape Town.

This year marks the Edge's third year at the festival. For the duration of the festival, the collective takes up residence at the Princess Alice Hall, setting up a tent, good food, nice seating and all-round hospitality.

**Zane Henry, Tonight, 16 June 2009**

Moreover, there are initiatives such as the Cape Town Edge, which has taken what was a generic Festival venue and turned it into an attraction. At Princess Alice Hall, instead of the usual hodge-podge of events with no sense of continuity, those performing under the Cape Town Edge banner offer a diverse programme of shows and maintain a welcoming atmosphere throughout the day.

**Chris Thurman, The Weekender, 11 July 2009**

“Cape Town Edge...[are] really clever people”

**Steyn du Toit, Cape Times, 13 July 2009**

“...that Fringe jewel, Cape Town Edge”

**Adrienne Sichel, Tonight, 14 July 2009**

## 1. Executive Summary

Cape Town Edge was a collective made up of 7 independent companies/theatre makers at the National Arts Festival this year:

1. Theatre Bazaar
2. Yawazzi Theatre Productions
3. Mike van Graan Productions
4. Juliet Jenkins and Frances Marek
5. a conspiracy of clowns (in association with FTH:K)
6. Resonance Bazar
7. Hearts and Eyes Theatre Collective

The collective commandeered the same venue as 2007 and 2008, Princess Alice Hall, and presented 59 performances over 10 days (as opposed to 60 in 2008 and 64 in 2007). Once again, combined marketing, some good technical and administrative support, and a technically updated venue led to a smoother, and more interactive, occasion than our first two years.

In total, including input from all presenting companies, Cape Town Edge raised **R129, 040.80** through its efforts – a sum undreamt of when we began 3 years ago. We'd like to pay tribute to our funding partners Distell Foundation, Pro Helvetia, and Business and Arts South Africa (BASA), as well as the continued input of the National Arts Festival for their enthusiasm and support of our project.

Over the course of the festival, we saw **3991** audience members pass through our tent and attend our shows. This averaged out to **68** people per show, or an average of **40%** capacity. (In 2008, we averaged **70** people per show, or an average of **41%** capacity.)

Therefore, there was a **1%** dip in audiences this year – not a huge dip, but a dip nevertheless. This has caused a fair bit of consternation, and will lead us to turn back to our programming for the future, particularly when one considers there was an overall **14%** increase on the Fringe this year.

With a higher budget, developed visibility, developed systems of application, contracting, and employment related to Cape Town Edge, the return of David Marcus with a bigger sexier tent, and the advent of a sushi stall within our property, Cape Town Edge was once again seen as the brave new model for the Fringe, with Adrienne Sichel (long time supporter) calling it "**that Fringe jewel.**" We had been expecting rival groups to also start up as there had been some talk over the year, but that failed to materialise, although Wits did move closer to the Cape Town Edge model by pooling their marketing; and then there were rumblings of a group calling itself The New Joburg Underground. However, Cape Town Edge easily kept itself ahead of the pack, and with decent media coverage, including finally more attention from local Cape Town based media, led the way in testing out new frontiers on the Fringe.

Of particular pride was our housing the **highest grossing theatre production on the Fringe** in *Pictures of You*, which defied the odds and went from 2008 sleeper hit to 2009 crossover hit and proved our belief in programming returning works with brand new works, thus building an audience over the years. While there are some detractors of this phenomenon, the fact remains that at present it is the way things are working.

What was very encouraging again was the number of people who watched more than one show at the venue, as well as some that came back from 2008 and 2007 to the venue and openly commented on the pleasant growth and development.

## **2. Aims and Objectives Report Back**

### **Project Description**

**Cape Town Edge is a collective of professional independent theatre companies and/or theatre makers. Initiated by FTHK (from the hip: khulumakahle) and Hearts & Eyes Theatre Collective, it was formed in 2007 to overcome some of the difficulties small scale independent theatre companies face when presenting work at festivals and venues around South Africa. Consequently, the emphasis shifts from individual companies/productions to a collective venture that enhances the value and impact of each production under an umbrella structure. This significantly promotes Cape Town independent theatre by pooling resources in terms of pre-production, funding, administration, co-ordination, transport, technical needs, and taking care of that vital ingredient – the audience.**

In 2009, we seriously debated expanding Cape Town Edge (CTE) into two venues with traffic flow between the two. However, on a reconnaissance mission to check out the intended venue in late 2008, it was largely felt that it would be far more prudent to remain in one venue for the time being. So we planned to return to Princess Alice Hall, and use the opportunity to develop and strengthen our systems in terms of application, programming, administration, and marketing – all the while continuing to develop and flesh out what the brand of CTE really is. Although in many respects 2009 was by far our smoothest, and most successful year to date systems wise, there remain a number of issues and questions that we need to focus on.

Chief amongst these is the nature of the enterprise itself – doubtlessly it works, and brings together a diverse group of independent companies/theatre makers and gives their productions access to greater funding and fosters a spirit of togetherness. Yet still far too much work is done by far too few people, and, surprisingly, the companies that are perhaps most affected in terms of not benefitting so much by the association, are the founding companies themselves. It has given both FTH:K and Hearts and Eyes a considerably large amount of extra admin and threatens to stretch our already stretched resources much further. Furthermore, due to new restrictions brought in this year to ensure no company can present more than one work at CTE, both founding companies had second works in different venues which led to (a) severe split focus, and (b) less time at festival to help out at CTE, a fact that didn't go unnoticed.

So on the one hand you have a very successful model of the Fringe that works well and gains a lot of respect and admiration, and on the other you have the two founding companies who are probably benefitting least from it, unless one takes into consideration the altruistic value of bringing groups together – an aspect that is not completely central to either company's mission. This is an area that we will need to examine very closely, because it points towards either a total democratisation of the enterprise (a facet that didn't work particularly well in 2007), or a radical separation of CTE from the founding companies into what could be its own entity – a company, or organisation called Cape Town Edge.

That of course is oversimplifying the issue – it isn't really so clear cut as that, with only two options to develop; suffice it to say though, that the next few months demands some radical rethinking and refashioning this interesting and successful idea of the CTE.

Please see SWOT ANALYSIS for further information and thoughts about this.

### **2009 Aims and Objectives**

**1. To promote awareness of, and appreciation for, Cape Town's diverse range of professional independent theatre companies and makers**

We selected 7 productions (five performing daily, with the final two sharing a slot between them) that we felt augmented each other well in the creation of an exciting and sexy line-up. From more established artists like Mike van Graan and Gaëtan Schmid to the cutting edge experimentation of *Sol(t)o/ Turn to the Traveller* to the non-verbal mask sleeper hit *Pictures of You* to spoken word by Hearts and Eyes to new emerging writers presenting a gothic horror comedy, Cape Town Edge collectively catered for a wide spectrum of audience members.

There has been a lot of speculation about returning shows at CTE, as to whether that should be allowed – is it sexy enough? Does it fit the brand of being a “cut above the rest”?

This year we saw in operation the wisdom of a policy of returns – with *Pictures of You* going on to secure the title of **highest grossing theatre production on the Fringe**, an incredible feat for a small, niche market show, lifting its business from 29% in 2008 to 70% in 2009. Close behind that show was *Rump Steak* – a first timer at CTE, but a return show to the NAF from 2008, which pulled 65% capacity over the festival. Like it or loathe it, this seems to be the way that NAF can work out – that one needs to grow an audience over the years, returning shows twice, even three times if necessary.

One of the stark realities is that CTE at Princess Alice is a mid-sized venue. AT 170 seats (165 this year because of the need to add in an extra sound desk), it's not a small venue, nearly double the size of where a lot of artists test new work out in. (As an example, last year's CTE hit *The Dog's Bollocks* played two years in a 100-seater venue, doing good business and selling at about 80% for both years. In 2008, being accepted onto the Edge, it was only in its *third* year of life that it played to over 1000 people, achieving a 72% capacity in a much bigger venue.) Concurrent to that is the bigger the venue is seating wise, the bigger the stage area, thus the more flexibility one has to present diverse works. More and more so we're finding that Princess Alice is not the greatest music venue – and is not sold as one – and necessitates bringing in bulky expensive equipment that both cuts down on storage space as well as set up and strike times.

So we need to look at what exactly we mean when we talk about Cape Town Edge – if we are promoting and growing awareness for Cape Town's diversity, then maybe we should go to a smaller venue and use the funding received to truly open doors and make something like the NAF accessible to a properly diverse range of performing artists; or develop what we mean by “professionalism” and see it as a launch pad for up and coming professionals to blood new work or develop existing work; or further develop the application criteria and look to focus in on a certain genre or approach to making work, similar to how Cape Town is the buzz place for visual and image-based work presently, and align ourselves with the rapid growth of something like Out the Box Festival. (This is but one example – there are others.)

And then of course the old chestnut of the “business of the arts” – is it our responsibility to train others, or expose others, to how things *could* be done, or is it in the *doing* itself – that we run it as a business and everyone makes it as commercially viable as possible? Lots to debate on.

## **2. To build local administrative and management capacity in order to collectively produce and promote Cape Town independent companies at the National Arts Festival this year under the banner of Cape Town Edge**

In 2009 we took the decision to try the position of Venue Manager as a more developmental role – effectively mentoring Peggy Tunyiswa through the process and thereby build future capacity. This was unfortunately unable to be taken to full fruition as Peggy was offered another unmissable opportunity that clashed with her stay for the duration of festival. We then decided to share her role, with her doing the

first half, and Fiona du Plooy (who had been at CTE in 2008 with *Angels on Horseback* and knew the system) coming in and taking over for the final stretch.

This decision allowed for a certain amount of mentoring through the process, as well as enabling us to grow our employment base, but did suffer from not seeing the project all the way through as a learning experience. We also found that the rather organic mentoring approach that we had adopted came up against the very real need to be an artist – to rehearse one’s work to get it ready for the NAF.

There is a strong need for a dedicated Venue Manager next year who not only works the festival in its entirety, but actually works the few months preceding festival, as well as at least a month or so post-festival, and co-ordinates the reports etc. This position could then at the same time take on a developmental assistant, and mentor that person through an optimal learning opportunity.

On the management front, FTH:K and Hearts and Eyes again took on the lion’s share of responsibility, albeit battling with split focuses of shows in other venues, and generally being two very busy organisations in Cape Town, nationally, and internationally. This is a structure that needs refreshing as both companies are on a sharp climb in terms of profile and development, and the weight and enormity of their other commitments do potentially threaten the concurrent development of Cape Town Edge.

### **3. To consolidate audience base and build new audiences for shows through collective marketing and brand awareness**



The return to Princess Alice ensured that we continued building headspace in festival audiences. We were amazed at the number of people we recognised from the previous year who had had such a good experience that they were back to see what we had this year. And, on top of that, many came to see more than one of the shows on our programme.

The poster design template retained its size and nature from the previous year, with this year a greater emphasis placed on getting the posters put up in a row together. This is always a bit of pot luck in Grahamstown, despite one’s best intentions, and

it is frustrating to see how quickly shoddy posters, and indeed Grahamstown, become. We’re never completely convinced that posters do terribly much other than raise awareness of a particular show. Yet year after year we return with our posters and become frustrated all over again. What they do do is allow our funders greater visibility through sheer number of posters put up. And remain a visual archive post festival.

We also refined and developed our booklet idea, with extra articles, and maps of the festival, and other bits and pieces. The keepsake nature of the booklet works very well, and allows one easy access to selling a show to a prospective audience member. If they aren’t so much into global music, for example, it’s easy then to turn the page and offer them something else. That has always been crucial to the concept of Cape Town Edge – a diverse programme, something for everybody.

This does of course have its detractors, and the generic marketing materials work less well for a show that needs, or wants, a very specific marketing angle. Although one has greater access to increased marketing materials, this does not necessarily serve the show as well as it could. It’s a moot point, and one that

should be explored further, and we should have been on the ball with regards to following it up, but unfortunately we slipped up badly on collecting audience responses this year. So we have no real way of knowing what worked, what didn't, and what worked better.

An increased budget again meant we could maximise our daily advertisements in CUE, create rolling plasma screen ads (created for us by 2009 collaborators Yawazzi – a wonderful case of utilising the available talents), and increase visibility through the use of our distinctive bunting, gazebo, and banners. In fact, the opportunity to reuse many of these traditional marketing materials from the year before meant that we could free up some budget for a bigger and better Bedouin tent, lighting for the tent, as well as a dedicated publicist for longer. All these things are solidifying CTE as a concept in the public eye, as well as giving excellent branding opportunities for our funders.



#### 4. To pool resources in terms of Technical support

The appointment of a developmental Venue Manager, which later became a shared role, ensured we had a relatively hassle-free festival, although we lacked the solidity and consistency of 2008. Our ambitious plan for mentoring Peggy through the process came a little undone in Grahamstown where the extent of a split focus to two core CTE founders (Peter Hayes and Rob Murray) became obvious. Moreover it exposed a fundamental tenet within the collective – that FTH:K and/or Hearts and Eyes will do it, and people lack the initiative or interest to help out effectively. This becomes quite a central challenge for the continuation of CTE:

1. It needs to work for all the collaborators, including its founding members
2. It requires a full time dedicated venue/production manager
3. Too much work is done by too few people in what is a collective



In terms of the venue itself, our efforts at prompting for an upgrade, as much as our track record I guess, led to NAF installing a computerised board (what sheer unadulterated joy for a tech heavy show!) as well as a Front of House (FOH) bar. While this may not seem brilliantly important to many people, it just makes things that little bit more professional and gives us an edge theatrically. The Fringe Technical crew had also rigged us a cable on the walls surrounding the stage, and we rigged black drapes onto them to create more of a “black box” feel to the theatre. Again, these things might not seem too crucial, but it did wonders for the sense of

aesthetics, theatricality, and professionalism. While many audience members might not be aware of it, we're willing to bet they felt more comfortable and involved in the universe than at just any old converted classroom venue playing to white walls and lights bouncing on the scaffolding that they were attached to.



**Our sexy new FOH bar – perhaps not a sentiment shared by all, but we loved it!**

Chris, Paula, John, Madoda, and the whole crew, many of whom have been with us since 2007, were again fantastic. Apart from a necessary lengthy turnaround mission for *Turn to the Traveller*, there weren't any major troubles, with everybody knowing their jobs and doing them smoothly and efficiently. Indeed, being based at another venue as I was with another show, the sense of camaraderie, efficiency, friendliness, and general happiness at Cape Town Edge is like gold for what is always a tense time at festival. At this other venue, the crew were sullen, unapproachable, and altogether unhelpful. So huge kudos to the techie crew at CTE! It really shows the benefits of building up a relationship over the years.

Transport was again shared, with the hiring of a dedicated CTE bakkie, and the sharing of cargo and personnel transport. This was helped out magnificently by David Marcus, who returned with us to festival for the second year, and provided not only a larger tent, but general all round wizardry and know-how thanks to his experience at outdoor events of a similar nature.

It was fortunate that things went as smoothly as they did because we had failed to get our pre-Grahamstown showing off the ground due to different rehearsal schedules and other work. This "dummy-running" of the CTE experience still holds a lot of value in terms of a preview and/or a special dedicated funders' event. It could also take us one step closer to the idea of CTE as a travelling concept.

##### **5. To assist each other in terms of Front of House management, thus enhancing audience experience of our venue**

A record budget so far meant a bigger and better sexy red Bedouin tent that we hired for the duration of festival, as well as a plethora of lights inside the tent itself to give us atmosphere! It proved a bigger and friendlier welcome to the CTE wonderland, albeit didn't rain ever.

The split focus and need to open other shows as mentioned earlier, resulted in a delay of foyer display boards going up, and a thinner and less vibey atmosphere at first. This was something we had to work hard at achieving over the week – by lighting fires, and creating corners of conversation.



**Dusk falls between shows...Cape Town Edge lights up and comes out to play...**

One of the reasons for the change in atmosphere was a last minute change in catering, which nearly threatened to derail us. Jenny Gird, our wonder find of the previous year, had been very much on board to run food and beverage stall again, which provided part of the heart and soul of CTE 2008. However, at almost the last minute she had to pull out to focus on the opening of her deli in Grahamstown. Luckily, she hooked us up with Mark from **Fushin** in Port Elizabeth, who brought through himself and another sushi chef, erected a portable sushi restaurant, and promptly became one of the most frequented food stalls at NAF this year.



**Fushin Sushi – “a little gem” as CUE called it**

So the atmosphere wasn't completely dead, and during the evening we were able to offer sherry from the Distell Foundation again – always a treat on cold festival nights, and one of the hallmarks of CTE. (In fact, for the last three years we've had to control the giveaway quite strictly as there was an encroaching “scene” starting to happen – people just “hanging around” until the sherry came out.)

Each production generally supported the following one well in terms of FOH management, although, as already noted, we erred by not having any audience response forms. There were also a few instances of shows starting too late – which is perhaps more a reflection on the *laissez faire* attitude of the festival

goers, as much as there was a general delay in Front of House Staff arriving far too late to start selling tickets. Not the greatest environment for those who want to run a super tight ship!

There is still a problem with access to Princess Alice – both in terms of disability/wheelchair access, and also the audience leaving in terms of bottlenecks.

## **6. To collaborate and work closely not only with the Fringe Office, but also the larger Grahamstown community**

The Fringe Office and Kate Axe Davies in particular, were fantastic in their ongoing support. We'd managed to meet up in Cape Town towards the end of 2008 to start talking 2009, and then had also managed a bit of a reconnaissance to Grahamstown in December when it was still planned to either take a second venue, or move to a bigger venue.

The Technical Department really came through for us in terms of providing a computerised board, FOH bar, and cable for black surrounds.

We also tried to support local Grahamstown industry as much as possible – including the employment of people to put posters up for us from the local community.

We look forward to significantly developing what for us is a super relationship with the NAF Fringe Office in 2010.

## **7. To expand brand awareness and pilot the next phase of Cape Town Edge – exposure as an entity around South Africa**

The concept of CTE has grown quite significantly over the last three years, and we find ourselves now at the end of our initial three-year pilot phase. There are signs that we have made encouraging strides forward, as much as we have let a few things slip – most notably audience response forms this year. What we need to do is go back into the meeting room, contact other industry players in Cape Town, keep talking with the NAF, and devise what will be the next phase in CTE's life. There are a number of options and a number of differing opinions, and all need to go into the mix.

What is always most gratifying is the number of theatre makers, practitioners, and other companies who are genuinely interested and intrigued by what we do, and many more now coming forward to enquire about next year. (this year we had a record number of entries also.) And, although we have yet to see direct evidence, we have heard through the grapevine that both the Market and State Theatres are considering doing something similar to CTE. What is fantastic is that apparently the Fringe Office has cautiously agreed to enter into negotiations for this – provided that they model themselves quite closely on CTE! There was this year a large Wits Arts School contingent who pooled their marketing into one pamphlet, similar to ours. And then there was talk of the New Joburg Underground, though little evidence on the ground or in the streets. Either way, though, and no matter what and who happens, what is important is that we have to stay either one step ahead of the pack, or keep evolving and innovating. Our competition is arriving!

Again, the CTE sees a very pleasing spin off and launch pad for some of its productions:

- ★ *Bafana Republic 3* attracted international attention as well as a run at the Market Theatre from mid-September.

- ★ *Pictures of You* travels to the Witness Hilton Arts Festival in September, returns to the Baxter Theatre in February 2010, is in negotiation with the Market Theatre for a full season, and is waiting on the outcomes of Afro-Vibes (European touring), ABSA KKNK, and Aardklop Fees.
- ★ *Rump Steak* moves to the Kalk Bay Theatre in Cape Town in October for a return season.
- ★ *Sol(t)o* travels to the Azores Islands (Mid-Atlantic), Columbia and then Carnegie Hall, NYC in March 2010. *Turn to the Traveler* will transform itself into the production “Sans Frontieres”, which will include the border crossings at Beit Bridge (Zimbabwe) and Ressano Garcia (Maputo). It is hoped that “Sans Frontieres” will tour and play festivals nationally & internationally in 2010.

All these various achievements, and developing reputations and increasing profiles, will doubtlessly play a major role in keeping CTE fresh, cutting-edge, and at the forefront of innovation and excellence.



**7 Productions, 1 Booklet - the benefits of joint marketing**

### 3. SWOT Analysis

#### Strengths

Human Resources	<ul style="list-style-type: none"> <li>• Cape Town Edge Management team of Tanya Surtees and Rob Muray (FTH:K), and Jaqueline Dommissie and Peter Hayes (Hearts and Eyes)</li> <li>• A lively, vibrant, and generally committed and passionate collective for 2009</li> <li>• Greater funding meant more employment opportunities as well as being able to pay for work done (eg – reporting, designing and collating of the booklets)</li> <li>• Peggy Tunyiswa as a developmental Venue Manager sharing role with Fiona du Plooy</li> <li>• David Marcus (Bedouin Tents) pitching of tents, general assistance, driving, rigging and striking.</li> <li>• Good sense of community and support network amongst the groups</li> <li>• Sharing of skills</li> <li>• Sushi guys</li> </ul>
Venue	<ul style="list-style-type: none"> <li>• Larger Bedouin tent</li> <li>• Front of house – catering (sushi) and Distell sherry; the sushi bar in particular proved to be very popular with the public and media alike</li> <li>• Upgraded venue – computerised lighting board, FOH bar, and black surround created a much sexier theatrical venue</li> </ul>
Programming	<ul style="list-style-type: none"> <li>• Nice range of theatre product</li> <li>• Successful show time placement</li> <li>• Formal schedule</li> <li>• Nice mix of shows that have been to Festival before (credibility) and new shows (novelty)</li> <li>• Developed selection criteria – no one company could present more than one work</li> <li>• Drew up contracts and MOUs for the first time = developed systems</li> </ul>
Festival Specific	<ul style="list-style-type: none"> <li>• Opening day special ticket deals</li> <li>• Housed the highest grossing theatre production on the Fringe in <i>Pictures of You</i>, thus proving the worth and value of returning with a settled show</li> </ul>
Princess Alice Hall	<ul style="list-style-type: none"> <li>• We know the venue</li> <li>• We are not selling out yet so there is still room to grow</li> <li>• Festinos are starting to associate CTE with Princess Alice</li> <li>• Relationships with returning technical crew very good</li> <li>• Venue is central and close to amenities and the mainstream festival (as well as shops – the 24 hr BP Express and Pepper Grove Mall)</li> </ul>
Marketing	<ul style="list-style-type: none"> <li>• An amount of traditional marketing already in hand (bunting, gazebo, banners) which freed up funding for venue lighting and greater employment</li> <li>• Posters and booklets</li> </ul>

	<ul style="list-style-type: none"> <li>• Bunting</li> <li>• Rolling ads at Pick 'n Pay and Monument Booking Office</li> <li>• Daily ads in CUE</li> <li>• Radio/Newspaper interviews</li> <li>• Greater awareness and support from Cape Town media</li> <li>• Christine Skinner as publicist</li> <li>• Press Packs</li> </ul>
Funding	<ul style="list-style-type: none"> <li>• CTE had 3 funders and raised <b>R 129,040.80</b></li> </ul>

## Weaknesses

Human Resources	<ul style="list-style-type: none"> <li>• 2 CTE founders (Peter Hayes and Rob Murray) had shows elsewhere at Festival due to new regulation of each company only allowed one work; this led to a split focus and less availability to concentrate on Edge specific work</li> <li>• Inconsistent energy and focus put into marketing and FOH duties – some companies did a lot more than others; there is still too much being done by too few people</li> <li>• Venue Manager/s not as present and in control as 2008</li> <li>• Post-fest wrap-up ran late due to some companies being late with reports, while others were incomplete</li> <li>• Some companies missing deadlines and responsibilities put action plan under some stress</li> </ul>
Venue	<ul style="list-style-type: none"> <li>• Toilets still a cause for concern</li> <li>• Jenny Gird pulling out at last moment due to pressure of her deli opening at the same time as festival</li> <li>• Although sushi was great, and became a feature, it's not to everyone's taste</li> <li>• No simple food and beverage like tea and coffee</li> <li>• Less atmosphere and "vibe" than the previous years in the tent</li> <li>• 2 co-ordinators sharing role meant having to renegotiate responsibilities</li> <li>• No Audience Response Forms collected for the shows</li> <li>• FOH bar placed in bizarre position, and side lights taken away – swings and roundabouts</li> </ul>
Programming	<ul style="list-style-type: none"> <li>• Pre-festival Cape Town Edge showcase didn't materialise</li> <li>• Selection criteria needs further refinement – late night slot in particular still problematic</li> <li>• Shows still going up late</li> <li>• Technical rehearsals – although longer than official Festival allotted ones – still difficult to complete</li> </ul>
Festival Specific	
Princess Alice Hall	<ul style="list-style-type: none"> <li>• People being let in after the show has started</li> <li>• Disability Access</li> <li>• Little storage space</li> <li>• Old / insufficient lighting equipment (we know this is becoming an NAF priority)</li> <li>•</li> </ul>
Marketing	<ul style="list-style-type: none"> <li>• Special deals still not working as opening publicity blitz</li> <li>• Generic marketing materials need rethinking/rebranding as they</li> </ul>

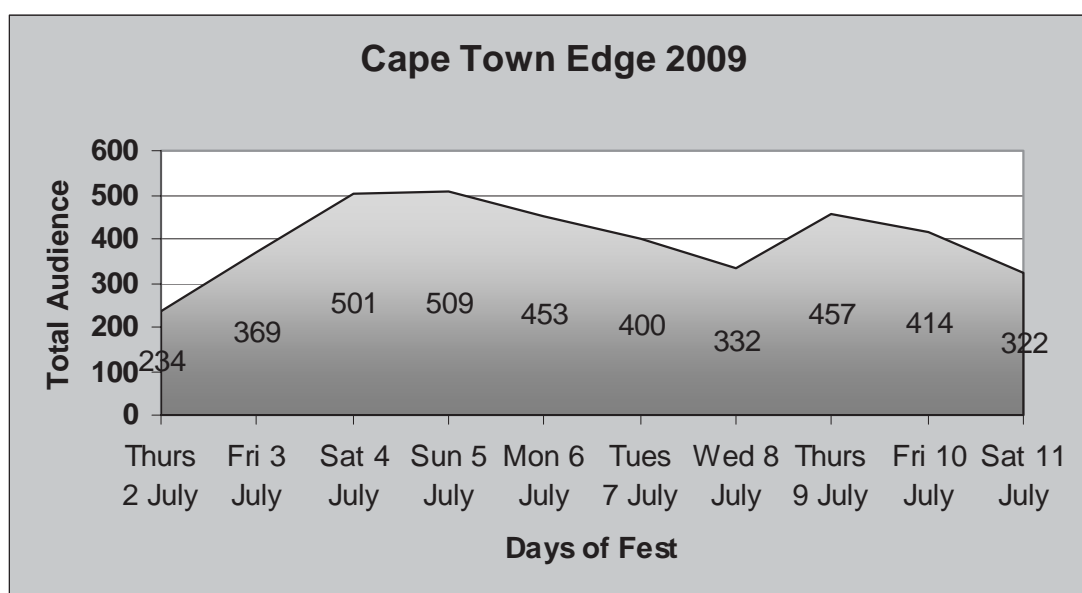
	<p>don't necessarily present all works in the best light</p> <ul style="list-style-type: none"> <li>• Brand consistency – still needs refining and reimagining</li> <li>• Posters coming down and looking tatty</li> <li>• Booklet distribution</li> <li>• No on-site publicist</li> </ul>
Funding	



#### 4. Audiences

##### Audience Numbers

	Rumpsteak	USAT	Bafana Republic 3	SA Deep Freezing	Pictures of You	Sol(t)o	Stone Words	TOTAL
<b>Thurs 2 July</b>	50	54	41	23	57	9		234
<b>Fri 3 July</b>	94	95	82	9	79	10		369
<b>Sat 4 July</b>	123	37	124	28	165	24		501
<b>Sun 5 July</b>	118	65	97	26	170	33		509
<b>Mon 6 July</b>	123	48	84	32	166			453
<b>Tues 7 July</b>	121	54	62	32	104		27	400
<b>Wed 8 July</b>	67	22	72	28	124		19	332
<b>Thurs 9 July</b>	146	38	94	30	127		22	457
<b>Fri 10 July</b>	165	12	100	28	88		21	414
<b>Sat 11 July</b>	73	80	67	23	68		11	322
<b>TOTALS</b>	<b>1080</b>	<b>505</b>	<b>823</b>	<b>259</b>	<b>1148</b>	<b>76</b>	<b>100</b>	<b>3991</b>

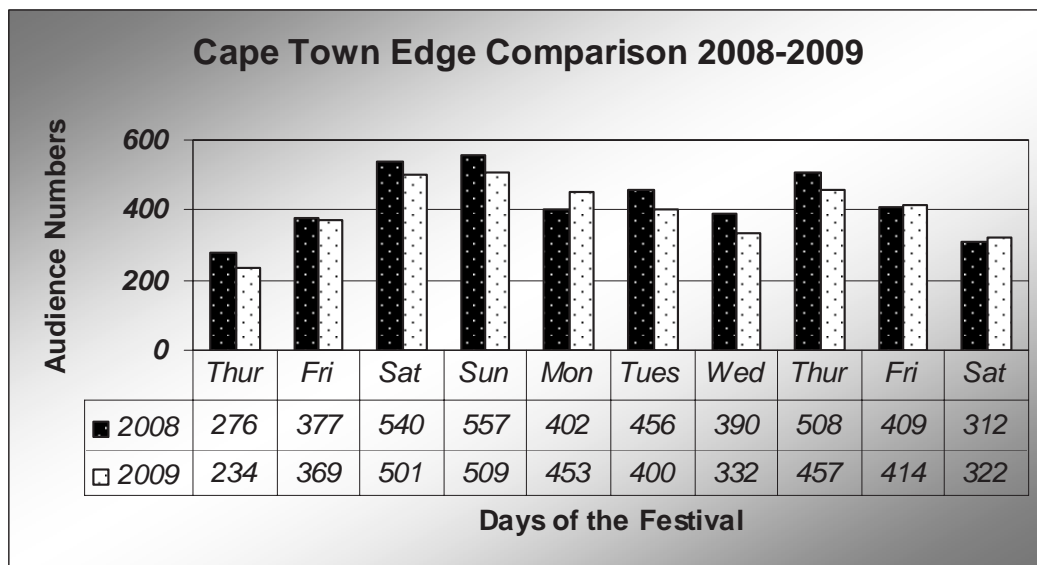


Overall figures show what is now a familiar pattern to us at the Edge (and the Festival as a whole, it would seem), with audiences reaching their peak in the first weekend, the expected dip on Monday and then a second growth phase, and then the frustrating dip towards the end of the festival. Many of the questions we had in 2008 remain – namely, do we perhaps close CTE down for this last phase to make way for catching the really successful shows from both our own venue and others – kind of “Best of the Fest” for the last weekend’s party crowds, or does it maybe point towards a developed programming? IE – get some stand up comedy in for this last weekend. Can serious and/or experimental “edgy” theatre survive in the last flings of the festival? Or has the targeted audience of festinos by then burnt out or overdosed and has retired to make way for a rowdier, more party-orientated crowd?

Also slightly concerning was fewer audiences overall as compared to 2008. While one might say that the global recession might have something to do with that, it was certainly not the case throughout the

festival, with an overall growth of 13.21% and on the Fringe a growth of **14%**. This was certainly not the case at Cape Town Edge, with average audience numbers dipping by **1%**. Admittedly not a huge dip, but a dip nevertheless, after a heady growth of 6% in 2008 from available 2007 data.

2009		2008		2007	
Thurs 2 July	234	Thurs 26 Jun	276		
Fri 3 July	369	Fri 27 Jun	377		
Sat 4 July	501	Sat 28 Jun	540		
Sun 5 July	509	Sun 29 Jun	557		
Mon 6 July	453	Mon 30 Jun	402		
Tues 7 July	400	Tues 1 July	456		
Wed 8 July	332	Wed 2 July	390		
Thurs 9 July	457	Thurs 3 July	508		
Fri 10 July	414	Fri 4 July	409		
Sat 11 July	322	Sat 5 July	312		
<b>Total</b>	<b>3991</b>	<b>Total</b>	<b>4227</b>		<b>2759</b>
<b>Av per day</b>	<b>399</b>	<b>Av per day</b>	<b>423</b>		<b>276</b>
<b>Av percentage</b>	<b>40%</b>	<b>Av Percentage</b>	<b>41%</b>		<b>23%</b>



Why was this? On the plus side, we had the **highest grossing theatre production on the Fringe** in *Pictures of You* (a coup for the Edge), which came in at 70% capacity, closely followed by *Rump Steak* with 65% capacity. But thereafter there was quite a fall off, with the next highest show being *Bafana Republic 3: Penalty Shootout* at 50% capacity (down by about 30% on *Bafana 2* incidentally), before dropping down to the later night shows *Sol(t)o Turn to the Traveller* and their shared slot with *Stone Words* who both came in at 12%.

The late night slot has continuously been a thorn in our side, and is certainly one area we really need to pay attention to. In 2007 we tried late night music with *Songs of Hangings and redemption* which didn't work very well; then in 2008 we did a lot better with lighter musical fare in the country cabaret *Angels on Horseback* which did fairly good business for being a brand new show. This year's fare, featuring

between them renowned global musicians and spoken word (which is on the rise in South Africa as a whole, and the NAF in particular) didn't pick up much traffic at all, and left us scratching our heads in puzzlement. Maybe it is time to try the late night comedy route, which could usher in a younger, more party-orientated audience which could spill over some into the other shows.

Or is it perhaps in the marketing that we are missing a beat somewhere? But there again we had a vastly improved marketing strategy, with rolling ads, more booklets, greater presence, daily ads, and yet the spin off didn't seem to come through. This does beg the question as to what kind of business would the shows that did do well would have done in any other venue – IE are shows benefitting financially from the Cape Town Edge brand? Or is that an asinine question? There are doubtless advantages to being in the Edge – a far easier and more comfortable festival experience, access to funding that might not have been possible for shows going it alone, and a huge feeling of warmth and camaraderie. But what about the *business* side of things? Have we got that right yet?

This is an area that we will interrogate closely as we plan ahead for 2010 and a longer festival, which brings with it all sorts of questions about sustainability and cost effectiveness for the independent company/theatre maker.

Please see SHOW REPORTS for individual analysis.

## **Outstanding results for National Arts Festival**

The 2009 National Arts Festival saw a solid 13.21% increase in overall attendance this year, with 170 045 attendees at the various events on offer. This continues the growth trend experienced over the last six years:

Year	TOTAL ATTENDANCE	% change on previous year
2004	131 900	
2005	139 100	5.18%
2006	140 960	1.32%
2007	143 403	1.70%
2008	147 574	2.83%
2009	170 045	13.21%

National Arts Festival CEO Tony Lankester says that the figures confirm that South Africans are still prepared to support the arts in tough economic times. "We were braced for a tough year, but should have had more faith in the Festival and our audiences. They came through for us," he said.

A comparison between the 2009 and 2008 ticket sales figures reveals that the Main portion of the programme recovered from its slight dip in ticket sales last year by climbing 8%, and the Fringe continued its upward trend of recent years by rising 14%.

"On top of that we saw a strong increase in the number of free productions and exhibitions, which saw attendance at free events climb strongly," Lankester said. "Our conservative estimate is that 36 150 people watched our 57 free shows and stages and attended the 50 exhibitions scattered in venues across town." This figure is up from last year's estimated 30 000 attendees at free events.

Commenting on the increase in the rand value of tickets sold, Lankester pointed out that the average ticket price at the Festival had been kept as low as possible in response to the recessionary environment, and that the rand value increase was driven by demand rather than by inflation.

"Last year the average ticket at the Festival cost R38.61. This year it was R38.97. In setting prices both the Festival organisers, who determine Main production pricing, and performers, who choose their own prices for the Fringe,

worked hard to give audiences value for money which is why the price increase was contained to under 1%," Lankester said.

Festival organisers are attributing the increase to a strong programme of events this year, coupled with new marketing initiatives aimed at preserving the core Festival audience base while, at the same time, growing new audiences.

"We had a high number of sold out productions and performances on both the Main and Fringe," Festival Director Ismail Mahomed said. Among the Main productions that sold out were Wit, First Love, Jimeoin on Ice, Freshlyground, Busi Mhlongo, The Parlotones, the Gala Concert and Brett Bailey's Blood Diamonds. Dance and Ballet productions – including Carmen and La Sylphide – also made strong showings, as did I Am My Own Wife and the South African premiere of the film based on JM Coetzee's novel Disgrace.

On the Fringe, Comedy dominated the list of biggest selling productions, with David Newton's shows Politically Incorrect and Laugh featuring strongly together with Butler's and Botox and Monkey Nuts. Other genres also drew strong audiences, notably the Andrew Buckland-directed physical theatre piece Stilted, Magnet Theatre's Every Year Every Day I am Walking and Centrestage's musical tribute show Vagabonds of Rock. **The biggest grossing theatre production was Rob Murray's Pictures of You** closely followed by The Zoo Story and Isabella. Festival favourite A Midsummer Night's Raiders was the highest overall grossing show on the Fringe.

"The breadth of sold out performances across all genres shows us that Festival audiences are reluctant to confine themselves to their comfort zones and that they come to Grahamstown to stretch themselves," Mahomed said.

In the buildup to the Festival, organisers turned to new advertising vehicles to supplement their traditional marketing effort.

"We built up a strong following on Facebook and Twitter, and used that to promote some of the productions that have appeal to younger markets, such as Lebo Mashile's Threads and the Parlotones," Lankester said. "While this may not have directly had an impact on sales, it helped us present the Festival as a fresher, more vibrant event than in the past and broadened its appeal to newer, younger audiences. At the same our traditional marketing efforts were kept in place, ensuring that those who have supported the Festival for years and who make up our core audience were still communicated with."

Festival management has now turned its attention to organising the 2010 event, which coincides with the FIFA World Cup and will be extended to 15 days, starting on 20 June 2010.

**The numbers in detail:**

**Number of Tickets Sold**

YEAR	Main year on year change	Fringe year on year change	Overall attendance	Overall year on year change
2007	+10.11%	-2.95%	143 403	+1.70%
2008	-3.10%	+6.47%	147 574	+2.83%
2009	+8.02%	+14.16%	170 045	+13.21%

**Rand value of tickets sold**

YEAR	Main year on year change	Fringe year on year change	Overall year on year change
2007	+16.7%	+9.58%	+11.65%
2008	+12.43%	+2.23%	+5.43%
2009	+14.95%	+13.7%	+14.1%

## 5. Media Analysis

### MEDIA SUMMARY

#### Cape Town Edge

#### Media Summary

The PR value comprises the advertising rate of the space/time occupied by the story multiplied by three. According to the PR Institute of SA, publicity is 3x more valuable than advertising because the writer has objectified the information.

Date	Stories/Interviews	Writer/Interviewer	Media	Space	Ave (Approx Value)	PR Value (AV x 3)
15 June	<b>Bigger Cape Town Edge at NAF</b>	Christine Skinner	Artslink, and released to full distribution list	1pg	R250.00	R750.00
16 June	<b>Good, warm, plush Cape Town hospitality at the Edge</b>	Zane Henry	Cape Argus	1/2 pg - 35 lines	R 14,085.00	R 42,255.00
11 July	<b>The Richest of Pickings for Culture Vultures</b>	Chris Thurman	The Weekender	2 pgs – 140 lines	R25, 000.00	R75, 000.00
13 July	<b>Now festival aims for 2010 bonanza</b>	Steyn du Toit	Cape Times	1/2 pg - 35 lines	R 14,085.00	R 42,255.00
14 July	<b>Shifting the limits of performed memory</b>	Adrienne Sichel	Tonight.co.za	1/2 pg - 35 lines	R 14,085.00	R 42,255.00
<b>TOTAL</b>					<b>R 67,505.00</b>	<b>R 202,515.00</b>

**Please Note:** The above summary represents an estimation and is probably skewed on the hopeful side as it involves the use of some stories that didn't focus entirely on the Cape Town Edge. Consequently, the worth is probably a little inflated.

However, it doesn't take into consideration radio interviews and others – details of which were unconfirmed at time of writing.

Distribution list '**Cape Town Edge returns bigger and better than ever**' 15 June 2009

#### Western Cape and National

48 Hours

567MW Cape Talk

Artslink - 15 June

Bush Radio – Rob interview 19 June

Cape Argus - 16 June

Cape Community Papers

Cape Times – 19 June and says will list again

City Press

Die Burger

Etv Showbiz Report

Fine Music Radio – Tanya 22 June

Freelance / Weekender / Sunday Independent – Chris Thurman

Freelance / Weekender / Sunday Independent – Astrid Stark  
Freelance / Cape Times / Die Burger / MFM station manager – Steyn du Toit  
Good Hope FM  
Heart 104.9  
lafrica.com  
Litnet  
Mail and Guardian  
People’s Post  
Rapport  
SABC 2 Artcha  
Sunday Independent  
Sunday Times  
Umhlobo Wenene  
Weekender  
SAFM

### **Gauteng**

Beeld  
Citizen  
Sowetan  
The Star (via Zane Henry)

### **Eastern Cape**

CUE  
Gillian Hempill – PR for NAF – sent selection of pix  
Algoa Sun  
Bay FM (UPE)  
Daily Dispatch  
Die Burger Oos Kaap  
Go Express  
Grahamstown this week  
Grocotts Mail  
Ilizwi  
Kouga Express  
PE Express  
Algoa FM  
RMR  
The Herald & Weekend Post

### **KwaZulu Natal**

Daily News  
Independent on Saturday  
Sunday Tribune  
The Mercury  
Witness

## **Bigger Cape Town Edge at NAF**

Cape Town Edge will daily present seven exciting productions, a feast of comedy, visual theatre, drama and music, at the National Arts Festival.

Now in its third year, Cape Town Edge, the collective of independent theatre makers working together to promote ground-breaking theatre from Cape Town, will return to the National Arts Festival bigger and better than ever.

With seven productions on offer, this much-praised initiative, which is supported by Distell and Pro Helvetia, will present a daily feast of comedy, visual theatre, drama and music at the Princess Alice Hall. A group of new additions join the familiar faces of the collective who, as usual, will be providing festival-goers with a range of delicious refreshments and recession-friendly ticket prices.

The line-up is: Rump Steak (10:00), Under the Stars Above the Trees (12:00) Bafana Republic 3: Penalty Shootout: (14:00), More South African Deep Freezing (16:00), Pictures of You (18:00) and alternating in the 20:30 slot are Sol(t)o | Turn to the Traveler and Stone Words (20:30).

Rump Steak is a sizzling on-man show that gives audiences a high octane 'behind-the-scenes' look at a busy French restaurant using only one square metre of performance space. The creator of 'The Incredible Beer Show' and 'Dog's Bollocks' Gaëtan Schmidt returns with another hilarious performance that features 13 characters and 800 of James Webb's imaginative sound effects with dazzling accuracy and precision. Direction is by Rob van Vuuren.

Yawazzi Productions presents Under the Stars, Above the Trees which travels to a world where a tree has outgrown the planet and has begun to block the sky. Join the characters on a lyric adventure where gorillas talk, birds are insufferably smug and a young boy begins a quest to see the sky for his very first time. Using puppetry, music and multi-media, audiences will be transported to a magical space and offered a chance to re-evaluate the world they thought they knew through fresh eyes. Written and performed by Andrew Laubscher and Jon Keevy, the production is directed by Sanjin Muftic.

It's 'Laduma!' as Mike van Graan's hilarious satirical Bafana Republic brand returns in its third installment as Bafana Republic 3: Penalty Shootout. Using South Africans' obsession with sport as an entry point for biting social commentary, the popular series has also helped launch the careers of rising young performers. Here Lungi Pinda whips us through the unique yet recognisable characters under the direction of his former UCT Drama lecturer, Mandla Mbothwe.

More South African Deep Freezing is a gloriously macabre comedy that explores the lives of Audrey and Maude, two tuckshop ladies with a dark secret and penchant for ice lollies. Nominated for a Fleur du Cap award this year, in the Best New Director category for Alex Halligey, it is set in the kiosk of an abandoned sculpture park in Springs. This Afro-Gothic horror story will keep your hearts racing as you wonder about the secret lives of tuckshop ladies from your past. Acclaimed writer Juliet Jenkin (The Boy Who Fell From The Roof; which toured extensively throughout South Africa, Dublin and was nominated for a Naledi Award for Best New South African Play) returns to Grahamstown to present this dark fairytale with co-writer and performer Frances Marek and director Alex Halligey, both of whom also performed in The Boy Who Fell From The Roof.

With a sumptuous blend of masks, arresting imagery, puppetry and a disturbing original soundscape, Pictures of You is a surreal, quirky visual story of a seemingly picture perfect marriage that hides the deeper truth of repressed desires and buried secrets. The production is presented by a conspiracy of clowns in association with FTH:K and examines our responses to being in love, also interrogating the notion of home and safety that we try to create for ourselves.. Pictures of You premiered at the National Arts Festival last year and has since played to great acclaim and sold-out houses all over South Africa.

Sol(t)o | Turn to the Traveler is a two-part musical intervention, bringing new trans-regional sound worlds into a live and cinematic presence. Musique futurists, Victor Gama, Dizu Plaatjies, Warrick Sony and Chiwoniso Maraire, appear full ground from Luanda, Lusikisiki, Cape Town and Harare. Part 1, Sol(t)o, has been performed around the

world in various forms and features Victor Gama and Pangeia Instrumentos in a multi-media solo performance backed by images from his Tektonic Tombua project in the Namibe Desert, on the south-western coast of Angola. Part 2, Turn to the Traveler, has its premiere at the National Arts Festival and takes you through transitional spaces at the border crossings of Oshikango, Beitbridge and the Nciba River, to experience a fictional realism, which calls into question the borders between territories and the unspoken thrill of a new cultural velocity. This Resonance Bazar collaboration features cinema by the acclaimed film-maker, James Tayler.

Poetry and a sound-tapestry of indigenous and original music combine to form a powerful, authentic voice in Stone Words that connects Khadija Heeger to her roots and fearlessly questions our sense of identity. Words as soothing as a water-sculpted river stone; words as hard as a stone thrown in anger; these explode on stage in union with the smooth sounds from Glen Arendse and Linda Tshabalala.

\* Shows will run daily at Princess Alice from 2 to 11 July. Ticket prices are R48. Specials are available for six shows at R240.

Comments about the Cape Town Edge

"Cape Town Edge, an innovative collaboration between theatre practitioners, has gone from strength to strength and in today's economical climate it makes perfect sense for people to take hands in this way. More opportunities to showcase a diverse range of talent coming from Cape Town are created. We are proud to be associated with this cutting edge project." Irma Albers, Arts and Culture Controller, Distell.

"Cape Town Edge brings together diverse cutting edge theatre companies under one umbrella structure. The value of this collective approach is financial and logistical. It also fares well with sponsors like ourselves to see companies working in collaboration." Colin Miller, Deputy Head of Pro Helvetia, Cape Town.

Cape Town Edge, a collection of professionally produced edgy (like the title suggests) mother city theatre, puppet and dance companies sharing the same venue, is back for a second year at Princess Alice Hall, in African Street, with its own mini-festival.

"Promises to remain the hottest ticket in town for buzz and bonhomie." Adrienne Sichel, June 24 2008

"For the second year Cape Town Edge provided a heartbeat on the Fringe with pre-selected stunners like Mike van Graan's darkly funny Bafana Republic: Extra Time (introducing the ebullient Rea Rangaka) and the mesmerising Pictures of You, a riveting mask play devised and directed by Rob Murray. The hook-up with Five Roses (who co-funded Between Cup & Lip and provided endless cups of tea) proved to be a dual marketing ploy." Adrienne Sichel, July 8 2008

"The Cape Edge Collective not only printed a brochure advertising all seven productions but they also supported their venue with front of houses services, brought in a local vendor to sell refreshments in the tented foyer erected at their venue and they surveyed audience interests through a questionnaire." Ismail Mohamed - [www.artslink.co.za](http://www.artslink.co.za)

## **National Arts Festival 2009: Overview**

This article first appeared in **THE WEEKENDER**

11th July 2009

If you're a denizen of Grahamstown, or from the Eastern Cape, or were once a student at Rhodes University, this historic varsity town is a cosy and familiar place. Standing on Gunfire Hill (the site of the 1820 Settler Monument Building) and looking down over the small city, which can be taken in with a brief sweep of the eyes, you wouldn't think it's easy to get lost here.

Yet each year, the National Arts Festival brings thousands of culture vultures from around South Africa – and, indeed, the globe – to Grahamstown in search of the arts, bohemian living, late-night partying and general invigoration in the cold mid-winter; and, whether you're a hardened Jo'burger, a Capetonian sophisticué or an inhabitant of any big metropole, you're guaranteed to become disorientated at some point. If the throngs of colourful festival-goers, the thousands of posters competing for your attention, the street vendors and the temptations of numerous restaurants and pubs don't confuse you, the plethora of performance and exhibition venues will.

To get your bearings, start at the Monument. It's a major hub of the Festival; stick around here all day and you'll catch at least some of the action. For one thing, it houses the largest-capacity auditorium in town, the Guy Butler Theatre – named after a man who was one of the key figures in establishing the Festival and conceiving the Monument not just as a self-congratulatory memorial of British history in this country, but as a functional venue for cultural interaction. Here (if you can get hold of tickets) you can enjoy some of the headline events each year.

The vast stage was formerly reserved for manifestations of 'high culture' – orchestral concerts, ballets, operas and full-scale Shakespeare productions – and there are still a number of black-tie affairs (on stage, that is; the only dress code at the Festival is 'Dress Warmly'). Things have changed somewhat in recent years. In 2009, for instance, you can still enjoy a Gala Concert of works by Mozart, Mendelssohn, Sibelius and Verdi with the excellent Cape Philharmonic Orchestra under the baton of Allan Stephenson, joined by the baritone brilliance of Jacques Imbrailo. But later in the evening, it's the turn of the stand-up comics. As David Levinsohn joyfully announced (in between loving potshots at his hometown, Springs) while warming up the audience for Northern Irish funnyman Jimeoin: "This is the first time they've given us a REAL the-a-tre!"

Jimeoin's witty observations about human foibles and his hilarious renderings of mundane activities – making tea, sneezing, using a washing machine, putting on a shirt – deserve the grand platform. So, of course, do many of our local comedians; but for now, if it's more comedy you want, you'll have to head down the hill to the Bowling Club or the Scout Hall or one of the many other venues that take on lives of their own (utterly removed from their names) during the Festival.

Before you do, however, there's still more to see at the Monument. Take in an exhibition: Gille de Vlieg's photographs, which document in stark black-and-white aspects of private and public life in the final decade of apartheid; narrative photographs of a different kind in "Construct", containing works by various artists that move "Beyond the Documentary Photograph", as curators Heidi Erdmann and Jacob Lebeko put it; the combination of thick texture and fine detail in Bronwen Findlay's paintings; or the disturbing figures, sewn from rubber inner tubing, in Nicholas Hlobo's "Umtshotsho".

Names with strong Eastern Cape associations adorn the halls and galleries of the Monument: Ntsikana, Thomas Pringle, Olive Schreiner. The latter would have been amused, no doubt, to find herself associated with the film screenings that have become an increasingly popular feature of the Festival. This year, you can enjoy cinema from the Philippines (don't scoff until you've seen the delightful *Crying Ladies*, about professional funeral mourners, or the provocative *Santa Santita*, about a willful teenager who is also a miracle worker). The Film Festival offers a chance

to see South African movies you may have missed on circuit – compare the different versions of life in this country depicted in *White Wedding*, *Jerusalema* and *My Black Little Heart*, say – or that have never appeared on circuit: short films, old films, obscure films, unknown films.

Finally, there are daily free “sunset concerts” in the foyer of the Monument. Artists do a bit of advertising by performing extracts from their shows, and these are always well attended by eager Festinos who are a bit short on cash, or who just want to get a taste of what’s on.

Not exhausted yet? Good – then it’s time to hit Grahamstown proper. On the way, you could stop off at the Rhodes University campus. The Drama Department, apart from being a good spot to grab a coffee, also houses two performance spaces. Here you’ll find, amongst others, Fatima Dike’s new play, *The Return*, which adds to a growing body of South African theatre works exploring the domestic, familial repercussions of anti-apartheid activists going into exile (although it doesn’t do so as effectively as, say, John Kani’s *Nothing But the Truth*).

While you’re in the academic environs of Rhodes, catch a lecture at Think!Fest – what used to be called the Winter School – or attend a book launch at WordFest. Or do something entirely unacademic: head to the Village Green Fair, which has been relocated (from the Village Green) to the university’s main sports fields.

The decision to move the Fair is one of various changes accompanying the new ‘brand’ of the Festival – “10 Days of Amazing”, as the tagline has it. The fundamentals are the same, and there are reassuring signs of continuity: the self-styled “Egg-Man” (his name is self-explanatory when you see the hundreds of eggshells piled on his head), resident jester at the Village Green, can still be seen on the new premises. Nevertheless, the move has proved controversial.

In addition to providing a revamped market space, the relocation was undertaken with a view to providing a new home for the burgeoning “Container Village” of traders who have previously been selling their wares on Church Square (behind Grahamstown’s imposing cathedral) – they would be moved to the now-vacant Village Green.

Many of the traders, however, were irate with what they saw as an intervention that forced them away from the centre of the action, bringing less ‘foot traffic’ past their crafts and products; so stalls were hastily erected in Church Square to accommodate them. Festival CEO Tony Lancaster has reassured all those involved that “Our intent is an honourable one” – trying to plan for what is likely to be a substantially bigger event because of the World Cup in 2010.

Not that 2009 has been ‘small’; indeed, against expectations, Festival participation does not seem to have been too badly affected by the recession. Preliminary ticketing figures indicate that attendance has increased once again, and anecdotal evidence from the crafters at the ‘new’ Village Green suggests that sales have also gone up.

The Festival not only provides a vital source of revenue for Grahamstonians but gives a tremendous economic boost to the Eastern Cape (one of South Africa’s poorest provinces). This regional perspective was emphasised, at a media briefing the day before the Festival started, by Arts and Culture MEC Xoliswa Tom. The provincial government contributes over R4 million annually towards artists who are “skilled but unable to finance themselves” and it is hoped that

a large portion of this amount, spent on accommodation and other Festival costs incurred by funding recipients, trickles down into the microeconomy.

Still, judging by the groups of children trying their hand at street performance and at begging, or by the proliferation of men and women desperate to benefit from the influx of visitors through informal entrepreneurship (car guarding, hawking and so on), the commendable efforts of the Festival organisers to include rather than exclude disadvantaged communities are not enough. The poor must also be considered for the other 50 weeks of the year – in other words, government implementation of macro-economic policy must become more effective.

Unfortunately, politicians are better at talking than working, adept at ceremony not service. As in 2008, the official opening of the Festival took place at the Miki Yili stadium in Joza, the settlement that sprawls over the hills and valleys to the east of Grahamstown. This is both a symbolic step and part of the attempt to grow the number of Festival activities in an area where most of Grahamstown's *de facto* population resides. Yet National Minister for Arts and Culture Lulu Xingwana, City Mayor Vumile Lwana and other VIPs demonstrated the scant regard South Africa's politicians tend to show their constituents, keeping a patient audience (and performers shivering in skimpy costumes) waiting for almost two hours at the opening event while they "observed protocol" in the municipal chambers.

But back to the Festival proper. Where were we? Somewhere between the Monument and the township, no doubt at any one of Grahamstown's many halls. A school hall, a church hall, a Masonic hall – you name it, it's being used as a performance venue for the beating heart of the National Arts Festival: the "Fringe". Comedy, drama, dance, music, physical theatre, visual arts, poetry ... whatever you're looking for, it's on the Fringe.

Enjoy a revival of an iconic piece of twentieth century theatre, such as Edward Albee's *Zoo Story* (Chris Weare directing Scott Sparrow and Nick Pauling) at St Andrew's College. Brave the steep hill up to Hoërskool PJ Olivier and savour a South African classic, like Athol Fugard's *Hello and Goodbye*, or a "Festival Classic" like the outlandish *Raiders* shows produced each year by father-and-son team Nicholas and Luke Ellenbogen.

There are any number of artists who have entrenched themselves as Festival favourites. Guy Buttery, guitarist extraordinaire, turns a murky room at the Graham Hotel into an incandescent space filled with otherworldly sounds from his guitar (and sitar) strings. Brett Bailey, king of the site-specific performance, this year investigates the recently-defunct Grahamstown Railway Terminal and, in *Blood Diamonds*, exposes remnants of a sordid colonial history than many Grahamstonians would prefer to forget.

Then there are the shows that deserve a bigger audience, such as *Paydirt* at the Victoria Girls' High School gymnasium. This endearing production presents a series of variations on the Jim-comes-to-Joburg theme and shows how the lure of lustre has always tainted both black and white experiences of Egoli.

No matter what the artistic merits of a production may be, the key to success for Festival performers is procuring audience members. Although the sheer number of Fringe productions

means that theatre practitioners are in competition for ‘bums on seats’, collaborations are common (“You direct my show, I’ll star in yours”).

Moreover, there are initiatives such as the Cape Town Edge, which has taken what was a generic Festival venue and turned it into an attraction. At Princess Alice Hall, instead of the usual hodge-podge of events with no sense of continuity, those performing under the Cape Town Edge banner offer a diverse programme of shows and maintain a welcoming atmosphere throughout the day. Included in the portfolio are shows that have previously had success in Grahamstown (the dark *Pictures of You* and the ‘light’ *Rumpsteak*), as well as new pieces such as Juliet Jenkin and Frances Marek’s *More South African Deep Freezing* – a play about time-travelling cannibalistic apartheid-era housewives that could be viewed either as gruesome but frivolous entertainment or as a trenchant satire of anachronistic white South Africans.

Oh, and don’t forget the Jazz Festival. Or art exhibitions at the Albany Museum and at Carinus Art School. Or SpiritFest, for soul food of a different kind. Or children’s theatre ...

Just don’t try and see everything; that way madness lies. And whatever you do, if it’s your first time in Grahamstown, make sure you take a map. When the Festival buzz is thick in the air, the heady atmosphere can be bewildering – and you’re likely to get lost.

<http://www.chrthurman.net/reviews-interviews/national-arts-festival-2009-overview.html>



Chris Thurman, The Weekender, 11 July 2009

## Good, warm, plush Cape Town hospitality at the Edge

By Zane Henry

Cape Town has shouldered aside a space for homegrown values at the bustling National Arts Festival in Grahamstown.

Cape Town Edge is a collective of independent theatremakers throwing their skills together to deliver professional, groundbreaking theatre from Cape Town.

This year marks the Edge's third year at the festival. For the duration of the festival, the collective takes up residence at the Princess Alice Hall, setting up a tent, good food, nice seating and all-round hospitality.

Rob Murray of FTH:K and Jaqueline Dommissie of Hearts and Eyes Theatre Collective are two of the main agitators behind Cape Town Edge.

"Artists are generally not very good at admin and organising," Murray says.

"The National Arts festival is a great platform for artists but it's also a bit of a mixed bag and people often end up losing money. After every festival, people always say, 'we must do something next year'.

"So we did. We invited theatremakers from Cape Town to lend their skills to the Edge and help each other to provide sustainable entertainment of a high quality."

The idea is that the Edge provides a schedule of shows that run at the same time every day, encouraging festival goers to view the Princess Alice Hall as a destination within the greater structure of the festival. Between shows, punters can snack on hearty soup, warm up with hot chocolate and kick back on plush seating.

"We have some really great shows this year," Murray says.

Gaetan Schmidt's Rumpsteak runs at 10am. This one man feat of a show takes the audience behind the scenes of a French restaurant.

Though performed entirely in French, nothing is lost in translation as Schmidt's athletic physical performance and James Webb's sound effects communicate wonderfully.

Under the Stars Above the Trees runs at 12pm. A hit at the Out the Box Festival, theatre company Yawazzi uses puppetry, music and multi-media to take us to a world where a giant tree has blocked out the sky.

Mike van Graan's enduringly popular Bafana Republic Series returns with Bafana Republic: Penalty Shootout is at 2pm. Using South Africans' obsession with sport as an entry point for biting social commentary, the series has also helped launch the careers of rising young performers.

Here Lungi Pinda whips us through the unique yet recognisable characters under the direction of his former UCT drama lecturer, Mandla Mbothwe.

More South African Deep Freezing at 4pm is a gloriously macabre comedy that explores the lives of Audrey and Maude, two tuckshop ladies with a dark secret and penchant for ice lollies.

Then it's the turn of Pictures of You at 6pm; the sleeper hit of last year's festival. With a sumptuous blend of masks, arresting imagery, puppetry and a disturbing original soundscape, Pictures of You is a surreal, quirky visual story of a seemingly-perfect marriage that hides the deeper truth of repressed desires and buried secrets.

Alternating in the 8.30pm slot are Sol(t)o/Turn to the Traveller and Stone Words. The former is a two-part musical celebration featuring the talents of Victor Gama, Dizu Plaatjies, Warrick Sony and Chiwoniso Maraire. The latter is a powerful combination of music and spoken word poetry.

"At the risk of sounding a bit cheesy, there really is something for everyone at the Edge," Murray says.

Murray and the clan from FTH:K will also be debuting their new production Quack at the festival.

It tells the mystical story of a travelling man who sells hope to the people of a troubled land.

Like Pictures of You, Quack will also harness the skills of mask and puppet maker Janni Younge and sound-wizard James Webb.

"We've very excited about Quack and hope people come away feeling... changed," Murray says.



Published on the web by Tonight on June 16, 2009.

## Shifting the limits of performed memory

By Adrienne Sichel

How far is the Girl Guides' Princess Alice Hall in African Street, in Grahamstown, from the illustrious Carnegie Hall, on the corner of 54th Street and Broadway, in Manhattan?

At the 35th edition of the National Arts Festival there was no distance at all. The audiences at **that Fringe jewel, Cape Town Edge**, got a sneak preview of what New Yorkers will experience next year when composer and musician Victor Gama presents his multi-media Tectonik: Tombua project created in Angola.

Not only will he introduce his extraordinary Acrux, Toha and Dino electronic Pangeia instruments - the Kronos Quarter will play his unique music which emerges from desert sands, ecological treasures, musical traditions, ancestral energies, spiritual spectres and corroding architecture haunted by the ghosts of colonialism and apartheid history.

SOL [t]O, which embodies the Pangei Art Association Cultural's credo of creating ancestral culture for a world to come, reconstructs the studies of Angolan anthropologist Augusto Zita Ngangwe Nho, who died in the 1980s in a head-on collision in the Namibe desert. The surtitled text on the filmed projections suggests he was eliminated by the South African government because his research activities were interfering with their nuclear testing.

After two solo performances of this mind-, eye- and ear-expanding exploration, Gama and his instruments (inspired by weaver birds' nests and dinosaur footprints) then joined his hosts, Cape Town's Resonance Bazar, in Turn to the Traveler, an equally thrilling (still in process) intercultural adventure.

Full Ground, the Velocity Musique Futurists, (Victor Gama, Dizu Plaatjes and Warrick Sony) interfaced with filmmaker James Tayler's footage shot at border crossings of the Oshikango, Tsodillo and Kavango Rivers.

This two-part aesthetic intervention forms part of Makakata Musique, a trans-national southern African musical initiative. Not surprisingly, Resonance Bazar's Julia Raynham drove the production and direction.

Raynham and Tayler then left Grahamstown to go, by invitation, to a dance festival in Algiers, where she recreated her Spier Contemporary (2007) performance A new body will be assembled ... more brilliant than memory, with a hired falcon - and horses.

Significant collaboration was one of the hallmarks of NAF 09. As was the young, ticket-buying, audience which lapped up a diversity of art forms and staked their ownership of this cultural jamboree. Serendipitously, journeying into memory was one of the major themes this year on the Main and the Fringe (which was loudly being proclaimed by many a seasoned festivalgoer as the "new Main" because of its high quality).

Very few artists know how to ransack history and make it explosively tactile like Brett Bailey does. His series of installations (on the Main's new Performance Art slot) titled Blood Diamonds/ Terminal evolved at Grahamstown station and in the old cemetery.

A playing card gained individual entry to this impeccably curated performance featuring 70 men, women and children from Rhini and Joza townships. A child guide clutched each viewer's hand as tableaux of post-colonial and post-apartheid carnage, poverty, decay and dispossession seeped from the rail way tracks or flickered over graves. This has to be Bailey's most ruthlessly emotional artistic manifesto at the festival he started out at.

Equally powerful and dealing with many of the same issues were Magnet Theatre's trainees, under the delicate direction of Mandla Mbothwe, who dazzled in ingcwaba lendoda lise cankwe ndela (the grave of the man is next to the road), about ritualistic tales of the people who leave their impoverished communities by foot on the N2 for Cape Town.

In The Crossing, performed in a classroom at Victoria Girls, Zimbabwean actor, writer and crafter Jonathan Nkala, directed by his collaborator Bo Petersen, re-enacted and mimed his journey over the Limpopo for a better life in Joburg. After taking his bow he removed his wire art props to sell them, and his printed plays (published by Junkets), at the door.

This was just one of many instances when boundaries of who performed what, where, how, and with whom, were blurred, or gloriously redefined.

Dance continued to be a major draw card for all ages. Dada Masilo's de-romanticised Carmen enthralled the initiated and stunned the uninitiated with her choreographic sophistication and electric neo-classicism.

In her interpretation of the lead role, Carmen is pure streetwise kasi meets Jozi. Gustin Makgeledisa's Jose and Mpho Masilela's Escamillo added fuel to the dramatic fire.

Johannesburg's Inzalo Dance and Theatre Company and Madagascar's Vanihala Dance Company created the confrontational Pourkoipa...!, featuring Moeketsi Koena and Gaby Saranouffi in an imaginative, gut-wrenching collaboration.

Grahamstown's First Physical Theatre Company proved why it deserves its national profile.

Juanita Finestone-Praeg's inner piece (in the old Nun's Chapel) resonates with invention and intellectual vigour.

And say hello to startling, notable, talents: First Fizz dancer, stilt artist and clown, Richard Antrobus; Ayanda Phewa of A Face like Mine and Sonja Smit (New Voices 2009).

**TONIGHT**

Published on the web by Tonight on July 14, 2009.

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Lawson, said she was very

## A taste of fresh sushi

By Tammy Sutherns  
Cue reporter

If you're in the mood for more of an exotic snack on these wintry days, needing a rest in between shows or happen to find yourself at the Princess Alice Hall, sneak around the corner and you will find an array of comfy cushions under a little marquee. You will also find two sushi chefs freshly preparing sushi packages to your very liking.

Mark, who runs Fushin, the sushi stand, says that it is their first time preparing food for the National Arts Festival. Their restaurant, which specializes in sushi and Eastern cuisine in Port Elizabeth, was invited to Grahamstown by Cape Town Edge.



Salmon and avo sushi rolls. Cue/Nick Stroucken

He also says that the experience has been really great and business is "picking up every day."

Next year Mark plans to bring a whole team to prepare a greater variety of food.

*The sushi goes for R35 for eight pieces and the stand also sells a selection of Arizona teas.*

**Even our sushi stall got its own review!**

**Stone Words**  
 A powerful, intriguing piece performed in English and Afrikaans. It questions and aims to abolish the excuses that have now become reasons for the indolence that blankets Africa, especially South Africa's "Is it because I am black?". A variety of poetic styles, self-made music and dance are incorporated in this piece. Beautiful words. **AM**

**Bafana Replic 3: Penalty Shootout**  
 Mike van Graan has produced another enthralling production, performed by the immensely talented Lungi Pinda. Pinda enacts a variety of roles, interspersed with Zapiro cartoons, with the 2010 Soccer World Cup as a common thread. An intelligent, witty play that is well directed by Mandla mbothwe. **DB**

**More South African Deep Freezing**  
 Maude and Aubrey only emerge from the freezer in their ice-cream parlour once every couple of years – but this time everything appears to be different. Deft performances from Marek and Jenkin, as a duo confused by the new South Africa, deliver an incredibly unexpected story. **RR**

**Rumpsteak**  
 In this one man show, master Gaetan Schmid takes you on a magical trip behind the scenes in a French restaurant. Conveyed through delightful sound effects, this show brings to life the workings and humour of sensational cooking and spontaneous waiters. It fills the senses with laughter and intelligent insight. Magical indeed. **GS**

## What CUE said 2009

### Pictures of You

This is a powerfully intense drama featuring Liezl de Kock (Janet) and Dorian Burnstein (Frank), devised and directed by Rob Murray. The passion between Frank and Jane has dissipated and they both have dreams and expectations. Sound and light are ingeniously exploited to create the atmosphere which kept the audience spellbound by a gripping display of incredible acting for more than an hour. This team are experienced entertainers, and a must see for all festinos. **LP**

**Under the Stars, Above the Tree**  
 Andrew Laubscher and Jon Keevy excel in this adventure story about a boy and his quest to reach the top of a giant tree which has overgrown the world. Clever use of multimedia mixed with a heart-warming storyline makes this a must-see for the young and old alike and even those in-between, like me... Look out for that crazy dassie (I mean Hyrax!). **JB**

### Turn to the Traveller

Using projected visuals and an array of traditional Angolan instruments, Victor Gama masterfully gives you a unique musical experience, set against an intriguing visual storyline that may trigger a wide range of responses – everything from 'Wow!' to 'What?'. This performance seems to serve as an introduction to a complex story. **KAF**

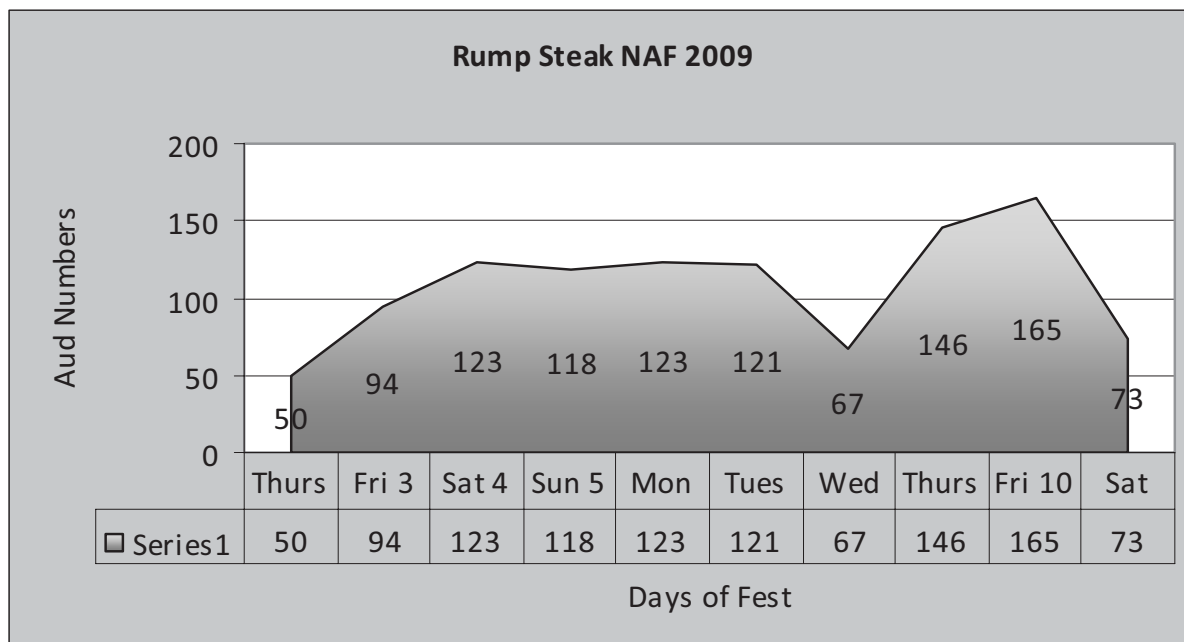
**“...that Fringe jewel, Cape Town Edge”  
- ADRIENNE SICHEL**



**CAPE TOWN**   
**EDGE**

## 6. Show Report Backs

**Company:** Theatre Bazaar  
**Production:** Rumpsteak



**Total Audience: 1080**

**Average Daily Audience: 108**

**Average Daily Percentage: 65%**

### Strength:

A hardworking and successful team (Fthk & H&E) re organisation, funding & marketing.

### Marketing:

- The booklet (you sell your show directly and indirectly your CTE colleagues' show.).
- Posters (idem as with booklet.)

Similar venue with a well known and resourceful technical team.

Venue enhancement (as well for patrons as for companies):

- The sushi bar.
- The tents.
- Black curtains.
- Toilets.

The quality of the venue enhances the quality of the productions.

The ensemble of the companies in the same location:

- Camaraderie, support & assistance
- Front of house help (set the mood and receptiveness of the patrons towards the show)
- Transport assistance
- network

**Weakness:**

No coffee or tea stand.  
Especially for a 10am show.

**Ideas for next year:**

Like in the village green, to have on the floor wood chips to keep the dust away from the sushi. In case of rain, it will prevent a mud pool.

**The production:**

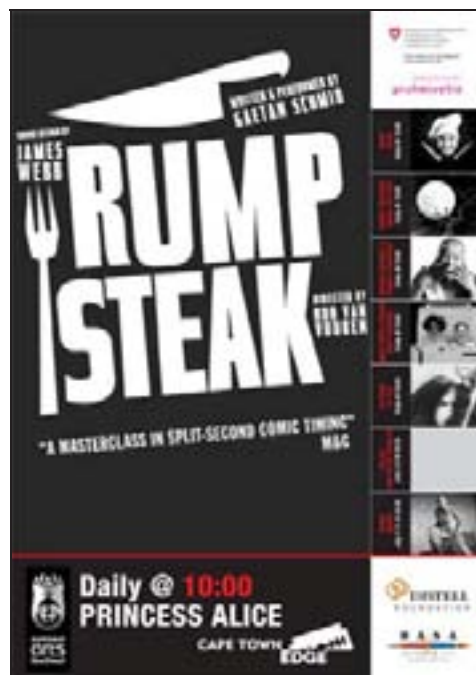
Like with The Dog's Bollocks, a 3 year attendance of Rumpsteak at the festival is definitively a good idea to build up the audience attendance.

The 10am slot proved to be a draw card for family with children.  
And thus Rumpsteak can from now on be labelled "suitable for all ages".

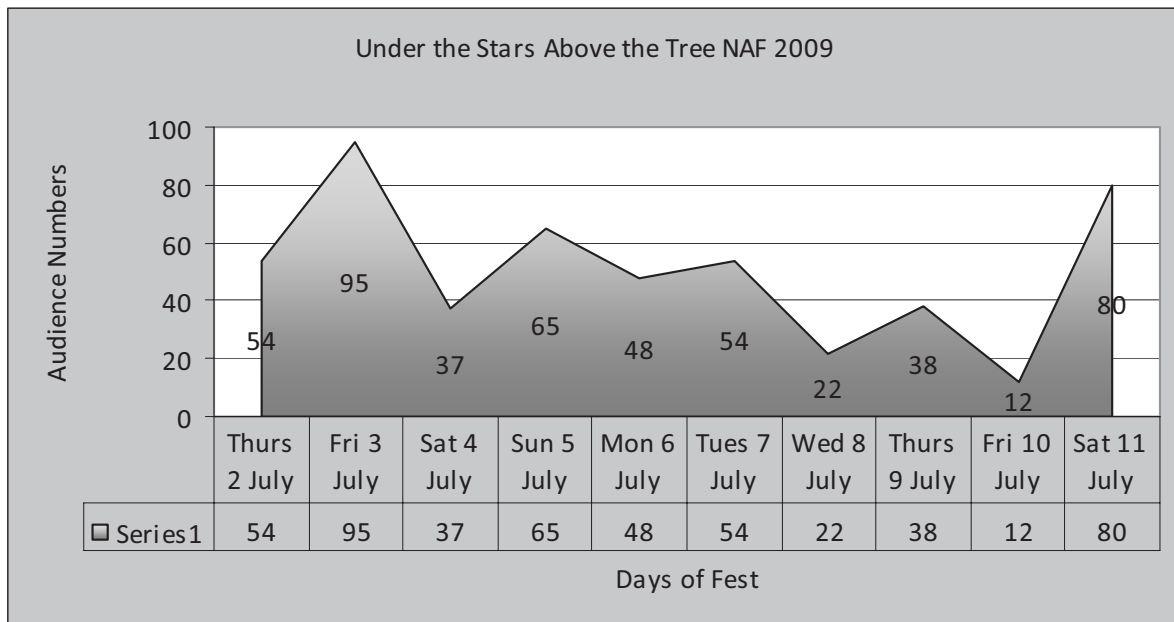
"In this one man show, master Gaetan Schmid takes you on a magical trip behind the scenes in a French restaurant. Conveyed through delightful sound effects, this show brings to life the workings and humour of sensational cooking and spontaneous waiters. It fills the senses with laughter and intelligent insight. Magical indeed."

***Cue 09***

Of course, I would be very grateful to be able to bring back Rumpsteak as part of the CTE next year.



**Production: Under the Stars, Above The Tree**  
**Producing Company: Yawazzi Theatre Productions**



**Total Audience: 505**  
**Average Daily Audience: 51**  
**Average Daily Percentage: 30%**

Yawazzi Theatre Productions had an amazing and beneficial experience being part of the Cape Town Edge 2009. Having brought plays to the National Arts Festival in 2007 and 2008, life with the Cape Town EDGE made the entire experience much more enjoyable and successful. *Under the Stars, Above the Tree* was at the festival in 2007, and received some critical acceptance even though the audience turnout was fairly low. Our hope for the participation with the Cape Town Edge was to increase audience numbers and produce a profitable production.

By the end of the festival, our final audience numbers had increased drastically from the year before and helped us cover all the costs of the production. In fact we had more than doubled the number of attendees from 221 in 2008, to 505 in 2009 (a lot of this thanks to the EDGE) It was an incredible improvement from our experience of the year before. Our press reviews (only in the Cue) were positive, and we found that the show captured a lot of young ones’ imagination. What we found encouraging was the verbal feedback after the production from parents thanking us for the production, but nothing compared to some of the exciting children’s responses after the show.

We are including the two reviews here, one standard one from the cue, and one done by children reviewers also at the Cue.

*Andrew Laubscher and Jon Keevy excel in this adventure-story about a boy and his quest to reach the top of a giant tree which has overgrown the world. Clever use of multimedia mixed with a heart-warming storyline makes this a must-see for the young and old alike and even those in-between, like me... Look out for that crazy dassie (I mean Hyrax!). 5/5 stars - JB*

*Imagine you have never seen the sky, that a tree has grown so big that it has blocked it out and you only know about it from stories. That is what Under the Stars, Above the Tree is about.*

*We follow a boy as he tries to find the sky, which he has heard about in the stories his grandfather tells. On his journey he meets talking animals, a bird and a scary snake, each one teaches him something about himself or about his journey.*

*The message that we got from this play is that life is like a journey and it may be scary and it may be tough but you must persevere to succeed.*

*It is also important to listen to those around you who have wisdom and experience, because then you will know what you are looking for.*

*The story is told by only two actors, which was amazing. The one uses masks as well as a screen, which he writes and draws on, to tell the story. The other acts the part of Boy who, through his movements, seems to really be climbing the tree.*

*This is a very important story for everyone – not just children - and is very entertaining and fun at the same time.”*

– Milange Lang (aged 11) and Zoe Long (aged 8)

We believe that the advertising engine of the CTE was a big reason toward our jump in audience numbers from the year before. On the 2<sup>nd</sup> of July, we already had 224 tickets sold (more than all ticket sales in 2008), and by the end of the festival our final audience number was 505, doubling our figures. We did very little publicity ourselves, and relied heavily on our attachment with the EDGE. The other major difference from 2008 was our re-classification as part of Children’s Theatre. It seems (due to the number of block bookings of children) that such a move paved a way for a lot more families to come and see our show. While this increased our audience numbers, this did not seem to encourage any further critical reception (or invitations to other festivals) due to the general public labelling us as a “kiddies show.”

Therefore we do not think we quite achieved the “snowball” effect we dreamt of from general word of mouth (or much press), but were rather a safe bet on the children’s circuit. We do feel that our show is more than just a children’s show, and if we were to continue presenting next year, we would have think carefully about how we brand it. No matter what that might be, our own publicity work would have to increase. We have not received any significant critical acclaim to warrant other invitations to perform, but we are looking to travel the play to other children/family theatre festivals. For us it was important to see an increase in audience numbers and we do feel that in 2009, and thanks to the EDGE, we established a good base to work from.

One of the incredible improvements for us with the Cape Town EDGE was the venue and the venue technicians of Princess Alice. Their consistent hard work made our jobs so much easier and less stressful. The technicians took the time to learn our set-up and our show, so that the hour set-up was a comfortable time for the few multimedia adjustments and actor warm up. The crew was extremely

professional, courteous and worked on offering us as much help as they could. For us, this was a major jump from our venue in 2008, when and where we struggled to set-up, doing most of the work ourselves. The technicians cared about their work, and also cared about the show being presented very well. (access to a programmable light board was also a huge bonus). All this made our tech-heavy show a relatively easy one to set up.

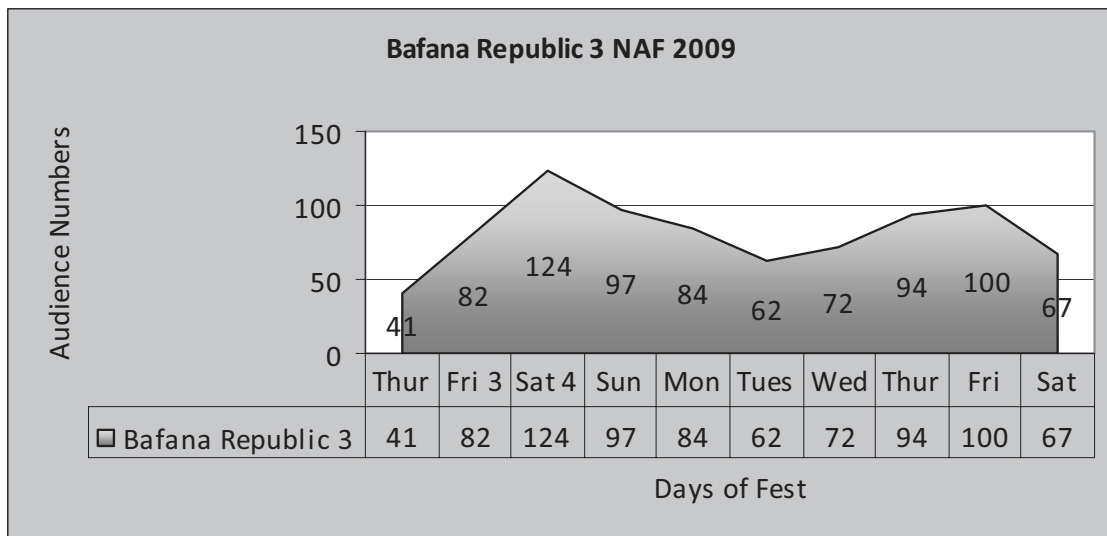
We also felt as part of a family, together with the technicians and other performers and the venue/tent really became a home away from home. The presence of the Sushi bar was a big attraction for two members of our party, as it almost became part of a post-show routine. Also, having Geatan as our front of house person was very helpful and we think it is a great part of the Cape Town EDGE to help out the other productions in such a way. We also found the sharing of resources very beneficial and the willingness of everyone to help out, particularly with the strike, as great experiences. This was a family we were proud and happy to be a part of. For future versions of the edge and whether it be sushi or not, more focus should be placed on the “foyer display,” with perhaps even a multimedia projector or TV showcasing the other productions so that those enjoying the food can be encouraged to come back to watch a show as well.

We think it was very beneficial to have meetings leading up to the festival, to get to know the other participants and how the concept of the Edge works. We do think that there should have a more thorough and detailed “tech-planning” session. Due to the nature of the space, and the sharing of many items, it becomes important to know what everybody’s requirements are, as they can impact the space quite a lot. As part of the planning, we were very glad to help out in the creation of the little advertising video for the EDGE and think it would be a great tool to build on for the future.

Yawazzi would like to thank all those who were involved in the Cape Town EDGE (participants & funders), for giving us this great opportunity to be part of this huge creative family. We feel that our experience was a huge development for our young company and served as a really positive encouragement for our craft. We would love to be part of the next Cape Town EDGE at the National Arts Festival.



**Production:** Bafana Republic 3: Penalty Shootout  
**Producing Company:** Mike van Graan Productions



**Total Audience: 823**  
**Average daily audience: 82**  
**Average daily percentage: 50%**

The third edition of the *Bafana Republic* franchise enjoyed another successful run as part of the Cape Town Edge for the third successive year at the National Arts Festival in Grahamstown.

The three legs of the franchise are to produce a new script each year using sport as entry points for contemporary social commentary, to provide an actor who is 25 or younger with an opportunity to showcase her/his talents through the show, and to engage a different director to interpret the franchise as s/he sees fit. This year, Lungi Pinda was the featured actor, with Mandla Mbothwe directing his first one-person, satirical show.

While it did not achieve the same levels of box office success as its two predecessors, *Bafana Republic 3* more than broke even, and attracted excellent critical responses.

Again, the Festival was also a good showcase for the work, and it has attracted interest from local producers and from abroad, with a 7-week run scheduled at the Market Theatre from mid-September.

The Festival – and the support of colleagues in the Cape Town Edge – again generated additions to our database to whom to market this and future productions, and it also confirmed the support base that the franchise has across a large market, from schoolgoers to pensioners.

The Cape Town Edge brand has developed in its own right and as far as the National Arts Festival is concerned, it is an excellent brand for the *Bafana Republic* brand to be associated with, as both are associated with innovation, co-operation and excellence.

Relationships forged through the Cape Town Edge extend beyond Grahamstown, with two Edge colleagues (Jacqueline Dommissie as Assistant Director and Fiona du Plooy as marketer) subsequently assisting with my production of *Iago's Last Dance* at ARTSCAPE.

This is to thank my Cape Town Edge partners, the visionary funding partners and those driving the Edge for making this happen, for the support provided and for the model being created for others to copy.

Mike van Graan

**MVG** Productions  
in partnership with the  
Theatre Institute of the Netherlands  
presents

# BAFANA REPUBLIC 3 Penalty Shootout

Written by  
Mike van Graan

Directed by  
Mandla Mbothe

Starring  
Lungi Pinda

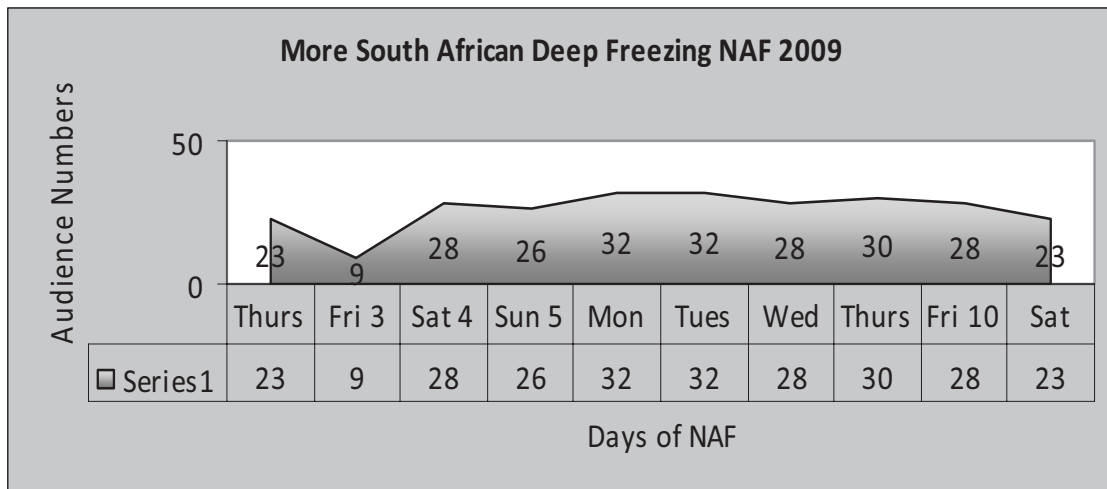
**Daily @ 14:00**  
**PRINCESS ALICE**  
CAPE TOWN  
**EDGE**

**prohelvetia**

**DISTELL**  
FOUNDATION

**B.A.S.A.**

**Production:** More South African Deep Freezing  
**Producing Company:** Juliet Jenkins and Frances Marek



Total Audience: 259  
 Average Daily Audience: 26  
 Average Daily Percentage: 16%

**The Pros:**

PRE FEST: We felt very supported as a result of being part of The Edge. It was so beneficial to be a part of a team with so much experience in this specific area. There were so many things we might not have thought of or considered that were brought up and discussed in the meetings. Sorting out issues like where sets go, hanging black curtains and arranging extra lights beforehand together, was so helpful.

DURING FEST: The best part about being part of The Edge is knowing what venue you are going to be performing in. And that the venue will be well looked after during the fest. The Technical Team are amazing, dedicated, friendly, professional and so willing to help in any way. I can't say enough good things about them. And the fact that it's usually the same people every year makes it feel even more like a well-oiled machine.

It was great to be part of a marketing team that was bigger and more expansive than just our one show could have been.

POST FEST: Being able to transport our set back with Dave the tent man was a god send, I don't know what we would have done without him. He was so helpful and once again it's just because we were part of The Edge that we had connections with so many other people who could help us in different ways. Being part of one big team has so many benefits. Also we were able to store the set at FTHK rehearsal space until our return so that was also very useful.

**The Cons:**

DURING FEST: This is not really a Con, just a comparison with last year – 2008. The tent and outside area had much more of a vibe in 2008. The free tea was a great crowd puller, as was the wide array of food on offer. The sushi this year was delicious and sold well, but it doesn't cater to all tastes. There was also a dedicated merchandise table that, if I remember correctly, sold merchandise for all shows all day – not

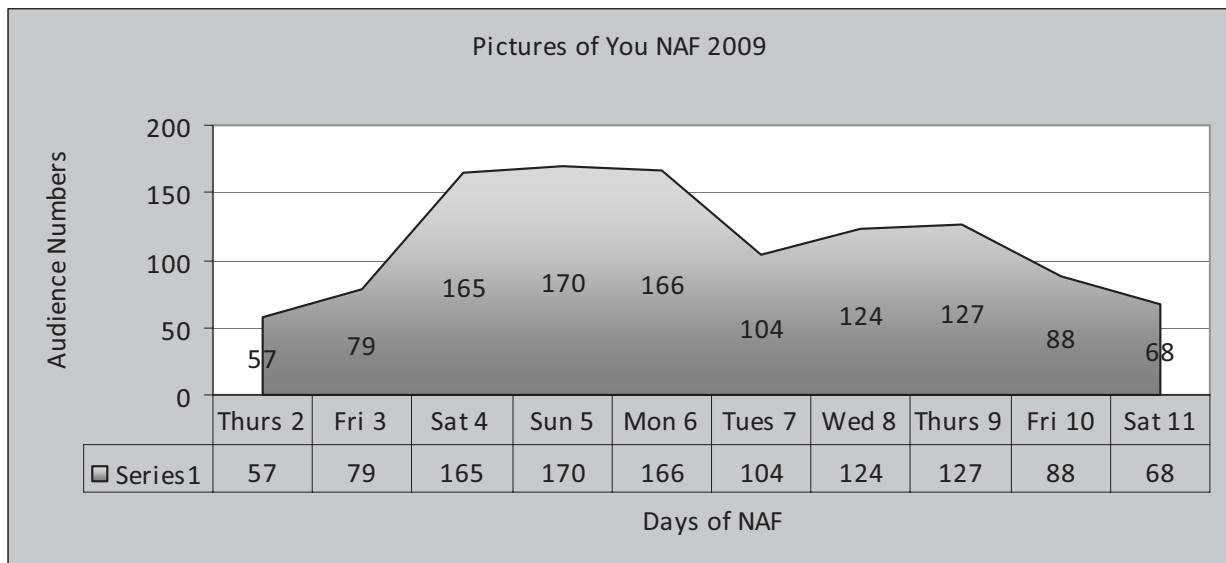
just before the specific show. This is good in that it acts as another form of marketing and means you'll sell more stock. Also the public toilets were not kept in great shape, which is very unfortunate.

**Other Publicity:**

We didn't get any full reviews just the 50 words. I am struggling to find that on Cue Online. We were also mentioned as Malcolm Purkey's Top Four Picks of the Festival, I am also trying to find that online. Will email it.

The poster is for the play 'Deep Freezing' by Frances Marek, written and performed by Juliet Jenkin, directed by Alex Halligey. It is part of the 'More South African' series and is performed daily at 16:00 at the Princess Alice venue in Cape Town. The poster features a photograph of a woman sitting on a white block in a field, with a large sign in front of her. The sign has text on it, but it is not legible. The poster also includes logos for the National Arts Festival, EDGE, Distell Foundation, and RASA.

**Production:** Pictures of You  
**Producing Company:** a conspiracy of clowns (in association with FTH:K)



**Total Audience:** 1148  
**Average Daily Audience:** 115  
**Average Daily Percentage:** 70%

*Pictures of You* returned to the scene of its successful premiere in 2008 to the same venue again run by Cape Town Edge – a project of FTH:K in association with Hearts and Eyes Collective.

While being fairly confident that we would break even and enjoy a decent festival, we were unprepared for the sudden rush on tickets for the show. So much so, in fact, that *Pictures of You* ended the festival being the **highest grossing theatre production** on the Fringe. Not only that, but twelfth overall across all genres.

That is a remarkable and almost unthinkable result for a small experimental show that we created to push our mantra “listen with your eyes”, and is great testament to our growing profile and reputation within the industry. We hope that it assisted Cape Town Edge too in its growing profile and reputation for innovation, breaking new ground, and clearly showing the value of returning shows to the collective.

Critically and commercially then, *Pictures of You* continued with its growth in popularity and respect across the country. We look forward to extending this with our upcoming tour to the Witness Hilton Arts Festival in September, and are also negotiating a full season in Johannesburg, and a return season to the Baxter Theatre in Cape Town next year.

Huge thanks to all on the Cape Town Edge team who made the Festival so excellent – particularly the technical team that this year was really on the ball. Thanks also to our loyal funders who back the collective so warmly and supportingly. Long may it last, and may it grow from strength to strength in the future.

## **The Pros:**

### PRE FEST:

- The comfort of knowing exactly when one's slot is to prepare mentally and physically
- The knowledge of the venue and collaboration – as a returning show, this breeds a lot of confidence
- Huge marketing push – booklets, publicist, film clips, etc
- Regular meetings allowed members of our team added insight and experience as to how CTE is run, which in turn opens the door for future potential collaborations

### DURING FEST:

- A glass of sherry always prepared audiences for the story to unfold
- The black surrounds gave the venue a much more theatrical feel and significantly improved performers'/audience's experience
- The upgrade in equipment (computerised board and FOH bar) significantly enhanced the theatrical experience; amazing what a small thing like that can do!
- Technical crew were excellent! Helpful, approachable, professional – thanks, guys!
- Sushi stall brought a lot of people to the venue and also gave them a place to hang after the show

### POST FEST:

## **The Cons:**

### PRE FEST

### DURING FEST

- Venue not quite ready for us as first technical rehearsal
- Front of House control not as strong as previous year = shows going up late
- Pressure being put on by impatient following company in 1<sup>st</sup> part of festival
- FOH atmosphere not as convivial as with previous year
- No audience response forms
- A mistake with the ads saw Sol(t)o receive 2 consecutive ads, and *Pictures* none
- Generic marketing we felt didn't necessarily convey the show the way we wanted to; we feel that the booklet and poster could do with a revamp, and the marketing as a whole as well, as we had to ask the unfortunate question: what brought the people to the show? Was it the reputation of the show and word of mouth? Or was it Cape Town Edge's efforts? Seems churlish to ask that, but we do think it's worthwhile feedback – what exactly is the CTE brand or identity?

### POST FEST

## **Other Publicity:**

“...this slow-burning charmer has been stealing the hearts of audiences around the country. Currently, it is captivating Festival patrons for the second year in a row...whimsical ...*Pictures of You* is a dainty delicacy, to be cradled, adored and treasured.” – Christina Kennedy, CUE 8 July 2009

“This is a powerfully intense drama featuring Liezl de Kock (Janet) and Dorian Burstein (Frank), devised and directed by Rob Murray. The passion between Frank and Janet has dissipated and they both have dreams and expectations. Sound and light are ingeniously exploited to create the atmosphere which kept the audience spellbound by a gripping display of incredible acting for more than an hour. This team are experienced entertainers, and a must see for all festinos.” – CUE

“festival favourite” – CUE

“Another peach of a show, also employing a strong visual idiom and non-verbal musings, was Rob Murray’s *Pictures of You*; this meditation on relationship torpor was a tonic. In making quality theatre accessible to defa audiences, the From the Hip: Khulumakale theatre company deserves the highest (mimed) applause.’ – Christina Kennedy, “Opening theatre’s treasure chest”, CUE 11 July 2009

### Spin-Off since Festival:

Hilton Arts Festival 18-20 September 2009

Return season at Baxter Theatre 1-13 February 2010 (on strength of this year Baxter and NAF)

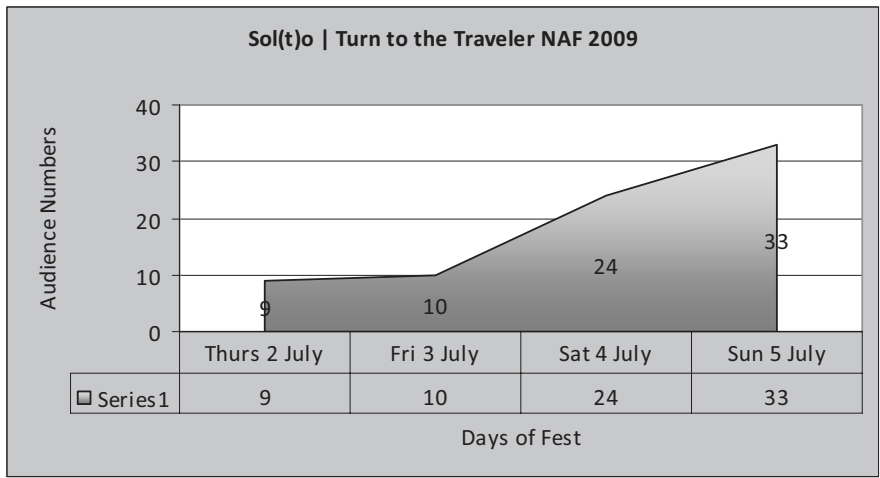
Negotiations with Market Theatre in Johannesburg re 2010 season

Waiting on outcomes of Afrovibes Festival – European touring 2010

Waiting on outcomes of ABSA KKNK and Aardklop 2010 applications



**Production:** Sol(t)o | Turn to the Traveler  
**Producing Company:** Resonance Bazar



Total Audience: 76  
 Average Daily Audience: 19  
 Average Daily Percentage: 12%

Resonance Bazar shared the 8.30pm slot (4 performances), with *Stone Words* presented by Khadija Heeger, Jaqueline Dommissie, Linda Tshabalala and Glen Arendse (5 performances).

**The Pros:**

PRE FEST: Cape Town Edge is a visionary collective venture. The booklet, poster, marketing strategy & collective collaboration are enormous pros, that have benefited Resonance Bazar at both 2007 and 2009 festival. It was good to meet together pre fest @ FTHK studio in Observatory.

DURING FEST: Preparing the venue together on the Tuesday & Wednesday, the smooth running of the technicals, the understanding between independent theatre companies. Peggy Tunyiswa was a tremendous support during our four performances.

POST FEST: I have not had any contact with Cape Town Edge post festival, as I was working out of the country from 6 July, for 6 weeks.

**The Cons:**

PRE FEST I was very sick for 2 weeks at the end of May, during the crucial submissions time for entries into the Booklet & deadlines for the Poster. This meant I struggled to deliver text & images timeously.

DURING FEST Difficult to get an audience for the first four performance slots. There is definitely a reality that the festival only kicks in on the first Saturday, and in future, I would have to consider the first two performances as live technicals.

POST FEST ....

**General:**

I think a typed working schedule of submission deadlines for Poster & Booklet would be good aid for all companies. I would definitely start submissions, design, editing earlier in month of May. I know that this was the intention, however not translated into practise.

I really missed Peter Hayes' aesthetic input into the Cape Town Edge Management Collective this year. Peter has vital design & liason skills which transform spaces & events into welcoming, inspiring aesthetic environments for both theatre companies & audiences. I felt this year, that this was sorely missing. Jaqueline only arrive on Sunday night, with boards for posters & energy to put into spacial arrangements. This meant that the first four nights of Cape Town Edge had (in my personal opinion) a "tatty" feeling.

One does need a CTE management person on the ground, whose focus is spatial aesthetics & presentation re: Foyer, right from the start – to direct the placement of "restaurant, production boards, toilets, dustbins, ticket sales etc", so as to maximise movement & exchange, passing trade & interaction in a small defined space.

### Spin-Off since Festival:

Sol(t)o now travels to the Azores Islands (Mid-Atlantic), Columbia and then Carnegie Hall, NYCity in March 2010. Turn to the Traveler will transform itself into the production "Sans Frontieres", which will include the border crossings at Beit Bridge (Zimbabwe) and Ressano Garcia (Maputo). We hope to perform "Sans Frontieres" at festivals nationally & internationally in 2010.

### Pics:

Unfortunately I don't have pics, but I do have a recorded soundtrack – which if you would like, you can include into your report. Let me know, I can save as an aiff or wav file. I can also drop off for you the edited DVD of the performance "Turn to the Traveler".

Thanks to all @ Cape Town Edge. I am aware that it takes an enormous amount of time and skill for the four working members of the CTE Collective to manage the Edge on the Fringe.

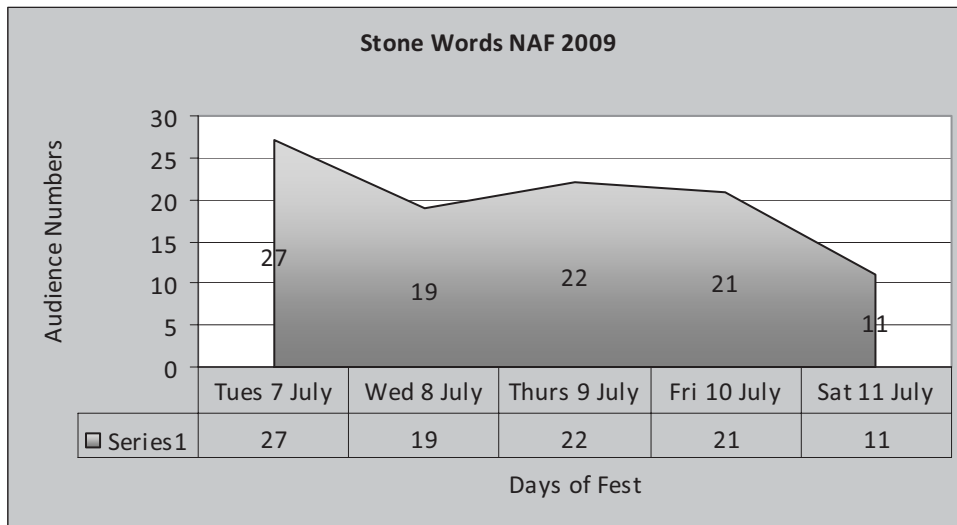
In relation to this huge effort- I have many existential questions such as "is the return equitqble to the effort", "of what relevance are productions at national arts festivals" and the impact of the current "corporatisation of artists & productions". I would encourage CT Edge collective, to meet on a deeper level than just management – giving the collective a shared aesthetic vision of what it means to be a performing artist & independent theatre collective in 2010 in Africa.



**RESONANCE BAZAR | Resonâncias África do Sul**  
**performa art • film • futurism • cosmology • african urbanism**  
Snake Lily Shrine, Melbourne Road, Woodstock, Cape Town  
office tel/fax: +27 21 448 6612  
**Sherene Kingma • Production Administrator**  
mobile: 083 678 0081  
**Julia Raynham • Artistic Director**  
mobile: 082 937 1907

**Production:** Stone Words

**Producing Company:** Hearts and Eyes Theatre Collective



**Total Audience:** 100

**Average Daily Audience:** 20

**Average Daily Percentage:** 12%

**The Pros:**

**PRE FEST:**

Africa Centre commissioned the original version of Stone Words as a 30-minute work for the Spier International Poetry Exchange. We were fortunate in securing funds from the National Arts Council to develop the work further into a 50-minute performance piece. The director and poet selected new works from Khadija Heeger’s poetry to include in the programme and the live music was extended. The rehearsal period was constructive and creative. We had the generous assistance of people who attended rehearsals and gave input. Fiona du Plooy assisted with choreography and movement and Heather Mac gave us notes on music and sound. We had a successful preview at The Intimate Theatre that was well attended and engendered very positive feedback in the form of audience comments and response as well as a review on the blog site, Megan’s Head. This also allowed an excellent opportunity to take production photographs in a theatre setting with effective lighting.

**DURING FEST:**

Spoken Word Art or Performance Poetry as a medium has always had a relatively small representation on the NAF landscape, but this year it had grown significantly with at least two Main Programme performance featuring poetry ( Moving into Dance Mophatong’s *Threads* and the Standard Bank Young Artist’s *The Olive Tree*). There were seven Fringe productions listed under Performance Poetry in souvenir programme and a daily ‘Open Mic’ for reading and performing poetry. This environment provided many opportunities for networking and bench marking. Members of the company of Stone Words were able to attend performances and meet with other performers, which may lead to future collaborations and creative exchanges.

**POST FEST:**

Stone Words was invited to perform at the 969 Festival in Johannesburg, an invitation we were unfortunately unable to accept, as the budget offered was insufficient. We have no current plans to

perform the full version of Stone Words again, but the poet Khadija Heeger continues to accept invitations to perform extracts from the work at political and social issue events.

### **The Cons:**

#### PRE FEST

Our small budget required the cutting of some corners. We were able to hire a hall as rehearsal space for only 7 rehearsals and the rest of the three week period we worked in the poet or director's homes. Luckily, this was more inconvenient than an actual hindrance to productivity as the cast is small and we managed to get the work done.

#### DURING FEST

The most disappointing aspect of the festival was poor audience attendance. We attribute it to several factors, but remain disappointed that we did not achieve a greater response to the work. The decision to share a performance slot on the Cape Town Edge programme and perform only the last 5 days of the festival proved problematic. There is often poor attendance recorded on the final weekend of festival and so it was for us. We were not in Grahamstown from the start of the festival and this meant reduced opportunity to profile and market the production. This was the first time that Cape Town Edge included Performance Poetry and it may be that it is not a medium our audiences are open to.

#### POST FEST

Stone Words was invited to perform at the 969 Festival in Johannesburg, an invitation we were unfortunately unable to accept, as the budget offered was insufficient.

### **General:**

*"STONE WORDS; It was an inspirational, engaging time and will be for anyone who loves good words and sounds." Megan Choritz*

Producing work in association with Cape Town Edge makes absolute sense; the companies participating got so much support from each other, the management and The Cape Town Edge team. The company of Stone Words felt welcomed and appreciated. The ambience of the foyer keeps improving with each year, with improved lighting, more tenting and delicious sushi. The new, more discreet position for the portable toilets was an excellent idea! The black surround inside the theatre improved the visual effect not only of our production, but all the Cape Town Edge shows that we saw. All these improvements added value to the audience experience.

The official technicians provided by the NAF were supportive and efficient. This was our third year at Princess Alice Hall and for the third time we had the same technical team, in fact this year the venue manager had been allocated to a different venue and she herself requested the posting at Cape Town Edge. This is evidence of how the project works on very many levels adding value to the festival experience to different people and capacities.

Thank you, Cape Town Edge!

### **Other Publicity:**

**Cue Newspaper – "SHORTS"**

**Stone Words**

“A powerful, intriguing piece performed in English and Afrikaans. It questions and aims to abolish the excuses that have now become reasons for the indolence that blankets Africa, especially South Africa’s “Is it because I am black?”. A variety of poetic styles, self-made music and dance are incorporated in this piece. Beautiful words.” **AM**

### Stone Words soaring ideas

*Megan Choritz*

I have just come back from a preview performance of [Stone Words](#) before it goes off to G’town. It’s one of The Cape Town Edge’s offerings at the fest this year. Stone Words is a collection of poems, written and performed by Khadija Tracey Heeger, who is accompanied by Glen Arendse on percussion (of all kinds) and Linda Tshabalala on sax (mainly), directed by Jaqueline Dommissie.

What a lovely gem (‘scuse the pun!) of a show. Khadija’s poems are extraordinary and they are varied too, covering a range of emotions, topics, styles and forms. They are in turn clever, funny, poignant, sensual, harsh and and moving. And Khadija performs them brilliantly.

Jaqueline’s direction is so strong, courageous and deft that she weaves a tapestry of light and dark with precision and minute detail. Even though you are watching and listening to a bunch of poems it feels like you are listening to a whole album; one that has themes, moods and cycles. The set and costumes are fantastic and evocative, and beautiful to look at.

Then there are the musicians who support the poems and create their universe so originally. My favourites were the traditional one string mouth bows and the laughing string can. Towards the end of the show there was some delicious interaction with them and Khadija. I think there could be more; they are so engaging and interesting. They mostly are the score but sometimes they are like a table of sound effects for specific words, which is a delight. And sometimes very funny.

I was expecting a precious (even slightly up it’s arse, you know how poetry can get) show and it absolutely wasn’t. Not once. It was an inspirational, engaging time and will be for anyone who loves good words and sounds.



## 7. Financial Report Back

Description	Unit Cost	receipt #	No. of Units	Subtotal
<b>ADMINISTRATIVE FEES</b>				
Venue Manager 1	R 2,500.00	AF1	1	R 2,500.00
Venue Manager 2	R 3,500.00	AF2		R 3,500.00
Programme Manager	R 10,000.00	PM1 to 3	1	R 10,000.00
<b>TOTAL ADMINISTRATIVE FEES</b>				<b>R 16,000.00</b>
<b>PUBLICITY</b>				
Publicist	R 6,000.00	PUB1	1	R 6,000.00
Press Kits	R 6,344.10	PUB15	1	R 6,344.10
Booklet editor	R 5,000.00	PUB2	1	R 5,000.00
Poster designer	R 11,500.00	PUB3	1	R 11,500.00
Posters print		PUB4	1400	R 10,260.00
Booklets print		PUB5	2000	R 6,840.00
Fly Posting	R 2.50	PUB6	1200	R 3,000.00
CUE Ads	R 3,762.00	PUB8	1	R 3,762.00
Souvenir Programme Ad	R 3,000.00	PUB9	1	R 3,000.00
Designing of spot ads	R 1,800.00	PUB10	1	R 1,800.00
Video advert screenings	R 750.00	PUB11	5	R 3,750.00
Couriering (posters)	R 1,844.00	PUB13	1	R 1,844.00
Fliers print extra	R 125.00	PUB14	1	R 125.00
<b>TOTAL PUBLICITY</b>				<b>R 63,225.10</b>
<b>TRANSPORT</b>				
Transport: props, set, tents, equipment etc				
Vehicle hire	R 4,530.00	TR2	1	R 4,530.00
Fuel and toll	R 2,043.77	F1 - F10	1	R 2,043.77
Venue Manager 1	R 300.00	TR3	1	R 300.00
Venue Manager 2	R 450.00	TR4	1	R 450.00
<b>TOTAL TRANSPORT</b>				<b>R 7,323.77</b>
<b>ACCOMODATION</b>				
Venue Manager 1	R 230.00	AC1	7	R 1,610.00
Venue Manager 2	R 230.00	AC1	5	R 1,150.00
Venue Manager 2	R 250.00	AC3	2	R 500.00
Tent technician	R 230.00	AC4	1	R 230.00
<b>TOTAL ACCOMODATION</b>				<b>R 3,490.00</b>
<b>PER DIEMS</b>				
Venue Manager 1	R 150.00	PD1	7	R 1,050.00
Venue Manager 2	R 150.00	PD2	7	R 1,050.00
<b>TOTAL PER DIEMS</b>				<b>R 2,100.00</b>
<b>HOSPITALITY</b>				
Bedouin Tent	R 8,800.00	H1	1	R 8,800.00

Black drape surround cable and hooks	R	950.00	H2	1	R	950.00
Black drape surround in venue	R	2,500.00	H4	1	R	2,500.00
Sherry	R	940.00	H3		R	940.80
Hospitality ( <i>toilet paper / candles etc</i> )	R	229.07	HA1 to HA5		R	229.07
Hardware	R	805.85	HW1 to HW7		R	805.85
<b>TOTAL HOSPITALITY</b>					<b>R</b>	<b>14,225.72</b>
<b>MISCELLANEOUS</b>						
Prestick, Postage, Printing etc	R	500.00	ST 1-3	1	R	500.00
Rope lights	R	2,419.00	M1	1	R	2,419.00
Gratuity venue crew and technicians	R	600.00	M2	1	R	600.00
Telephone and Internet access on site	R	225.00	T1 to 6		R	225.00
Telephone	R	1,000.00	PM1 to 3	2	R	2,000.00
Bank Charges	R	450.00	BN1	1	R	450.00
<b>TOTAL MISCELLANEOUS</b>					<b>R</b>	<b>6,194.00</b>
<b>FINAL REPORTING AND ACCOUNTS</b>						
Prepare Final Report			FR 1		R	5,000.00
Audit and accounting			FR2		R	3,500.00
<b>TOTAL FINAL REPORTS AND ACCOUNTS</b>					<b>R</b>	<b>8,500.00</b>
<b>GRAND TOTAL</b>					<b>R</b>	<b>121,058.59</b>
<b>TOTAL INCOME</b>					<b>R</b>	<b>129,040.80</b>
<b>BALANCE CASH IN HAND</b>					<b>R</b>	<b>7,982.80</b>
<b>INCOME</b>						
Source	Description	Units	Unit cost	Subtotal		
PROHELVETIA	Donation	1		R	50,000.00	
DISTELL	Sponsorship	1		R	30,000.00	
BASA (Business Arts South Africa)	Supporting grant	1		R	25,000.00	
Cape Town Edge	Participants fee	7	R 3,300.00	R	23,100.00	
DISTELL	Donation cases sherry	5	Cash value	R	940.80	
						<b>R 129,040.80</b>

Above figures are correct going to print. There are still a few invoices outstanding.

## 8. The Way Forward

### Opportunities

Human Resources	<ul style="list-style-type: none"> <li>• We have been approached by someone very keen to our Venue Manager/Coordinator/Producer, which would give us the chance to employ someone for at least 4 months in 2010 and streamline all processes</li> <li>• Employ students, Grahamstown residents to take on certain portfolios (i.e. publicity, catering)</li> <li>• Outsourcing will mean that Production crew have more time to go out and experience Festival: possibility of giving each team x days off from venue duties</li> <li>• CTE Developmental angle/mentorship programme: production, technical, marketing &amp; publicity</li> <li>• Develop relationship with Hands On Masks Off to utilise people who are wanting hands on experience of marketing</li> <li>• Interface with Cape Town theatre students (UCT/NATA/Artscape Resource Centre) to offer training and experience</li> <li>• Build on relationship with catering company to maximise the benefits of their local Grahamstown knowledge and access.</li> </ul>
Venue	<ul style="list-style-type: none"> <li>• CTE is being lauded as a model for the future</li> <li>• Development of relationship with the new Festival Directors</li> <li>• Gas umbrella heaters!</li> <li>• Collaborating with 'Friends of Festival'</li> <li>• Hire containers for supplementary storage</li> <li>• Request that owners of venue clear kitchen area and locked storage room before festival</li> </ul>
Programming	<ul style="list-style-type: none"> <li>• Re-look at programming: different genres, performance times?</li> <li>• There are opportunities to align with Cape Town events and organisations such as UNIMA or Out the Box Festival, which could lead to a natural national extension</li> <li>• Early call for 2010 festival gives us the opportunity to plan effectively in advance</li> <li>• To expand or not to expand? CTE could maybe take on an extra smaller venue to act as breeding ground for flagship at Princess Alice – almost like a mini Main and Fringe</li> <li>• Extend FOH into the venue at the start of each show: ticket giveaways, trailers for other shows</li> <li>• We could look at taking on more shows and staggering the programme, particularly for the extended 2010 festival</li> </ul>
Festival Specific	<ul style="list-style-type: none"> <li>• New Festival Director is open to dialogue and change and supportive of Fringe generally and Edge specifically</li> <li>• Ongoing support and enthusiasm from Fringe Director for the CTE idea</li> <li>• Pre-Festival Festival – chance to blood the works and exchange skills</li> <li>• Post Festival Edge collaboration</li> <li>• Gather data from the Festival to see attendance trends and use this information to streamline programming</li> </ul>

	<ul style="list-style-type: none"> <li>• Introducing a new ticketing system (e.g. half price sale on the last weekend?)</li> <li>• Get more involved in networking initiatives like Hands On Masks Off</li> </ul>
Princess Alice Hall	<ul style="list-style-type: none"> <li>• Negotiate a fixed period of guaranteed tenure of the venue and make structural improvements</li> <li>• Invest in the venue</li> <li>• Look at other possible venues with a better foyer facility and toilets</li> </ul>
Marketing	<ul style="list-style-type: none"> <li>• Define the Brand</li> <li>• More structured pre-publicity</li> <li>• Look at doing 3 booklet runs during festival to include reviews from opening performances</li> <li>• Need second wave of posters to go up during week between weekends</li> <li>• More formal publicity roster for booklet distribution</li> <li>• Computicket database download</li> <li>• Networking opportunities</li> <li>• Develop a media partnership</li> </ul>
Funding	<ul style="list-style-type: none"> <li>• Developing strong relationships with funders</li> <li>• Good feedback from funders about the CTE concept</li> </ul>

## Threats

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Human Resources	<ul style="list-style-type: none"> <li>• Need to spread the work out a little more internally to allow artists to do their thing</li> </ul>
Venue	<ul style="list-style-type: none"> <li>• Re-establish the vibe and develop it; careful of being too big for boots</li> </ul>
Programming	<ul style="list-style-type: none"> <li>• Playing consistently for the whole of Festival can be tiring and expensive</li> <li>• Too many venue responsibilities limit access to the festival experience</li> <li>• Perceived 'whiteness'/elitist</li> </ul>
Festival Specific	<ul style="list-style-type: none"> <li>• Rival groups from the Market and State Theatres, as well as the New Joburg Underground, could improve our concept and pull audiences away</li> <li>• FIFA World Cup 2010 – no one is really sure what effect it will have on the NAF next year</li> <li>• NAF runs for 15 days next year – can we afford to run CTE that long?</li> <li>• Dip in attendance during the second weekend</li> </ul>
Princess Alice Hall	
Marketing	<ul style="list-style-type: none"> <li>• The Brand is still a bit loose and we need to define what we mean by the Cape Town Edge; need to refresh and implement development from available 3 years worth of data now</li> </ul>
Funding	<ul style="list-style-type: none"> <li>• Long term sustainability</li> </ul>

## 9. Vote of Thanks

- ★ FTH:K and Hearts and Eyes Collective for keeping the balls in the air and doing it all again
- ★ Peggy Tunyiswa and Fiona du Plooy for being our rocks, offering endless support and always ready to help
- ★ Jaqueline Dommissie for handling finances and payments graciously and promptly
- ★ Hearts and Eyes for loaning us their bank account (we put it all back - promise!) to ensure proper handling of finances
- ★ Kate Axe Davies, Ismail Mohamed, and Tony Lankester for awesome support and continued interest and commitment for our little project – see you for 15 days of Ama! Zing in 2010!
- ★ Irma Albers and the DISTELL FOUNDATION for being the grooviest supporter and funder we could ever wish/dream for (and for the sherry!!!)
- ★ Miranda Madikane, Colin Miller, and all at Pro Helvetia for their continued support
- ★ Michelle Constant, Natsai Parirenyatwa and BUSINESS AND ARTS SOUTH AFRICA
- ★ David Marcus for rent of the bigger tent, driving the crew bakkie, assistance at the venue, and going well beyond the call of duty to ensure we were solid and looked fabulous
- ★ The sushi guys! Thanks for making us the culinary favourite of the Festival
- ★ Tony Groenewald for assistance with the venue and for giving us an incredible tech boost of a computerised board and a FOH bar...ahhh...simple pleasures well appreciated...
- ★ Hearts and Eyes (and “The Alchemist’s Heart”) for the loan of their black draping...snazzy and stylish!
- ★ Chris, Paula, John, and all the other stagehands and technical people that assisted us in making The Edge work as well as it did
- ★ Lance McKenzie for going beyond the call of design duty...AGAIN! (at least this time the computer didn’t crash...er, did it?)
- ★ Christine Skinner for expert professionalism and always being there to help out over and above what had been agreed
- ★ And all the artists, directors, producers, stage hands, techies, contemporaries, families, and friends who played a direct or indirect role in making this year happen – you know who you are...love and respect...

# CAPE TOWN **EDGE**

## 2009

is sponsored by



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Confederaziun svizra

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