

**THE H.B.THOM THEATRE: AN EVALUATION OF ITS  
POTENTIAL AS A REGIONAL ARTS AND CULTURAL CENTRE.**

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Thesis presented in partial fulfilment of the requirements for the degree of  
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APRIL 2005.

### **DECLARATION:**

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.

Signature: .....

Date: 07 MARCH 2005



## **OPSOMMING**

Dié studie ondersoek die herposisionering van die H.B. Thom Teater as 'n kultuursentrum binne die Stellenbosch-streek. Die eerste stap was om die oprigting van die H.B.Thom Teater in 1966 binne die verband van die kulturele en politieke verwickelinge van daardie tyd te plaas. Die studie kyk ook na die kultuurpolitiek in die Wes-Kaap tydens die oproerige jare voor die eerste demokratiese verkiesing in 1994. Die vraag word gevra, in welke mate raak veranderinge in politieke en kulturele denke die gebruik van die H.B. Thom Teater as 'n belangrike kunstefasiliteit binne streeksverband?

'n Impakstudie is onderneem om die omvang van kultuuraanbieding in die streek vas te stel. Benewens die streekstudie is die gebruik van die H.B.Thom Teater, beide in die verlede en huidiglik, breedvoerig gedokumenteerd, verwerk en bespreek. Kommerwekkende aspekte rakende die gebruik van die teater en moontlike oplossings daarvoor word in detail bespreek en is integraal aan die studie.

Die geskikte bestuurstrukture en artistieke visie wat kan lei na die daarstelling van die H.B.Thom Teater as 'n Streekskunssentrum is nagevors en uiteengesit en so ook meganismes wat tot die insluiting daarvan binne die Universiteit van Stellenbosch se breër Strategiese Raamwerk kan lei.

## **ABSTRACT**

This study wishes primarily to explore re-positioning the H.B.Thom Theatre as a cultural amenity in the Stellenbosch region. The first step was to place the building of the H.B. Thom Theatre in 1966 in the context of the cultural and political dynamics of the time as well as to trace the cultural politics of the Western Cape in particular during the turbulent years leading to the first Democratic Elections in 1994. The question is asked, to what extent do the changes in the political climate and cultural thinking impact on the use of this important, regional arts facility?

A Cultural Impact Study was made to evaluate the scope of cultural production in the region. Alongside this regional study, the past and present utilisation of the H.B.Thom Theatre as such has been thoroughly documented, processed and discussed. Areas of concern regarding the utilisation of the theatre in particular and possible solutions in meeting these concerns have been integrated into the study.

The appropriate management structures and artistic vision leading to the establishment of the H.B.Thom Theatre as a Regional Arts Centre have been researched and detailed as well as mechanisms for its incorporation into the University of Stellenbosch's broader Strategic Framework.

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**ATTACHED**

## **RECORDS OF THE CULTURAL AND ECONOMIC IMPACT STUDY**

CONTAINED ARE

LETTERS, QUESTIONNAIRES, REMINDERS  
RESPONSES  
RETURNED QUESTIONNAIRES AND STATISTICS

## **ORDER OF CORRESPONDENCE**

- 1 OUDE LIBERTAS
- 2 H.B. THOM THEATRE
- 3 BREUGHEL THEATRE
- 4 HOËR MEISIESKOOL BLOEMHOF
- 5 PAUL ROOS GIMNASIUM
- 6 KLEIN LIBERTAS THEATRE
- 7 U.S. CONSERVATORIUM
- 8 DORPSTRAAT THEATER
- 9 SPIER ARTS TRUST
- 10 RYS, VLEIS & AARTAPPELS
- 11 J.C. LE ROUX
- 12 OU MEUL THEATRE
- 13 PAUL CLUVER WINES
- 14 STELLENBOSCH HIGH SCHOOL
- 15 PLAYHOUSE THEATRE
- 16 RHENISH GIRLS HIGH SCHOOL



## **INTRODUCTION**

*And when all the world came back  
And the light crept up between the shutters  
And you heard the sparrows in the gutters,  
You had such a vision of the street  
As the street hardly understands;*

*Preludes* T.S. Eliot

The Western Cape enjoys a unique position historically, geographically and culturally within the South African context. It was home to the Khoi and the Khoi-San for centuries. It was beneath Table Mountain that Jan van Riebeeck and the Dutch settlers laid out their replenishment station in 1652 and it was in Franschoek that the Huguenots found their refuge. Slaves were shipped in from Java bringing with them the faith – and culture – of Islam. Then came the British. So too came the missionaries, and Martin Luther's doctrines flourished in Genadendal. Magnificent mountain ranges encapsulated a society influenced by indigenous/settler cultural fermentation, a society commonly held to be of liberal disposition.

When slavery was abolished in 1836 those that disliked the fact trekked North. Indeed this seemingly splendid soap-bubble existence of Huguenot vineyard and Malay cuisine, of Moeder Kerk and Mosque, of Pioneer farmer and Khoi hunter may well have evolved into an exemplary society with a unique inter-cultural weave. If the vibrant Caribbean Culture can be ascribed to the melting pot of a variety of cultures, what might the Western Cape have achieved? But that was not to be and greed, prejudice, wars and intolerance bludgeoned the bubble. By the time the National Party came to power in 1948 the dream had all but evaporated. The political reality of disenfranchisement, the implementation of the Group Areas Act and the stranglehold of apartheid struck home. Obviously the Western Cape was not alone in experiencing the brutal inhumanity of apartheid legislation but in the local sense of the peculiar cultural forces at play, the abnormal social order had a devastating effect. The polarisation and indeed the sense of betrayal, lead rapidly to a hardening of attitude towards the "White" community, especially amongst the members of the so-called "Coloured" community in the Western Cape. (This stance was particularly well captured in the 1989 success, *District Six - The Musical* by David Kramer and Taliep Peterson.)

Fortunately the political settlement that, in 1994, led to the first democratic election in South Africa has provided the country in general, and the arts community in particular with an opportunity to redress the injustices of the past. There is now the possibility to re-visit the past and re-kindling the inter-cultural potential presented by the cultural landscape of the Western Cape referred to earlier. How to respond to this new challenge

and implement the changes necessary in this evolutionary process will be vital to the growth of the cultural life in the Western Cape. It is my contention that the reformation of the H.B.Thom Theatre can contribute to this growth.

### **THE AIMS OF THE STUDY**

The aim of this study is to investigate the potential growth of the H.B.Thom Theatre beyond its present conventional use as a proscenium theatre governed largely by the training demands of the Department of Drama of the University of Stellenbosch.

In the course of the study an attempt will be made to place the history of segregation and racial exclusivity regarding arts and culture in the Western Cape in context and to preview new possibilities that have arisen within an altered cultural and political environment. This will take cognisance of national and local trends as well as the stated policies of the University regarding transformation and diversity.

No study as to the extent of cultural production in the region exists. The CAS Project (Culture and Arts in Stellenbosch) was undertaken by the Centre for Theatre and Performance Studies in 1997 and although it has merit in that it identifies a number of cultural groupings, the actual amount or volume of cultural production is not noted. To this end a *Cultural and Economic Impact Study* will be undertaken. By investigating the growth of live performance and related cultural activity in the Boland district, an attempt will be made to position the H.B.Thom Theatre as an arts and culture centre in the service of the broader community.

Furthermore, a major question needs to be asked, "Is the 430 seat H.B.Thom Theatre being optimally utilised?" As the utilisation of the facility has as yet not been interrogated, theatre occupancy over the years from its inception in 1966 up until 2001 will be made in order to help determine the answer.

Management structures and the present modus operandi require closer scrutiny to determine the impact on the day-to-day running of the facility. Alternative and more effective structures could possibly arise from this section of the study. Best business practice principles, with a clear focus on theatre management, will be investigated. The study will also view other possible models such as the American College Theatre System and the PANSA Initiative.

An important ingredient will be the inclusion of a resident theatre company able to work both within the theatre yet capable of moving beyond it according to a set of proposed artistic guidelines. To this end both a financial submission as well as an administrative out-line for the project will be included. The study will certainly need to find a means of accommodating the requirements of the Department of Drama and gauge the effect it would have on the University of Stellenbosch's Strategic Plan.



The conclusion should take into account the implications for the University of this shift away from a teaching and commercial theatre space to a Regional Arts Centre with a Resident Company and state clearly its feasibility and sustainability.

## **METHODOLOGY**

In researching Chapter 1, literature regarding the socio-political and cultural climate between the 1980s and the first Democratic elections in 1994 was studied. This included books, articles, newspaper cuttings from the period as well as unpublished documentation.

As stated, no comprehensive cultural impact study on the region has yet been undertaken. A Questionnaire was drawn up and distributed and the data recorded. The results of this study have been used as a basis for discussing the volume and scope of cultural production in the region, its frequency, audience growth, work-generation and the implications it holds for the H.B.Thom Theatre. The Questionnaire forms the primary source of research in Chapter 2.

Chapter 3 required as comprehensive a list of performances, attendance figures and stage occupancy as possible in order to comment on the utilisation of the theatre over the years 1966 to 2001. Three primary sources were used:

- The *UTS Produksies* (Universiteitsteater Stellenbosch) and “Ticket Inventory” contained in a black exercise book which dates back to the first entry made by the then Departmental Secretary, Mr. Jos (J.H.) Willems in 1965.
- The Provisional Booking Sheets kept from 1968 to the present.
- The *Official Reports* (Verslag/Jaarverslag/Jaarprogram i.s. Die Bedrywighe in Die H, B.Thom-Teater) drawn up by Jos Willems between 1972 and 1987.

In order to study best business practice a number of books on management were consulted as well as books on theatre management in particular. Diagrams illustrating management principles in general and the management of the H.B.Thom Theatre specifically were drawn up during the course of Chapter 4.

Chapter 5 was based on a study of the American College Theatre System as described by a number of authoritative books and articles whilst the PANSA document, “Keeping the Dream Alive” was used as an important source of information and inspiration.

Sources used in Chapter 6 were the University of Stellenbosch’s “Strategic Plan”, books on artistic and administrative planning and some personal experiences in the field. Suggestions found in literature regarding institutional planning were used as a basis for suggested structure, administration and artistic policy.

## **A NOTE ON TERMINOLOGY**

Since this is a study about one particular theatre building and about the way that functions as a theatre within a particular town and its region, it is inevitable that I will be utilising certain terms that have become areas of some contestation lately (e.g. community, theatre, community theatre, development, and so on). It is not my intention to interrogate those issues here, important as they may be. For my purposes I use the terms generically in most cases, as the idea is to consider all the possibilities inherent in a facility such as the H.B.Thom Theatre and the Drama Department of the University of Stellenbosch. For the purposes of this study then I would suggest the following general working definitions:

**Theatre:** The term is used in an encompassing way, inclusive of notions such as *drama, performance, performing arts, dance, cabaret, musicals, oral programmes*, and the like. This naturally also includes traditional indigenous performance.

**Community:** This is a key concept in this study, for the whole argument rests on our seeing the H.B. Thom Theatre as a community facility. Though I am highly aware of the fact that the term is obviously defined by the particular context of any discussion and that "communities" have a variety of parameters (including matters such as ideology, demography, cultural identity, value systems, and so on), all highly dependent on the positions held by members of a community as well as the identity of the particular speaker or observer. My working definition for this study however is quite simple, for I see the Stellenbosch community as made up of *everyone* in that particular region, irrespective of the issues mentioned.

**Interventionist and Educational theatre:** Terms such as *Community Theatre, Theatre for Development, Theatre in Education, Drama in Education, Workers Theatre, Political Theatre, Protest Theatre* and so on all have their own origins, theories, methodologies, leading practitioners and support groups. However, what they all also have in common are an overt social purpose and it is this social role of the performing arts that interests me in my study. For the moment it is all community theatre - theatre aimed at entertaining, educating, uplifting, empowering and developing the potential of the people of the region - each according to his or her particular need. Whose particular theories are relevant in what context for what purpose are matters for future consideration, should the basic proposal of this thesis be accepted.

## **CHAPTER ONE**

### **THE H.B.THOM THEATRE IN THE PRESENT CONTEXT**

#### **1.1 A HISTORY AND BACKGROUND TO THE H.B.THOM THEATRE**

*What one does, yes; but above all the spirit in which one does it – that is what counts!*<sup>1</sup>  
H.B. Thom 21 July 1977

On 7 October 1966 “the core and pride of the University of Stellenbosch’s Centenary celebration”, (Thom: 1966)<sup>2</sup> the H.B. Thom Theatre, opened its doors with a production of Goethe’s *Faust*, translated by Prof. W.J. du P Erlank and under the direction of Prof. A.P.F. (Fred) Engelen, the first ever Professor of a Department of Drama at any South African tertiary institution. (Tonoeel: Jou Toekoms - Thom 1965: Inside Page)<sup>3</sup> It was the realisation of a dream. The theatre was named after the Rector and Vice Chancellor of the University of Stellenbosch at the time, Prof. H.B. Thom. He was personally very involved in the erection of the theatre as part of the Centenary Celebrations.

Indeed the University of Stellenbosch had made a significant investment in the cultural fabric of the Boland region specifically and the country as a whole and was proudly termed “The best equipped theatre and drama school in Africa.” (Willems 1966: Cover) Prof. G.P.J Trümpelmann, in his contribution to Thom’s official biography<sup>4</sup>, a chapter titled *The H.B. Thom Theatre*<sup>5</sup> makes the intention clear

It was immediately clear that our Rector intended the new complex with its theatre to function not only as a training centre but as an establishment to be used to the advantage of the entire community. (1969: 102)

Whilst not wishing to dwell on the apartheid policies of the 1960’s (they included the Separate Amenities Act) it should be noted that the University of Stellenbosch was an important intellectual source in the formulation of apartheid ideology and apartheid policy. The then Prime Minister, Dr. H. F. Verwoerd, and a former student and later lecturer at Stellenbosch University, was to have opened the theatre but was assassinated scarcely a month before. As Jos Willems noted, “Scarcely a month before he was to

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<sup>1</sup> Own translation Wat ’n mens doen, ja; maar die gees waarin ’n mens dit doen – dit is wat tel!

<sup>2</sup> Own translation

<sup>3</sup> *Die Universiteit van Stellenbosch was die eerste universiteit in Suid-Afrika om ‘n leerstoel in Drama...in die lewe te roep.* Boodskap van die Rektor, *Toneel: Jou Toekoms* 1965. Also quoted in the 1966 publication, *‘n Mylpaal op Kultuurgebied.* (See Bibliography)

<sup>4</sup> Note the title of the biography is, *H.B.Thom*, the reference is from one of the chapters titled, *The H.B. Thom Theatre*

<sup>5</sup> Own translation

officiate at the inauguration ceremony, our beloved Prime Minister, Dr. Verwoerd, was taken from us.” (1966: 7) <sup>6</sup>

At the time of the theatre’s inauguration, Prof. Thom was Chairman of the Afrikaner Broederbond (AB) <sup>7</sup> and the then Prime Minister, B.J. (John) Vorster<sup>8</sup> officially opened the theatre. The Guests of Honour on the opening night were all prominent and highly influential members of the Afrikaner Broederbond. Apart from Thom and Vorster, Prof. W. J. du Preez Erlank (known in AB circles by the nickname, Duke and, as a popular and influential writer, as Eitemal) was a long-serving member of the elite Executive Committee as were the Chancellor of the University, Dr T. E. Dönges and the Chairman of the University’s Board, Ds. J. S. Gericke.<sup>9</sup>

In the following section (The Great Divide) I will comment on the devastation the apartheid ideology left in its wake but there are some key facts and sentiments that require consideration here.

Firstly it is clear that the theatre was not erected as a whim or an afterthought. The desire to erect a building to house the Drama Department can be traced to the brochure published in 1960 setting out the goals of the University’s Centenary Fund (Eeufesfonds). The brochure, in listing the academic buildings it required by 1966 – at a total cost of 1 447 000 pounds - mentions the following

The Faculty of Arts requires a new building; a building is required for **Drama and Theatre** (*vir Drama en Toneel*) and a new building must be erected for the Music Conservatory. (1960: 9)<sup>10</sup>

(Although “a theatre” as such is not mentioned, the concept is implicit in the phrasing, *Drama en Toneel*.)

These were matters not to be taken lightly. In the same Brochure under the heading, *What are the needs of the University*, Thom makes this serious approach apparent in words that echo fascinatingly today

The challenges that the new South Africa of the future hold must be brought to fruition and the University of Stellenbosch will most certainly not stand aside with folded arms. (1960: 9)<sup>11</sup>

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<sup>6</sup> Own translation Skaars ‘n maand voordat hy die inwydingsplegtigheid sou waarneem, is ons geliefde Eerste Minister, dr. Verwoerd, uit ons midde weggeruk.

<sup>7</sup> A semi-clandestine, socio-political organisation dedicated to the furtherment of Afrikaner upliftment and Afrikaner Nationalism.

<sup>8</sup> B.J. Vorster was named Prime Minister after the assassination of Dr. H.F. Verwoerd in 1966 and resigned in June of 1979 as a result of the notorious corruption case known as the “Information Scandal.”

<sup>9</sup> Photographs of all the above-mentioned, apart from Dr Dönges, appear in the brochure commemorating the inauguration of the theatre, ‘*n Mylpaal op Kultuurgebied*. Edited by Jos Willems, published by the Department of Development of the University of Stellenbosch, 1966.

<sup>10</sup> Own translation

<sup>11</sup> Own translation

It was a matter of national importance and “this commitment to the people (verbondenheid met die volk) and their needs has over the years been woven into the character and ideals of the University.” (1960: 5)<sup>12</sup>

Thom once more confirmed the need for a theatre when he opened the temporary Experimental Theatre (*Proefteater*) at the start of the 1962 academic year. According to *Die H.B. Thom-Teater* brochure, “the Rector, Prof. H.B.Thom, stressed that a new “Kleinteater” (Little Theatre) for the University was essential and that that would happen.” (Willems 1966: 5) At a press conference in Cape Town on 11 November 1964 Thom announced that it had been decided to erect a University Theatre Complex (Universiteitskouburg) that

would be a great asset in the field of art and culture (*op kuns- en kultuurgebied*) for Stellenbosch and the Western Cape. It will have approximately 450 (corrected in Thom’s own hand to 430) seats and must be completed by July 1966. Its total cost is estimated at R350 000.<sup>13</sup> (Willems 1964: paragraph V111)

In an article written for the student publication, *Matieland*, dated 1 March 1965 and titled “Ons Eeufees”, Thom stated that “the total cost (of the theatre) is not yet certain but is expected to be in the region of R450 000.” By May 1965 work had begun on the site of the old Forestry Department and was completed eighteen months later. By determination and industry and in the name of cultural upliftment, the dream had become reality.

Apart from the financial investment the erection of the H.B. Thom Theatre represented, there was a dynamic and tangible sense of a wholehearted investment in the cultural life of the region and the country. It should be stressed that the entire complex, which included the extensive teaching facility attached to the theatre, was erected with purpose and a commitment to enhancing cultural production. As Hauptfleisch points out when discussing the emergence of the ‘Afrikaner’ as a socio-political and ethnic entity

...it began to create specific ‘Afrikaans’ equivalents for every social and cultural organisation...and inevitably Afrikaans cultural organizations. Central to this, and particularly to the latter, was thus the need to ‘create’ an Afrikaans culture – a literature, music, theatre in Afrikaans for Afrikaners. (1997: 8)

And this was also an aspiration the AB strived for. It would appear that culture and specifically the “White” Afrikaans cultural aspirations were at least in part being housed in Stellenbosch.

It is vital that one does not ignore this commitment nor deprecate the vision. Quite the contrary, if there is a lesson to be learnt it is that the arts require precisely the same dedication to the ideals expressed at the time of the opening of the H.B.Thom Theatre all those years ago as they do now.

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<sup>12</sup> Own translation

<sup>13</sup> Own translation

In his opening address B.J. Vorster lauded the “great service” the University had shown to “the theatre arts in the Republic.” He continued by stating

In the technological age we live in, it is as well to be reminded that only at our peril should we disregard this aspect of life. It is important to think that the importance of theatre and all that goes with it must not be underestimated in the lives of any people. (...*nooit in enige volk se lewe onderskat mag word nie.*) Indeed, in the times in which we live we must beware that we are not labelled as technological barbarians.<sup>14</sup> (1966: 3)

The address ends with the following sentiment

I trust that the people who will work here and those that appear here, not only tonight but also in the years to come will be very happy and that their work will be a great and positive cultural force (*kultuurkrag*) in the lives of our people.

It would also be remiss of me not to mention the energy and vision with which Prof. Fred Engelen approached his task. In a moving and quite prophetic article he wrote soon after his appointment in 1961 he stated

Art – and especially the dramatic arts – must not be the exclusive property of individual initiates. **Art is the inalienable property of the masses.** (*Kuns is die onvervreembare eiendom van die massa.*) We must remove all the obstacles that stand between these two by a humble and simple communication of the message. In this way we help to bring a joy to people that lives beyond the material in them. (Eeufees Brosjyre Engelen 1961)<sup>15</sup>

Having noted these sentiments, it is a matter of record and of the political history of the time that the theatre was built to serve the cultural needs and aspirations of a pre-determined sector of the community and, implicitly as well as statutorily, adhered to the principle of racial segregation. And thus it was that the H.B. Thom Theatre opened its brass doors with the finely crafted stained glass panels above to a “Whites Only” audience; in a very real sense a monument to apartheid culture.

(Kindly note that the ever changing landscape of cultural production in the H.B.Thom Theatre between 1966 and the 1990’s is addressed and discussed in some detail in Chapter 3.1, *Of Leaders & Their Legacy*. Adam Small’s protest play, *Kanna Hy Ko Huis Toe* was presented by UTS (University Theatre Stellenbosch) in 1975, albeit with an all-white cast whilst Hennie Aucamp’s cabarets in the 80s were decidedly anti-establishment. The truth of the matter, though, is that UTS was hardly at the forefront of shifting the political cultural boundary.)

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<sup>14</sup> Own translation

<sup>15</sup> Own translation



On 2 February 1990 the State President, F.W. de Klerk delivered his watershed speech in Parliament in Cape Town and put South Africa on a course towards democracy and racial equality. The flurry of political activity, of negotiation and reconciliation was to begin in earnest. The question of how to reconstruct a society divided by an ideology rooted in the separateness of nations and rigid racial segregation was uppermost.

It would be naïve to believe that this road to reform happened overnight and equally naïve to imagine a utopian dispensation following as swiftly.

What holds true of the political arena holds true to the sphere of culture; there had been progress over many years to normalise cultural activity and this was enhanced considerably by De Klerk's February 2 speech. But there was much work to be done before the stains, structures and thought patterns of apartheid culture were to be removed.

## **1.2 THE GREAT DIVIDE – THE CULTURAL CONTEXT FOR THE H.B. THOM THEATRE.**

As this study is largely concerned with the future possibilities of the H.B. Thom Theatre as an Arts and Culture Centre and the pragmatic challenges required to effect this transformation, I wish to consider some of the cultural thinking expressed just prior to and after 1990 and to provide a perspective within which these possibilities may flourish. And to look beyond the confines of the 1960's and its culture of intolerance to a community united by commonality, enriched by diversity and sharing the creative gifts of our common Creator.

The most significant feature of this perspective is the deep divisions that developed between the State's cultural policy of "separateness" and the structures and individuals opposed to those policies. That this division was based largely on opposing political ideologies is readily recognisable in the terminology used to describe these two poles; *ruling class culture vs. the culture of resistance, the performing artist vs. the cultural worker/activist/combatant, high art vs. people's culture.*

To the anti-State lobby the contention was

That cultural activity and the arts are partisan and cannot be separated from politics. Consequently a great responsibility devolves on artists and cultural workers to consciously align themselves with the forces of democracy and national liberation in the life-and-death struggle to free our country from racist bondage. (Campscahreur 1989: 215)<sup>16</sup>

Kavanagh describes the oppositional nature of Black theatre thus

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<sup>16</sup> Recorded at the *Culture in Another South Africa* (CASA) Conference was held in Amsterdam in 1987. The later publication was banned in South Africa.

Essentially, the theory of the theatre of Black Consciousness followed the same pattern as the strategy that the movement had evolved for the resistance of cultural domination and liberation in general – withdrawal from association with whites, the creation of new structures and the conscientization of black people. A ‘black theatre’ group, as opposed to a ‘non-white’ or ‘theatre presented by blacks’ group, was a group that first and foremost was completely black. (1985: 164)

That this form of theatre was also essentially revolutionary in its intent is further borne out by the following comments in relation to his concept of “racial/cultural” consciousness.

If we accept that it is the classes of the majority, i.e. the proletariat and the peasantry, who *fundamentally* oppose the bourgeoisie and are therefore the revolutionary classes and, in Gramsci’s words, have ‘the future in [their] hands’, it is only these classes that are able to produce the basis for a genuinely alternative hegemony and a non-exploitative society. (Kavanagh 1985: 198)

To add yet another dimension to the problem it should be noted that the progressive arts movement (those opposed to the State) were either denied access to, or refused to accept, State funding. On the one hand the State recognised the “subversive” nature synonymous with “peoples culture” and on that basis denied it funding whilst the progressive arts movement regarded State funding as tainted, as “dirty money” and as such denied it when offered. The EOAN Group is a good example of this quandary.<sup>17</sup> The EOAN Group’s decision is in itself worth noting and is contained in a resolution dated 25 February 1989

(To) ... free itself from dependence upon Government aid and in future not to apply to nor accept funding from the Department of Culture (House of Representatives.)

In divesting itself of dependence on Government funding (it) carries a message of abhorrence of the status quo, i.e. the system of apartheid which is very much alive. In so doing the Group wishes to align itself firmly with non-radicalism in all spheres of life in this country and with progressive cultural organisations dedicated to the total transformation of a South African society devoid of any form of discrimination based on colour, sex or creed and free of a soul destroying apartheid system. (Own Documentation)

In the one camp were the highly sophisticated, well-funded parastatal cultural institutions - for example the Cape Performing Arts Board (CAPAB) - and in the other the community based, financially restricted progressive cultural groups - for example the Community Arts Project (CAP). An analysis of the material and financial discrepancies between CAPAB and CAP and their aesthetic concerns are revealing. The former was housed in the state built Nico Malan Theatre Centre, erected on the foreshore at a cost of some R6 5 million in 1970, the latter in the disused St Philips School buildings in

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<sup>17</sup> The EOAN Group is a cultural organisation that, after the forced removals from the Cape Town City area was granted the use of the Joseph Stone Theatre in the “Coloured” suburb of Athlone. The auditorium was built as a separate amenity for the “Coloured Community.” Due to pressure from the community the EOAN Group refused State funding in 1989 – with dire consequences for the up-keep of the theatre.



Woodstock, some ten minutes walk away. For the financial year 1989/90 CAPAB's income of R24 7 million was precisely R24 million more than that which CAP had to work with. CAPAB's expenditure of R13 5 million on the arts went to Opera (R4 5 million), Ballet (R2 8 million), Orchestra (just over R3 million) and Drama (R2 million). CAP's expenditure went into five projects, namely Popular Theatre, Full-time Art, Part-time Art Children's Art and Media. (These figures were taken from the CAPAB and CAP year reports.)

Obviously there is no comparison to be made in the size and scope of the work undertaken by these two organisations but that in itself was perceived as an indictment against the distribution of funds, resources and of aesthetic priorities. Mike van Graan, then director of CAP made this very point in an interview with *Vrye Weekblad* in May 1991 titled, *A stage for the people*

The current state of the performing arts is a woeful legacy of apartheid society, of the unfair distribution of resources and unequal access to skills and knowledge. Skills, resources, education, training and technical expertise in the arts have been and still are vested in the hands of a moneyed, generally white group with access to political power. The performing arts councils (Pac's) are largely responsible for this legacy. (1991: 24)

In Orkin's *Drama And The South African State* numerous references are to be found detailing the hardships of staging theatre in the townships, not least the draconian censorship regulations and blatant harassment by the state's security apparatus. He notes, inter alia

The state's suppression of the drama of the oppressed classes and groups worked primarily through its continuing control of and restrictions in the use of township space. In the townships the almost complete absence of performance space and attendant difficult conditions for rehearsal and performance, to which Kente and others had been in the 1960s forced to adapt, remained. The lack of theatrical space in the townships continued until the end of the 1980s and remained for the state a primary significant *de facto* means of limiting and containing theatrical growth. (1991: 150)

The vast ideological and material discrepancies are also well reflected in the notes 1 and 4 of the Terms of Reference of the Federation of South African Cultural Organisations' (FOSACO) *People's Commission to Democratise the Arts in South Africa*, issued on the 27 September 1992. They read

- 1) Successive white minority regimes have manipulated the arts and the cultural practices found in our country and used them to justify the denial of basic human rights to Black South Africans.

- 4) That apartheid has created massive disparities in the way Black people create and benefit from the arts by racially determining and giving Black artists unequal access to skills training and resources. (1992: 1)

Then there was also the fear of “selling out”, of being co-opted. In an address delivered at the KONKA seminar at Daljosefat in 1989 (see following section, **Formulating Alternatives**, for details) Ampie Coetzee of the University of Western Cape (UWC) had the following to say about this fear

“Talented” Black artists, by that I mean artists from the oppressed class, will be co-opted by theatre companies (TRUK, KRUIK, Market (sic)) by galleries, recording companies, publishers. They then become part of the ruling structure, and even if they perform against the system, the system has incorporated them to such an extent that they become harmless. (1989: 3)

This view should be seen in the context and nature of the prevalent oppositional cultural political practices of the time. Ronnie Govender contended:

... that as cultural workers we have an obligation on two fronts – the first being that every single South African must wage war against the regime until it is completely defeated and the second that this does not mean that the form and nature of art must or will be manipulated the way the regime has done in the past. (1990: 14)

In his Daljosefat address referred to earlier, Coetzee expresses it as follows

The history of the people of South Africa has been a history of oppression and resistance to oppression. The culture of the people will therefore be a culture of resistance – resistance towards national liberation. Therefore national liberation becomes a cultural act as well as a political one. (1989: 2)

It is this sense of “culture as a site of struggle”, of culture in the service of the Mass Democratic Movement’s (MDM) war against apartheid that is so pointiantly expressed by Miriam Makeba’s famous quotation, “I will sing until the day I die – hopefully on the stage... the battlefield!” (Tshukudu 1991: 23)

The tension and mistrust built up over many years of bannings and boycotts, of censorship and repression as well as the resentment towards those who were privileged and benefited materially and aesthetically by apartheid culture had to be defused before any solution to the cultural impasse could be achieved. And that solution, finally, had to be of a political nature.

### **1.3 TOWARD RECONCILIATION**

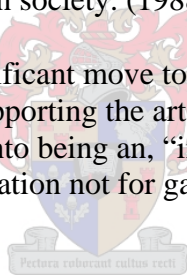
Official government recognition that a new arts policy had become essential and that the State should withdraw its ideological influence and direct involvement in cultural production came in a speech by Mr. F.W. de Klerk, then Minister of National Education at the opening of the Natale Labia Museum on 22 October 1988. (The speech followed the publication of the Commission of Enquiry into the Creative Arts under Dr. Jan Schutte and the Arts Convention held in Stellenbosch on 29 April 1988.) In De Klerk's speech he stated that government had decided that the following guidelines would apply for a national policy in respect of the arts in South Africa

Artistic expression and appreciation are essential for the welfare of any community and as the arts are practised by individuals, groupings and institutions in society on a voluntary basis, the independence and autonomy of those practising and supporting the arts are recognised.

The Government accepts that it has a responsibility to contribute towards the promotion of the arts and that it must clearly acknowledge its role as a patron of the arts with a minimum of regimentation and prescription.

A system for the promotion of the arts in South Africa should provide for the diversity and the points of contact between the artistic traditions of various segments of the South African society. (1988: 1)

This speech not only heralded a significant move towards, "the independence and autonomy of those practising and supporting the arts [with] a minimum of regimentation and prescription," but also brought into being an, "independent institution or company ... in the form of an incorporated association not for gain to be known as the Foundation for the Creative Arts." (1988: 14)



Both as a shift in the Government's ideological stance and also in very practical terms, De Klerk created a climate for the normalisation of the arts, a shift that did not go unnoticed by the progressive arts movement. Certainly Ampie Coetzee referred to it, albeit with a measure of suspicion, during the KONKA seminar a year later by saying, "... it should be seen as a response to the people's (sic) culture concept."

A growing number of individuals within the arts community, individuals who recognised that more appropriate and constructive steps needed to be taken to bridge the gap between the "institutional" and the "popular" arts practitioners were encouraged to meet and exchange points of view. The ideological battle lines that forced individuals into one camp or the other often misrepresented the willingness of many arts practitioners to reassess cultural practice and especially the apartheid concept of "separate culture" in South Africa. As Patrick Fitzgerald pointed out in his article, *The Struggle against cultural racism. A reflection on ruling-class culture in South Africa*

... unlike economic and political practice within the ruling bloc, numerous aspects of cultural practice within white society are either implicitly or overtly anti-apartheid. It is difficult to think of any other social practice in ruling-class South

Africa where leading practitioners have so decisively deserted the regime and denied the state apparatus their services as ideological apologists for apartheid. (1989: 165)

This desire to cross the great, often artificial, divide led to numerous important initiatives. For the sake of clarity I shall briefly discuss the initiatives taken in the Western Cape.

#### **1.4 FORMULATING ALTERNATIVES**

In 1989 the Western Cape Region of the Institute for a Democratic Alternative for South Africa (IDASA) brought together a fairly disparate group of arts practitioners. They were Ampie Coetzee of UWC (University of Western Cape), Jonathan de Vries of MAPP (Music Action for People's Power), Hardy Botha and Tina van der Walt of the Daljosafat Arts Foundation and Bo Petersen and Johan Esterhuizen of CAPAB. Nick Boraine and Marion Shaer of IDASA acted as facilitators whilst Mike van Graan of CAP (Community Arts Project) joined the group a little later for the bi-monthly meetings and discussions. These discussions led to the formation of the KONKA Group<sup>18</sup> whose working principles neatly summarised both the nature of the discussions and the goals set by the Group.<sup>19</sup>

##### **Preamble:**

We are a group of people involved in the cultural arena drawn together by the need to work towards a non-racial, unifying South African culture. We recognise that as artists, writers, performers we have a responsibility to break artificial divisions and stimulate solutions which will result in a new vision for all.

##### **Our Working Principles:**

To break down divides created by State structures;  
To provide opportunities for cultural exchange and discussion and the exchange of skills and expertise;  
To recognise our cultural history and connect it with our cultural future and to inspire others to commit themselves to the goal of a common, unifying culture.  
(Own Documentation)

In accordance with these principles two important gatherings were organised by the KONKA Group. The first of which, *Focus on South African Culture*, was a seminar/cultural workshop held at Daljosafat outside Paarl on 25 November 1989. It was attended by some sixty delegates drawn from a large spectrum of the cultural mix in the Western Cape region and was co-chaired by Marion Shaer and Yusuf Gabru. Papers were presented by Ampie Coetzee of UWC, Ian Steadman and Marlene van Niekerk both of the University of the Witwatersrand (WITS), Donald Parenzee of the Congress of South African Writers (COSAW) and Jonathan de Vries of MAPP. Both Herman Pretorius and Temple Hauptfleisch attended as representatives of the University

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<sup>18</sup> Konka: A large bin often used as a brazier.

<sup>19</sup> Unpublished - Own Documentation

of Stellenbosch. The open session, which followed these papers, led, as may have been expected, to a heated but long overdue debate.

The second gathering, the *Festival of the Tables*, was a day of theatre held at Garlandale High School, in Athlone, Cape Town on 2 September 1990. It involved ten short performances by a variety of organisations, including a UTS presentation, on the theme of “The Table.”

In both cases, individuals and groups from across the cultural spectrum were represented. This reflects much of the KONKA Group’s efforts to reconcile opposing viewpoints and to lobby for greater tolerance, understanding and unity amongst cultural policy makers and arts practitioners. In essence the *artists* and the *cultural workers* were brought together and given the opportunity to debate cultural perceptions and issues on equal terms and to be exposed to each other’s aesthetics for the very first time. The battle lines referred to earlier had been partially broken and, along with FW de Klerk’s political initiatives, the animosities of the past began to retreat.

The KONKA Group disbanded after the *Festival of the Tables* feeling that its task of initiating dialogue and cross-cultural exchange had been performed successfully.

In the interim the Community Arts Project (CAP), under the astute directorship of Mike van Graan, began holding a series of public debates on their premises in Woodstock, Cape Town. CAP was primarily a cultural worker’s training centre and Van Graan believed that his students should be exposed to, and their work informed by, as broad an understanding of culture and arts practice as possible. On 29 September 1990, some four weeks after the *Festival of the Tables*, CAP hosted an all-day seminar titled *Functions, Forms and Challenges Facing Theatre in a Changing South Africa*. Representatives from twenty-one groups and numerous individuals attended the seminar in what was to be the most comprehensive meeting of cultural practitioners in the Western Cape.<sup>20</sup> The stage was truly set for a period of unity of purpose that prior to the KONKA Group’s Cultural Workshop nine months earlier had seemed unattainable. Not that it was to be plain sailing, as Van Graan stated in his opening address

... so we bring our fears, anxieties, suspicions and mistrust. On the one hand some are anxious about what it will mean for their jobs, their subsidies, their educational curricula, their status as education or performing institutions, their traditions, standards and so on. On the other hand, others fear co-option into dominant structures and patterns of thought and aesthetic practice; that those that have always had resources, skills and knowledge will continue to dominate even

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<sup>20</sup> Participating Groups were: New Africa Theatre Project, Breughel Theatre Group, Cape Flats Players, CAPAB, Action Workshop, S.A. Association of Drama and Youth Theatre, Young People’s Theatre Trust, UCT Drama School, Jazzart, Pace Dance Company, SANSCO Creative Arts Group, SADWU Arts Project, Stellenbosch University Drama School, Community Arts Project, EOAN Group, ACTS, Baxter Theatre, SACTWU Cultural Group, Daljosophaat Arts Foundation, Siyabana Africa Theatre Forum, Oude Meester Arts Foundation. The Lavis Art Centre and Education Alive joined at the November 24 follow-up meeting to bring the total number of participating organisations to twenty-four.

in a transitional or post-apartheid society so there is a tendency to not to want to risk engagement. (1989: 3)

Barbara Masekela, Head of the African National Congress (ANC) Department of Arts and Culture, opened the seminar. Papers were delivered by Johan Esterhuizen (University of Stellenbosch), Mpume Maluleka (Young People's Theatre Trust), Ronnie Govender (Baxter Theatre) and Patti Henderson CAP (Community Arts Project). Small-group discussions were held thereafter and at the ensuing report-back it was decided that a working group – the Theatre Co-ordinating Committee – be elected to peruse issues raised and draw up guidelines by which future co-operation would be possible.

This committee in turn formulated a set of working principles and called for a general meeting on 24 November 1990. The working principles were discussed at length and accepted with amendments and additions but the proposed name, The Western Cape Theatre Alliance was rejected in favour of the Theatre Action Group and TAG, as it became known, was brought into being.

A committee consisting of Mike van Graan (CAP), Charlton George (Action Workshop), Mavis Taylor (UCT), Dumile Makgotla (New Africa Theatre Project), Bo Petersen (CAPAB), Jay Pather (Jazzart), Janice Merand (Freelancer), Mike Cloete (formerly of CAPAB), Mzwandile Sangile (Freelancer), Johan Esterhuizen (US), Liz Mills (UCT), Ivan Sylvester (Cape Flats Players), and Claire Slingers (South African Democratic Workers Union Cultural Group) was duly elected.

They were mandated to draw up a list of aims and working principles to reflect the views of the member organisations as discussed. The final draft of TAG's *Aims and Working Principles*<sup>21</sup> were duly circulated to all members in a letter dated 4 January 1991. A broad TAG Forum Meeting held at the CAP premises in Woodstock on 10 February 1991 ratified them.

As TAG was the most comprehensively representative alliance of cultural organisations in the Western Cape, the *Aims and Working Principles* are worth noting in the context of this study. They represent the aspirations and reflect the cultural concerns of as broad a grouping as one is likely to encounter within the region. Furthermore it should be apparent that in achieving this co-operative platform, the process was democratic, inclusive and transparent. It was the result of continuous consultation and excellent dissemination of information to all concerned groups and individuals. Indeed it would appear that TAG had the hallmark of the first truly democratic, politically non-aligned voice within the South African arts community. It was certainly a voice worthy of the listening, a voice that was to echo loudly in the debate on national arts policy that followed. (See discussion on the **National Arts Initiative** below.)

What TAG was able to achieve - after the years of mistrust and “separateness” - in bringing a sense of common purpose to the arts in the Western Cape remains perhaps its single most important contribution. The TAG Committee was able to present a

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<sup>21</sup> Unpublished – Own Documentation



comprehensive “Events Calendar”, identify a six-station theatre circuit, co-ordinate a number of theatre evenings and organise a series of often stimulating debates. But TAG as a forum never really achieved sufficient impetus to live up to the high expectations that had been aroused initially – with two notable exceptions. They were TAG’s attempt to engage in the re-structuring of CAPAB and the *Festival of Theatre* and the ensuing *Seminar on Theatre Aesthetics*, which will be discussed later.

TAG’s disappointingly low practical output can be ascribed to a lack of funding and the resultant lack of organisational infrastructure. For example, the “Events Calendar” – an envisaged series of cultural events over the course of the year - was budgeted at R100 000 but canvass as it might, the money never materialised and the concept was not able to get off the ground. Also, without a full-time organiser the workload shifted onto the shoulders of a few committee members who could cope with little more than an occasional project or event. This led TAG to adopt a resolution at a general meeting on 27 October 1991 that

TAG dissolve in favour of PAWE (Performing Arts Workers Equity) emerging in the region. Since PAWE is essentially a trade union type structure, this may limit TAG’s activities but it will have advantages such as a national structure (so has more clout), resources (so can open an office and employ an organiser) and may be open to extending its activities to include broader projects. (Own Documentation 1991)

The two notable exceptions to the generally ineffectual TAG initiative noted earlier deserve mention – the TAG/CAPAB issue and the *Festival of Theatre*.

At the TAG general meeting on 10 February 1991 the question of the relationship between the State structures (in this region it was CAPAB) and the community based organisations that still boycotted them, was raised. In order to remove this final obstacle to regional co-operation a “statement of intent” was drawn up and submitted on 20 February to the General Director of CAPAB, George Loopuyt. It stated in essence the following

At a broad, representative TAG meeting it was overwhelmingly agreed that the minimum requirement for any relationship with CAPAB was a public statement by CAPAB in which it acknowledges its past limitations in serving a primarily elitist audience, committed itself to the performing arts needs of all communities in the Cape, making structural changes where necessary, to give effect to this and finally to list practical steps that it would take within a specific time framework to realise these changes. (Own Documentation)

CAPAB’s reply<sup>22</sup>, received two months later, was met with dismay. In a letter to the TAG Chairperson dated 16 April 1991, Loopuyt stated inter alia that

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<sup>22</sup> TAG Documentation

I must make it clear at the outset that CAPAB is not prepared to make a public apology or statement with regard to the past government apartheid policy. Indeed, a great many of our productions viciously attacked or exposed these policies.

In fact the Nico (Nico Malan Theatre Centre) should be seen as a monument to the very first practical steps to dismantling apartheid. (Own Documentation)

Given the historical cultural divide and the resultant resentment felt by many towards State arts structures, given CAPAB's record of internal censorship of plays of a political nature, given the boycott of the Nico Malan Theatre Centre as a result of the "Whites Only" policy at its inception, Loopuyt's reply was seen by TAG members as yet another indication of CAPAB's inflexibility, its inability to move towards fundamental change and as contempt for community based organisations.

The primary issue is not who was right and who wrong in this matter but rather the perception that Loopuyt's reply created. It is to a large extent in the light of this perception (CAPAB's inflexibility to move towards fundamental change) that one can view much of the heated debate around the Performing Arts Councils (PAC's) on a national level. In a paper delivered at the National Conference of ANC Cultural Workers held between 29 November and 1 December 1991, Carol Steinberg made the following comment:

The PAC's have always been ideology-production centres for the state. Although they claim to be autonomous from the state and accountable to the taxpayer, the PAC's policy has attempted to serve the interests of the Nationalist government. Hence, when they adopted the Tricameral parliamentary system in 1983, the Pac's (sic) responded by co-opting black people into their structures and attempting to woo black audiences. Likewise in the current period the PAC's are attempting, along with F.W. de Klerk, to ready themselves for the "new South Africa", **and arrive there intact.** (Steinberg 1991: 2)

The TAG Chairperson, Mike van Graan replied in a terse, two-sentence letter ending, "We have noted your response with sadness and concern." (Own Documentation) For the record it should be noted that Van Graan was to become an influential figure in transitional arts politics and as General Secretary of the National Arts Initiative had an important role in determining national arts policy formulation.

On a more positive note and to give an indication of the role the group could potentially have played in the promotion of cultural production in the Western Cape, I would like to give an overview of the TAG *Festival of Theatre* and the concurrent *Seminar on Theatre Aesthetics*.

Having received a grant of R16 000 from the Foundation for the Creative Arts, TAG presented a total of fifteen productions and hosted the stimulating seminar over a four-day period between 27 and 30 November 1991 at UCT's Little Theatre. The productions



ranged from the community group The Getwise Players' *The Time is Now* to Jazzart's dance drama, *Short Storees*, whilst UCT students presented a play written for the occasion by Mike van Graan. The fifty-odd participants viewed all fifteen productions and then gathered for the *Seminar on Theatre Aesthetics*. The keynote address was the paper delivered by Eunice Malan of the HSRC, *The Good, the Bad and the Ugly: Principles, criteria, values and standards for evaluating and guiding the development of theatre in South Africa today*. Respondents were Ralph Lawson (CAPAB actor), Adrienne Sichel (critic from The Star newspaper) and Ashraf Jamal (writer/director of the Makeshift Moon Theatre Company.) Discussion was followed by a plenary session around the theme, *In Search of Commonality*, and a final report-back.

This form of presentation/discussion fell directly within the ambit of TAG's stated aims. Apart from eliciting debate both during the seminar and in the press thereafter, the festival provided a forum in which a wide spectrum of performances and performers, audiences and critics could meet, share, differ but ultimately respect the variety of views and content of theatre production in the Western Cape. As Andrea Vinassa commented in the 4 – 10 October 1991 edition of *Vrye Weekblad* in an article titled *Die Critic Is Dood*

It was possible to derive much pleasure and insight from every play presented at the festival. Having witnessed the productions, I am more convinced than ever that technical proficiency does not guarantee impact and that audiences have a boundless capacity for comprehending the worlds and experiences of other people. (1991: 33)

There is a certain irony in that “comprehending the worlds and experiences of other people” was what TAG had set out to achieve and the fact that *The Festival of Theatre* would mark the end of the TAG initiative, disbanding as it did some four months later.

### **1.5 A STAGE FOR THE PEOPLE**

In contextualising the transition and restructuring of cultural practice in the Western Cape two further initiatives need to be considered. The one, the *People's Commission to Democratise the Arts* concentrated its efforts on reforming the PAC's generally and CAPAB specifically, the other, the *Arts for All* campaign, was to have a direct bearing and impact on arts policy nationally.

The *People's Commission* was launched by the Western Cape branches of the Cultural Workers Congress (CWC) and the Federation of South African Cultural Organisations (FOSACO). Both the CWC and FOSACO were ANC affiliated umbrella structures. The first meeting to establish a steering committee to plan a regional conference was called by the CWC general secretary, Mario Pissarra on 29 July 1992. A number of subsequent meetings under the chairmanship of Omar Badsha, general secretary of FOSACO, were held and led to the issuing of a FOSACO document dated 27 September 1992. The document outlined the *People's Commission to Democratise the Arts* campaign, inviting groups to, “attend this conference and to help us formulate strategies to make the arts in this region and the country as a whole a right for all our people.” (1992: Covering Letter)

It also included FOSACO's draft document, *Cultural Workers Charter for the Democratisation of the Arts*.

Not surprisingly, considering the CWC and FOSACO's affiliations, the *Terms of Reference of the People's Commission* and the *Preamble to the Cultural Workers Charter* were overtly political in tone. Phrases such as "... successive white minority regimes", "... because of apartheid cultural and educational policies, South Africa is a deeply divided society, "... Black South Africans continue to be denigrated", "... the De Klerk government has not abandoned its apartheid cultural policies" or, "...the experiences of colonial conquest" and "... cultural workers have laid down their lives" all indicated that the conference was decidedly to be of a political cultural nature. (1992: Terms of Reference)

The conference was duly held on 16 and 17 October 1992 at the UCT College of Music and indeed the politics of culture rather than the formulation of cultural policy filled the agenda.

The motives for the conference were not clear. It would appear that FOSACO, under Omar Badsha's leadership, had for some time been in contact with CAPAB in an attempt to get the Board to sign an agreement with them on the restructuring process, what FOSACO termed: "The restructuring of publicly funded and state controlled cultural institutions." (1992: 1) As early as 17 February 1992 FOSACO presented a Memorandum to the CAPAB Board calling on them to meet and discuss the question of restructuring. A FOSACO delegation met with the CAPAB Board on 2 September 1992 and a very similar Memorandum was once again presented to them. The Memorandum seemed to stress that the restructuring process should be a solely FOSACO/CAPAB matter. One proposal was, "That a joint working group be established between FOSACO and CAPAB" and the Memorandum, "Calls on the Board to join FOSACO." (1992: 2)

I would contend that the conference in October was as much an attempt to give FOSACO legitimacy and a measure of influence and raise their public profile as it was to draw up a new arts policy. Clearly they were not making any significant headway with the CAPAB Board.

The matter between FOSACO and the CAPAB Board led to a lengthy *Working Document* being submitted on 16 June 1993. In paragraph 15 FOSACO proposed

That the Board of CAPAB and members of FOSACO who make up the Joint Working Group agree on the modalities of electing a new Board and a advisory committee, through a open and transparent process before the end of September 1993. (1993: 3)

However there had been a singular lack of public consultation or transparency as regards the discussions between the two parties. I would contend that from FOSACO's side it was a bid to appropriate the CAPAB Board and the Board from their side were merely

“marking time.” All that came of these meetings was a stated aim by CAPAB to appoint a more representative Board.

For alongside the FOSACO initiative stood the far more inclusive, far more incisive and nationally driven *Arts for All Campaign*. This carefully orchestrated campaign to formulate and submit an arts policy for a democratic South Africa moved through a number of stages beginning with the first National Arts Policy Plenary (NAPP) in Johannesburg on 29 August 1992. The driving force and general secretary was Mike van Graan, who had left CAP and was then employed by the Congress of South African Writers (COSAW).

In the letter of invitation to NAPP the Campaign organisers stated that it was, “... being conducted on a strictly non-sectarian manner, independent of any political party or movement” (1992: Letter of Invitation) and the seventy delegates who attended this preparatory forum did indeed represent a wide range of interests in the art. A thirteen-person steering committee was elected to oversee the co-ordination of the second, and considerably expanded National Arts Policy Plenary (NAPP) planned for December. The office bearers were Prof. Njabulo Ndebele (chair), Mike van Graan (general secretary), Steven Sack (treasurer) and Corinna Lowry (minutes secretary.)

In an invitation dated 30 September 1992 to attend the second NAPP on 5 and 6 December 1992 at WITS University, Johannesburg, the intentions were made clear

The plenary is intended to be a gathering of the largest possible number and broadest possible range of arts practitioners, educators, organisations and institutions to:

- a. facilitate a process in which the arts community formulates recommendations for policies, strategies and funding mechanisms to develop and protect the arts in a future democratic society and
- b. to explore the desirability and if so, the possibility of developing national, non-aligned, anti-discriminatory and truly representative structures to articulate the interests of the arts and of arts practitioners on an ongoing basis. (1992: Letter of Invitation)

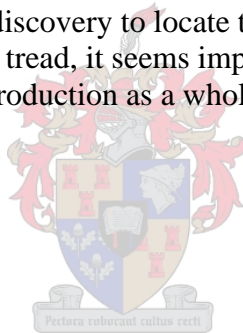
Some nine hundred delegates attended the plenary and a resolution was passed whereby the National Arts Initiative (NAI) was brought into being – step two in the campaign. The NAI was tasked to further formulate arts policy and to develop a national arts body. Regional working groups under the NAI banner were established to research, debate and recommend policy. After the regional feedback had been processed the NAI released a fifty-one-page discussion document and called a National Convention for December 1993. The discussion document was distilled into a series of seventeen resolutions. They ranged from establishing *A National Council for the Arts* to *Arts Education* and from *Funding of the Arts* to *Transforming the Performing Arts Councils*.

At the National Convention, held between 1 and 5 December 1993 at the Durban Technicon the resolutions were tabled, debated and accepted with minor amendments. It was further resolved that the NAI be dissolved in favour of a body to be known as the

National Arts Coalition (NAC). A number of sub-committees were established to deal in depth with each resolution and the NAC Policy Proposal was presented to government in 1994. In essence this proposal formed the basis of the White Paper on Arts and Culture, a policy broadly debated and agreed upon by consensus by the arts community as a whole.

After ten years of democratic government the arts community have been able to assess the efficacy of the National Arts Policy and the success of its implementation by the Department of Arts, Culture, Science and Technology (DACST) and more recently under its own Department of Arts and Culture with Pallo Jordan as Minister. The need for a re-evaluation of the policy has become apparent and these changes and proposed changes in relation to this study will be discussed later. What is important to recognise is the fact that the University of Stellenbosch generally and the Department of Drama and the H.B.Thom Theatre specifically are in an ideal position to blossom in a new multi-cultural environment far beyond the exclusivity and prejudices of our apartheid past. Indeed members of the Department of Drama's staff were at the very forefront of initiating the current position and thinking. And it a credit to the many individuals, organisations and institutions that recognised that change was necessary and that they were able to put aside difference, hurt and fear to step boldly down a new and humane path.

Before embarking on a voyage of discovery to locate the potential "new paths" the H.B. Thom Theatre might be tempted to tread, it seems imperative firstly to position the Theatre in the context of cultural production as a whole in the Stellenbosch region. What follows is designed to do just that.



## CHAPTER TWO

### A CULTURAL AND ECONOMIC IMPACT STUDY OF THE STELLENBOSCH REGION.

#### INTRODUCTION

Aside from Haupt and Hauptfleisch's CAS Report of 1997, the lack of any real yardstick by which to measure the scope of cultural production in general and live performance in particular in the Stellenbosch District and its surrounds prompted the study. As a "university town", the centre of the lucrative wine industry and a very popular tourist destination, one would expect a vibrant cultural life and, indeed, a number of performance spaces and cultural events do come into the equation. The University of Stellenbosch has two major performance venues: the H.B.Thom Theatre attached to the Department of Drama and the Department of Music's Conservatory. The wine industry supports two open-air venues, Distell's Oude Libertas Amphitheatre (previously the Stellenbosch Farmer's Winery Amphitheatre) and the Theatre at the Spier Wine Estate supported by Winecorp. Amateur, professional and semi-professional performances are hosted by the Klein Libertas Theatre and the Breughel Theatre whilst school's theatre flourishes at Paul Roos Gymnasium, Bloemhof Meisies Hoërskool, Rhenish Girls High School and Stellenbosch High School amongst others. The Playhouse and Ou Meul theatres are located in the neighbouring towns of Somerset West and Paarl respectively.

There is the Stellenbosch Food and Wine Fair, the Stellenbosch Festival, the Van Der Stel Festival and, more recently the Afrikaanse Woordfees. (As this study was aimed at individual *institutions*, it should be noted that *festivals* have not been included in this study.)

The reality, however, is that little or no comprehensive and collated data as to the extent of the cultural production generated by this considerable armoury exists. Not that this should come as any surprise to the student of South African theatre practice, as a lack of factual information regarding the arts is par for the course and goes hand in hand, it could be contended, with a lack of accountability and of principled, sound theatre management. Not that the phenomenon is unique to South Africa and there are, naturally, mitigating circumstances. Factors such as the pressure on companies to "get the show on the road", the doubling of actors as stagehands and tour organisers and indeed the very transient nature of live performances should be taken into account.

The erstwhile Performing Arts Councils kept detailed statistics published annually as required by the Department of National Education<sup>23</sup> but all-embracing studies such as those undertaken in the United States of America by the National Endowment for the Arts' (NEA) Research Division simply do not exist. It should be noted that some form of

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<sup>23</sup> The statistics were published in a document titled: Performing Arts Councils: Summary Information in Respect of Performances, Personnel and Finances. Each Performing Arts Council was obliged to furnish the Department of National Education annually with certain information.

institutional study, such as those undertaken by the NEA, would be of great value to South African theatre. A grouping such as PANSAs (Performing Arts Network of South Africa) would be well positioned to undertake a study of this nature and has, in fact, already begun to collect a data base on a national and provincial level.

The object of this study, the H.B.Thom Theatre, has played a major part in producing and housing live performances within the Stellenbosch environs. It appeared appropriate that this study should place that work in context and, in a local sense at least, attempt to collect the haphazard compilation of data pertaining to cultural production in the area in which the H.B.Thom Theatre is situated.

## **2.1 AIM OF THE STUDY.**

The broad aim of the questionnaire, titled *Live Performance Impact Study* was fourfold, namely

- a) Compile a number of key statistics listed as headings on the questionnaire
  - **Date of performance**
  - **Number of performances**
  - **Personnel (artistic and technical)**
  - **Attendance**
  - **Budget (expenditure and income)**
- b) To do so over a specific four-year period - between **1999 and 2002**
- c) Derive these statistics from **as wide a spectrum** of the relevant role players in the region as possible
- d) Use the results obtained on an **aggregated**, not individual basis

From the information gathered from a specified and clearly demarcated range of institutions in the Stellenbosch region, the study would ideally be able to determine

- the number of live performances on offer in the region;
- growth or decline in the number of performances;
- growth or decline in the attendance;
- utilisation of personnel – both artistic and technical;
- economic impact – both in expenditure and income;
- growth or decline of the economic impact in the region

Apart from positioning the H.B.Thom Theatre within the general parameters of the industry as a whole, it is hoped that the study will reveal the scope of cultural production in the region. This, in turn, would also indicate to producers, possible investors and the artistic and technical personnel involved in live performance its potential growth - or decline - as the case may be.



## **2.2 QUESTIONNAIRE AND METHODOLOGY**

See APPENDIX 2, RECORDS OF *CULTURAL & ECONOMIC IMPACT STUDY* where the reader may find

- A copy of the first letter headed *Cultural & Economic Impact Study Questionnaire* requesting the recipient's assistance – both in English and Afrikaans
- A copy of the attached *Live Performance Impact Study/Lewende Optrede Impakstudie*
- A copy of the reminder headed *Reminder: Cultural & Economic Impact Study Questionnaire* – both in English and Afrikaans
- Samples of some responses to the request for assistance
- The returned questionnaires

### **Brief Overview of the Process**

Letters requesting assistance with the Live Performance Impact Study were sent electronically - by e-mail or facsimile copy – to a pre-selected cross section of sixteen institutions involved with live performance in the Stellenbosch region. The information thus gathered would, it was contended, accurately reflect the impact of live performance and supply sufficient information on which to appraise its volume and the extent of the investment in human resources and financial commitment offered by live performance in the region.

The institutions contacted were

- Theatre Managements in Stellenbosch

Oude Libertas Theatre  
Spier Arts Trust and Amphitheatre  
Klein Libertas Theatre  
Breughel Theatre  
Dorpstraat Theatre Café  
H.B.Thom Theatre  
Music Conservatory  
Rys, Vleis en Aardappels

- High Schools in Stellenbosch - known for participation in theatre related activity

Paul Roos Gymnasium  
Bloemhof Meisies Hoërskool  
Stellenbosch High School  
Rhenish Girls High School

- Theatres in neighbouring Boland towns

Ou Meul Theatre (Paarl)



Playhouse Theatre (Somerset West)

- Wine estates in the region that present live performances on an ad hoc basis

J.C.Le Roux

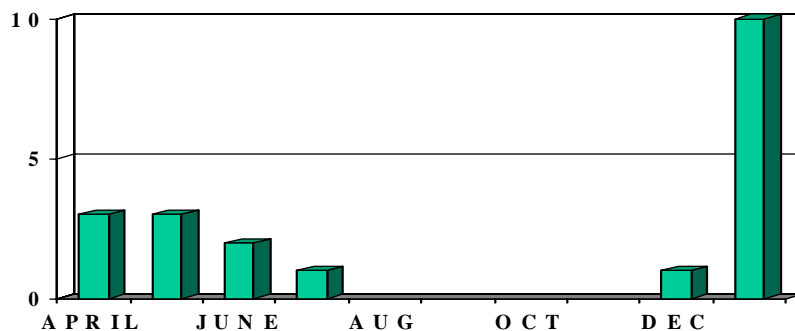
Paul Cluver Wine Estate

The questionnaires were sent in the first week of March 2003 with a return date of 11 April 2003. Unfortunately the response was extremely slow. The advice of a colleague, Dr. Pieter de Necker of the Department of Geography, was sought. After discussing the problems surrounding and associated with eliciting responses to questionnaires of this nature a second letter, in the form of a reminder, was drafted. On Dr. de Necker's advice, the return date was postponed until 23 May 2003 and the question on financial data – the Budget Column in the questionnaire - was revised. The "Reminder Letter" was duly sent to all the institutions identified for the study.

It soon became clear that institutions were extremely reluctant to provide any financial information. A difficult decision needed to be made and for the sake of continued co-operation from the various institutions involved, it was decided to disregard the section dealing with the economic impact as envisaged within the original study. This should be seen as a regrettable loss. No figures of the financial investments made by institutions in the region are available.

A more critical appraisal of the response to the request for assistance with the Impact Study will be dealt with in greater detail in 2.5 Conclusions. (The Appendix also contains specific responses.) Suffice it to say that numerous telephone calls, considerable follow-up e-mails and faxes – especially to people who had lost or misplaced the original questionnaire – followed. This took a period of eight months between receipt of the first return on 11 April and the last return received on 8 December 2003 as illustrated below. Two requests for assistance in completing the questionnaire were attended to in person.

**Figure 1: Response Time Frames**





## **Forms of Response**

Of the sixteen institutions approached, ten responded by submitting some form of return and information as requested in the questionnaire; this represented a 62.5% response to the questionnaire. It should be noted though that all the major theatre centres did respond significantly and this data should be regarded as vital to the outcome of the study.

Of the six **non-respondents**, only one institution did not reply in any way to the request. Five of them indicated that they required more time to respond but indicated their willingness to assist. No information was, however, forthcoming from them despite reminders and further requests by telephone and e-mail. In one instance the contact person left the institution and further attempts to contact the institution proved to be in vain.

The ten **respondents** differed greatly in the amount and detail of information they were able to provide and in the period for which that information was available. Records clearly do not go back very far and as will be seen later in the statistical analysis recorded in this chapter. Detailed information for 1999 is almost non-existent and that for 2000 is only fractionally better. Change of management and loss of documentation appears to be the major reasons for this shortcoming.

Only three institutions had sufficiently comprehensive records of their presentations as requested over the four-year period 1999 and 2002. A further two were able to furnish certain details regarding their activities over the period in question but they were far from comprehensive.

Three institutions had comprehensive records over the two-year period 2000 and 2001 but were unable – for a variety of reasons - to locate records going any further back.

One institution was only able to supply the number of presentations over the period 1999 and 2002 without any further detail as regards attendance or specific dates of these performances.

One institution only supplied the list of artists over their 2002 season without giving any further detail or information. Because of the lack of detail, the study will not be able to use this information in any meaningful way. The statistics, therefore, are based on information from **nine institutions** in the Stellenbosch region.

## **2.3 STATISTICS & RESULTS**

As stated above, there was a disturbing lack of consistent, comprehensive data to deal with. In spite of this and in a sense because of this, the tables below reflect what was available – omissions and all – for all to see and comprehend. The discipline of theatre management, of recording and mapping cultural production is inadequate and at best haphazard. This study, in a sense, should be able to indicate to all those concerned with the arts how essential good “bookkeeping” is to promoting the industry. Statistical

evidence was not easy to come by and the tables below are an attempt to give as fair a reflection of live performance in the Stellenbosch region as the information gathered would allow.

### **Summary of Information**

#### **Tables 1 – 4: Performances According to Year and Month**

##### **TABLE KEY:**

**Inst.:** Institution  
**\*** : Only Annual Data Available  
**=** : No Data Available in that Year  
**Month Total:** Aggregate Monthly Total  
**ANN TOT.:** Aggregate Annual Total

**Table 1: 1999**

1999	Inst. 1	Inst. 2	Inst. 3	Inst. 4*	Inst. 5*	Inst. 6=	Inst. 7*	Inst. 8=	Inst. 9=	Month Total
JAN	18	-	-	-	-	-	-	-	-	18
FEB	16	-	-	-	-	-	-	-	-	16
MAR	07	03	03	-	-	-	-	-	-	13
APR	-	09	23	-	-	-	-	-	-	22
MAY	-	05	-	-	-	-	-	-	-	05
JUN	-	-	-	-	-	-	-	-	-	00
JUL	-	04	09	-	-	-	-	-	-	13
AUG	-	-	-	-	-	-	-	-	-	00
SEP	-	20	-	-	-	-	-	-	-	20
OCT	-	-	-	-	-	-	-	-	-	00
NOV	-	-	-	-	-	-	-	-	-	00
DEC	14	-	-	-	-	-	-	-	-	11
ANN TOT.	55	41	35	02*	05*	-	118*	-	-	256

**Table 2: 2000**

2000	Inst. 1	Inst. 2	Inst. 3	Inst. 4*	Inst. 5*	Inst. 6	Inst. 7*	Inst. 8=	Inst. 9=	Month Total
JAN	08	-	-	-	-	-	-	-	-	08
FEB	17	-	-	-	-	02	-	-	-	19
MAR	07	05	23	-	-	13	-	-	-	48
APR	-	09	02	-	-	04	-	-	-	15
MAY	-	09	-	-	-	20	-	-	-	29
JUN	-	02	-	-	-	10	-	-	-	12
JUL	-	04	09	-	-	-	-	-	-	13

AUG	-	13	-	-	-	02	-	-	-	15
SEP	-	04	-	-	-	12	-	-	-	16
OCT	-	-	-	-	-	15	-	-	-	15
NOV	-	-	-	-	-	04	-	-	-	04
DEC	12	-	-	-	-	-	-	-	-	12
ANN										
TOT.	44	46	34	01*	04*	82	130*	-	-	341

**Table 3: 2001**

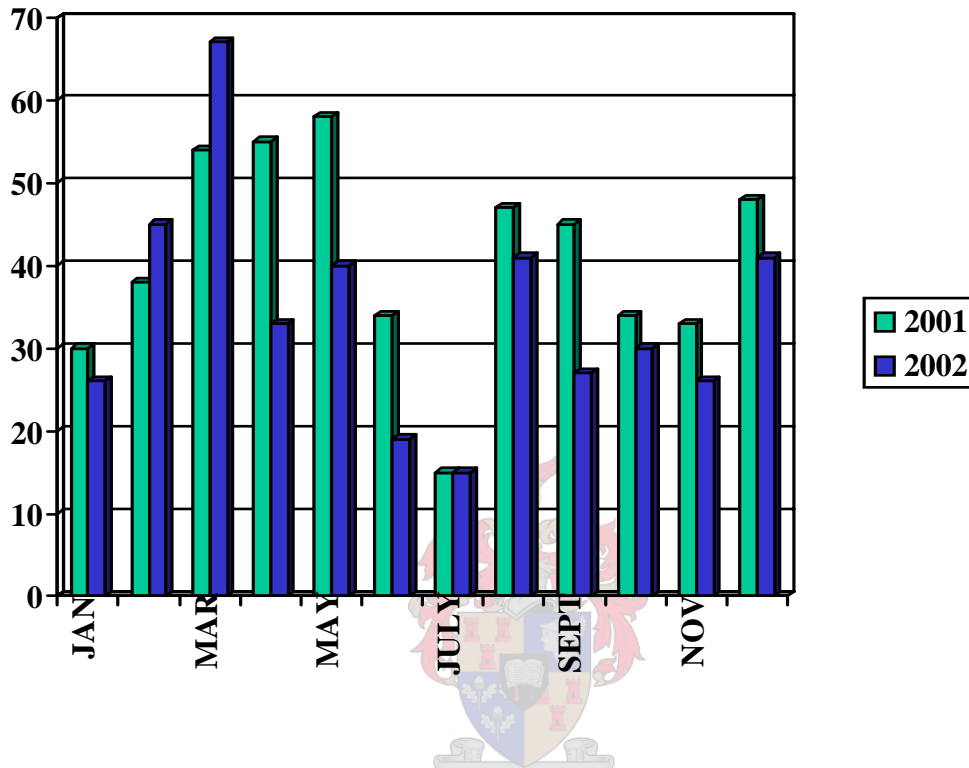
2001	Inst. 1	Inst. 2	Inst. 3	Inst. 4*	Inst. 5*	Inst. 6	Inst. 7*	Inst. 8	Inst. 9	Month Total
JAN	13	-	-	-	-	04	-	13	-	30
FEB	16	-	-	-	-	-	-	22	-	38
MAR	08	09	02	-	-	10	-	25	-	54
APR	-	05	23	-	-	12	-	15	-	55
MAY	-	09	-	-	-	24	-	25	-	58
JUN	-	-	-	-	-	11	-	23	-	34
JUL	-	05	-	-	-	-	-	10	-	15
AUG	-	09	10	-	-	04	-	24	-	47
SEP	-	05	04	-	-	12	-	24	-	45
OCT	-	-	-	-	-	15	-	19	-	34
NOV	-	02	-	-	-	04	-	21	06	33
DEC	10	-	-	-	-	-	-	18	20	48
ANN										
TOT.	47	44	39	03*	04*	96	112*	239	26	580

**Table 4: 2002**

2002	Inst. 1	Inst. 2	Inst. 3	Inst. 4*	Inst. 5*	Inst. 6	Inst. 7*	Inst. 8	Inst. 9	Month Total
JAN	09	-	-	-	-	-	-	05	12	26
FEB	11	-	-	-	-	-	-	23	11	45
MAR	14	08	12	-	-	08	-	22	03	67
APR	-	05	08	-	-	-	-	20	-	33
MAY	-	09	09	-	-	02	-	20	-	40
JUN	-	-	-	-	-	-	-	19	-	19
JUL	-	06	-	-	-	-	-	09	-	15
AUG	-	06	09	-	-	03	-	23	-	41
SEP	-	-	01	-	-	04	-	22	-	27
OCT	-	-	-	-	-	09	-	21	-	30
NOV	01	-	-	-	-	06	-	19	-	26
DEC	12	-	03	-	-	10	-	16	-	41
ANN										
TOT.	47	34	42	03*	03*	42	142*	219	26	558

**Figure 2: Graphical Representation of Tables 3 & 4**

Due to the limited data available in Tables 1 & 2, it seemed appropriate to concentrate on the years 2001, 2002 only. They provide a good example of the trend and spread of cultural production on an annual basis in the region.



**Tables 5 to 8: Attendance According to Year and Month**

**Table 5: 1999**

1999	Inst. 1	Inst. 2	Inst. 3	Inst. 4*	Inst. 5*	Inst. 6=	Inst. 7=	Inst. 8=	Inst. 9=	Month Total
JAN	-	-	-	-	-	-	-	-	-	-
FEB	-	-	-	-	-	-	-	-	-	-
MAR	-	200	350	-	-	-	-	-	-	550
APR	-	1335	1700	-	-	-	-	-	-	3035
MAY	-	400	-	-	-	-	-	-	-	400
JUN	-	-	-	-	-	-	-	-	-	-
JUL	-	185	-	-	-	-	-	-	-	185
AUG	-	1170	550	-	-	-	-	-	-	1720
SEP	-	-	-	-	-	-	-	-	-	-
OCT	-	-	-	-	-	-	-	-	-	-
NOV	-	-	-	-	-	-	-	-	-	-
DEC	-	-	-	-	-	-	-	-	-	-
ANN										

TOT	-	3290	2600	1000*	1000*	-	-	-	-	7890
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**Table 6: 2000**

2000	Inst. 1	Inst. 2	Inst. 3	Inst. 4*	Inst. 5*	Inst. 6	Inst. 7=	Inst. 8=	Inst. 9=	Month Total
JAN	2500	-	-	-	-	-	-	-	-	2500
FEB	5210	-	-	-	-	100	-	-	-	5310
MAR	2670	385	1700	-	-	650	-	-	-	5405
APR	-	3060	300	-	-	200	-	-	-	3560
MAY	-	650	-	-	-	1000	-	-	-	1650
JUN	-	75	-	-	-	500	-	-	-	575
JUL	-	120	550	-	-	-	-	-	-	670
AUG	-	500	-	-	-	100	-	-	-	600
SEP	-	100	-	-	-	600	-	-	-	700
OCT	-	-	-	-	-	750	-	-	-	750
NOV	-	-	-	-	-	200	-	-	-	200
DEC	4780	-	-	-	-	-	-	-	-	4780
ANN										
TOT.	15160	4890	2550	400*	800*	4100	-	-	-	27900

**Table 7: 2001**

2001	Inst. 1	Inst. 2	Inst. 3	Inst. 4*	Inst. 5*	Inst. 6	Inst. 7=	Inst. 8	Inst. 9	Month Total
JAN	4535	-	-	-	-	200	-	470	-	5200
FEB	6340	-	-	-	-	-	-	750	-	7090
MAR	2920	1250	350	-	-	500	-	1250	-	6270
APR	-	175	1700	-	-	600	-	720	-	3195
MAY	-	880	-	-	-	1200	-	1100	-	3180
JUN	-	-	-	-	-	550	-	930	-	1480
JUL	-	80	-	-	-	-	-	390	-	470
AUG	-	90	550	-	-	200	-	930	-	1770
SEP	-	100	500	-	-	600	-	1210	-	2410
OCT	-	-	-	-	-	750	-	840	-	1590
NOV	-	60	60	-	-	200	-	970	3500	4790
DEC	4700	-	-	-	-	-	-	820	2800	8320
ANN										
TOT.	18495	2635	3160	1100*	800*	4800	-	10380	6300	41370

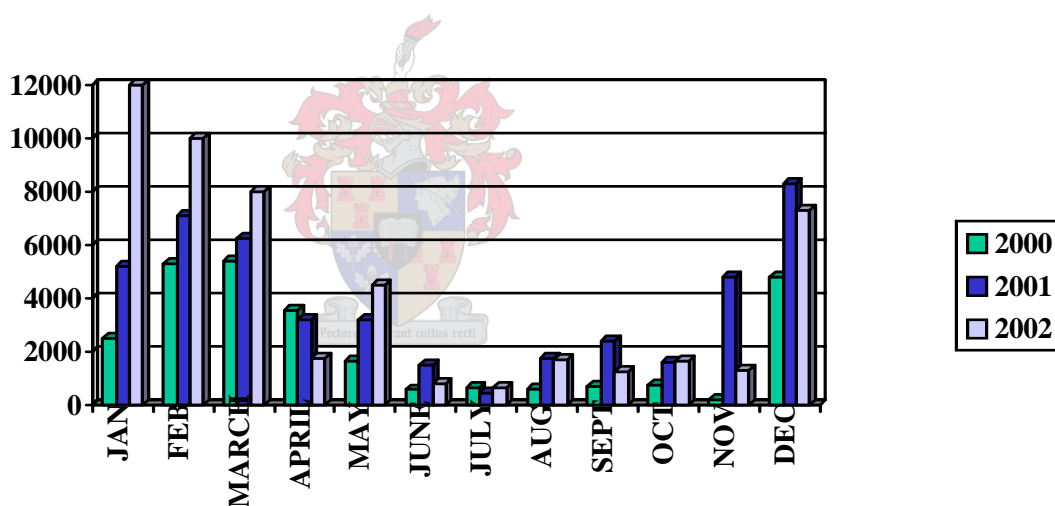
**Table 8: 2002**

2002	Inst. 1	Inst. 2	Inst. 3	Inst. 4*	Inst. 5*	Inst. 6	Inst. 7=	Inst. 8	Inst. 9	Month Total
JAN	9375	-	-	-	-	-	-	270	9700	19345
FEB	5120	-	-	-	-	-	-	990	9800	15910

MAR	7635	120	800	-	-	400	-	1150	2400	12505
APR	-	320	500	-	-	-	-	950	-	1770
MAY	-	3010	540	-	-	100	-	840	-	4490
JUN	-	-	-	-	-	-	-	820	-	820
JUL	-	150	-	-	-	-	-	480	-	630
AUG	-	250	550	-	-	150	-	750	-	1700
SEP	-	-	60	-	-	200	-	990	-	1250
OCT	-	-	-	-	-	450	-	1200	-	1650
NOV	250	-	-	-	-	300	-	760	-	1310
DEC	5770	-	320	-	-	500	-	730	-	7320
ANN										
TOT.	28150	3850	2770	1100*	600*	2100	-	9930	21900	70400

**Figure 3: Graphical Representation of Tables 6, 7 & 8**

Due to a lack of sufficient data, the Year 1999 has not been included. The trend in the spread of attendance, however, is clearly illustrated.



**NB.** The attendance figures for Jan., Feb. and March 2002 have been adjusted for the sake of illustrative clarity as they extend substantially beyond the graph; they are in fact 19 345, 15 910 & 12 505 respectively as indicated in Table 8.

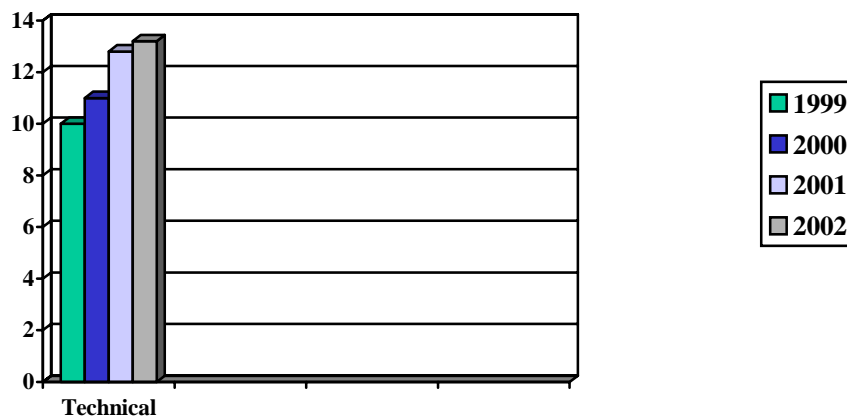
**Table 9: Personnel – Artistic & Technical - According to Year.**

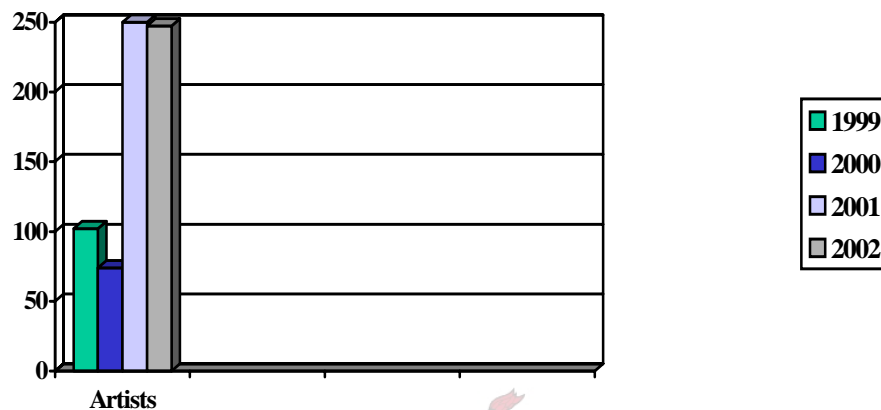
YEAR	ANNUAL - TOTAL		TOTAL – ALL INSTITUTIONS	INSTITUTIONS RECORDED
	<i>Personnel</i>			
	Artists	Tech		
<b>1999</b>	510	50	506	1, 2, 3, 4, 5
<b>2000</b>	370	55	452	1, 2, 3, 4, 5
<b>2001</b>	1750	90	1840	1, 2, 3, 4, 5, 8, 9
<b>2002</b>	1732	93	1825	1, 2, 3, 4, 5, 8, 9

**Table 10: Personnel – Artistic & Technical – Mean.**

YEAR	MEAN	
	Personnel	
	Artists	Technical
<b>1999</b>	102	10
<b>2000</b>	74	11
<b>2001</b>	250	12.8
<b>2002</b>	247.4	13.2

**Figures 4 & 5: Graphical Representation of Table 10: Artistic and Technical Personnel – Mean**





**NB** The large discrepancy in number of artistic personnel vis a vis technical personnel is due to normal practice with institutions employing artists largely on a performance to performance basis whilst a technical crew would be employed for the duration of an entire season if not on a permanent basis.

#### 2. 4. ECONOMIC IMPACT: A HYPOTHETICAL EXERCISE

The Institutions surveyed were largely not prepared to divulge actual budgetary figures as originally requested in the Questionnaire. Yet the study can - by placing a hypothetical average ticket price to the attendance figures displayed in Tables 5 to 8 - give an indication of the annual income generated by live performance in the region. (This figure leaves ample provision for a 10% average yearly inflation.) For the sake of this study, therefore, the following average ticket prices were used.

- 1999      R12
- 2000      R15
- 2001      R17
- 2002      R20

(These ticket prices can be regarded as conservative yet realistic.)

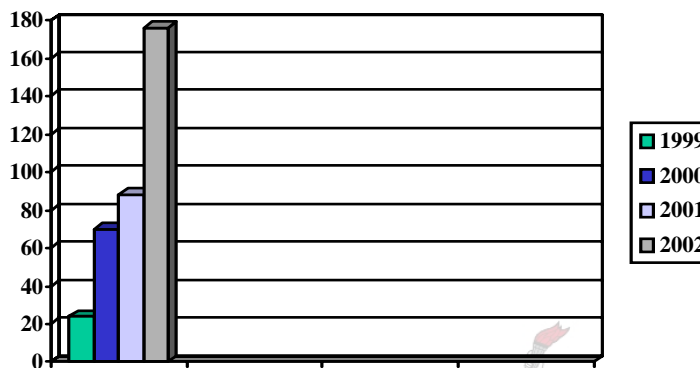
#### Hypothetical Annual Income:

**1999** 7890 @ R12 =      R94 680      4 Institutions Surveyed (Mean = R23 670)



<b>2000</b>	27900 @ R15 =	R418 500	6 Institutions Surveyed (Mean = R69 750)
<b>2001</b>	41370 @ R17 =	R703 290	8 Institutions Surveyed (Mean = R87 911)
<b>2002</b>	70400 @ R20 =	R1 408 000	8 Institutions Surveyed (Mean = R176 000)

**Figure 6: Graphical Illustration of Hypothetical Annual Income – Mean:**



Unfortunately a similar hypothetical estimation of expenditure would be too random to predict as the costs of mounting or importing a performance, as well as fees paid to artists and technical personnel differ significantly from institution to institution. The tendency in income generation as illustrated above would, however, indicate considerable growth in the region over the four-year period under review. The ability to balance the growth of income with actual expenditure would have provided the study with a more accurate representation of the economic dynamics of the industry.

## **2.5 CONCLUSIONS**

Bearing the limitations in the detail obtained from the survey in mind, the study was able to indicate certain trends worthy of noting.

- Firstly, peak or preferred performance dates

A comparison between Figure 2 and 3 reveals that although the months December through March are the preferred dates, actual audience attendance peaks markedly in the months of December and January. This would indicate that the summer seasons presented by the Oude Libertas Theatre and the Spier Amphitheatre over these two months have a substantial impact on audience numbers in the region.

It is also abundantly clear that the period May through July is particularly poorly served both in the number of performances offered and audience attendance. In this period there

is a strong correlation between the two indicators. One could speculate about the reasons for this and they would no doubt include the climatic conditions at this time of year as well as the university and school vacations and the prime “festival dates”.

At the same time it might be argued that it is a period that might be marketed favourably by introducing alternative live performances that recognise and even exploit the situation – fire-side readings, children’s drama groups, winter workshops and the like.

- Secondly, the number of live performances

The number of live performances on offer in the region and the growth or decline in the number of performances is clearly illustrated. Tables 3 and 4 indicate above 500 performances produced in 2001 and 2002 by the nine institutions under review. This is a substantial figure. The Tables reveal a slight decline of some 22 performances year on year but the more significant statistic that summarises growth or decline in the attendance - as indicated in Tables 7 and 8 - shows an audience increase of close on 30 000 over the same period.

- Thirdly, the utilisation of personnel – both artistic and technical

Table 9 shows a slight decrease of eighteen (1%) in the number of artists employed between 2001 and 2002 with an increase of three (3%) technical personnel over the same period.

- Fourthly, the economic impact – both in expenditure and income coupled to the growth or decline of the economic impact in the region

Without conclusive data regarding expenditure it is not feasible to make further deductions but Figure 6 (*Hypothetical Annual Income*) illustrates a considerable growth in income generation. It would be not unreasonable to suggest that the region is expanding as a destination of choice for the patrons of live performance in the Western Cape. The H.B. Thom Theatre – already a well-recognised contributor to live performance in the area – might do well to capitalise on this potential. Certainly the question of the actual peak performance times (see Figure 2) and the utilisation of the H.B. Thom Theatre over these periods should be interrogated. As the circus boss commented to a would be illusionist, “Are you not perhaps missing a trick?”

## **2. 6 A REVIEW OF THE LIVE PERFORMANCE IMPACT STUDY.**

The problems surrounding the procurement of detailed information and substantial data have already been voiced, not by all, but by a substantial number of institutions approached to help with the study. As a matter of record, it must be borne in mind that this was the first study of its kind into cultural production in the region. It would also be unbecoming to place blame on any institution approached to assist as the questionnaire could have appeared confusing or lacking in clarity to the recipients. If there is any blame it should be levelled primarily at the inadequacies of the questionnaire and the

study accepts that there were, in hindsight, inadequacies. It must also be stated that the study was embarked upon with a certain amount of trepidation concerning the availability of the data requested and the responses to the questionnaire, particularly surrounding the budgetary aspects of the study. This was later confirmed by the response.

What was not expected was what appeared to be a certain disregard for sound business management shown by some institutions and – frankly speaking - the sheer lack of co-operation demonstrated by others. In certain instances institutions or individuals in charge of managing the cultural aspects of an institution had literally to be begged to assist. In other instances repeated attempts to elicit any response whatsoever fell on deaf ears. Some claimed to be too busy to meet even the extended return date – and did not. In one case a series of requests and compromise suggestions led to the receipt of a list of some five performers and nothing more. Broken promises and lost forms were in a number of instances the order of the day.

This rather harsh criticism is tempered by an understanding of the realities of “getting the show on the road.” Clearly many producers do not have the luxury of a management staff and in all honesty, will anyone really want to know the finer detail of a successful run when the next opening night is around the corner – tragedy tomorrow, comedy tonight and off we go again! The fact is that few producers – the generators of opportunity in show-*business* - saw the importance of a comprehensive analysis of the impact their contribution may make to the whole.

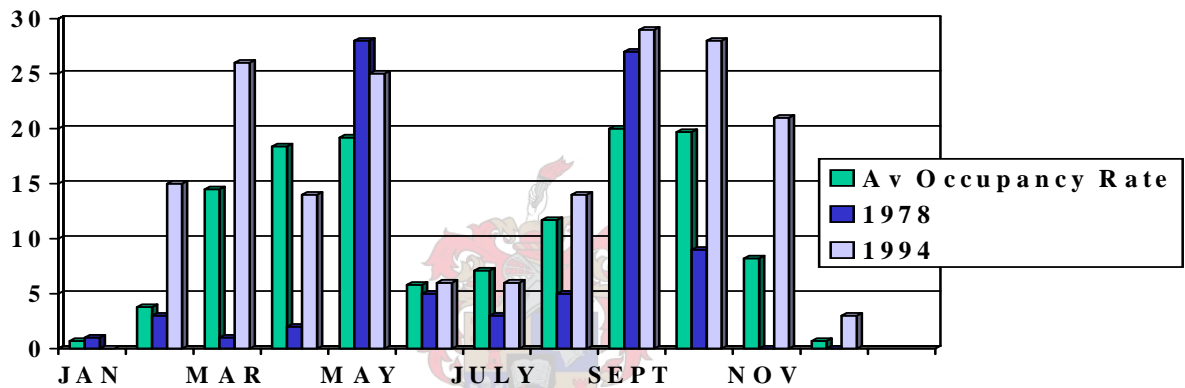
More constructively this study might present a timely call for those involved in the field of live performance to realise the importance of documenting their work. Is it not opportune for all those involved to meet and address the problems and look to the possibilities of this region on an organised and structured basis? The wine estates and wine producers in the region have done just that to excellent effect. But it appears that our industry is a fragmented one and one not fully cognisant of its present impact and potential growth. Live performance in the region is not merely a sideshow; any industry capable of drawing some 70 000 customers and employing over 1 800 people annually should be weighed – and administered – more carefully. And perhaps most importantly, by working together on certain aspects such as marketing, profiling, creating a centralised database, the industry would be able to grow at an even greater pace.

At least one aspect of the live performance industry has become clear during the course of the study. That is the urgent need for those involved in the arts to form a representative structure capable of an *informed* discussion and able to implement a *comprehensive policy* to serve the region. It could be argued on the basis of the lack of factual information from some institutions, as revealed by the study, that the promotion of the arts within a well-organised and cohesive administrative framework could enhance cultural production in the Stellenbosch region appreciably.

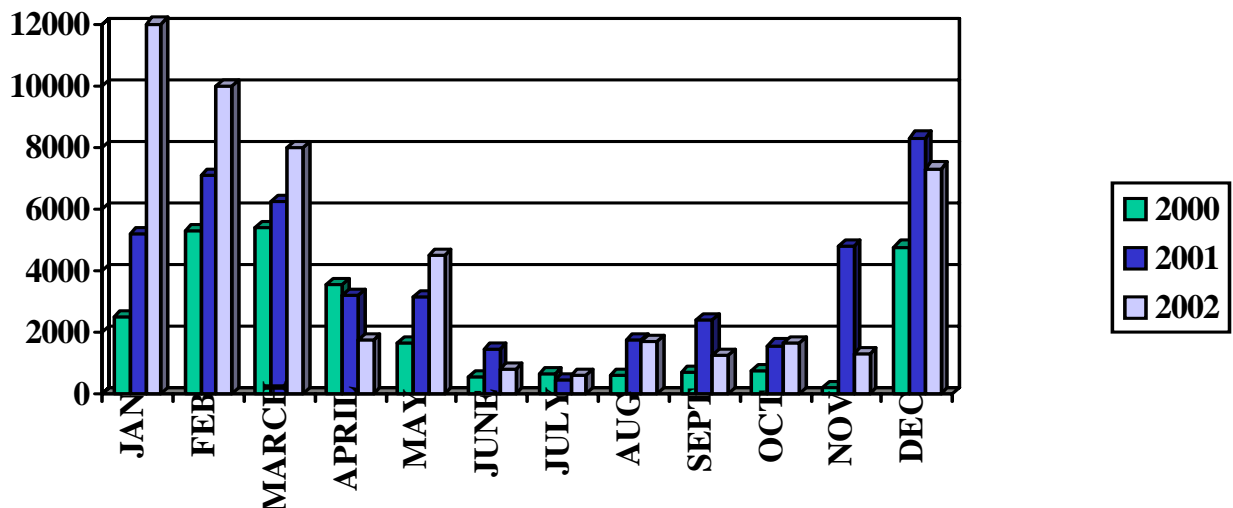
## 2. 7 IMPLICATIONS FOR THE H.B.THOM THEATRE

The rather glib quip regarding circus bosses and illusionists quoted earlier naturally has a more serious side. Given the building's geographical position in the very heart of Stellenbosch, the H.B. Thom Theatre should be a major source of cultural activity in the region. At present it does not fulfil that potential. The theatre is darkest when it should be at its most active and is unable to generate the audience numbers it is capable of. A comparison between the figures below – the **Monthly Occupancy Rates** of the H.B.Thom Theatre and **Audience Attendance Rates** in the Stellenbosch region – appear to indicate as much:

**Figure 7: H.B. Thom Theatre: Selected Monthly Occupancy Rates**



**Figure 8: Audience Attendance Rates – Stellenbosch Region**



The facility is not functioning at the times when the greatest audience attendance beckons – December through to March. But therein lies also its greatest potential. As a student theatre only, bound to an academic year, it would be difficult to mount large productions over this period. That alternatives should be explored, seems imperative. It might even mean putting the H.B.Thom Theatre out to tender over the summer months. A canny entrepreneur or visiting theatre company might possibly find an indoor venue much to their liking. There are a host of alternative artistic possibilities waiting implementation and any number of uses that the H.B.Thom Theatre can be put to. A season of the classics, a season of cabaret in conjunction with Dorpstree Theatre Café...the possibilities are legion. What is more, that would not necessarily exclude students, both technical and performers; many are already employed in the other venues during the vacation.

I would contend that the discussion on the possibility of an “own” or University Theatre Company later also has a place in the mix of possibilities with a youthful exuberance being brought to the stage over the festive and lucrative tourist season. Furthermore, by introducing a permanent theatre company as envisaged later in this study, inroads into the community, audience development and sustainability can be assured. Once the primary corrective – that of the professional administration of the theatre – is addressed, the burgeoning of a dynamic force in a culturally prosperous landscape can begin. And it should be seen as a process that is **inclusive** of the valuable contribution the Department of Drama has to make as will be discussed in the following chapter. Certainly for any of these possibilities to succeed it would require good artistic vision and managerial competence.

The study, by way of the **Audience Attendance** and **Hypothetical Income** statistics, indicates that live performance within the region has an income generating capability. That is not to say that cultural production is primarily of a commercial nature, merely that there is a body of people – an audience – which is attracted, and willing, to support live entertainment. Through good market research - in conjunction with the other stakeholders - deductions can also be made as to where the potential audience's interests lie and when audiences wish to be accommodated. These indications should be recognised and acted upon and the H.B.Thom Theatre could then to be positioned accordingly.

### CHAPTER 3

#### THE UTILISATION OF THE H.B.THOM THEATRE

In Chapter 1 the broader context within which the H.B. Thom Theatre operated has been discussed. Chapter 2 allows one to contextualise the theatre within a given geographical region.

The attention now turns to recording the practical detail of its utilisation over the years since its inception in 1966.

The first section provides some idea of the work generated within its walls – largely upon its impressive stage - and establishes through looking at the *Occupancy Rates* how effectively the performance space has been utilised. This section has been divided into four timeframes, coinciding with the tenures of the four Heads of Department.

The second section analyses the data in greater detail and focuses on the efficiency of the H.B.Thom Theatre as a performance venue investigating concepts such as *Functional Occupancy* and the *Efficiency Index*.

As it spans some 35 years, the study will be able to scrutinise trends and establish patterns of managerial competency. Once this has been done certain conclusions regarding the theatre's present utilisation and artistic content can be drawn and commented upon.

Pertinent to this study is the use made of data record in **APPENDIX 1, PRESENTATIONS AND THE UTILISATION OF THE H.B.THOM THEATRE – 1966 TO 2001**. This invaluable information was compiled using the following three sources:

- a) The UTS PRODUKSIES (Universiteitsteater Stellenbosch) and “Ticket Inventory” contained in a black exercise book which dates back to the first entry made by the Departmental Secretary, Mr. Jos (J.H.) Willems in 1965. It has been in continued use over the past 37 years and is at present administered by Ms. Sarina Knoetze, the Departmental Administrator. Although sometimes rather cryptic in its entries, it provides important factual, and indeed some additional/incidental data. For example, ticket prices ranged from 15 to 50 cents in 1966 but soon rose to between 50 cents and R1 by 1967. You could be a season ticket subscriber or do your bookings at the Drama Department or in town at Edrich's and a 40w globe cost 21c
- b) The PROVISIONAL BOOKING SHEETS kept from 1968 to the present. The inscriptions on these sheets provide booking dates and the names of productions or rentals. They do not always provide the name of the presenting company, the nature of the presentation or the get-in times

c) The OFFICIAL REPORTS (Verslag/Jaarverslag/Jaarprogram i.s. Die Bedrywighede in Die H. B. Thom-Teater) drawn up by Jos Willems between 1972 and 1987.

Unfortunately not all were available. But they are far more comprehensive and include dates, presentations, producers, days spent in the theatre and attendance. As they were submitted to the H.B. Thom Theatre Committee (a committee that has unfortunately been done away with) they include some interesting and revealing comments by Willems. In 1975 he warns that failure by the University authority to de-segregate the theatre – a step already taken by CAPAB – would result in the loss of touring productions.<sup>24</sup> (It is ironic that one of the year's most successful productions was the UTS presentation of Adam Small's, *Kanna Hy Kô Hystoe* by an all-White student cast.)

It was not all that easy to get exact statistics but by combining the various sources of information they can be regarded as substantially correct. It provides a profile of the nature of the work presented on the stage of the H.B. Thom Theatre and its utilisation over the years.

For the purposes of this study the most important aspect is not the choice of presentation or “artistic policy” – although this is in itself an interesting revelation - but the actual theatre occupancy (management and administration.). A figure worth noting is the period in which the theatre stage is dark. It is one of those curious anomalies that the theatre's occupancy is gauged by the academic, not the calendar year. Prof. Trümpelmann, who, together with Mr. Joc de Bruin acted as Departmental Head in the year after Engelen's death, records that, “During the 1968 academic year there were only five weekends in which a production was not staged.” (1969: 103) This despite the fact that the theatre was dark for some 236 days of that year.

Because it is not always possible to ascertain get-in periods for the UTS productions in particular, I will use the period each production was on the stage **plus 7 days get-in** as a measure of stage occupancy for all UTS productions unless otherwise indicated. If, for example, *The Rivals* (April 1967) opened 14 April and closed 22 April I will consider stage time as: **10 days** (Sunday included) **plus 7 = 17 days total stage time**.

The touring productions appear to have had very little get-in time – they were geared to this – and as such I will use their hire period as an indication of stage occupancy for these productions.

In listing productions I have not considered the small-scale presentations such as *Matie Poppekas*, student examination work or productions that were on stage for a single

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<sup>24</sup> In an interview conducted with Mr. Willems in February 2003 he stated that there had never been an official segregation policy in place. (The fact is that in 1972 there is a booking recorded for the 23 and 24 March for the EOAN Group -see p 6 footnote 19.) However, in the report dated 10 February 1976 and signed by both Willems and Le Roux, quite the contrary appears to have been the case, “...it can be expected that CAPAB will bring an increasing number of plays that may only be presented in front of mixed audiences. This will result in these presentations not being brought to the H.B. Thom Theatre.” (Own translation.)



presentation. I do, however, include these presentations as well as incidental rentals in the figures for **total stage occupancy** over any given year.

### **3.1 OF LEADERS AND THEIR LEGACY**

I have divided the 36 years of the theatre's existence into four periods. Each of the four periods coincides with the appointment and tenure of the position of Director: H.B. Thom Theatre. They are:

- ◆ 1966 – 1967 Prof. Fred Engelen;
- ◆ 1969 – 1978 Prof. Fred Le Roux;
- ◆ 1979 – 1994 Mr. (now Dr.) Herman Pretorius;
- ◆ 1995 – Prof. Temple Hauptfleisch.

#### **PROF. FRED ENGELEN, 1966 – 1967** <sup>25</sup>

The Flemish speaking Belgian, Fred Engelen made his directorial debut in South Africa in 1960 with *Johanna, Soldaat van God*, W.E.G. Louw's translation of Shaw's *St. Joan*. The following year the University of Stellenbosch instituted a Professorship in Drama and Engelen, then Head of the Drama School of the National Theatre of Belgium, was appointed. This appointment was the first of its kind to be made by a South African tertiary institution and signalled the university's commitment to actor training at degree level. In Engelen they had a highly respected director, a robust actor, a creative lighting designer and a determined, ambitious and energetic leader. <sup>26</sup>

With the support of the Rector, H.B.Thom <sup>27</sup>, Engelen was able to oversee the erection of a truly fine theatre and training complex to house the Drama Department. Named after the Rector, the H.B.Thom Theatre opened in October 1966.

Because of Engelen's involvement with the Cape Regional Council of the National Theatre Organisation and its successor body, the Cape Performing Arts Board (CAPAB), it is not surprising to find a close working relationship between these professional bodies and the University Drama Department. In his chapter on the H.B.Thom Theatre in the official Thom biography, Trümpelmann notes that Engelen was also appointed, "co-director of the Cape Regional Arts Council" and that "two other University (of

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<sup>25</sup> Before his appointment as Professor of Drama at the University of Stellenbosch in 1961, Engelen was the director of the National Theatre of Belgium and head of the Higher Institute for Dramatic Art (Hooger Instituut vir Dramatiese Kuns), Antwerp. He founded the Black Theatre Company, Spectacles Populaires in Leopoldville and brought the first Flemish speaking professional theatre company to South Africa. He was then invited by the Universities of Cape Town and Stellenbosch to direct a number of plays including *Die Koopman van Venesië*, *The Caucasian Chalk Circle*, *The Trial* and *Johanna, Soldaat van God*.

<sup>26</sup> Referred to as, 'n *dinamiese leier* (Willems 1966: 5), acclaimed by Thom for his *onvermoeide toewyding* (Thom: 1966), praised by Fred le Roux for, *die onblusbare geesdrif van 'n prof. Enelen* in a programme note to *Die Pluimsaad Waai Ver* in 1969 and recognised for directing 'n *verbysterende aantal klassieke en moderne werke* (1991:9), it would seem appropriate to give credit where it is due.

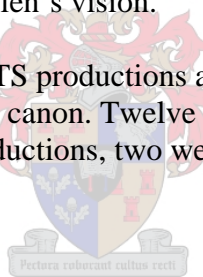
<sup>27</sup> To help persuade him, rumour has it that Engelen suggested that the theatre be named after Thom!

Stellenbosch) lecturers would serve as members of the General Board and Theatre Committee.” (1969: 102)

In the artistic planning under Engelen a clear pattern emerges; a constant flow of student productions interspersed with presentations by the professional arts councils, largely CAPAB. In the only full year Engelen headed the department (he died unexpectedly in late 1967) 5 major student productions were staged, including a production in translation of *Macbeth*, along with two CAPAB productions of note. They were a premier of Opperman’s *Voëlvry* and an English presentation of *Winter Journey* by Clifford Odets.

Engelen died whilst on a trip to Belgium at the end of 1967. With his loss (he directed four of the seven major productions of 1967) the pattern changes slightly with only four major student productions in 1968 with CAPAB taking on a far greater role as a production house with six touring presentations. I would contend, however, that Engelen’s vision of the theatre as primarily a teaching venue whilst integrating professional productions gave considerable vitality to the artistic life of the region. It offered a rurally based – if racially segregated - public the best theatre available and an excellent training ground to the department’s students. It is quite remarkable that, according to an *Eikestadnuus* report of 21 February, a total of 25 000 audience members attended performances in the H.B. Thom Theatre between its inception in 1966 and the end of 1968 - indeed a credit to Engelen’s vision.

The content of both the student or UTS productions and the touring CAPAB productions drew largely on the European theatre canon. Twelve of the eighteen presentations were in Afrikaans and of the six English productions, two were presented by UTS and the other four by CAPAB.



### **Occupancy Rate:**

#### **1 January to 31 December 1967**

♦ Major productions	8
♦ UTS productions – all	7
♦ Stage occupancy – Productions	92
♦ Stage occupancy - Total <sup>28</sup>	104
♦ Stage dark	261

### **Occupancy Rate:**

#### **1 January to 31 December 1968**

♦ Major productions	10
♦ UTS productions – all	7
♦ Stage occupancy – Productions	106
♦ Stage occupancy --Total	129
♦ Stage dark	236

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<sup>28</sup> See my calculation of **Total Stage Occupancy**, p 16

## PROF. F. J. (FRED) LE ROUX, 1969 – 1978

Le Roux, neither a theatrical luminary nor an academic of any great significance, was appointed as Professor of the Drama Department in 1969. At best he was “well connected” having been friends with a number of leading Afrikaans writers such as N.P. van Wyk, W.E.G. Louw and D.J. Opperman. (The latter two were on the staff of the Department of Afrikaans and Netherlands at the time of his appointment.) But as editor of the Afrikaans woman’s periodical, *Sarie*, a BA degree and some amateur radio and theatre experience behind him (he played Teiresias in Engelen’s *Antigone* in 1961) he hardly appeared equipped for the professorship of a university drama department. His tenure is marked by a steady decline in the number of student productions and a considerable rise in the number of incidental rentals – primarily by the office of the Rector - in the H.B. Thom Theatre. (In 1978, the final year of his tenure, the theatre was open to the public for 36 days over the entire period and in use for a paltry 39 days.) Cultural production was clearly not one of Le Roux’s priorities.

Mention should be made of his wife, the stage director, Ria Olivier. She was given charge of many of the UTS productions staged between 1969 and 1978 and became the doyen of the theatrical world of Stellenbosch – for better or for worse.

I have selected five of Le Roux’s ten year tenure to provide an overview of the artistic life and occupancy rates of the theatre: 1970, 1972, 1974, 1976 and 1978.

### 1970

In 1970 eleven major productions appeared in the theatre, nine were CAPAB productions and only two were UTS presentations. Two CAPAB productions were in English and of the seven Afrikaans plays two - Chris Barnard’s *Pa, maak vir my’n vlieër*, *Pa* and Bartho Smit’s *Moeder Hanna* were by indigenous writers. (The revue *Trippe, Trappe, Tone* did contain work by George Louw, M.M. Walters and Wilma Stockenstrom.)

### Occupancy Rate:

#### **1 January – 31 December 1970**

❖ Major productions	11
❖ UTS productions – all	3
❖ Stage occupancy – productions	80
❖ Stage occupancy – total	116
❖ Stage dark	249

### 1972

The artistic mix appeared more interesting and varied in 1972. Apart from the seven CAPAB presentations, there were visits from the Brooke Theatre Company (*Sip of Jerepico*), The Academy Theatre (*Move Over Mrs. Markham*), Capital Theatre (*Dear*

*Liar*) and, curiously enough, two presentations by the EOAN Group, mentioned earlier. The UTS was also more active presenting four major student productions including Robin Malan's adaptation, *Miss Los Istrata* and the revue, *Ou Musiekale Poppeaand*. Of the fourteen noteworthy productions five were indigenous plays/adaptations. It is pleasing to note a number of Dance presentations ranging from CAPAB Ballet to Audrey Turner's Spanish Dancers.

### **Occupancy Rate:**

#### **1 January 1972 – 31 December 1972**

❖ Major productions	14
❖ UTS productions – all	7
❖ Stage occupancy – productions	62
❖ Stage occupancy – total	155
❖ Stage dark	210

### **1974**

The most noticeable feature of the year was a surprisingly low number of UTS productions and the exceptional number of rentals for non-theatrical purposes. Apart from two performances of *Matie Poppekas*, only two other student productions, both of plays translated into Afrikaans, were presented in the H.B. Thom Theatre during the entire year. The single day rentals (thirty-four in total) appear largely to be for receptions organised by the Rector – including one for the National Party's Cape Congress of that year. CAPAB were again the main source of cultural production bringing a total of seven Drama productions and a Ballet to the theatre. Of interest are the two Space Theatre productions, *The Crucible* and *Hello and Goodbye*. In all honesty, it appears that very little thought was put into the artistic use of the theatre; a general reliance on CAPAB and very little else to merit the use of the theatre as a theatre, especially a theatre attached to a Department of Drama.

### **Occupancy Rate:**

#### **1 January 1974 – 31 December 1974**

❖ Major productions	11
❖ UTS productions – all	3
❖ Stage occupancy – productions	62
❖ Stage occupancy – total	131
❖ Stage dark	234

### **1976**

The trend noted in 1974 continued in 1976 and once more only a *Matie Poppekas* and two Afrikaans plays were staged by the UTS. Disturbingly CAPAB restricted itself to

presenting only four plays and a ballet with the impresarios Burch and Brook adding a little extra in *Faan se Trein* and *More Jerepico* respectively. The musical, *Ipi Tombi*, also found its way to the theatre for six performances. Apart from that the artistic life on the H.B.Thom Theatre's stage had all but expired. The question needs to be raised: had the original vision and expectation that surrounded the opening of the theatre simply dissipated and had the theatre become a white elephant?

### **Occupancy Rate:**

#### **1 January 1976 – 31 December 1976**

❖ Major productions	10
❖ UTS productions – all	3
❖ Stage occupancy – productions	53
❖ Stage occupancy – total	119
❖ Stage dark	246

#### **1978**

This must rate as the poorest performance in the H.B. Thom Theatre's existence and reveals a complete lack of artistic endeavour. It is an indictment of the most serious kind that a theatre built to encourage the growth and distribution of the arts had become an artistic coffin. The stage was open to the public for a paltry 36 days in the course of the entire year, a nadir of note.<sup>29</sup> CAPAB brought six productions, one, *The Cherry Orchard*, sponsored by Stellenbosch Farmers Winery, but the critical factor was UTS who performed on a mere 14 days to an estimated audience of 2 750 people.

### **Occupancy Rate:**

#### **1 January 1978 – 31 December 1978**

❖ Major productions	9
❖ UTS productions – all	5
❖ Stage occupancy – productions	53
❖ Stage occupancy – total	74
❖ Stage dark	291

#### **MR. HERMAN PRETORIUS: 1979 – 1994**

After Le Roux's departure another questionable appointment as Departmental Head and Director of the H.B.Thom Theatre was made in the form of the young, relatively poorly qualified and inexperienced Herman Pretorius. Although he had a degree in Drama, he had no professional theatre experience. (He was, however, regarded as an accomplished

<sup>29</sup> The Committee Report of that year notes blandly, "The H.B.Thom Theatre was in use on 39 occasions during 1978." (Own translation.)

radio actor.) At the time of his appointment he was attached to the Faculty of Education and was yet to be awarded his Masters degree.

But he was able to overcome these shortcomings and to his credit Pretorius was able to develop an own and often courageous style of leadership and artistic integrity. His collaboration with the writer Hennie Aucamp helped develop the cabaret genre in South Africa and is certainly his prime legacy. The first of these collaborative works came as early as 1980 with the cabaret, *Met Permissie Gesê*. He was also able, through astute appointments to the staff, to gradually move the department towards regaining its place as a theatre training school and research facility of consequence - the academic Temple Hauptfleisch and the innovative director Mark Graham spring to mind. At the time of his resignation and emigration to New Zealand in 1994 he had – beyond initial expectation – set the Department of Drama on a progressive and steady path.

As for the H.B.Thom Theatre, Pretorius initially appeared to be locked into the mould set during Le Roux's tenure, namely a reliance on CAPAB's touring productions with only limited student presentations. But this changed in the late 80's when CAPAB (and other touring companies) found it financially less attractive to visit rural theatres. Pretorius made the point in his report on activities in the theatre over 1988 that this was the first year since its inception that not a single CAPAB presentation visited the H.B.Thom Theatre. Although not very well documented, the space below the main stage – known as Die Keller (The Cellar) – came more and more into its own as an intimate performance venue, seating some 75 audience members. Use was also made of seating the audience on the stage itself, thus creating a more intimate and dynamic contact between action and audience.

In summarising the period between 1979 and 1994 I will again select and review alternate years. All details have been drawn from the records as indicated in Appendix 1.

## **1980**

There were a total of six CAPAB presentations including three English and two Afrikaans Dramas with a Ballet presentation for good measure. It is interesting to note that none of the presentations were of indigenous work save the Aucamp cabaret, *Met Permissie Gesê*. The actual number of performances especially by UTS remained low and stage occupancy was limited.

### **Occupancy Rate:**

#### **1 January 1980 – 31 December 1980**

❖ Major productions	9
❖ UTS productions – all	4
❖ Stage occupancy – productions	51
❖ Stage occupancy – total	82
❖ Stage dark	283

## **1982**

A pleasing tendency appeared to be the larger number of Departmental presentations although only two, *Filumena* and *Equus* could manage sustained runs whilst the other six appear to have been one-off, revue/poetry programmes. Pieter-Dirk Uys appeared twice and David Kramer re-visited the theatre, both playing to capacity houses. According to the records kept by Jos Willems the total attendance, including incidental rentals was 10 664. Once again the period that the stage remained dark was the most worrying aspect of the theatre's under utilisation.

### **Occupancy Rate:**

#### **1 January 1982 – 31 December 1982**

❖ Major productions	6
❖ UTS productions – all	8
❖ Stage occupancy – productions	40
❖ Stage occupancy – total	79
❖ Stage dark	286

## **1984**

The pattern of theatre utilisation remained very much consistent with previous years, as did the content – even Pieter-Dirk Uys (*Total Onslaught*) and David Kramer (*Opskop Toer*) were back. There were two UTS productions of consequence and CAPAB presented three productions, two in Afrikaans and one in English. According to the records, 10 824 people attended presentations and rentals of various kinds in the theatre, some 160 more than in 1982. The breakdown over the year was materially the same as in 1982 and the fact that the theatre was only used on a single day over the entire January and February and not occupied at all over December indicated afresh the nature of the H.B.Thom Theatre's utilisation – or lack thereof.

### **Occupancy Rate:**

#### **1 January 1984 – 31 December 1984**

❖ Major productions	7
❖ UTS productions – all	4
❖ Stage occupancy – productions	65
❖ Stage occupancy – total	78
❖ Stage dark	287



## **1986**

The theatre was far more active and although CAPAB visited on only two occasions during the year, a number of other productions featured on the stage. Certainly the Department appeared to make use of the theatre on a larger – and longer – scale, presenting no fewer than eleven plays, revues and poetry evenings in 1986. A number were presented in the Keller but clearly there seemed to be a greater emphasis on production. The statistics regarding attendance (estimated at 11 020) as well as stage occupancy improved significantly on preceding years. Just as a matter of interest and bearing the effects of the cultural boycott in place at the time in mind, eight of the thirteen major productions were by indigenous playwrights.

### **Occupancy Rate:**

#### **1 January 1986 – 31 December 1986**

❖ Major productions	13
❖ UTS productions – all	11
❖ Stage occupancy – productions	148
❖ Stage occupancy – total	170
❖ Stage dark	195

## **1988**

The single most notable feature of 1988 was the fact that not a single CAPAB production visited the theatre; this was the first time that had occurred in the history of the H.B.Thom Theatre and was to be a glimpse into theatre practice of the years to come. It also indicated the close relationship between the theatre and the Performing Arts Councils and lay at the very heart of the reasoning behind its erection – to act as a rural or regional base for CAPAB. It was envisioned that students trained at Stellenbosch would filter into the Performing Arts Councils that in turn would provide the productions to help sustain the theatre - a policy that, to a large extent had been successfully implemented. The 'what if?' seemed almost unthinkable but 1988 begged exactly that question – what if the Performing Arts Councils were to be discontinued?

There were a large number of rentals, from slide shows to a body building competition, from visits by André le Toit (Koos Kombuis) and Niël le Roux (Nataniël) to two school's drama competitions. There were also an encouraging six Departmental presentations including the by now obligatory *Matie Poppekas*.

### **Occupancy Rate:**

#### **1 January 1988 – 31 December 1988**

❖ Major productions	6
❖ UTS productions – all	6

❖ Stage occupancy – productions	30
❖ Stage occupancy – total	107
❖ Stage dark	258

## **1990**

CAPAB clearly made a special effort to return to Stellenbosch and even co-sponsored the Season Ticket drive for the year. They committed four presentations including two Afrikaans cabaret/revues to the H.B.Thom Theatre over the course of 1990. The Department also improved on their number of presentations and the year had an industrious, artistically varied shape to it.

### **Occupancy Rate:**

#### **1 January 1990 – 31 December 1990**

❖ Major productions	10
❖ UTS productions – all	10
❖ Stage occupancy – productions	57
❖ Stage occupancy – total	148
❖ Stage dark	217

## **1992**

It is interesting to note that, in a year which saw only one CAPAB play being presented in the theatre, there was a marked increase in the overall number of productions staged with the Department accounting for a total of twelve of them. These productions ranged from three Children's Theatre pieces (including the hugely successful, *Liewe Heksie*) to four Cabarets and two heavyweight classics in *The Tempest* and *Die Kaukasiese Kruisirkel* – an impressive quantity and range of theatrical fare. Other presentations of note were UCT's *Demjunjuk* and the appearance of Jazzart on the H.B.Thom's stage. The stage remained dark over an alarming 201 days.

#### **1 January 1992 – 31 December 1992**

❖ Major productions	9
❖ UTS productions – all	12
❖ Stage occupancy – productions	60
❖ Stage occupancy – total	164
❖ Stage dark	201

## **1994**

Possibly the most significant single rental in the theatre's history is that of the 26 September – a rental made by the University administration for Pres. Nelson Mandela. It marks the twenty eight year gap between John Vorster's opening of the H.B.Thom Theatre and the start of the new democratic order in South Africa. The era of exclusivity

had finally come to an end and an era marked by reconstruction and development in the economic, socio-political and cultural spheres had begun.

The statistics – which, it should be noted, deteriorated materially in the 90's - show that the Department kept up the large number of productions (twelve in total) and that stage occupancy improved significantly to nearly 200 days in the year. The improved stage occupancy can partially be attributed to the Department's "Project Block" system of practical examination whereby class work was presented as a public performance during the month of October.

#### **1 January 1994 – 31 December 1994**

❖ Major productions	9
❖ UTS productions – all	12
❖ Stage occupancy – productions	56
❖ Stage occupancy – total	197
❖ Stage dark	168

#### **PROF. TEMPLE HAUPTFLEISCH: 1995 –**

With Pretorius' resignation and emigration to New Zealand, the Department – and thus the H.B. Thom Theatre – acquired a new leader in the form of the well-respected theatre researcher, compiler and playwright, Temple Hauptfleisch. Not since the instatement of Engelen many years earlier had the Department of Drama been graced with a Head who carried both the respect of his academic peers and the sound knowledge of the theatre art form. Although neither an actor nor director he was known for his interest and considerable insight into the world of theatre through his research and practical skills as a stage playwright whilst still with the Human Science Research Council in Pretoria. Once in the academic environment of the University of Stellenbosch, Hauptfleisch flourished and soon became a highly acclaimed theatre researcher. His professorship and later appointment as Departmental Chair was, therefore, nothing less than a natural progression. For the purposes of this study only the years 1995 – 2001 will be examined in detail.

#### **1996**

An interesting experiment was an end of year presentation of *Seemeeu*, the Anton Tjechov classic, directed by Shirley Johnson. It did surprisingly well and against expectations played to an audience of 750 over the short run of three performances. Also impressive were the number of UTS Productions over the year – no less than fourteen.

#### **Occupancy Rate**

#### **1 January 1996 – 31 December 1996**

❖ Major productions	8
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❖ UTS productions – all	14
❖ Stage occupancy – productions	146
❖ Stage occupancy – total	207
❖ Stage dark	158

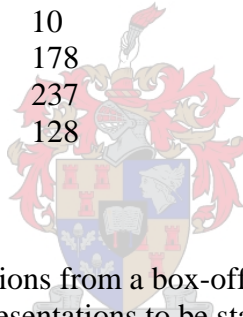
## **1998**

The trend of allowing UTS Productions vast amounts of time on stage became more and more apparent and two productions, *Robin Hood* and *Baal* had an unprecedented thirty-five days each on stage with only eight performances each to show for it.

What was equally remarkable and indeed positive about the year under review was the innovative nature of much of the work presented on stage. The home-grown musical *Robin Hood* provides a good example, with an excellent attendance figure of 2 200 over the course of the run.

### **1 January 1998 – 31 December 1998**

❖ Major productions	5
❖ UTS productions – all	10
❖ Stage occupancy – productions	178
❖ Stage occupancy – total	237
❖ Stage dark	128



## **2001**

One of the least successful productions from a box-office point of view was at the same time one of the more interesting presentations to be staged in the H.B. Thom Theatre – the Nigerian academic, Kole Omotoso's *Yes and Know to the Freedom Chatter*. It also, in a sense, demonstrated the increasing dilemma the theatre found itself in as regards effective utilisation. The production occupied the stage for an entire thirty-five days, yet the paid attendance was a meagre 150 theatregoers. So on the one hand there is a positive artistic note sounded but from a theatre utilisation point of view it was nothing short of the disastrous.

### **1 January 2001 – 31 December 2001**

❖ Major productions	6
❖ UTS productions – all	9
❖ Stage occupancy – productions	131
❖ Stage occupancy – total	212
❖ Stage dark	153

.....

The above study provides a useful background to the utilisation of the H.B.Thom Theatre over the years and from it one can glean a sense of the artistic policies and the content

offered on her stage. And each era has been faced with its own challenges and looked to meet them in many different, sometimes indifferent, ways. One fact, though, remains; theatre occupancy and the periods during which the theatre is dark are continuous problems that have beset the optimum utilisation of the theatre from its inception.

Two prime questions can be asked: is the past and present utilisation of the theatre space and the current situation acceptable? The answers to those particular questions, and the many others that flow from it should help to guide us in the search for the requisite solutions. To assist in the search, a detailed analysis of the theatre's occupancy rates was undertaken. By further analysis of the data contained in Appendix 1, the study will attempt to determine the extent of the problem and discover the factors leading to this seemingly under-utilisation of the H.B.Thom Theatre.

### 3.2 AN ANALYSIS OF THEATRE OCCUPANCY

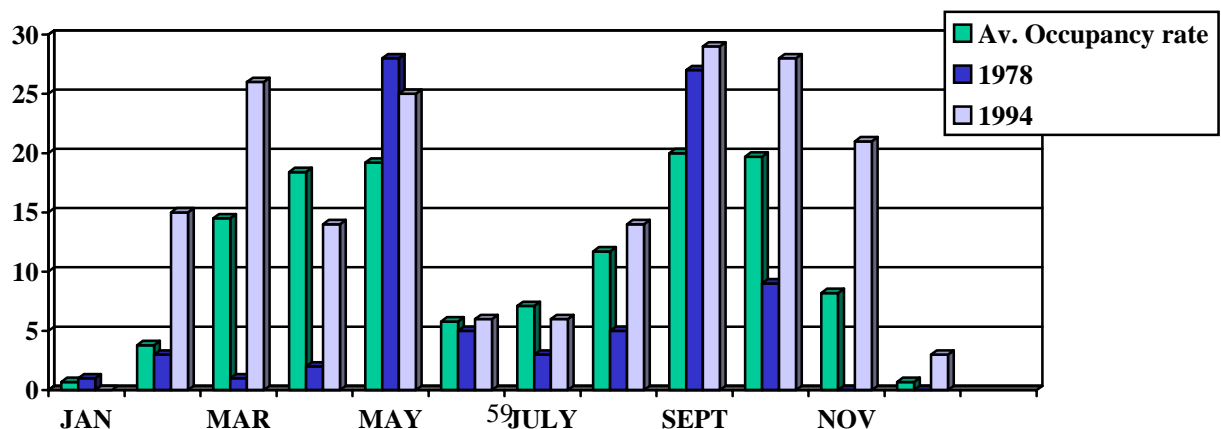
It has been established that theatre occupancy has been an on-going problem and that the periods during which the theatre has been dark have been, and remain, high.

The most obvious reason is the fact that the Department of Drama administers the theatre and occupancy is determined largely by its requirements. Consequently a pattern has emerged in the theatre's usage that follows the academic rather than the calendar year. This has meant that the months of January and February at the start of the year and November and December at the end of the year have shown extremely low occupancy rates. The other two months that suffer most under the present dispensation are June and July, the mid-year examination and student vacation months. But it is imperative to note that these are months of low occupancy associated with the University's demands, not necessarily those of the community at large. Nor do these stagnant months represent the growing demands and potential occupancy rates presented by the growing Tourism Industry and associated growth shown by the Impact Study as discussed earlier.

#### Average Monthly Theatre Occupancy Rate

The Bar Chart below illustrates the occupancy rates over the period 1967 to 2000. It also includes monthly occupancy over one of the poorest years (1978) and one of the most productive years (1994) in terms of monthly theatre occupancy.

**Figure 7: H.B. Thom Theatre – Selected Monthly Occupancy Rates**



**KEY:**

**Av. Occupancy Rate:** Average monthly occupancy rate between 1967 and 2000

**1978:** Actual monthly occupancy rate in 1978

**1994:** Actual monthly occupancy rate in 1994

Note an average of less than one day (0.7) occupancy over January and December, an occupancy of a mere six to seven days over June and July and a four to eight day occupancy over February and November respectively. Simplistically stated, the H.B.Thom Theatre has averaged a 4.4-day per month occupancy rate over the six months of January, February, June, July, November and December.

Even at best (1994) the occupancy rates over the six months in question are low – November being the exception in that particular year.

Clearly there is an historic link to the needs of the Department on the one hand and the potential optimum utilisation of the H.B.Thom Theatre on the other. This could be seen as the first problem.

The second problem faced by this study is directly related to these apparently low occupancy rates and the requirements of the Department of Drama. That is, to what extent is the H.B.Thom Theatre open to the public as a venue for attending live performance? A performance space might well be “occupied” for a lengthy period but not available to the public for a variety of reasons – extensive on-stage rehearsal periods, re-vamping the equipment, a massive décor being erected, and so on. It is, however, a question the management of *any* performance space – even in the case of open-air venues such as The Oude Libertas or the Spier Amphitheatre - might ask. Certainly the dormant period has financial and marketing implications and impacts on how a venue is viewed and used by the public – seasonal, occasional, continuous, etc.

In my research there did not appear to be a concise term to describe this period of time spent in the theatre in actual performance as opposed to the time the theatre may be deemed “occupied.” It could be termed *Performance Days* or *Number of Performances* - I have termed it, ***Functional Occupancy*** as it clearly differentiates forms of occupancy. The term would include, for example lecture/demonstrations or other marketing plays presented in the theatre, preview performances for selected audiences and so on. It does not indicate the number of performances on a given day, merely the fact that a particular day has been used “functionally.”

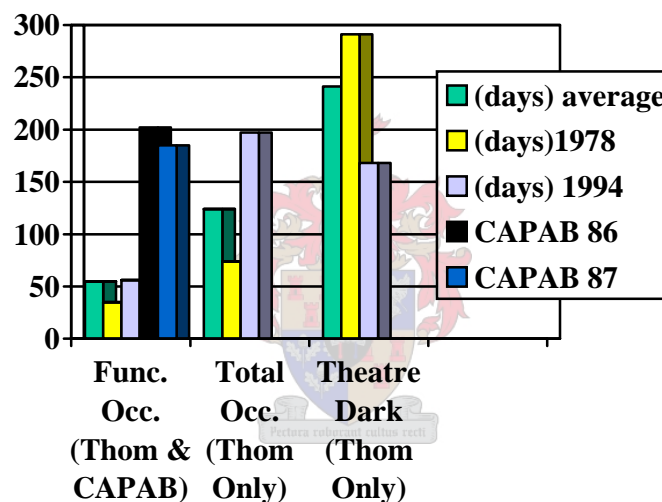
In order to establish a context for Functional Occupancy, I turned to the Nico Malan Theatre’s statistics for the years 1986/87 and 1987/88, periods when the CAPAB Drama Company used the theatre as their base. These statistics reveal the following:

- |           |   |
|-----------|---|
| • 1986/87 | 225 performances + 3 lec/dems - 26 matinees = 202 |
| • 1987/88 | 219 do + 4 do - 38 do = 185                       |

For the purposes of this study I used the term to establish to what extent the H.B.Thom Theatre functions as a performance venue for public use. From a management perspective it allows one to gauge objectively the amount of time the theatre is used for purposes other than performance. It provides clarity on matters of time allocation and the positioning of the theatre as a teaching and performance venue.

In the graphic below, three measures were used to illustrate the impact of Functional Occupancy on the H.B.Thom Theatre; they are *Functional Occupancy*, *Total Occupancy* and *Theatre Dark*. It is based on averages taken from Appendix 1 over the period 1967 to 2000 and, as in Figure 7, provides a specific illustration of the years 1978 and 1994. I have included the CAPAB Functional Occupancy rates recorded above.

**Figure 9: The Functional Occupancy of the H.B.Thom Theatre**



**Key:**

**Func.Occ.:** Functional Occupancy (Days Spent in Performance.) Thom & CAPAB

**Total Occ.:** Total Annual Occupancy Rate (Thom Only)

**Theatre Dark:** Annual Theatre Dark Rate (Thom Only)

From the records contained in Appendix 1 and as illustrated above, the following deductions can be made

- less than 50% of total occupancy is spent in performance
- on a year to year basis, there is a functional occupancy of less than 15%

Upon closer scrutiny of the records contained in Appendix 1, a main contributing factor to this functional occupancy is the long get-in periods allocated - especially to UTS



Productions. These periods range from 17 to 20 days in the early part of the theatre's existence to levels of between 35 to 42 days in latter years. (The question of UTS Productions in particular, their viability and positioning within the H.B.Thom Theatre will be discussed in the following section of the study.)

In mitigation it may be contended that as a training facility the student actors and technicians require longer than usual get-in time. It should also be noted that I have not included presentations generated for examination purposes as performances. The periods allocated to Student Examinations are reflected in theatre occupancy rates.

Objectively speaking, however, I would suggest that other, less time consuming means could be found to facilitate various aspect of student training. This would free up the stage time for the utilisation of its actual (or at least perceived) function – the staging of theatrical events and live performance. The question might further be asked, why maintain a sophisticated theatre of the stature of the H.B.Thom Theatre for so few performances? But these are matters to be discussed later and have to do with the way in which the H.B.Thom Theatre is managed and positioned. What has been recorded above is merely the status quo.

### **3.3 UTS PRODUCTIONS AND THE UTILISATION OF THE H.B.THOM THEATRE USING AN EFFICENCY INDEX.**

The close working relationship with the Cape Performing Arts Board (CAPAB) and their use of the H.B.Thom Theatre as a satellite venue for touring productions has been mentioned. With the demise of the Performing Arts Councils (and their permanent Drama Companies in particular), the regular flow of subsidised productions to the H.B.Thom Theatre has ceased. The responsibility for the presentation of stage productions now rests firmly within the capacity and capability of the Department of Drama.

The Department receives no funding for its productions and production budgets rely on the accumulated income amounts generated from each preceding year's presentations. These amounts are reflected in the "*Konsertfonds Rekening*" (*Concert Fund Account*) and will differ from year to year depending on the financial success – or otherwise – of the previous year's income from box-office revenue, less expenditure on productions. This tenuous financial situation along with the need to generate own income is certainly not conducive to sound planning. And sound planning lies at the heart of sound theatre management.

The H.B.Thom Theatre has, for all practical purposes, become the domain of the Department of Drama and is clearly reflected in the records in Appendix 1. The associated problems with regard to the utilisation of the theatre over certain months of the year and of functional occupancy have been discussed in general terms. For the purposes of this study and in an attempt to identify other aspects of the utilisation of the theatre, I needed to find an index or formula that would reflect the efficient use of a designated public space and apply this to the H.B.Thom Theatre. I could not locate such an index. I

have therefore developed my own formula for evaluating the efficient utilisation of such spaces and have termed it an *Efficiency Index*. The following measures have been used:

- **Occupancy** – the on-stage period used to mount and perform a given event
- **Performances** – the actual number of performances presented on stage
- **Capacity** – attendance as a percentage of the venues total capacity

**EFFICIENCY INDEX:**  $E = O/P + C\%$

(**E:** efficiency, **O:** occupancy, **P:** number of performances, **C:** % of capacity.)

By means of this index I hoped to establish a guideline for venue managers to evaluate an elementary question – is the venue being run efficiently according to the acceptable index rating they have set themselves? By using the efficiency index I wished to illustrate the relationship between the factors that constitute efficient theatre utilisation and to provide some form of instrument with which to measure it. The index also allows one to draw comparisons and make certain conclusions as to the efficacy of a theatre or any other performance space's utilisation over a given time. (I have not included box office income although this could be added to the formula at a later point.)

In testing the index I turned firstly to the CAPAB Drama Statistics over the 1987/88 and 1988/89 financial years with the following results.

### 1987/88

#### INDEX

(CAPAB 1 - English Prod's)

Production	1:	32	(The Seagull)
	2:	65	(Gulls)
	3:	50	(Mime Show)
	4:	46	(Present Laughter)
	5:	89	(Gulls)
	6:	61	(Ghetto)

**Index Average**

**57**

(CAPAB 2 - Afrikaans Prod's)

Production	1:	29	(Koggelaar)
	2:	30	(Op Dees Aarde)
	3:	69	(Vetti-Vetti)
	4:	89	(Kringe in 'n Bos)

**Index Average**

**54**

### 1988/89

## INDEX

(CAPAB 3 - English Prod's)

Production	1:	53	(Importance of Being Earnest)
	2:	41	(Everything in the Garden)
	3:	48	(Leslie French)

**Index Average** **47**

(CAPAB 4 - Afrikaans Prod's)

Production	1:	42	(Aap in die Mou)
	2:	36	(Tartuffe)
	3:	57	(Hond se Gedagtes)
	4:	70	(Vonkel in haar Oë)
	5:	37	(Husse met Lang Ore)

**Index Average** **48**

I then turned to the H.B.Thom Theatre and to UTS Productions specifically. I randomly selected

- **A** - eight major UTS productions between 1967 and 1974,
- **B** - an equal number of major UTS productions between 1992 and 2000
- **C** - eight Children's Theatre productions between 1992 and 2000, audited separately.

(It should be noted that the selected periods (A and B) used in the above study reflect the years pre and post the introduction of television to South Africa. I would rather not speculate on the impact of that phenomenon save to acknowledge that it must be taken into account.)

## EFFICENCY INDEX STUDY – UTS Productions

**UTS A: (1967 – 1974)**

### INDEX

Production	1:	93	(The Rivals, 1967)
	2:	83	(Macbeth, 1967)
	3:	49	(Esther, 1969)
	4:	90	(Pluimsaad, 1969)
	5:	79	(Periandros, 1972)
	6:	89	(Anne Frank, 1972)
	7:	81	(Wintersprokie, 1974)
	8:	61	(Ses Personasies, 1974)

**Index Average: 78**

**UTS B: (1992 – 2000)**

**INDEX**

Production	1:	31	(The Tempest, 1992)
	2:	10	(Car Cemetery, 1992)
	3:	10	(Renosters, 1994)
	4:	16	(Ipekonders, 1994)
	5:	6	(Prometeus, 1996)
	6:	25	(Sweeny Todd, 1996)
	7:	23	(War of the Worlds, 1999)
	8:	8	(Vieux Carré, 2000)

**Index Average: 16**

**UTS C: (1992 – 2000 CHILDREN’S THEATRE)**

**INDEX**

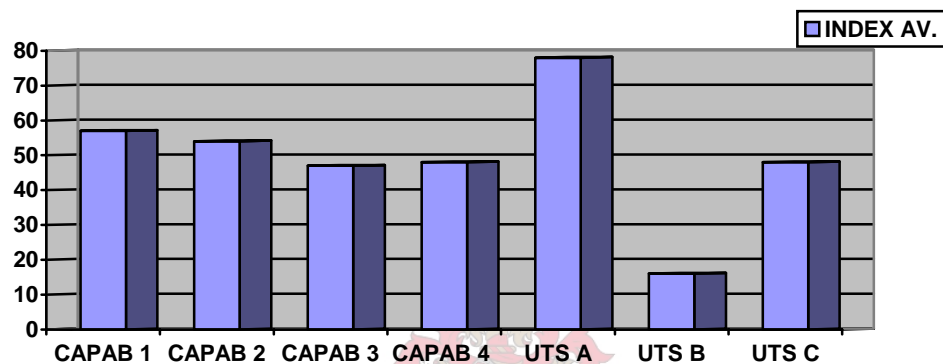
Production	1:	44	(Liewe Heksie, 1992)
	2:	55	(Liewe Heksie, 1993)
	3:	54	(Sneeuwitjie – Panto, 1993)
	4:	29	(Lappies, 1994)
	5:	21	(Koning se Nuwe Klere, 1996)
	6:	60	(Aspoester, 1998)
	7:	39	(Jan & Playstation, 1999)
	8:	80	(Charlie & Choc. Factory, 2000)

**Index Average: 48**

**Index Averages in summary:**

- A) **78**
- B) **16**
- C) **48.**

**Figure 10: Index Averages CAPAB & UTS Productions - Summary**



This indicates:

- ◆ a most significant disparity between UTS A and UTS B
- ◆ a significant disparity between UTS B and UTS C
- ◆ a significant disparity between UTS A and UTS C
- ◆ a significant disparity between CAPAB 1 – 4 and UTS B
- ◆ a fair parity between CAPAB 1 – 4 and UTS C

The comparatively high index shown in UTS A can be contributed to two major factors, namely short get-in periods coupled with high attendance figures whilst the exact opposite pertains to the very low index demonstrated in UTS B. The index average in UTS C constitutes good attendance figures but the question of reduced get-in periods would undoubtedly improve the index.

By using the Efficiency Index, one can conclude that there are specific administrative issues that require attention. They include reduced get-in periods and a major marketing drive to increase the low attendance figures. Consideration could also be given to accommodating a number of UTS productions - apart from Children's Theatre presentations - in smaller and more appropriate venues where functional occupancy and attendance capacity are more suited to likely audience requirements.

### **3. 4 CONCLUSION**

Allow me to reiterate the major areas of concern regarding the utilisation of the H.B.Thom Theatre identified thus far

- ◆ Poor annual occupancy
- ◆ Occupancy linked directly to the academic year
- ◆ Limited number of performances presented
- ◆ Poor attendance figures
- ◆ Productivity (Lengthy get-in periods)

The theatre cannot be said to being used to its optimum – that much is clear. Equally clear appears to be the hope that a sense of innovation and youthful energy abounds. The real challenge – or so it appears - will be to bring a managerial structure and disciplined utilisation practices in line with the artistic product being offered.

To rectify these concerns some form of managerial intervention appears necessary. Possibly a change is needed and other strategies required to redress these concerns. If the H.B.Thom Theatre is truly to fulfil the aims stated at its inception, “as an establishment to be used to the advantage of the entire community”, should it not seek an alternative vision and implement an alternative *modus operandi* in achieving it.

And possibly, ten years into our democratic dispensation, we have reached a point in the H.B.Thom Theatre’s history that a next phase is called for, a phase which takes the political, socio-cultural and financial threads and weaves them into a new pattern. A pattern in touch with the bright and innovative, yet mindful of the less glamorous, equally vital “art” of being a robust, well-utilised facility for the community in which, and for which, she stands.

It is the stated aim of this study to provide such an alternative, an alternative in which the the H.B.Thom Theatre is re-positioned as a Regional Arts Centre as opposed to being merely a theatre attached to a University’s Department of Drama. This alternative does not exclude its use as a training facility nor does it deny the University her custodianship over the building. But it does provide a means of revitalising the complex in an inclusive, administratively sound manner.

It appears to me that of the many possibilities regarding the alternative utilisation of the H.B.Thom Theatre that exist – from a bingo hall to a dance and pool club - two choices are likely to remain. The one is to retain the status quo, the other is to restructure and re-position it. To make that choice a number of factors will need to be considered.

But before exploring possible alternatives, it would be of helpful to consider the administrative and management structures required to enhance the functioning and utilisation of the H.B.Thom Theatre, structures that at present appear conspicuous by their absence.

## CHAPTER 4

### PRINCIPLES OF MANAGEMENT

This section of the study will discuss broader issues around the principles of sound organisation and planning for the arts. It is my considered opinion that the H.B.Thom Theatre is not alone in wrestling with the challenges of arts administration. The intention of this section of the study is to provide a frame of reference for dealing with a particular instance (the H.B. Thom Theatre) whilst at the same time providing management guidelines for the use of other practitioners faced with similar problems. This could act as a road map, if you like, to better administration based on legitimate managerial principles and viewed in an arts context. The study will consider aspects of management relevant to arts administration and help provide arts administrators easier access to the basic terminology and principles related to management. It is not a definitive study of the management of the arts but should rather be seen as a useful introduction to it.

I used the study to increase my understanding of the requirements of sound management in relation to the administration of the H.B. Thom Theatre; other arts practitioners might find it provides greater clarity in addressing their particular administrative needs. In both cases, the principles of management and the application thereof should assist in providing greater competency in dealing with administrative matters.

Management can be defined as “the *process* by which a co-operative group directs actions toward common goals” or “simply stated, management gets things done through other people.” (Massie 1987: 3)

In terms of arts management, Byrnes (1999: 11) identifies the following four functions

- ◆ Planning
- ◆ Organizing
- ◆ Leading
- ◆ Controlling

Langley’s list (1990: summarised) of arts management functions and areas of decision making are similar, namely

- ◆ Planning
- ◆ Organising
- ◆ Staffing
- ◆ Supervising
- ◆ Controlling

For the purposes of this proposal two of these functions are of particular relevance and need to be analysed and incorporated into the study. They are the functions of *planning* and *organisation*, aspects of the overall management of the H.B.Thom Theatre that have been identified as being particularly problematic. If one of the goals of this study is to



ensure greater efficiency in the utilisation of the H.B.Thom Theatre, these two critical elements of management need attention. As stated, these are problem areas common to numerous arts institutions and the contents of this study are also intended to be of interest to, and shared by, other arts management practitioners.

#### **4.1 ORGANISATIONAL STRUCTURE AND DESIGN**

Byrnes quotes Schermerhorn's definition of organisational structure as the "formal system of working relationships among people and the tasks they must do to meet the defined objectives." Or alternatively as "a process of dividing work into manageable components and co-ordinating results to serve a specific purpose." (Byrnes 1999:102)

Joseph L Massie (1987: 62) defines organisation as "the structure and process by which a co-operative group of human beings allocates its tasks among its members, identifies relationships and integrates its activities toward common objectives."

What is clear from these definitions is that, in order to meet given targets, human resources have to be shaped and not left to random chance. It would be fair to say that all institutions need an organisational structure to provide the necessary operational capability whilst being in a position to respond systematically to environmental changes. The arts are no different and as Byrnes (1999: 99) points out

People outside the arts sometimes, erroneously, assume that artists and arts organizations, by their very nature, are less structured than other organizations or that they function best in a disorganised setting. Nothing could be further from the truth.

In developing an appropriate organisational *structure* for the arts the various theories and principles of organisation *design* should be borne in mind. These include the *Classical Theory*, Douglas McGregor's *Theory X* and *Theory Y*, Rensis Linkert's *System 4 Theory* and the *Contingency Theories of Organizing*. It should be noted that this study does not discuss the *Matrix Approach to Organisational Design*<sup>30</sup> as it is conventionally used in multinational organisations and is unlikely to be of relevance in this context. Should the reader wish to refer to it, Byrnes does provide a *Simplified Matrix Organizational Chart*. (Byrnes 1999: 110)

##### **Classical Theory**

Massie describes the six most important principles as

- ◆ Unity of command – no member of an organization should report to more than one superior on any single function
- ◆ Exception principle – recurring decisions should be handled in a routine manner whereas problems involving unusual matters should be referred to higher levels

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<sup>30</sup> The *Matrix Approach to Organization* identifies sub-systems of a complex organization each with its appropriate strategy of planning, control, rewards and boundary negotiations. (Massie 1987: 76)

- ◆ Span of control – there is a limit to the number of subordinates that one superior should supervise
- ◆ Scalar principle – authority and responsibility should flow in a clear unbroken line
- ◆ Departmentalization – the manner in which activities should be divided into specialized groups
- ◆ Decentralization – the process of delegation of authority to the lower levels of the hierarchy. (Massie 1987: 63 – 68)

### **Theory X and Theory Y**

In the late 1950's, Douglas McGregor proposed two theories based on certain assumptions about human nature. His *Theory X* held that

- ◆ People generally dislike work and avoid it when possible
- ◆ They must be coerced, controlled and threatened with punishment to get them to work
- ◆ They want to be directed and avoid taking responsibility

Whilst *Theory Y* assumed that

- ◆ People are generally willing to work
- ◆ They are willing to accept responsibility
- ◆ They are capable of self-direction
- ◆ They have creative and imaginative resources that are not effectively utilised in the work environment. (Byrnes 1999: 45)

### **System 4 Theory**

Consistent with the *Theory Y* approach, Rensis Likert developed a theory based on three concepts, namely

- ◆ Principle of Supportive Relationships – in all interactions and relationships, each member will view the experience as supportive whilst maintaining a sense of personal worth and importance
- ◆ Linking Pins – building effective groups, linking them by means of people who hold overlapping group memberships
- ◆ Performance Goals – the interrelationship of the organization. (Massie 1987: 70)

### **Contingency Theories<sup>31</sup>**

These theories refer to the organisational designs “that help the manager make rational choices both in situations where classical concepts are relevant and in those where the participative theories are preferable.” (Massie 1987: 71) He identifies four groups of factors to be considered when using a contingency approach

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<sup>31</sup> So termed by Lawrence and Lorsch and referring to multiple structures of organisational design. (Massie 1987: 71)

- ◆ The nature of the people in the organization
- ◆ The type of task and technology
- ◆ The environment within which the organization operates
- ◆ The degree of change and uncertainty faced by the organization (Massie 1987: 71)

Byrnes describes this approach as working “on the assumption that no one way works best in all circumstances facing an organization” and that “The contingency theory assumes that the appropriate action should be driven by a careful analysis of the problem and situation.” (Byrnes 1999: 47)

For the purposes of constructing an implementable arts administration and indeed in finding an organisational structure to suit the purposes of this study in particular and arts administration in general, the *Contingency Approach* would appear most appropriate. It creates sufficient leeway in order to “be flexible and find the best match between the resources available and the problem to be solved.” (Byrnes 1999: 50)

This is further substantiated when one considers the following summary in the likely context of an arts organisation

Organic, low structured, non-bureaucratic type designs are most effective when:  
 Individuals have relatively high skills, widely distributed  
 Individuals have high self-esteem and strong needs for achievement, autonomy and self-realization  
 The technology is rapidly changing, non-routine and involves many non-programmable tasks  
 The environment is relatively dynamic and complex. (Hellriegel et al 2001: 272)

When discussing organisational structure one should remain mindful of the fact that, “adherence to the organizational chart must be tempered by a healthy dose of reality” (Byrnes 1999: 102). Or, as the ever-pragmatic Langley warns, “it may tempt management not to see creative solutions in combining several jobs into one or redefining job titles and responsibilities.” (Langley 1990: 86)

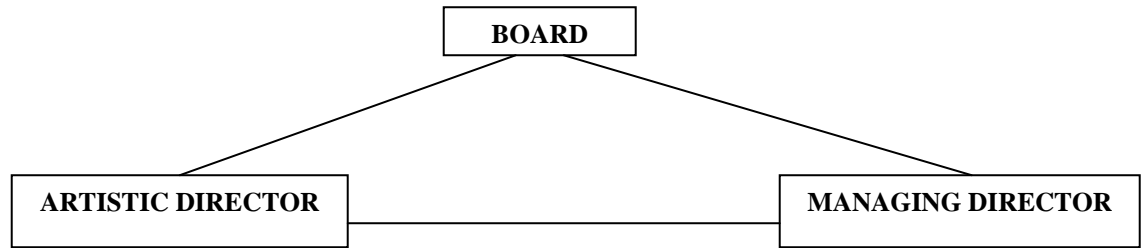
With that in mind it would be informative to consider some structural examples used in arts organisations. As Langley is quick to point out, the ideal structure is not that readily available and certainly not as simple as

Idea = Mission = Board =      Artists      = Production      Box Office      = Productions = etc. ad infinitum  
    Management      Contributions

(Langley 1990: 173)

In the following figure, Langley reduces the theatre’s organisational structure to three essential components. In a sense this would be the most basic chart and one to keep as a core concept when considering more complex organisational structures. It affords one an

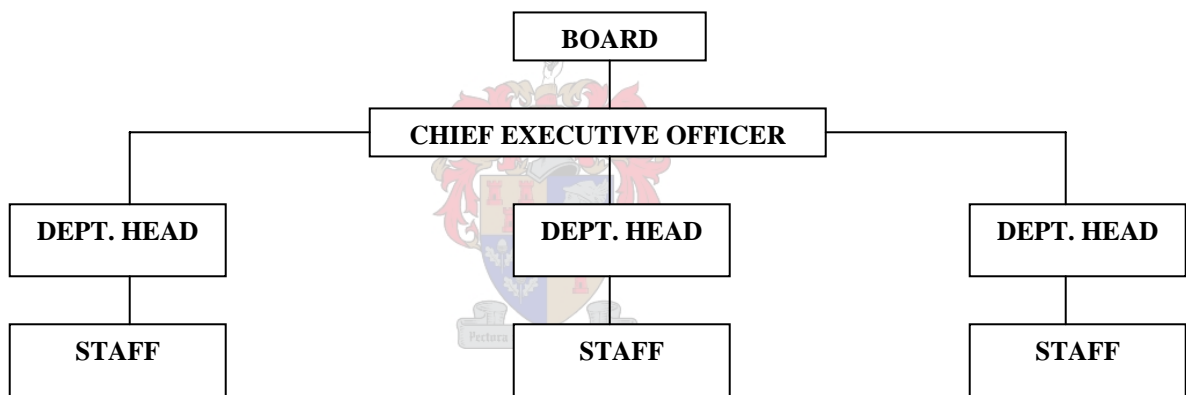
all too rare vision of an arts institution as one built on an inter-dependent trinity working collectively towards a shared vision with no single entity operating beyond the others.



(Langley 1990: 174)

In the following line chart, Langley (1990: 85) provides an illustration of “what jobs must be created and how the operation will function in terms of its chain of command”

**Sample table of organisation (Small Theatre Company)**



(Langley 1990: 183)

Two other organisational charts could be considered. They are Langley’s

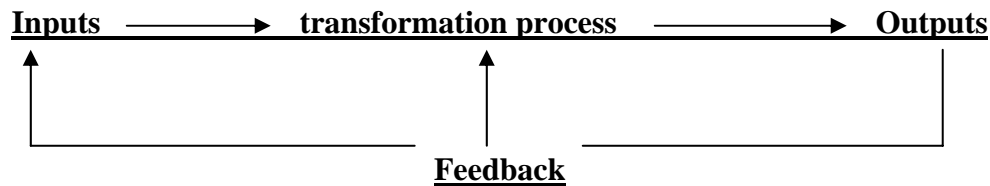
- ◆ *ORGANIZATIONAL CHART: A School or Department of Performing Arts Within a University or College* (1990: 229)

And one by Byrnes

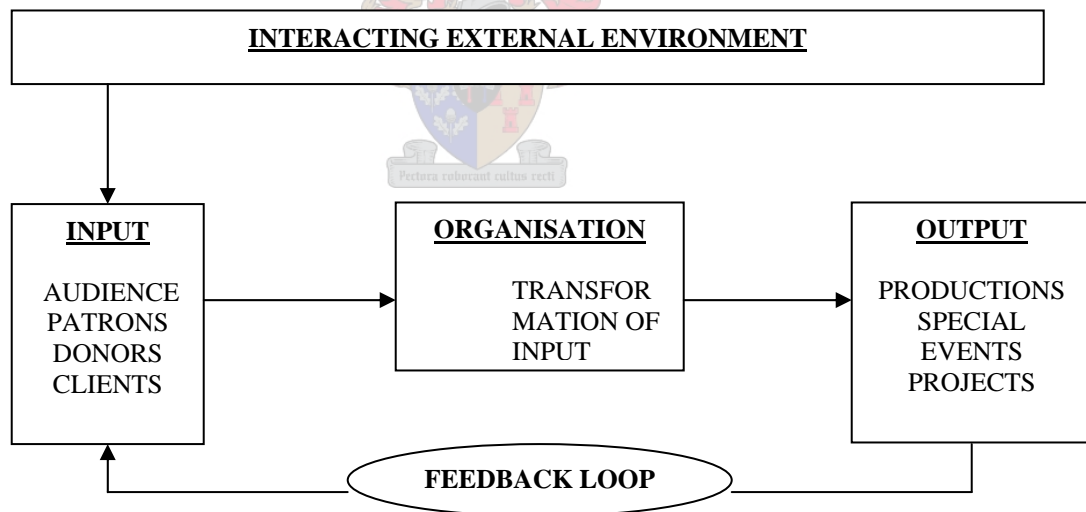
- ◆ *THEATRE COMPANY ORGANISATIONAL CHART – SAMPLE* (1999: 103 - Figure 6-2)

## Systems Theory

The *Systems Theory* offers an integrated overview of the way an organisation functions. The resultant *general systems model* represents an organisation as an *open and dynamic system*, continually receiving new energy or *inputs* which are *transformed* and create new *outputs*. Information about the output or *feedback* is relayed as inputs helping to create balance or equilibrium within the organisation. The *Basic Systems Model* appears thus:



William Byrnes has adapted the model as a means of viewing arts organisations. I am in agreement with him that his *Open System Model* as a practical tool for delivering effective arts management seems appropriate. It provides a sound framework within which to arrange or place an organisational structure. The way in which *input* and *output* shapes *the organisation* provides an effective system to govern arts administration and is well described by the following figure: (Byrnes 1999: 100)



This *Open System Model* along with a *Contingency Approach Design* and given the appropriate *Organisational Structure* would ensure an Arts Management System capable of guiding an effective administration geared towards the fulfilment of the goals and objectives as expressed in the appropriate mission statement. It would provide an administrative cluster for any arts organisation in which to function, sound management principles without being prescriptive and a best practices environment without the bureaucratic restraints of a “mechanistic organizational structure.” (Byrnes 1999: 101)

## 4. 2 PLANNING

*Planning is 80% thinking and 20% writing. Then 100% doing.*

Once the organisational aspects of design and structure have been resolved and an organisational system approved, planning, in accordance with a properly constituted mission, can begin. It would be opportune whilst discussing planning to consider the importance of the concept of the *Mission Statement*, for as Byrnes states “the organization’s mission statement is a fundamental element of the planning process.” (Byrnes 1999: 91) This is also reflected in Massie’s observation that “The **mission** of an organisation is the specific and well-defined roles and activities on which the organization elects to concentrate its efforts; it determines the scope of planned activities.” (Massie 1987: 89)

Planning can be summarised as the formal process of

- ◆ Choosing the organisation’s vision, missions and goals for both the short and long term
- ◆ Devising divisional and individual goals
- ◆ Choosing strategies and tactics to achieve these goals
- ◆ Allocating resources to achieve various goals, strategies and tactics

(Hellriegel et al 2001: 76)

Massie (1987: 82) defines planning as “the process by which a manager looks to the future and discovers alternative courses of action” and is developed from “the conscious and explicit statement of the ultimate objectives.” Similarly, Byrnes (1999: 77) views planning as “a process of stating objectives and what should be done to accomplish them”<sup>32</sup> Furthermore it should answer the following five questions: *Why?*, *What?*, *When?*, *Where?*, *Who?* or rather more concisely, *What?*, *Who?*, *How?*, *When?* (Massie 1987: 84)

Good planning is an important means of countering Murphy’s Law that, “If anything can go wrong, it will go wrong.” And particularly in planning for the arts it should be noted that, “it is possible to build into plans adjustments for the probability that things will not work out as planned.” (Massie 1987: 86)

Massie (1987: 86) also provides a set of useful guidelines to be followed in any planning process

- ◆ A plan should be directed toward well defined *objectives*
- ◆ Plans made by different specialists should be *co-ordinated* through adequate communication

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<sup>32</sup> *Goal* – a desired outcome, *Objective* – the means to achieve the outcome. (Byrnes 1999: 77)

- ◆ Planning is a *prerequisite* to other functions of management
- ◆ Plans demand continual *re-drafting*
- ◆ Planning pervades the *hierarchy* of an organisation
- ◆ The degree of *commitment of resources* to a plan must be established
- ◆ Plans should retain *flexibility*.

### **Formal Planning**

In the simplified format below, two models for formal planning can be considered – a *Basket Planning Approach*. In much the same way as the *Contingency Design Approach* provides a number of alternatives, so too can the appropriate planning elements required to achieve an organisation’s objectives be selected. An organisation can select appropriate planning tools from either of the “baskets” tabulated below:

THE “MASSIE” BASKET	THE “BYRNES” BASKET
<ul style="list-style-type: none"> <li>◆ set primary and intermediate goals</li> <li>◆ search for opportunities</li> <li>◆ formulate plans by converting opportunities</li> <li>◆ set targets</li> <li>◆ follow up plans to check targets</li> </ul>	<ul style="list-style-type: none"> <li>◆ define your objectives</li> <li>◆ assess current situation in relation to objectives</li> <li>◆ formulate future options</li> <li>◆ identify and choose options</li> <li>◆ implement decisions and evaluate outcomes</li> </ul>

Two other elements of formal planning that should be considered are

- ◆ *Time* - are the plans short (or primary), intermediate or long-range in nature?<sup>33</sup>
- ◆ *Top-down and bottom-up* – are the objectives set by upper-level or lower-level management?

A planning strategy to be avoided is *Crisis Planning*, or what Byrnes (1999: 80) refers to as “making it up as we go”-planning which results primarily from poor management skills. At the same time it is always wise to build contingencies into the planning and to retain, as has been suggested, an amount of flexibility.

### **Strategic planning**

To meet the challenges of a rapidly changing society and successfully to integrate an organisation into its external environment, business developed what is termed *strategic planning*. Certainly arts organisations need to meet exactly that challenge today. The ability to set out a clear and realistic strategic plan is essential in, for instance, funding applications. It can be defined as “a set of comprehensive plans designed to marshal all

<sup>33</sup> A *Plan* – a premeditated course of action. (Massie 1987: 83)



the resources available to the organisation to meet the defined goals and objectives derived from the mission statement.” (Byrnes 1999: 81)

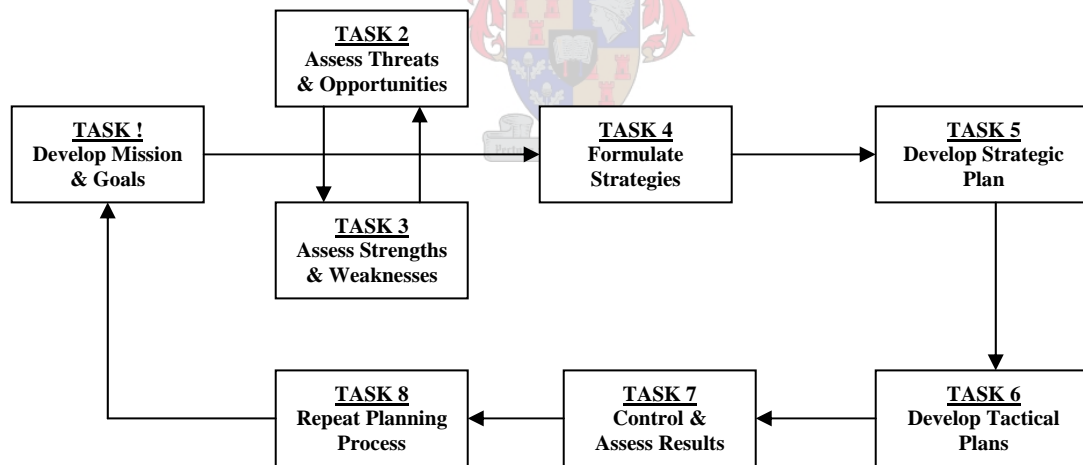
Massie (1987: 89) indicates the following four key components to strategic planning

- ◆ *Goals* – the general and ultimate ends
- ◆ *Mission* – the specific and well-defined roles and activities to be concentrated on
- ◆ *Strategy* – a common approach to facing risks and seizing opportunities using the distinctive competencies of an organisation
- ◆ *Policy* – an understanding by members of a group of common intent.

Similarly, but from a slightly different point of departure, strategic planning can be seen as the process of

- ◆ Analysing the external and internal environment
- ◆ Developing a mission and vision
- ◆ Formulating overall goals
- ◆ Identifying general strategies (courses of action) to pursue
- ◆ Allocating resources and the earmarking of money, through budgets for various purposes. (Hellriegel et al 2001: 78)

The modified graphic below provides an excellent scheme in pursuing the strategic planning process:



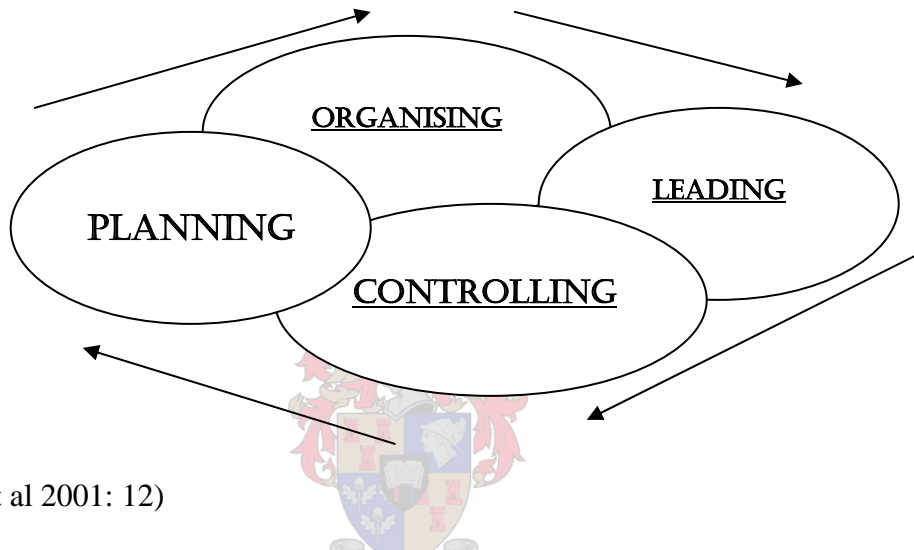
(Hellriegel et al 2001: 84)

The importance of planning to sound management is crucial and can be seen as, “...the most basic managerial function.” (Hellriegel et al 2001: 76)

### **4.3 SUMMARY**

In the context of this study, emphasis has been placed on two management functions namely **Organising** and **Planning**. They can be seen as critical to sound management and the management of the arts in particular. Two other elements, **Leading** and **Controlling** will be discussed later when considering the role of the Theatre Manager and the management of the H.B.Thom Theatre.

The basic managerial tasks are neatly encapsulated in the following diagram and should at all times be considered in conjunction with one another - vital ingredients to the success of any venture.



(Hellriegel et al 2001: 12)

### **4.3 THE MANAGEMENT OF THE H.B. THOM THEATRE**

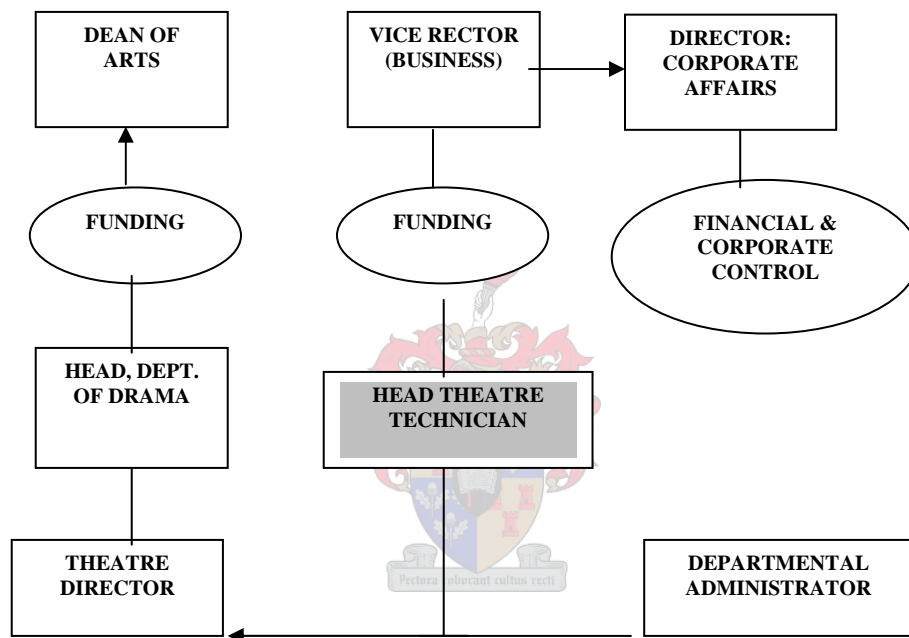
To fulfil adequately the administrative and management demands of the complex, the study will firstly examine the present situation and secondly explore other possible alternatives, bearing in mind what has been noted in the preceding section.

#### **Organisational Structure and Design**

Byrnes (1999: 98) contends that, “In the study of management, organising usually is listed as the second basic function.” However, in the context of the H.B.Thom Theatre, I would suggest that the problems around its current *organisation* be resolved as a priority. It would be an exaggeration to say that the H.B.Thom Theatre is poorly run but there is a rather poor organisational structure. One example of this can be seen in the *hierarchy of authority*. This is described by Byrnes (1999: 9) as being designed “to ensure that the work efforts of the different members of an organization come together as a whole.” He continues, stating that, “The typical hierarchy involves a vertical reporting, communication and supervision system.”

In the case of the H.B.Thom Theatre, the hierarchy lacks definition. Take the post of the theatre's Head Technician as an example. The post is financed by the office of the Vice Rector (Business) yet the appointment is made by the Department of Drama. The Head Technician reports to a Theatre Director (appointed by the Head of Department) and must liaise with the Administrative Head of the Department (also appointed by the Head of Department) with regard to theatre hire and FOH management. **Fig 1** below demonstrates what appears to be the somewhat cumbersome hierarchical structure in which a key member – namely the **Head Technician** – is positioned.

**Fig. 1: Hierarchy of Authority**



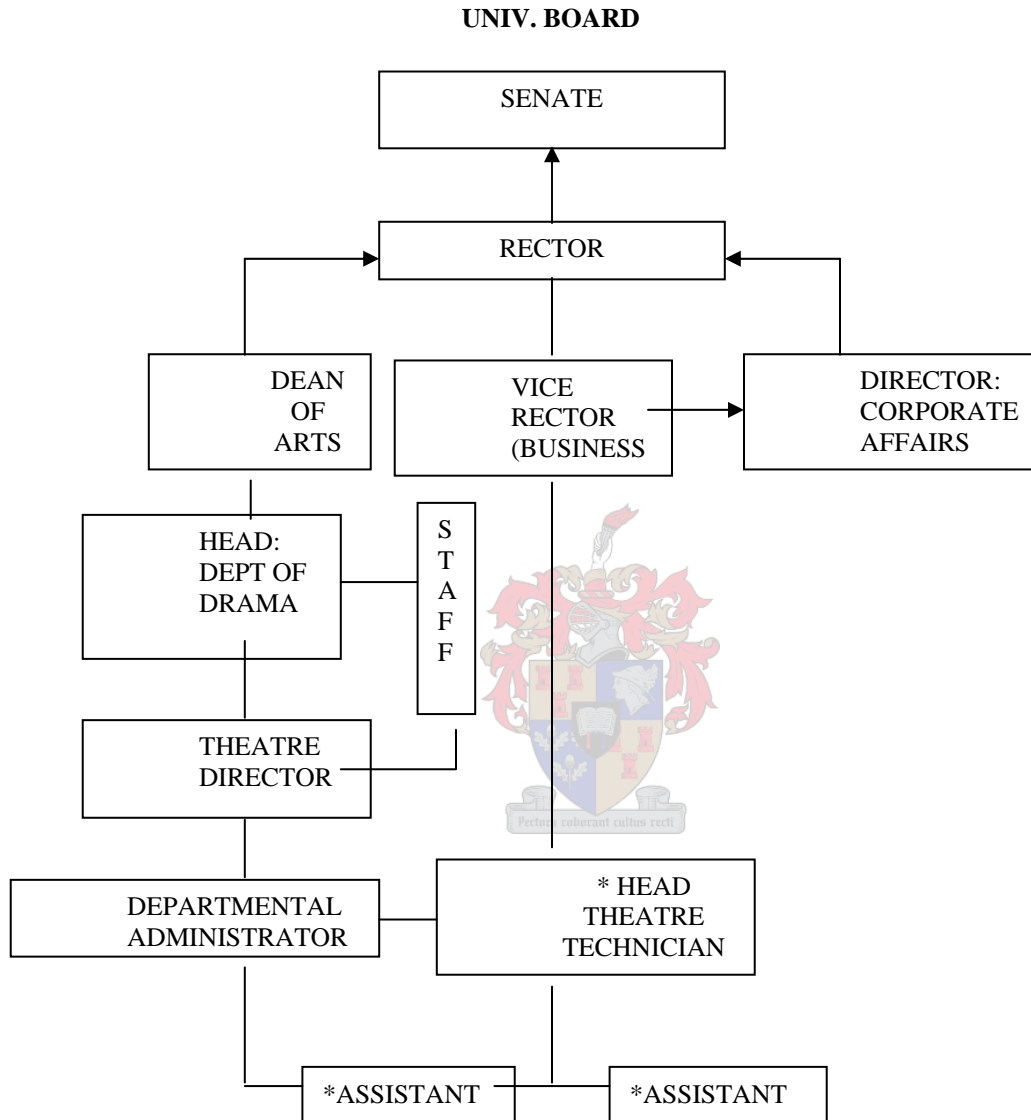
In all this there is, if the oxymoron can be excused, a distinct blurring in line management that leads to a lack of clear objectives in the utilisation of the facility. This problem, seen as one example of a number of other organisational inadequacies, needs to be clarified as a matter of some urgency and is the reason for prioritising organisational structure above all else.

### **Present Management Structure**

The present management system is directly under the control of the Department of Drama and consists of a Director, an Administrative Officer, the Head Technician, an Assistant (B grade) and one Part-time Assistant. The Director is appointed by the Departmental Chair and reports directly to the Chair and Staff, the Administrative Officer is attached to the Department and is a member of the Departmental, not of the theatre staff. Likewise, FOH and Publicity functions are undertaken by ad hoc appointments made by the Department. Only the \*Head Technician, \*Assistant and \*Part-time Assistant are

appointed directly to staff the H.B.Thom Theatre. (Key: \* As indicated on the following figure.)

**Fig. 2: Management Structure**

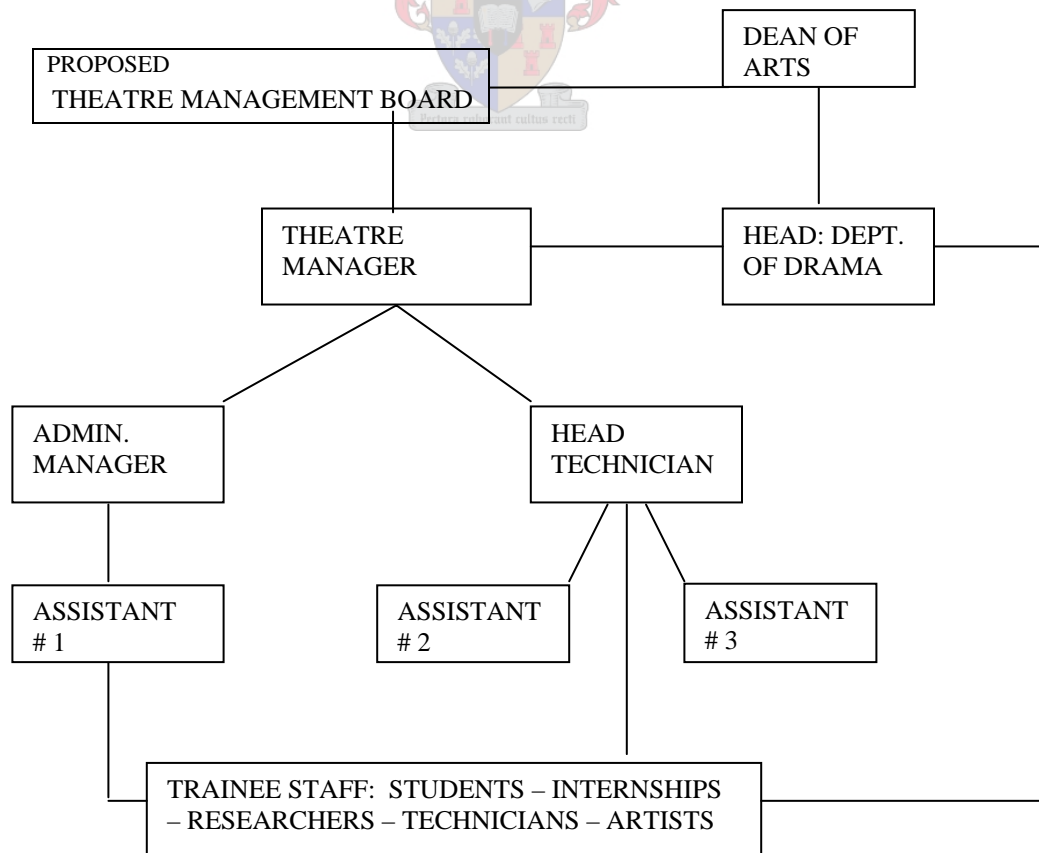


It is clear from the above that the complex is managed and administered by the Department. Most importantly it is equally clear from the above that the H.B.Thom Theatre does not appear to have the *structure* or *capacity* to operate as an independent entity. At present the Department has authority over the management and therefore the utilisation of the theatre. As a result it is the Department's requirements that have the priority and that in turn tends towards a bias in the theatre's utilisation as a training facility above other possible uses.

Because the theatre is managed by bearing Departmental interests in mind there is only limited flexibility and virtually no latitude to exploit the theatre's potential. In a sense it operates as an extension of the class room or laboratory space perceived necessary by the Department of Drama in the student's training. And, as has been demonstrated, this has lead to a particular pattern of low utilisation of what could primarily be seen as a performance venue. Its function, it could be contended, should be as a theatre facility firstly and as a training facility secondly, not the other way around. But to do this a new management *structure* must be implemented with sufficient *capacity* to make it possible. In order to achieve this a separate, designated management structure would have to be implemented.

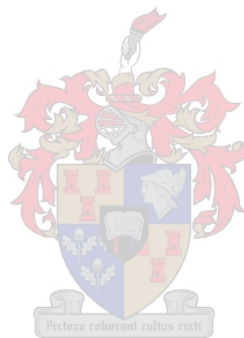
This alternative would not exclude the Departmental requirements but would prioritise and sustain the utilisation of the H.B.Thom Theatre for the purposes of live performance, the purpose for which the facility has been equipped. The management structure suggested below would require an investment in personnel in order to build capacity. It also implies effecting a working relationship between the Department of Drama and the theatre management in much the same way as The Baxter Theatre Centre and the University of Cape Town's Performing Arts Departments have achieved. The ability to balance the interests of all parties is a key to any changes envisaged or to be implemented and the advantages to all must be clear for all to see.

**Fig. 3: A Proposed Management Structure**



A clear organisational design and organisational structure remain imperative. The new structure as represented in Fig. 3 could be implemented simply by a commitment to repositioning the H.B.Thom Theatre as a Regional Theatre, whilst another (see Fig. 4, later) takes the proposed establishment of the Thom Regional Arts & Cultural Centre with its permanent UTS Theatre Company into account. Both are in effect a means of restructuring the management of the theatre.

The nature of managing a theatre complex such as the H.B.Thom and the attributes required to do so will be discussed later. But, without wishing to belabour the point, if the theatre is to live up to its potential, theatre management will have to be enhanced in some form or other.



## **CHAPTER 5**

### **THE THOM AS A REGIONAL ARTS CENTRE**

*It was a crisp morning, the orange sun washing the pristine white buildings as only nature - or a lighting designer of note - would be able. Probably a naturally blessed designer, was my conclusion as I wandered the oak avenue. I tossed an acorn cap into the water furrow flowing busily to my right and walked on. It was gaining on me, the acorn cap, and with longer strides I was just able to keep up, engrossed by its ability to ride the ripples without sinking. So captivated that the sounds of laughter and song remained peripheral, a pleasant quilt to the ear but distant. Under the rough cement bridge and gone... I looked up... there it was.*

*“Come, come” called the stilted giant, past colourful masks and mirimba players, white faced mime artists, jugglers and fire-spewing clowns. Home made koe’sister in hand I passed the puppet booth, the busker, the statue of a little-girl-lost in blue and through the vast wooden doors of the loading bay. Drawings, putty, clay littered the nest of crayon wielding youngsters. I peeped as in a peep show through the velvet blacks surrounding a vibrant stage filled with bodies in symmetric motion. Then ducked as the trapeze bearing the grinning figure of its upside-down passenger whooshed towards me. Through a side door, quickly down the passage only to melt into the spellbound group gathered in a foyer overflowing with the excitement of tales told of far off lands and adventures magical. Could I have entered ...I caught my breath in the hands of the ring-a-ring-a’rosy of smiling faces surrounding me ...could I have entered ...a theatre?*

*Performance - a manifestation of the imagination, an affirmation of self and the recognition of the other, to glimpse an act of creation recreationally, to exchange and excite, laugh, learn, debate, weep, release and playfully craft a shared humanity.*

.....

### **INTRODUCTION**

The function of an arts facility – gallery, studio, theatre – is a means to an end. The raison d’être is culture. A space is created, refined or restored so that people may come together, giver and receiver, one reinforcing the other in the ancient, time-honoured exchange: the gift of art exchanged for the gift of attention. The arts are the imperative counterpoint to the clutter and kitsch of the mass media. Driven by aesthetics and ideals, the arts, in order to succeed, must have its home. (Brown et al 1989: Forward written by McAusland)

In 1965 Prof. Thom recognised the need for a University Theatre that could become “a meaningful cultural centre for the Western Cape”<sup>34</sup> (Thom 1965: 11); I heartily endorse

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<sup>34</sup> Own translation: ...’n betekenisvolle kultuurmiddelpunt vir Wes-Kaapland.



the same sentiment and trust that this study will in some way lead to a realisation of this goal within the altered parameters of a new dispensation.

As Boal so aptly states

Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it. (1992: xxx1)

Furthermore, the Annual Report of the Winston-Salem Arts Council<sup>35</sup> of 1978 points out

Creative activity involving the arts and science is essential for survival; not a frill, not a luxury, not to be indulged if the budget allows, but a bedrock condition, of psychological salvation for young, old, white-collar, blue-collar, rich, poor, black, white, illiterate or educated. This is our challenge. (Gibans 1982: 71)

And Nina Gibans confirms the view that our mission should be:

To link arts interests to the interests of the total community in every possible way ...and the clues for methods and processes for achievement are in other fields such as education, health, welfare and government itself. (1982: Introduction)

A theatre space is there to encourage and explore the intrinsic spiritual, aesthetic and humanitarian ideals inherent in a society. The object of revitalising this and indeed any arts facility is essentially a reawakening of the soul of a community, to search out the inner resources and bonds of shared experience and to enhance the quality of those experiences.



The business of theatre and of administering a theatre facility is a complex responsibility and one must always be mindful of the broader vision and the social dynamics that are an implicit part of it. Again Gibans provides us with a remarkable reminder of this fact

Facilities can mean opportunity. They can symbolise the rebirth and redevelopment of neighborhoods or an entire city downtown area. They can represent the spiritual and physical meeting place for a community. They can be the focal point for increased and concrete economic values of a business community. They can mean opportunities for local artists, arts organisations, information and performance exchange and exhibits. They can create hope, and more than that, ongoing support for artists. They can be places where all people in a community feel good about coming together. The sum is really greater than any of its parts. (1982: 127)

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<sup>35</sup> It may be of interest to note that Winston-Salem, situated in North Carolina, USA with a population of 200 000 built its own theatre in 1965 and is regarded as one of the more successful Arts Councils operating in America.

It should be noted that comments made at the opening of the H.B.Thom Theatre by Prof. Thom and B.J Vorster and recorded in Chapter 1 of this proposal are as valid now as they were then. What has changed is the context within which the theatre now operates. Critical socio-political changes have taken place and with the shift from apartheid to democracy has come a shift from minority enrichment towards inclusive empowerment. The University of Stellenbosch can and should be a bold leader in the cultural field; it has the facility, the acumen and the integrity to negotiate new paths into the spirit of the community it serves.

This development is furthermore in line with the *Mission of the Arts Faculty*, 3.1 of the *Strategic Framework: 2003 – 2006* dated 30 April 2003 that states as its mission

The discovery, transfer and application of knowledge for the promotion of the human sciences, and the enrichment and enhancement of the quality of life of the people of this region, country and continent. (2003: 1)

## **5.1 CONCEPT OF AN ATTACHED THEATRE COMPANY**

Central to this proposal would be the establishment of the *UTS Theatre Company*. It would be a permanent ensemble group under the direct control of an *Artistic Director* and administered by a *Theatre/Company Manager*. It is a concept that has much in common with the American “College Theatre System” as well as one currently being proposed by leading South African theatre practitioners as part of the PANSAs proposals to be discussed later. It is a concept that would fundamentally alter the utilisation of the theatre and present both the University of Stellenbosch and the Drama Department with a new vision of the arts and a means of exploring that vision. The mission would be one of consolidating the theatre as a vital and integral facility within the region whilst providing an active artistic force with which to engage the community. Not only would the theatre be managed professionally, it would become a core centre for the growth and disbursement of cultural production in the region.

From the present rather haphazard planning and administration and poorly utilised space could emerge a functional, sustainable and creative facility dedicated to the promotion and expansion of the artistic aspirations of the multi-cultural society it serves.

As previously demonstrated, the theatre is at present not being used to its optimum. So much has altered in the cultural arena that it is incumbent on academics and practitioners involved in the arts to seek fresh means of achieving new goals. The idea of launching a permanent theatre company attached to the University theatre is hardly a revolutionary one. It merely places a high-performance vehicle at the disposal of the University with which those goals can be achieved.

Primarily there would be a distinct and fashioned artistic policy coupled to a rigorous and productive management system. A permanent theatre company would also bring the training of both acting as well as technical students at the University into line with the real potential and sense of vocation in the arts industry. Its commitment to bridging the

divide between a training institution and the industry as well as the dedication of resources to serving the greater society would place the University of Stellenbosch at the forefront of progressive cultural planning both regionally and nationally.

## **5.2 A MODEL: THE AMERICAN COLLEGE THEATRE SYSTEM.**

In discussing the American College Theatre System, I am acutely aware that I have had to make use of secondary sources. I was unfortunately not able to undertake the costly research in the United States of America (USA) as required of a primary source. I am therefore not an expert on the subject and stand to be corrected. What I did find in the course of my reading were a number of synchronicities between the erection of the H.B.Thom Theatre in 1966 and the construction of a number of new campus theatre facilities in the USA during the 1960's - The Krannert Centre for the Performing Arts at the University of Illinois in 1965 being a good example. It appeared that these facilities came into being – similarly to the H.B.Thom Theatre - as a result of the professionally orientated theatre programmes instituted by American Colleges at that time and the need, literally, to accommodate them.

It seemed appropriate, therefore, to further investigate the development and administration of these faculties and the theatres attached to them. (For a more detailed description I would refer the reader to **Chapter 8** of Stephen Langley's definitive study contained in his book, *Theatre Management and Production in America*, as listed in the Bibliography.)

These campus theatres or performing arts centres, as they are often referred to, have become an integral part of theatre training *and* of the professional theatre in America. Over time they have developed to further the particular needs of both. As Jack Morrison succinctly puts it:

Access to the professional theatre and its working professionals is the new wrinkle in the whole cloth of theatre education. The theatre-training program associated with the professional theatre (and its large, national network of LORT<sup>36</sup> Theatres) is our new model for training. (1985: 14)

Morrison is quick to point out that not all theatre activity on the American Campuses is geared, "towards the professionalization of training at the highest levels of artistry." He continues

Another development is the emergence of a small but forceful group of younger faculty who are concerned with a wider use of theatre at all levels of education. Groups such as the Bread and Puppet Theatre based at Goddard College are the antithesis of "elitist theatre" as seen in conventional buildings of the establishment on the campus. (1985: 11)

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<sup>36</sup> LORT or the *League of Resident Theatres*

It is clear, however, that the tendency towards the “professionalization” of College Theatre has become part and parcel of theatre practice and fulfils an important function in the promotion of theatre in the United States of America.

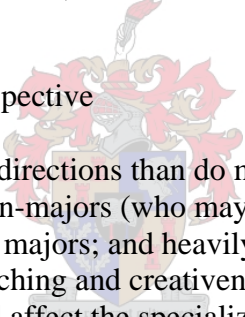
Stephen Langley also refers to the use of professional companies in theatre programmes offered by a number of Colleges. As examples he cites:

- ◆ the establishment of a professional theatre training programme at New York University
- ◆ the formation of two resident companies to work with its students at Stanford University
- ◆ the credit-generating internship offered by the University of Minnesota at the Tyrone Guthrie Theatre
- ◆ the University of Missouri’s (Kansas City) summer repertory programmes.

(Langley 1990: 222)

Add to this the well documented work done by Robert Brustein at both Yale and Harvard, Emanuel Azenberg and Roger Stevens’ successes at Duke University, the excellent work produced by the Yale Repertory Theatre, and the extent of the influence of College Theatre becomes apparent.

Clark Kerr gives the following perspective



The arts must look in more directions than do most other areas of higher education: heavily to the non-majors (who may become what we called “skilled amateurs”) as well as to the majors; and heavily to public performance and exhibitions as well as to teaching and creativeness. The first affect the content of the curricula and the second affect the specialized talents involved in administration. The arts have more obligations to all persons on campus and in the surrounding community than do any other campus endeavours. Overall, administration is made more difficult by this complexity. (Morrison 1985: Foreword written by Kerr)

What I find particularly important in Kerr’s view of campus theatre is that he identifies the on-campus teaching responsibilities and the community requirements as equally vital partners. That he also points to the resultant administrative complexities is a healthy reminder of the inherent pitfalls that accompany the running of an arts facility within a campus situation.

Langley underscores this observation:

Once a new campus theatre or performing arts centre becomes a reality it often requires professional management of a kind that faculty members are not prepared to provide. Not unlike the manner in which actor-managers lost control of their profession to businessmen, many academicians and theatre departments lost

considerable autonomy when they moved into shining new facilities and found themselves “under new management,” as it were. (1990: 223)

Concurrent with the advent of more professionally oriented curricula and more professional presentations, the managerial aspects of administering arts facilities on the American campus has become more specialised and – of necessity – equally more professional.

Should the H.B.Thom Theatre become, as I propose, a Regional Arts Centre it would be vital to consider with care not only the artistic content but also the managerial structures required to support a fully functional, professionally administered arts facility. There are valuable lessons to be gleaned from the American College Theatre system, not least Langley’s invective

there is no room for ivory towerism in professional theatre and higher education must recognise and use the knowledge of professionals. (1990: 223)

Undoubtedly the concept of a professional theatre company attached to a university theatre is well established in the USA. Certainly the financial, material and social situation in the USA differs substantially to our own but the possibilities and potential advantages offered by the Collage Theatre System are worth exploring even in an adapted form. It acts as a means of reflection and example, if nothing more.

### **5. 3 THE PANSA INITIATIVE**

Because this is a local initiative I would like to draw the reader’s attention to the proposals made by PANSA (Performing Arts Network of South Africa) to the Department of Arts, Culture Science and Technology regarding arts strategy and the creation of career paths in the performing arts.

The document is titled, *Keeping The Dream Alive – Towards a vision and plan for the performing arts in South Africa*. Of salient importance to this study is the proposed establishment of sustainable performing arts companies. (PANSA 2002: 16) In essence it recommends the establishment of forty-nine full-time professional performing arts companies covering Jazz, Theatre, Orchestral Music, Contemporary Dance, Ballet, Traditional Dance and Opera. Alongside these professional companies it further recommends, under the heading *Creating career paths, work and incentives for performing arts practitioners*, the following generic career path for a musician, theatre practitioner or dancer

- ◆ training at an accredited institution
- ◆ membership of a student company (1 – 2 years) attached to training institutions (such companies would practice for the “real” world, but within safe, supportive conditions.)
- ◆ after student companies, practitioners would audition for, and participate in youth companies in the various disciplines, for 18 – 30 year-olds

- ♦ they could then progress to any one of a range of professional companies operating in their discipline, or form a new company, which would vie with existing companies for recognition. (PANSA 2002: 22)

In discussing these student companies the proposal states the following:

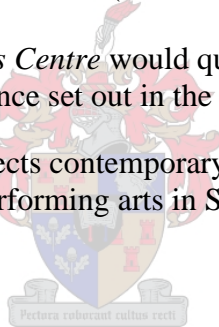
These would generally be attached to institutions. As many training institutions as possible should have post-graduate student companies. Alternatively, various institutions in a province should combine resources to support one student company that draws on graduates from their respective institutions. These would also be the training grounds for young arts managers. (PANSA 2002: 22)

Also of interest in this PANSA document are the following recommendations:

- ♦ Appointing “individuals who have achieved great distinction” who would be paid a monthly stipend and would “be available to work with the various professional companies and other entities ...to share their expertise and knowledge.”
- ♦ The utilisation of existing infrastructure to distribute the performing arts and the creation of “national circuit venues.” (PANSA 2002: 23)

In both cases the *Thom Regional Arts Centre* would qualify and be granted the proposed human resource and financial assistance set out in the document. (PANSA 2002: 30)

Certainly the PANSA document reflects contemporary thinking around the structuring, preservation and expansion of the performing arts in South Africa and will be reflected in this proposal.





## **CHAPTER 6**

### **THE UTS THEATRE COMPANY – A PROPOSAL**

#### **A Broad Outline**

In the course of this chapter a series of suggestions regarding the relative sizes of, for example, expenditure and income, the theatre company and the board of trustees, are made. It should provide a concrete point of departure and not in any way be seen as prescriptive or final. At the same time these numbers are not merely random figures but have been arrived at with due consideration to the practicality of instituting the proposal. They are based on my experience over some seven years as a professional theatre administrator with CAPAB, my involvement with the EOAN Group as a trustee over many years and my involvement with University structures, including the Afrikaanse Woordfees and Faculty committees. The suggestions would be widely discussed by the proposed Launch Committee and agreed upon by a consensus of opinion.

The Company would consist of an Artistic Director, Company and Theatre Manager and an Ensemble Theatre Company comprising a minimum of six performers and two technicians. They would be appointed on a contract basis with the Artistic Director serving an eighteen-month term, the Company and Theatre Manager a minimum three-year term and the Ensemble a minimum six-month term. This would ensure sufficient stability and continuity whilst promoting an adventurous, fluid and invigorating artistic climate.

The Company would be positioned so as to provide maximum productivity and the contracts should encourage artistic generation not stagnation. Together they would form the core group responsible for work both within the Thom as well as promoting live performance beyond it. The exact nature and content of the work will be discussed under *Artistic Policy*, suffice to say it should include educational and community theatre as well as a commitment to promoting and exploring indigenous theatre.

Where the company require additional personnel, ad hoc appointments would be made. (Taking the American Campus system's example these would come largely from the Department of Drama's student body.)

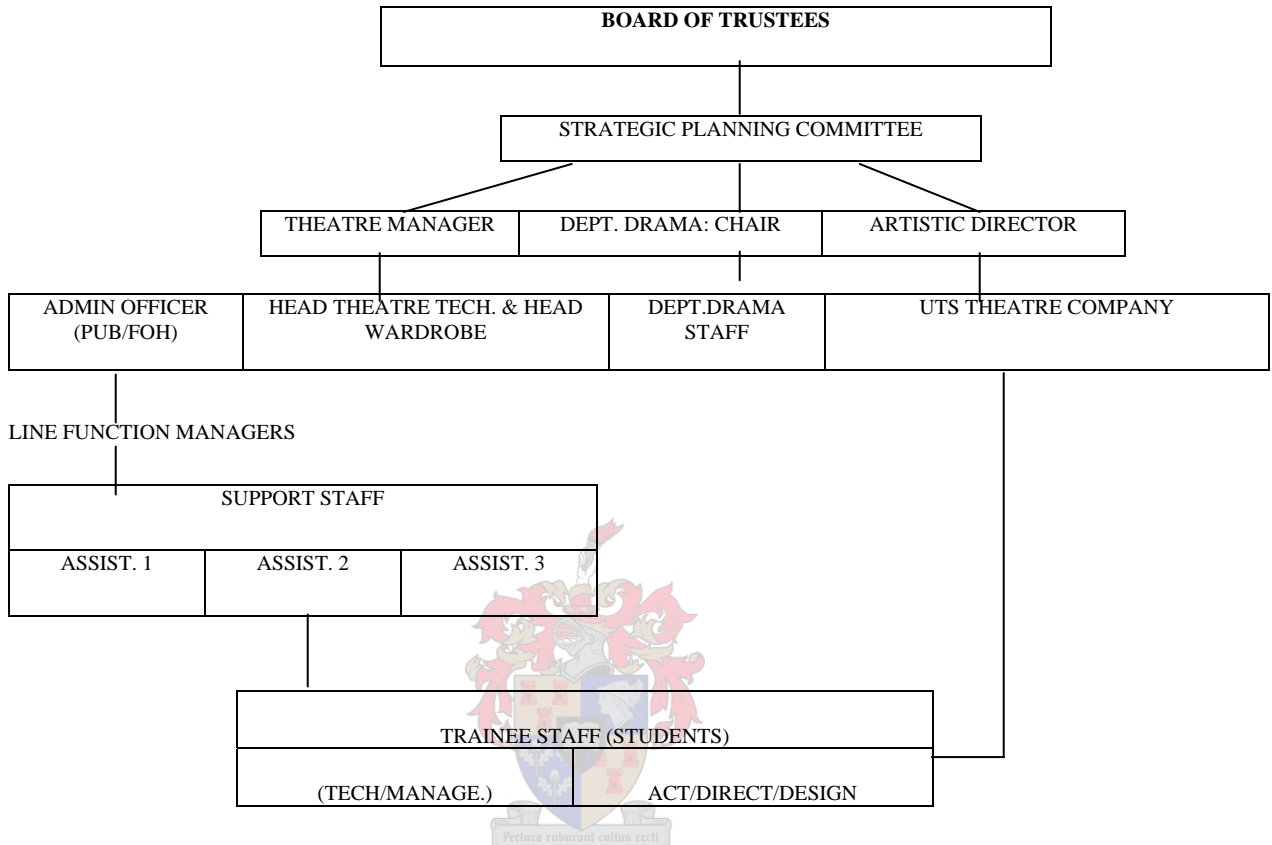
The Artistic Director and Company and Theatre Manager would be responsible to a Board of Trustees and an Executive Committee or Strategic Planning Committee appointed by the University. The Board of Trustees would be appointed bearing the very particular nature of the Company in mind but would be in line with other para-institutional bodies such as the Afrikaanse Woordfees.

It should be noted from the outset that The Board of Trustees and the Strategic Planning Committee would ideally be active partners in the project, capable of contributing to its artistic, administrative and financial well-being. Their appointment must be viewed as critical, not peripheral to the success of The Company.



## 6.1 PROPOSED STRUCTURE

**Fig. 4: Proposed Organogram**



## 6.2 FINANCE, VIABILITY & SUSTAINABILITY

### Finance

#### Expenditure

#### Personnel

Artistic Director:	R120 000
(R10000 per month)	
Theatre & Company Manager:	R96 000
(R8000 per month)	
Artists and Technicians:	R384 000
(8 x R4000 per month)	
Ad Hoc Personnel	R75 000
(Directors, Artists)	

**Sub Total** **R675 000 p.a.**

(I have used the rates recommended by PANSA in their document, *Remuneration Scales for Actors.*)

### **Running Costs**

Production Budget:	R75 000
(5 x R5000 + 5 x R10000)	
Transport	R10 000
Running Costs & Overheads	R10 000
Contingencies	R5 000
<b>Sub Total</b>	<b>R100 000p.a.</b>

<b><u>Total Annual Expenditure</u></b>	<b><u>R750 000</u></b>
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(The estimated annual cost per Theatre Company in the PANSA Discussion Document is R1million.)

This does not include infra-structural expenses such as the use of the theatre, office and rehearsal space within the complex and insurance coverage. It should be seen as a rough yet realistic estimation of the amount it would cost to service a small sized permanent theatre company. The relatively low *Contingencies* figure would be supplemented by income from box-office revenue and commissioned work.

### **Viability**

This will depend largely on funding being available, for although a certain amount can be expected from box-office income and commissioned projects the main object of the company would be to engage in community related and out-reach work. Realistically I would rather suggest that funding for the entire amount be sourced.

My view of attaining the funding is twofold, firstly from direct grants towards the running expenses of The UTS Theatre Company and grants on a per project basis, and secondly from increased income from greater utilisation of the theatre itself. The actual acquisition of funds to run the company and embark on projects and generate productions would require establishing the requisite funding criteria and motivational strategy. This would be linked directly to the artistic vision and mission of the company. Increased occupation on the other hand would be as much a marketing exercise as it would be to create a vibrant and saleable commodity, namely a space worth renting. And there is a critical symbiosis between them.

#### **a) Direct Grants and Project Funding**

The potential sources would be the University of Stellenbosch, the National Arts Council, the Arts and Culture Trust, the Western Cape Department of Culture, the Stellenbosch Municipality as well as Private Sector and Foreign donors. A strong case for funding from the National Lottery Distribution Trust Fund (Arts, Culture and National Heritage

Sector)<sup>37</sup> could be made and the Business and Arts South Africa (BASA) initiative could be pursued to secure the necessary “top-up” funding.

It would be reckless to suggest that funding will be an easy matter but it is equally true that with a strong community involvement and developmental programme, sponsors such as the Ford Foundation become a distinct possibility. The Royal Netherlands Embassy have an active involvement in local arts development through its Culture and Development Programme and recently allocated R500 000 to deserving arts groups in Gauteng alone.<sup>38</sup> I might also point out that the International Centre for Non Profit Law is reviewing the distribution of funds from private and state sources with particular reference to the Lotteries Act and the National Development Agency. In March 2003 they made a submission to the special funds hearings conducted by the Portfolio Committee on Trade and Industry in an attempt to ensure that funds were made available to non-profit agencies that met the necessary criteria. Indeed the question of funding is a spirited debate and should not be viewed as a stumbling block but as part of a pro-active and strategic challenge.

When one considers that the annual Woordfees is able to secure some R350 000 for a relatively short period, I would venture to suggest that procuring the amount of R750 000 required for this project is not unrealistic.

#### **b) Rentals and Theatre Utilisation**

The UTS Theatre Company would be housed and operate from the Thom but not all its work would be undertaken on the Thom stage – school visits and touring presentations, for example.

It should further be borne in mind that under the proposed new dispensation and with a dedicated Theatre Manager, the H.B.Thom Theatre would be run on a more commercially competitive basis and income from rental hire should increase significantly. (By increasing the rental of the theatre to thirty weeks annually, the venue would generate some R400 000 at present rates.) The Manager would be required to help secure visiting presentations on a regular basis from, amongst others, The Baxter and Market Theatres, Pieter Toerien Productions and The Cape Comedy Collective to name but a few. It would in essence stimulate on-going local and national networking and provide the theatre with effective occupancy and greater continuity. With the marked increase in international touring presentations and a more aggressive marketing strategy, the theatre would increase its opportunities to play host to such highly prestigious groups.

The venue would be ideally placed to host pre and post festival presentations. Already the Afrikaanse Woordfees is an annual booking and with the strong links that exist between the Klein Karoo Nasionale Kunstefees, the Grahamstown National Arts Festival,

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<sup>37</sup> A total of R22 5 million was made available to the Arts, Culture and Heritage Sector for the 2001-2002 Financial Year of which only R170 million (75%) was allocated. The Western Cape received R3 million (17,6%). From notes made during a discussion with Mr. S. Naidoo of the National Lotteries Board.

<sup>38</sup> [www.dutchembassy.co.za](http://www.dutchembassy.co.za)

Potchefstroom's Aardklop Arts Festival and the ATKV Schools Festival it is more than possible to position the Thom (with its stature as a recognised Regional Arts Centre) within a very active performing arts circuit. The concept of developing such a circuit is clearly also part of much policy reasoning at present and is contained in the PANSA document referred to earlier. Naturally there are a number of independent producers who currently use the theatre most profitably and who would continue to form an integral part of the cultural offering within the venue. (Nataniël, André the Hypnotist and Casper de Vries to name but a few.)

Indeed, a theatre with the size ( $\pm 450$ ) and technical specifications of the H.B.Thom Theatre is ideally suited to house:

Community play productions, Touring play productions, Concerts (small companies), Operas (modestly staged), Modern Dance performances (small companies), Films, Lectures and Meetings. (Brown et al 1989: 51)

This merely confirms that the theatre is most attractive to a wide range of productions and is eminently marketable as such.

With an increased profile and improved marketing strategy, the potential of the venue for commercial rentals, product launches and conferences would be enhanced considerably. Indeed, as a facility operating all year round, the possibilities of incorporating a bar and coffee lounge and permanent exhibition space in the foyer area and generally exploiting the position and ambience of the complex become realities. Coupled to this would be a steady stream of alternative artistic pursuits such as lunch-hour theatre, presentations by community groups, craft exhibitions, busking and so forth to enhance the appeal and profile of the building.



Companies could be approached to give certain naming rights within the complex such as the Distell Wine Bar or Nedcor Foyer in much the same way as The Baxter Theatre Centre has their Sanlam Studio and Artscape The Nederberg Room.

It is my contention that the revitalising of the theatre and foyer and the impact this could have on the campus, the community and the region should not be underestimated.

### **Sustainability**

Much will depend on the ability of the artistic vision and the quality of work of the UTS Theatre Company to impact on the cultural life of Stellenbosch and the surrounding area and the H.B.Thom Theatre to become a desirable, commercially viable performance space. As stated at the outset, it is my considered opinion that the two are very tightly linked – not inextricably so, but certainly conceptually. By the very nature of a resident theatre company housed and operating from a designated venue, the impact on the viability and credence of that venue will be significant. It resonates with the original intentions of erecting the H.B.Thom Theatre, with theatre practice in other parts of the world and would lend credibility and kudos to marketing the theatre and to ensuring continued sponsor support. The package seems to me, in the light of my understanding of

the growth of cultural production and of tourism broadly, to make out a strong case for welding the two together.

Having said that, it would be possible to judge the sustainability of the UTS Theatre Company and the reinvigoration of the H.B.Thom Theatre separately. An alternative could be to adopt, on the one hand, a pilot venture in terms of launching a company and fund-raising on that basis and appointing a theatre manager to expedite a more efficient utilisation of the venue on the other. What is clear is that both the UTS Theatre Company and an efficiently managed theatre complex are viable pursuits and worthy of further investigation. And at this juncture it would be opportune to explore the relationship that the UTS Theatre Company and the Thom Regional Arts Centre would enjoy with the University of Stellenbosch and the Department of Drama.

### **6.3 INSTITUTIONAL STRUCTURE**

Finding an institutional structure in which to locate this proposal would be a challenge. It would require a tri-partite system that would recognise the policies and interests of the **University**, the teaching and research responsibilities of the **Department of Drama** and the cultural endeavours of the **UTS Theatre Company**. Each impacts on the other and only by formulating a clear mission that defines the relationship between the three parties could the proposal succeed. The responsibilities, collaborative structures, accountability and sense of a shared vision would require careful reflection. But there should also be an air of exhilaration around designing, building and implementing a new strategy for cultural production in our very midst.

In order to formulate this strategy I would propose that a **Launch Committee** be brought into being. It would be mandated to formulate the vision, mission and working tenants with a clear Artistic Policy and Management Strategy. This final proposal document would be submitted to the University Board for approval. The Launch Committee would comprise of representatives from interested parties within the University. The Launch Committee of five permanent members would include one member of the Administrative Staff and of the Faculty of Arts, the Chair and one member of staff of the Department of Drama and a suitably experienced and qualified Theatre Practitioner. Representatives from the arts and broader civil society could be seconded and/or consulted in order to ensure that the final document is informed, representative and transparent. Should the University approve the document the Launch Committee would then proceed to the next step, that of securing the necessary funding.

It should always be borne in mind that this initial proposal is as much a recognition of the need to re-evaluate, rationalise and manage the H.B.Thom Theatre, as it is the need to contribute to a better quality of life for the community that surrounds it. I will, in as much as is possible, indicate the tools and cement required to achieve that goal but the actual structure can only be determined by consensus. And the process should be, as Catherine Brown puts it, “a way of measuring our dreams against the resources and interest of our community.” (Brown et al 1989: 2)

## **6.4 THE UNIVERSITY OF STELLENBOSCH**

The University is the custodian of the H.B.Thom Theatre and any alteration to the status quo would require its approval – that much is clear and unequivocal. The motivation to alter the present situation regarding as valuable an asset as the theatre would need to be viewed in terms of the University's available financial resources, its assessment, under astute management, of the H.B.Thom Theatre's income generating potential and its policy commitment towards a proposal of this kind. Phrased differently, would the proposal be "worth" the risk and would it embellish and help enhance the social responsibility profile of the University?

The question of the financial resources would, at this stage, be mere speculation on my part. The amount the University would be prepared to invest in the project would have to be negotiated in terms of the overall budget proposed earlier. It would be influenced by

- ◆ The ability of the Launch Committee to secure other sponsors or donors to partner the University as indicated earlier
- ◆ The faith that the University has in securing increased usage and rental income from the H.B.Thom Theatre
- ◆ The willingness to find and finance alternative spaces to house performances and examination work presented by the Department of Drama

The Faculty of Arts has committed itself to greater community involvement and has clearly stated in its *Strategic Framework: 2003 - 2006* that its teaching, research and social responsibilities should have equal weight. In 4.3 *Community involvement and service* under *Points of departure* it states

- c. The Faculty accepts that community service is one of the three key functions of the University and the Faculty. It must be undertaken in an integrated way with teaching and research and, where possible, used to expand and develop the local and social relevance of teaching and research to the mutual advantage of the community and the Faculty. (2003: 10)

This proposal offers the Faculty of Arts and the University the opportunity to make a significant social commitment to the community and the region. The Launch Committee would be able to indicate the pathway to grasping the opportunity and help to secure the material wherewithal to make it a reality - it would be up to the University to commit to implementing it. Should that commitment be forthcoming I would envisage the following step to be the appointment of a *Board of Trustees*.

## **6.5 THE BOARD OF TRUSTEES**

The mechanism proposed to oversee the new dispensation and to ensure that the University is properly and competently served would be a *Board of Trustees*.



The use of the term *Trustee* indicates a sense of ownership, partners and advocates of the artistic mission and management strategy envisaged in the proposal. This “governing body” would ideally be committed to the project, have a direct interest in the cultural arena it serves and be actively involved in the growth and progress of the UTS Theatre Company as well as the development of the Thom as a Cultural Centre.

The Board of Trustee would be mandated to

- ◆ Further the Faculty of Arts and the University of Stellenbosch’s Strategic Framework
- ◆ Help realise the cultural aspirations of the community both on campus and in the region
- ◆ Oversee the artistic and management goals proposed by the Launch Committee and agreed to by the University Board
- ◆ Ensure that the stated aims and goals are complied to within the financial resources available

Its composition should reflect the cultural diversity within the region and issues of legitimacy and representivity would also need to be addressed.

In practical terms the Board of Trustees would consist of ten members, namely

- ◆ Two members appointed by the University of Stellenbosch
- ◆ One member appointed by the Faculty of Arts
- ◆ A member appointed by the Students Representative Committee
- ◆ A private sector representative
- ◆ Two community representatives drawn from the Town Council
- ◆ The Chair of the Department of Drama (ex officio)
- ◆ The Artistic Director\* (ex officio)
- ◆ The Theatre/Company Manager\* (ex officio)<sup>39</sup>

Apart from the Departmental Chair and the Theatre Manager, the term of appointment should be for two years only, renewable for a maximum of five years.

The full Board of Trustees would meet formally three times a year and at its first meeting an Executive Committee<sup>40</sup>, or as I prefer calling it, a Strategic Planning Committee, would be elected.

In terms of this proposal and in the light of the importance of sound management principles and in particular the weight all the sources quoted in the study of management lend to planning as “the most basic managerial function” (Hellriegel 2001: 76), the appointment of a Strategic Planning Committee would be strongly advocated. Massie (1987: 47) makes the point that “Planning decisions lend themselves to committee work,

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<sup>39</sup> \*To be instated once their appointments have been ratified. The Board of Trustees will make these appointments as and when the terms of office of the Artistic Director and Theatre Manager expire.

<sup>40</sup> A *Committee* may be defined as any group interacting in regard to a common, explicit purpose with formal authority delegated from an appointed executive. (Massie 1987: 46)



whereas implementation of orders tends to be clearer when made by a single line executive." Bearing this in mind, the initial planning and policy tasks should not be left to a single person although the actual implementation of the strategic plan would be left to the Theatre Manager, a proposal to be made later in the study.

The Strategic Planning Committee would consist of between five and six Board members (including the Artistic Director and the Manager). The Strategic Planning Committee would meet on a monthly basis to review, assess, evaluate and assist in the administrative, artistic and financial progress of the project and keep the Board informed of this.

It is interesting to note some of the recommendations made by the Theatre Communications Group (TCG)<sup>41</sup> regarding the involvement of trustees. I would recommend implementing them as part of the working brief for both the Strategic Planning Committee and the Board of Trustees. They included

- ◆ Involving trustees as observers during rehearsal processes
- ◆ Providing opportunities for board members to interact with playwrights, directors, designers and actors to demystify the artistic process
- ◆ Giving trustees a context for their perceptions about their theatres by informing them of national theatre trends and issues
- ◆ Taking trustees to see work at other theatres
- ◆ Planning regular board retreats
- ◆ Exploring modifications on current board structures, such as creating an advisory committee to handle some of the work assigned to the full board. (London: 1988; 78)

Viewed within the spirit of this proposal, the Board of Trustees and the Strategic Planning Committee would be encouraged to work in harmony with the UTS Theatre Company and act as active agents of cultural expression in the region. Members would, from the outset, be encouraged to be participants not passengers, to help facilitate projects and policy and to view their membership as a commitment not an obligation. This is a considered view and tempered and informed by personal experience within a number of arts structures and by observation and discussion within the cultural arena.<sup>42</sup>

## **6.6 THE DEPARTMENT OF DRAMA**

The Department of Drama has shown a marked increase in student numbers over the past five years. It has in recent times produced many fine stage actors whose names have appeared on numerous prestigious nomination lists. Television actors and presenters figure prominently on the small screen and a number of young theatre directors are steadily making their mark on the national festival scene, be it the Klein Karoo National Festival, Aardklop or the ATKV Schools Festival. Theatre and television entrepreneurs

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<sup>41</sup> The national organisation for the non-profit professional theatre in the United States of America.

<sup>42</sup> I have, amongst others, served on the EOAN Group Trust for twelve years, was a founding Trustee of the Cape Town Theatre Lab. and served in a managerial role, as Leader/Organiser: Youth Theatre and Head: Drama within CAPAB for some seven years.

who have trained at the Department have formed their own companies and the technical students are in demand even before they have completed the course. There are theatre administrators and teachers, community theatre practitioners and academics that have started their careers with a B.Dram. degree from the University of Stellenbosch. It is a Department in good standing with Faculty and the profession alike.

Salient to the acceptance of this proposal would be the acceptance thereof by the Department of Drama. And the Department would only accept it if the addition of a permanent theatre company and the appropriation of the H.B.Thom Theatre can add to the teaching, research and social outreach programmes that constitute the Department's primary objectives. As has been stated, the Department would be integral to both the Launch Committee and the Board of Trustees, but no amount of coercion would persuade the Department to take on the new responsibility without absolute clarity. And to impose it would be counter productive, even irresponsible. The effect on the Department's teaching and research functions must be interrogated and the implications, ramifications and solutions in implementing the proposal addressed. This study proposes to do that by examining two fundamentals, namely *The UTS Theatre Company* and *The Thom* in relation to the Department of Drama.

### **Integrating the Department of Drama and the UTS Theatre Company**

One of the major advantages of having a permanent professional company operating on the Department's doorstep would be to allow, "access to the professional theatre and its working professionals." (Langley: 1990; 14) This is in line with the American College Theatre and the fact that the Company would be operating under the University's auspices and located within the H.B.Thom Theatre implies a formal working relationship. For although the Company would operate as a separate, fully autonomous entity it should have more than merely an inspirational effect on students of the Drama Department. Indeed, the relationship between the two would be both formally structured whilst also allowing a more organic contact through informal collaborations. Ideally that collaboration, both formal and informal, would enhance the teaching, research and performance opportunities of the Department considerably.

The formal contact would be as a result of planning discussions held between the Artistic Director, Theatre/Company Manager and the Departmental Chair and Staff. At this planning stage the Company's year plan would be submitted. Given that the Company would be a relatively small one covering some ten projects and productions over the course of a year, their numbers would, of necessity and by design, need to be supplemented. The planning discussions would establish the additional personnel requirements of the Company – both performers and technicians – to be sourced primarily from students of the Department. At the same time the Department's practical and research programme for the year would be submitted and a joint distribution of requirements and resources agreed on. The envisaged proposal would include at least one full-scale joint production whilst projects involving both students and members of the Company could be identified in the initial planning stage. The use of "shadowing"

(especially for post-graduate students) and research specific projects would appear to be of particular significance in collaborative ventures between the two parties.


The informal contact referred to would include lunch hour and cocktail theatre, assistance with the proposed youth drama club, busking and alternative performance presentations, their attendance of Company rehearsals and workshops. That and much more would flow from what could be termed the symbiotic relationship between the student body and members of the company; a relationship which should not be underestimated in deepening the student's understanding of, and access to their profession.

The long-term advantages to the Department are twofold; the opportunity to embark on extended research projects and to institute new courses in collaboration with the Company.

The research projects could be expanded to include other Departments within the Faculty, other Faculties, the University itself as well as outside corporate or governmental institutions. This would be in line with the Faculty's *Objective 8* as expressed in the *Strategic Framework*

Objective 8: The Faculty increases its involvement in inter- and multidisciplinary research with a view to optimal participation in research in the identified research areas. (2003: 2)

It would provide a means to implementing the *Strategic Framework's Action Plans 24 & 25*, namely

- 
24. Where possible, the Faculty is to develop strategies to expand inter- and multidisciplinary research
  25. The Faculty is to investigate the possibilities that the focus areas offer for participation in inter- and multidisciplinary research projects between departments and faculties. (2003: 4)

There is much scope available for inter-disciplinary projects using Theatre-in-Education or Theatre-for-Development techniques. The Company would be commissioned to formulate and produce such presentations and the Departments involved would be able to research the project and qualify the results. The Drama component would provide ideal Departmental research material. Examples, drawn from practical work done on a small scale or already considered as possibilities would be

- ◆ A tourism culture in the rural areas (Post-graduate Tourism Studies, the Western Cape Tourism Board\*)
- ◆ Hygiene in the work-place (Community Medicine, Brent Chemicals\*)
- ◆ Date Rape on Campus (US Administration\*)

- ◆ B & B Etiquette (Dept. of Home Economics, Sasko\*)<sup>43</sup>
- ◆ Promoting Small Business (US Business School, Dept. of Trade)
- ◆ Sewerage and waste disposal in informal settlements (Dept. of Geography, Dept. of the Environment)

Apart from commissioning their own projects, the Department of Drama could, for example, assign a research student to each of these projects – a veritable fund of post-graduate studies.

The establishment of new post-graduate courses around the work of the UTS Company and the management of the H.B.Thom Theatre would become a realistic and realisable possibility. Its particular focus area would draw students from other local, African and international tertiary institutions to the Company. At least two post-graduate courses currently under discussion – the Community Theatre Course in collaboration with King Alfred’s College, UCT and UWC and the course in Theatre Administration in collaboration with UCT - could be implemented.

## **6.7 THE DEPARTMENT OF DRAMA AND THE THOM**

The proposed restructuring of the management and administration of the H. B. Thom Theatre presents a number of challenges. As has been discussed, the present utilisation of the theatre resides within the Department of Drama that determines space allocations. It has been established that this is not an effective system and the proposed new management regime would see the control of the theatre facility moving into the hands of an independent Theatre Manager. Within the proposed repositioning of the Thom as a Regional Theatre, with an emphasis on the greater functional occupancy of the facility, the Department will inevitably lose much of the stage time it currently enjoys. Plainly the first challenge would be to compensate the Department for the loss of that space.

It might be appropriate to take a step back in time and recall that at the opening of the Department of Drama’s 110 seat “Proefteater” in 1962, the Rector, Prof. H.B.Thom, spoke of the need to build a new “Kleinteater” (Arena Theatre) for their use. The fund established to encourage the public and students to contribute towards the realisation of this ideal was in fact called “Die Kleinteaterfonds”. In the publication, *H.B.Thom-Teater, 25 Jaar*, it states

The original plan was to build a small theatre in the centre of the (College Plain) area and accommodate the Department of Drama in the old Chemistry Building. (1991: 8)<sup>44</sup>

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<sup>43</sup> \* Indicates actual projects undertaken by the Department of Drama and the sponsoring body that commissioned the project. The departmental collaboration is merely suggestive of the interdisciplinary possibilities of such projects.

<sup>44</sup> Own translation.

It was only later with, amongst the other reasons discussed in Chapter 1, a view to the University's Centenary Celebrations that the erection of a prestigious theatre with its 430-seat capacity was decided upon.

Although the design of the theatre took a smaller, less formal space into account in the form of the Foyer area, it has proven to be inadequate. Described by the architect Astrid Abramson as being "coffin shaped" it graphically illustrates the Foyer's shortcomings as a performance space. It lacks intimacy, there is no seating rake which creates sight-line problems past the fourth row of seats, has very limited technical possibilities in terms of lighting, fly bars, wing space and entrances whilst it cannot be used during performances on the main stage. Numerous strategies and permutations have been attempted to find an alternative, intimate performance area. Best known is the *Keller Teater* (Cellar Theatre), a found space directly beneath the prompt side wing. Apart from its questionable safety aspect, it too cannot operate during any form of activity on stage due to a lack of soundproofing. Only forty-five seats can be accommodated and the stage space is extremely small, some three by three meters optimum.

Yet another permutation is the use of seating on the stage proper thus eliminating the auditorium and providing an interesting and intimate ambience. The seating can face either wing or the painting frame and the advantage of substantial lighting and much of the theatre's technical equipment (sound desk, fly bars, dressing rooms) remain available. An audience of up to one hundred can be accommodated. This is possibly the most satisfactory solution to the need for an intimate space were it not for the fact that it rather defeats the purpose of performing in a theatre designed to accommodate an audience four times larger. The case against the poor attendance figures coupled to lengthy stage occupancy as a result of extensive get-in periods and examination presentations has been made when discussing the low efficiency index. Unfortunately the use of stage space to seat an audience merely exacerbates the problem and if it is used extensively, as is the case with the month-long student examination period in October, it becomes critical if not untenable to the principals of sound theatre management.

Other spaces used or contemplated have been the workshop area and the VIP Lounge. Neither has been successfully implemented. The Department does also make use of the Klein Libertas Theatre and the Fismar Hall (Music Conservatorium) but these can only be used sparingly and as bookings dictate.

Given the problems mentioned above and taking the large number of productions mounted by the Department into account, serious consideration should be given to reassessing the concept of building an Arena Theatre for the use of the Department of Drama. It might appear to be a retrogressive step, but in line with contemporary theatre practice and bearing in mind the Department's training requirements and actual attendance figures, a well equipped "Black Box" space seating, for argument's sake, 150 to 200 patrons, would seem desirable and wholly appropriate.

It should also be noted that the omission of an intimate Black Box or Arena type space in a number of theatre complexes in South Africa had to be rectified later. In Cape Town

alone both the Artscape (formally the Nico Malan) and the Baxter Theatre Complexes added such venues in the form of the Arena and Studio Theatres respectively. The University of Cape Town's Little Theatre also recognised this necessity with the opening of their Arena Theatre as a training and performance venue. (It should be noted that such plans have now been drawn up and will be submitted to the University of Stellenbosch's planning committee shortly.)

Although linked to the proposal before the reader, this recommendation could, indeed should be pursued on its own merits and independently motivated. Suitability for training, its use as a multi-purpose venue, volume of students – these factors must be considered seriously. Within the context of this proposal, however, a suitable performance venue would need to be found in which to house the not inconsiderable Departmental output. Ideally it would be an extension of the H.B.Thom Theatre site towards the Ou Hoofgebou or in the direction of the present parking areas on the Crozier Street or Victoria Street vantage points. This would extend the complex as a functional entity. At the same time it does not exclude a found space such as the old Conservatory Theatre in Plein Street. It is certainly a matter that would require further review to establish the cost implications and further logistical ramifications – a review which has just begun.

With the addition of such a theatre space and along with the continued use of the H.B.Thom Theatre where needed - and as agreed to between the Chair and the Theatre Manager - the Department would be well served. The recommendation would be that an eight-week period be allocated to the Department plus a full-scale production in collaboration with the UTS Theatre Company. This would ensure the Department of a minimum of fourteen weeks on the H.B.Thom Theatre stage. Student involvement with visiting companies and the informal contact alluded to previously would ensure that the use of the theatre would not exclude their participation in, or access to the manifestations of a fully-fledged theatre complex.

What is advocated is the realistic compromise between the training requirements of the Department and the efficient use of a performance venue of the size and specifications and, most importantly, of the potential of the H.B.Thom Theatre as a Regional Arts Centre for cultural production in the Western Cape.

## **6.8 THE THEATRE MANAGER**

Much has been said during the course of this study about the importance of sound management and the appointment of a capable manager for the H.B.Thom Theatre. And in reality this proposal deals with a far less complex organisation than a Royal Shakespeare Company and in its initial phase would require what one could term “just good common sense.” The other reality, though, is that too many arts groups are initiated without taking cognisance of basic business principles - to their regret and detriment later. Langley (1990: 7) makes the point very clearly that “to ignore the fundamental process of planning (and many organizations do) is to risk the life of a project (or an entire company) and to guarantee confusion.” Byrnes (1999: 11) confirms that “the success or failure of these artistic ambitions in part will be related to how well the four functions of management are fulfilled.” And in similar vein he states, “Without proper



planning, good organization, creative leadership, and some control over the enterprise, the chance of success is greatly diminished.”

The appointment, therefore, of a Theatre/Company Manager should be viewed as a prerequisite to fulfilling the goal of, a) the better utilisation of the H.B.Thom Theatre and, b) establishing the proposed UTS Theatre Company. Within this context the study should ideally indicate firstly the tasks and responsibilities such a person would assume and secondly establish the nature of a good theatre manager.

To this end let us clarify what the term *manager* means. Hellriegel (2001: 7) defines a manager as “a person who plans, organises, directs, and controls the allocation of human, material, financial, and information resources in pursuit of the organisations goals. No matter what type of manager, they all have a “responsibility for the efforts of a group of people who share a goal and access to resources that the group can use in pursuing its goal.”

In the case of this proposal, emphasis has been placed on the two management functions identified as being critical to improved efficiency and the possible implementation of a permanent theatre company in regard to the H.B. Thom, namely *Organisation* and *Planning*. It does not, however diminish the importance of *Leading* and *Controlling* and any appointment made to the position of Theatre Manager would need to take cognisance of the overall managerial skills required. In a sense the Theatre/Company Manager would have to demonstrate, to a greater or lesser degree, the following twenty six qualities and competencies as identified by Rich and Martin<sup>45</sup> and quoted by Byrnes (1999: 24) as being

- 
- ◆ Leadership
  - ◆ Budgeting
  - ◆ Team Building
  - ◆ Fundraising
  - ◆ Communication Skills/Writing
  - ◆ Marketing/Audience Development
  - ◆ Financial Management
  - ◆ Aesthetic/Artistic Sense
  - ◆ Trustee/Volunteer Relations
  - ◆ Strategic Management
  - ◆ Grantsmanship
  - ◆ Public/Press Relations
  - ◆ Organizational Behaviour
  - ◆ Public Speaking
  - ◆ Etiquette/Social Graces
  - ◆ Information management
  - ◆ Community Outreach/Education

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<sup>45</sup> “The Role of Formal Education in Arts Administration Training” from *The Guide to Arts Administration Training and Research 1997 – 1999*.



- ◆ Accounting
- ◆ Expertise in One Arts Discipline
- ◆ Political Understanding
- ◆ Knowledge of Many Arts Disciplines
- ◆ Personnel Relations/Unions
- ◆ Contract Law
- ◆ Statistical Analysis
- ◆ Collective Bargaining
- ◆ Computer Programming

Weighting these requirements in the context of this proposal would depend to an extent on the particular goal but it provides an extensive range of the competencies the skilled and effective arts manager needs to possess.

Byrnes (1999: 25) hastens to add that

An essential ingredient in the mix of knowledge, skills and abilities a person brings to any arts management job must include a passion for what he or she is doing and a strong sense of purpose. While it is difficult to quantify and list often-intangible attributes, nonetheless, one must be prepared to offer a clear point of view about the value and contribution the arts make to a community.

As to the nature of the “right person for the job”, Langley (1990: 24) would have one consider the following

The third-century arts manager must be a person of taste, sensitivity and erudition whose inclinations and education make that person able to seek, recognise, support and develop the genius of artistic originality in whatever guise it may appear. Because the guise is likely to be unusual, if not startling, this process may also require a lot of self-confidence and a lion’s share of courage.

The support staff requirements would depend on which option is decided upon but unequivocally, the appointment of a person fit to lead the H.B.Thom Theatre into the race proper must be made. For all businesses must be well run if they are to compete at all.

## **6. 9 ARTISTIC POLICY, THE ARTISTIC DIRECTOR & THE COMPANY**

### **6. 9. 1 ARTISTIC POLICY**

#### **Vision**

It should be made clear from the start that the vision and mission expressed below flows from a certain conviction of the potential of the arts to find inroads into the lives and souls of the people it comes into contact with. It is a conviction coloured by intimate contact with the arts as a committed performer, director, teacher and, hopefully, thinker on the value of artistic expression to the individual, the community and Superior force we

ultimately serve. No person can inhibit or sensor these creative forces nor dictate their outcomes. Yet we can all be moved, repulsed, elated or confused by the strength of the artistic endeavours of a San masterpiece preserved on a Cedarberg cave or of Michaelangelo's Pieta standing in the Vatican. The arts speak of and to the core of our being and it does so in many tongues; the artist attempts to locate the vocabulary of the Spirit in Humankind, be it in sound, gesture or image. Art is an indivisible continuum, a metaphor of what we bear within - born of creativity and manifested by the imagination. Art cunningly enhances life and is integral to our recreation, spiritual growth and to our aspirations as individuals and as communities.

And the joy of shared experience that the performing arts offer should not be the province of the few but the property of us all. What this proposal holds in essence is a key to assisting the artist in finding that "language of the soul" and in so doing to translate, reveal and relate it to us as a shared and communal experience, ripple by ripple. What the artistic policy should determine are the tools and the techniques to be employed in the search and the particular context and domain within which that experience can be sanctioned, affirmed. Paulo Freire, in advocating the use of Drama in adult education contends

The expansion of (man's) consciousness and therefore his power over himself, his environment, and his society, must therefore, ultimately be what we mean by development...the skills acquired by education should be liberating skills.  
(1970: 43)

### **Mission**

A clear mission statement, which defines the organization's "reason to be" is the source from which all plans should spring. Groups of all sizes need a concise statement that may communicate to the world why they exist. (William J. Byrnes)

Drawing up a comprehensive yet succinct mission statement is crucial to positioning the company's artistic goals and objectives and provides the foundation upon which to build the UTS Company. It is essential on both the artistic and the strategic levels and would, to a large extent impact equally on the *content* and *management* of the Company. As a guideline, the Public Management Institute of San Francisco in the booklet, *The Effective Nonprofit Executive Handbook*, suggests the following nine questions are asked in drawing up a Mission Statement

1. Why do we exist as an organization?
2. What "business" are we in?
3. What is our most important product or service?
4. Who are our clients, volunteers, audience and donors?
5. Why do they come to us?
6. How have we changed in the past five years
7. What are our organizations unique strengths and major weaknesses?
8. What philosophical issues are most important to us?
9. What would be lost if we ceased to exist?

Or more comprehensively

1. What business are we in?
2. Who are we?
3. What are we about? (Hellriegel 2001: 77)

Langley (1990: 175) characterises a good mission statement as one that should

1. State the company's central philosophy, thrust or goal in one concise sentence or brief paragraph
2. Be unique and recognisable, not suitable for any other company
3. Be exciting and inspiring, especially to company participants and to the targeted audience
4. State the company's primary objectives so that its progress and success may be measured according to its own terms

Both Byrnes and Langley consider the mission statement to be an absolute, the core around which all arts companies should revolve. According to Byrnes (1999: 84)

An organisation's entire planning process should be directed at creating objectives and plans of action based on fulfilling its mission statement.

To Langley (1990: 7 - 8)

The idea that is expressed in a mission statement serves as the standard by which the success or failure of the venture is ultimately judged. The mission statement should be the real tyrant of the group – a henchman, a traffic cop that objectively, unceasingly, impersonally demands obedience.

And he is at pains to point out that

While the originating idea for a theatre project is likely to be the brainchild of one person, it must eventually be discussed and agreed upon by others who will play leading roles in its fulfilment. Any major goal requires considerable thrashing out before all those who are a party to it arrive at mutual understanding and agreement.

These are matters, important matters, to take into account and which the Launch Committee would have to debate, struggle with and then agree on a precise wording. Ideally both the vision and mission would echo and supplement those of the Faculty of Arts of the University of Stellenbosch. It would seem opportune to mention these at this juncture.

The mission and vision of the Faculty of Arts provide the points of departure for identifying the strategic intentions and objectives and the formulation of strategic action plans.

### **Mission of the Arts Faculty**

The discovery, transfer and application of knowledge for the promotion of the human sciences, and the enrichment and enhancement of the quality of life of the people of this region, country and continent. (2003: 4)

### **Vision of the Faculty**

The Faculty wishes to be a dynamic and internationally acknowledged centre of academic leadership in the Western Cape, South Africa and Africa that

- ◆ Is a sought –after base for training in the humanities, in particular the Social Sciences, Languages and the Arts;
- ◆ Provides excellent teaching and research that is relevant to the region, country and continent, and is also internationally competitive;
- ◆ Takes innovative initiatives in community service and makes a contribution towards developing a just society;
- ◆ Is accessible to all members of the South African population who qualify for admission and which is enriched in its teaching, research and service provision by a representative staff with an institutional culture that promotes the optimal fulfilment of human potential and characterised by a participative, empowering ethos that exploits language and cultural differences as an asset. (2003: 4)

For the purposes of this proposal I would suggest the following as a mission statement:

The UTS Company should be committed to

- ◆ Creating and dispensing quality theatrical presentations to the community
- ◆ Establishing and enhancing the use of the drama medium as a means of educating, enriching and entertaining the community
- ◆ Revitalising the Thom as an activities-based performance centre
- ◆ Promoting and exemplifying the diversity of cultures and languages of the region

On the basis of this Mission Statement two vital steps are made possible: an appropriate arts policy and performance framework can be formulated and the required management and planning structures put in place to implement them. The first would fall under the auspices of the Artistic Director, the second under the Company Manager.

### **6. 9. 2 THE ARTISTIC DIRECTOR**

Regeneration forms almost the leitmotiv of this proposal and in keeping with a sense of exploration, the uncovering of new ground and unrealised potential, it would be very much in keeping to suggest that the position of Artistic Director remain within that realm. And viewed in that light, it should and would be no easy matter to wholly define or categorise the “ideal person” for the task. The person charged with implementing the policy would need to be an innovator, possibly skilled in a variety of performance disciplines, certainly well versed in inter-active theatre techniques, but more than that, be a visionary and disciple of the arts. That person’s strengths, attributes and artistic convictions would dictate the forms, genres or styles employed to bring the Mission to fruition.

For example, an Artistic Director who works primarily through the medium of Puppetry would construct projects and presentations bearing that in mind. Someone with strong leanings towards Boal’s methodology would choose that particular philosophy and practice or possibly combine a particular medium (Puppetry) with a particular point of departure (Boal). Indeed it might be opportune to note that Boal, in using his Popular Theatre techniques set out, “to teach literacy in all possible languages, especially the artistic ones, such as theatre, photography, puppetry, films, journalism, etc.” (1979: 121) This, over time, would encourage a fluidity in the range of experience and variety of expertise emanating from the company whilst exposing the region to a variety and range of artistic experiences.

This person’s vision and expertise would determine much of the tone of the Company’s work. The Mission would provide the skeleton but it would be up to the Artistic Director to flesh it out in the form their creative background and professional training best determine. The Director would give vision and thrust to the work and lay the artistic foundation upon which the Company operates over the term of the appointment. This implies moulding the Ensemble Company into a uniquely distinct, viable and productive theatre troupe capable of fulfilling the mission in an artistically innovative manner.

It should be noted that certain time frames for the appointment of Artistic Director and Company members have been suggested. (Eighteen months in the case of the Artistic Director and no less than six but no more than twelve months for individual members.) By doing so there would be sufficient continuity and time for the artistic vision to be realised whilst encouraging new voices and creating opportunities for a number and range of performers to ply their art in a secure environment. High impact art, one may term it.

Given the University context, within which the Artistic Director would work, there is certainly added scope for inter-disciplinary contact and institutional support. This is a concept highlighted by Todd London (1988: 5) and used to good effect by companies

ranging from the Royal Shakespeare Company in London to the Mark Taper Forum in Los Angeles.<sup>46</sup>

In practical terms and using the Mission Statement as the point of departure, the post of Artistic Director would be advertised and the suitable applicant appointed by the Board of Trustees for an eighteen-month term. Discussions with relevant bodies likely to make use of the services of the UTS Company (University Departments, Government and Provincial Services, Private Sector Companies) would follow. Bearing the Director's own projects in mind, a proposed schedule and year-plan would then be submitted to the Strategic Planning Committee for discussion, ratification and approval of the budget. (In the Budget Proposal, five projects at a cost to the Company of R5 000 and five at a cost to the Company of R10 000 were proposed. One of these projects would entail a full-scale production in conjunction with the Department of Drama. This could be used a guide line in drawing up the schedule.)

Once this has been completed auditions for a suitable Company would be held and the appointments of the full-time members made in accordance with the practical and artistic requirements. (There would be a measure of flexibility in that the Director has a certain leeway in terms of the period of such appointments – the six-month minimum/twelve-month maximum concept.) Consideration would also be given to the required ad hoc appointments – directors, writers, designers or performers. As suggested earlier, students of the Department would then, in consultation with the Chair of the Department of Drama, supplement the Company. This should ideally be completed within a three-month period leaving a six-week period for final consolidation and preparation before the Company assembles for six weeks before its first scheduled performance.

Certain projects (such as presentations to the elderly) may overlap one Director's term with another and this would need to be taken into account. The approach would conceivably change but a fresh form of presentation would, I venture to suggest, add to the impetus and viability thereof.

There are a myriad ways in which the Director can look to fulfilling the Mission and it is virtually impossible to predict the precise policy to be followed. Suggestions abound in this proposal from a youth drama club to lunch-hour theatre, a monthly arts and craft fair to street theatre performances and possibly all four activities combined in a flurry of artistic energy. The Company could be out by day in Franschhoek with a Theatre-in-Education performance and back by night with a Cabaret. The language barriers might be broken by the use of Mime as the primary performance vehicle or by inventing a unique sign language through a combination of Physical Theatre and Ritual. The vastness of the creative spirit cannot be captured in a single concept and when it is set free can leave one in awe. That sense – of giving life to the dream – would be the Artistic Director's challenge. Lecoq, Brook and Grotowski have done it, why not a Basson, Bongani Linda or a Bouwer?

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<sup>46</sup> Peter Hall appointed a social historian to the staff of the RSC whilst an anthropologist was used by the Mark Taper Forum to help change the cultural mix of the theatre's audience.



### **6.9.3 THE UTS COMPANY**

It may be appropriate at this juncture to preface the composition and work ethic of the UTS Company by referring to a multi-skilled, ensemble group with which I had contact in the mid to late 1980's.<sup>47</sup> The CAPAB Theatre Company comprised of a group of fifteen members charged with delivering work of professional quality to the then Cape Province. It included both English and Afrikaans full scale adult and children's theatre productions, experimental work, touring productions and community theatre in the form of Theatre-in-Education and Library presentations over the length and breadth of the Cape Province. Aided by some thirteen ad hoc artist working at intervals with the company, the 1987/88 figures revealed that a total of 957 performances were staged over the course of the year. (English Drama: 423, Afrikaans Drama: 205, Schools and Library Presentations: 329)<sup>48</sup> That equates to a figure of 2.6 performances per day. The quality of the work presented was reflected by the awarding of the Vita Best Play, Best Actor and best Actress Awards, Fleur du Cap Best Director Award, Best Actor and Best Supporting Actress Awards and three other Fleur du Cap Nominations to members of the company. This reflects a very high productivity ratio along with performance excellence, standards one should expect from a well groomed and carefully selected Ensemble Company. It could also be noted that the members of the CAPAB Company of the time reflected a variety of competencies and were capable of fulfilling various artistic tasks with the requisite skill. Indeed, it was with this composition in mind that the company was selected. It would be helpful to bear this example in mind when considering the potential efficiency and high standards of ensemble companies in general and the UTS Company in particular.

The envisaged Company would consist of a core of six performers and two technical company members employed on a full-time contract basis of between six and twelve months. This would allow the Artistic Director an amount of discretion and choice in matching particular projects and performers over the course of the year. On the performers side it would allow for greater vocational flexibility. The minimum requirement of a six-month tenure lends itself to continuity, commitment, and a sense of ensemble.

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<sup>47</sup> This was during my tenure as Head: Drama, CAPAB.

<sup>48</sup> CAPAB's 1987/88 Annual Report.



They would be appointed after an audition process and in accordance with the Artistic Director's requirements and in accordance with the Mission. The attributes and skill requirements will differ under each Artistic Director but it can be safely stated that dedication and a hunger for artistic development and excellence would be paramount.

In an ensemble group of the nature proposed, performers would be expected to multitask. A high premium would also be placed on their work ethic as they would be in presentations and rehearsal at the same time during much of their tenure. That would be made clear prior to the appointments being made and in accordance with the Artistic Director's requirements from each individual member.

The appointment of two technical members would be to ensure that the Company could split into at least two groups at any one time. For example, Group A would be engaged with a primary school project whilst Group B might have a late-night cabaret performance touring the "small theatre circuit".

The Company would be supplemented by ad hoc professionals and by student performers and technicians on a project to project basis as previously described.

## **6. 10 CONCLUSION**

There is little doubt that this proposal is a viable alternative; the American College Theatre System works well along similar lines, the considered opinion of local practitioners would appear to support the concept and – bearing the financial realities in mind - there is nothing to prevent the Thom from becoming a sustainable regional theatre centre.

From the Cultural Impact Study, it is clear that the region has growth potential and the large, if hypothetical, economic indicators favour development in the cultural sphere. With the suggested pooling of marketing resources and more co-operation and co-operative initiatives, this growth could be of yet greater importance to the burgeoning tourist trade over the summer months – months never exploited by the H.B. Thom Theatre in her long years of operation.

Concepts such as the "Witboekie" Season ticket, where one coupon serves all venues, was turned into a most successful reality in servicing the Amsterdam theatre scene and could be explored locally.<sup>49</sup> The figure of 70 000 plus patrons attending live performances in the region cannot be ignored and hungers to be exploited.

The proposal fits neatly into the University of Stellenbosch's Strategic Plan. It offers practical community inter-action and retains a real area of research for the University as a whole. Given sufficient planning and due consideration of the Department of Drama's teaching requirements, there is no reason why an excellent working relationship cannot

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<sup>49</sup> Own experience whilst visiting Amsterdam in the 1980's.

be found. Post-graduate students, both practical and theoretical, can tap into the UTS Company whilst courses could be expanded to marry with the work being done by them.

Having studied the Functional Occupancy and Efficiency Index, good management of the facility could alone lead to greater utilisation of the facility. If the University is to contemplate possibilities that may range from bingo halls to dance barns in an effort to improve the financial viability of its bricks and mortar, why not invest in culture? A resourceful Manager, as identified in the study, along with an innovative Artistic Director would give the community of Stellenbosch a focus of excellence on a par with the Yale Rep. and Duke University. Live performance affords a wide spectrum of community interaction and of artistic prowess; a University of the size and stature of Stellenbosch is surely able to summon people capable of invigorating our cultural landscape. I am convinced that the cultural architects of the sixties can be met and bettered by those of the new millennium.

As a practitioner I am well aware that “performance” is not dictated to by “space”. Some of my fondest memories as an actor are to be found in school playing fields and Greenmarket Square. As a spectator I was overwhelmed by *Vlam* as the “Crescent Moon” burnt above District Six’s vacant lots in the year 2000.<sup>50</sup> But this study has dealt with a particular space – the H.B.Thom Theatre – and it is hoped that the proposal will provide a fresh means of engaging with and of utilising what is an extremely valuable cultural precinct.

The proposal provides a particular vision of what might be and fully accepts that this is not the only possibility. That it would be worth pursuing is left to the reader to decide.

The last image I wish to share is that of a young student listening to Fred Engelen describing the theatre as a sacred spot, every bit as important a building as any church one was likely to enter. Now, almost forty years later, that self same student is still in awe of the beauty and grace that emanates from that self same stage housed within the walls of the H.B. Thom Theatre. This proposal wishes to cement and enhance, not nullify that sense of awe.

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<sup>50</sup> *Vlam* was an open-air inter-disciplinary performance piece produced by Alfred Hinkel of Jazzart and Mark Fleishman’s Magnet Theatre to usher in the year 2000.

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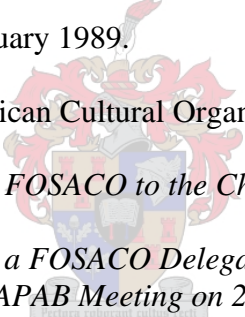
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## APPENDIX 1

### PRESENTATIONS AND THE UTILISATION OF THE H.B.THOM THEATRE – 1966 TO 2001

**Key:**

NO of PERF. : The number of performances  
 STAGE TIME: Time a presentation spent on the stage, including get-in and run  
 ATTEND: Total Attendance  
 Season T: Season Ticket sales (where applicable)

DATE	PRESENTATION & RELEVANT DETAILS	NO of PERF	STAGE TIME (days)	ATTEND.
<b>1966</b>				<b>Season T – 220</b>
7 – 15 Oct	FAUST –. UTS, Afk. Drama (Opening perf.)	7	Not available	Not available
<b>1967</b>				<b>Season T – 480</b>
3 – 11 Mar	BOBBELTJIE – UTS, Afk. Drama	4	17	+/- 1200
14 – 22 April	THE RIVALS – UTS, Eng. Drama	4	17	+/- 1800
? - ?	VOëLVRY – CAPAB, Afk. Drama	7	6	+/- 1600
? - ? May	POPPEKAS – UTS, Child theatre	2	2	Not available
19 – 29 May	MACBETH – UTS, Afk. Drama	5	19	+/- 2200
15 –17 June	KOM ONS ONTSPAN – UTS, Afk. Drama	3	12	+/- 900
15 –23 Sept.	DIE ERFGENAME – UTS, Afk. Drama	4	17	+/- 850
27 - ? Sept	WINTER JOURNEY – CAPAB, Eng. Drama	4	+/-4	Not available
Sept/Oct.	ENG. POETRY & EXAM WORK, Drama students	3	10	Not available
<b>1968</b>				<b>Season T – 615</b>
29 Feb. – 2 Mar	MOENIE PRAAT – CAPAB, Afk. Drama	3	6	Not available
18 – 19 Mar	SWANEMEER – FAK, Ballet	?	2	Not available
21 – 29 Mar	ARMS & THE MAN – UTS, Eng. Drama	5	17	+/- 1600
1 April	Rental	-	1	Not available
3 April	CANDIDA – CAPAB, Eng. Drama	1	1	Not available
4 April	POPPEKAS – UTS	?	1	Not available
19 – 20 April	KABUKI/FANTASTICKS – UCT. Eng. Drama	2	3	+/- 800
26 April	Rental	-	1	Not available
2 – 4 May	KOM SPOOK BY MY – CAPAB, Afk. Drama	3	3	Not available
13 – 15 May	USAT – US Students	3	3	Not available



18 – 21 May	AMRE MARAT – CAPAB, Afk. Drama	4	6	Not available
27 – 28 May	LION IN WINTER – CAPAB, Eng. Drama	2	2	Not available
31 May– 8 June	ELEKTRA – UTS, Afk. Drama	5	17	+/- 1100
15 June	KINETIEK - ?	1	1	Not available
26 July	BRIGADOON - ?, Eng. Musical	1	1	Not available
8 – 10 Aug.	KOM ONS ONTSPAN, UTS, Afk. Drama	3	11	+/- 920
16 Aug	Student Exam	1	1	Not available
23 – 24 Aug.	CHARADE - ?	2	2	Not available
28 – 29 Aug.	BALLET – FAK	2	2	Not available
30 Aug.	POPPEKAS – UTS, Afk. Child Theatre	?	1	Not available
5 – 6 Aug.	SANGFEES - ?	2	2	Not available
7 Sept.	POPPEKAS – UTS, Afk. Child Theatre	?	1	Not available
9 – 14 Sept.	RICHARD III, CAPAB, Eng. Drama	?	6	Not available
20 – 28 Sept.	DOM JUAN – UTS, Afk. Drama	4	20	+/- 760
3 – 4 Oct.	Rental	-	2	Not available
7 – 12 Oct	Student Exams – US	?	6	Not available
22 –24 Oct.	TARTUFFE – CAPAB, Afk. Drama	3	4	Not available
9 Nov.	DIE VONKEL IN HAAR Oë – BAT, Afk. Drama	1	1	Not available
11 – 13 Nov.	Student Exams – US	3	3	Not available
16 Nov.	SLEEPING BEAUTY - ?, Dance	1	2	Not available
<b>1969</b>				<b>Season T – 500</b>
7 – 8 Jan.	DIE IDIOOT – CAPAB, Afk. Drama	2	2	Not available
25 Feb.	Rental	-	1	Not available
4 – 8 Mar.	DIE KONING STERF – CAPAB, Afk. Drama	?	6	Not available
13 – 15 Mar.	PEACH BRANDY – UCT, Eng. Drama	3	3	+/- 1000
19 Mar	Rental (poss. “Boeing-Boeing?)	-	1	Not available
21 –22 Mar.	BALLET - ?	2	3	Not available
17 April	BALLET - ?	1	1	Not available
24 – 26 April	DIE VADER - CAPAB, Afk Drama	3	3	Not available
10 May	Rental	-	1	Not available
16 – 17 May	POPPEKAS – UTS, Afk. Child theatre	3	2	Not available
22 – 31 May	ESTER – UTS, Afk. Drama	5	20	+/- 1300
2 – 3 June	HAMLET – UCT, Eng. Drama	2	2	+/- 860
6 – 7 June	SAY WHO YOU ARE - ?, Eng. Drama	2	2	Not available
12 – 14 June	ROSEN & GUILD ARE DEAD – CAPAB, Eng. Dra.	3	6	+/- 1100
19 – 21 June	SKIP IS ONS BELOOF – CAPAB. Afk Drama	3	6	+/- 1100
1 – 4 June	PEOPLE ARE LIVING THERE – CAPAB, Eng. Dra.	4	6	Not available
9 Aug.	ROSEMARY – UTS, Musical	1	1	Not available
11 – 20 Aug.	Rehearse PLUIMSAAD – UTS	-	10	-
22 – 23 Aug.	POPPEKAS UTS, Afk. Child theatre	?	1	Not available

26 – 30 Aug.	Rental (Da Gama Aand?)	-	4	Not available
29 – 30 Aug.	MARAT/SADE - Dryden Society, Cambridge, Eng. Drama	2	2	Not available
2 – 6 Sept.	PLUIMSAAD WAAI VER – UTS, Afk. Drama	5	6	+/- 2400
11 – 13 Sept.	Rental (Sangfees?)	-	3	Not available
15 – 20 Sept.	CYRANO DE BERGERAC. – CAPAB, Afk. Drama	5	6	Not available
25 – 27 Sept	12 <sup>th</sup> NIGHT – CAPAB, Eng. Drama	3	3	Not available
8 – 11 Oct.	MODERN DANCE – UTS, Dance	2	13	+/- 700
17 – 18 Oct.	Student Exams – US	2	2	
20 Oct.	Rental (Pantomime?)	-	1	Not available
23 Oct.	Rental – FAK	-	1	Not available
25 Oct.	Rental – SA Akademie Kuns & Wetenskap	-	1	Not available
5 – 6 Dec.	BOESMAN & LENA – CAPAB, Eng. Drama	2	2	Not available
<b>1970</b>				<b>Season T - 580</b>
28 – 31 Jan.	PA/VLIEËR – CAPAB, Afk. Drama	4	6	Not available
20 Feb.	Rental (Rektor)	-	1	Not available
24 – 25 Feb.	THE EMPEROR – CAPAB, Eng. Drama	2	3	Not available
27 Feb.	Rental (Theatre for Youth?)	-	1	Not available
5 Mar.	Rental (Fashion Parade)	-	1	Not available
11 – 14 Mar.	TRIPPE TRAPPE TONE – CAPAB, Afk. Drama	4	4	Not available
20 – 21 Mar.	BALLET - ?	?	4	Not available
11 April	MODERN DANCE – UTS, Dance	1	8	+/- 275
29 Apr. – 2 May	MOEDER HAN/OUERS VRA – CAPAB–Afk Drama	4	6	Not available
21 – 30 May	EURUDIKE – UTS, Afk. Drama	6	17	+/- 1100
1 – 6 June	BRECHT ON BRECHT – UCT, Eng. Drama	3	6	+/- 225
17 – 20 June	DOKTER TEEN WIL/BLINDES-CAPAB AfkDrama	4	4	Not available
24 – 25 June	CHERRY ORCHARD – CAPAB, Eng. Drama	2	6	Not available
30 June	Rental (Betty Mulcahy?)	-	1	Not available
1 Aug.	AI TOG, DIE ... – BAT, Afk. Drama	1	1	Not available
8 Aug.	DON JUAN/THE BEAR – USAT, Drama	1	1	+/- 170
13 – 15 Aug.	AUGUST, AUGUST, ... – CAPAB, Afk. Drama	3	3	Not available
21 – 22 Aug.	Rental (Lanseloot/Kavalier?)	-	2	Not available
11 – 19 Sept.	DIE BRUIDSKOOL – UTS, Afk. Drama	6	28	+/- 1200
21 Sept.	Rental (Jeppe Boys Choir – Music)	-	1	Not available
22 Sept.	Rental – FAK	-	1	Not available
30 Sept	DIE BRUIDSKOOL – UTS (For R'ryers)	1	1	Not available
7 – 10 Oct.	TITUS ANDRONICUS. – CAPAB, Afk. Drama	4	4	Not available
16, 17, 24 Oct.	Student Exams	3	3	Not available
3 – 5 Dec.	DIE STOELE - CAPAB, Afk. Drama	3	3	Not available
<b>1971</b>				<b>Season T –</b>

				<b>700</b>
27 Jan.	Rental – US	-	1	Not available
10 – 13 Feb.	BUTTERFLIES ARE FREE - ?	3	4	Not available
20 Feb.	SPANISH DANCE – UCT BALLET, Dance	1	1	Not available
22 Feb.	Rental – US	-	1	Not available
25 – 27 Feb.	FANDO & LIZ – CAPAB – Eng. Drama	3	3	Not available
4 Mar.	Rental – KWV?	-	1	Not available
19 – 20 Mar	BALLET - ?, Dance	2	3	Not available
25 – 27 Mar.	MINI & MAL MUIS	3	3	Not available
29 – 31 Mar.	8 BEASTS - ?	2	3	Not available
7 – 8 April	POPPEKAS – UTS, Child theatre	2	2	Not available
14 – 22 May	GERMANICUS – UTS, Afk. Drama	5	28	+/- 1800
10 June	Rental (US Students)	-	1	Not available
12 June	Rental (? Ballet)	-	1	Not available
18 June	Rental (? ABSOLOM, MY SEUN) Afk, Drama	1	1	Not available
28 June	Rental – US	-	1	Not available
5 July	Rental – THALIA GROUP, Potch. Univ.	1	1	Not available
30 – 31 July	MODERN DANCE - ?	2	3	Not available
3 Aug.	Rental – US	-	1	Not available
16 – 17 Aug.	Rental – US	-	2	Not available
21 Aug.	Rental – (? Wingerdstock)	-	1	Not available
17 – 18 Sept.	POPPEKAS – UTS, Child theatre	2	2	+/- 475
23 – 28 Aug.	AMPIE – CAPAB, Afk. Drama	5	6	Not available
10 – 18, 25 Sept	DOUBLE FACE OF LOVE –UTS, Eng. Drama	6	28	+/- 875
28 Sept.	Rental – US	-	1	Not available
1 Oct.	Rental – US Students	-	1	Not available
5 – 6 Oct.	WHEN THOU ART KING - ?, Eng. Drama	2	2	Not available
8 Oct.	AFR. VOORDRAG – Afk. Drama	1	1	Not available
15 – 16 Oct.	EURYTHMY - ?	?	5	Not available
19 Oct.	Rental – US Students	-	1	Not available
21 Oct.	Student Exams	1	1	Not available
5 – 6 Nov.	Rental – US Students	-	2	Not available
9 – 13 Nov.	MATTEWIS & MERAAL – TRUK, Afk. Drama	4	6	Not available
2 Dec.	Rental – US	-	1	Not available
2 – 4 Dec.	HAIR-HAIR - ?	?	3	Not available
<b>1972</b>				<b>Season T - 520</b>
31 Jan. – 2 Feb.	SIP OF JEREPICO – Brian Brooke, Eng. Drama	3	3	+/- 700
21 Feb.	Rental – US	-	1	Not available
23 – 26 Feb.	OOM VANJA – CAPAB, Afk. Drama	3	4	+/- 842
28 Feb.	Rental – US	-	1	Not available
2 Mar.	Rental – US Students	-	1	Not available
17 – 18 Mar.	BALLET – FAK/CAPAB, Dance	2	3	+/- 1475

23 –24 Mar.	EOAN Group - ?	2	3	+/- 750
27 – 29 Mar.	DESERT HERITAGR – T Heylock, Film	-	3	+/- 1275
29 Mar.	Rental – US	-	1	Not available
4 April	Rental – US Students	-	1	Not available
10 – 12 April	HEDDA GABLER – CAPAB, Eng. Drama	3	3	+/- 965
12 April	Rental – US	-	1	Not available
21 –29 April	PRIANDROS – UTS, Afk. Drama	5	17	+/- 2100
1 –2 May	DEAR LIAR – Capital Theatre, Eng. Drama	2	2	+/- 260
12 – 13 May	PANTOFFELMOORD’ – CAPAB, Afk. Drama	2	2	+/- 900
26 May – 3 Jun	DAGBOEK v ANNE FRANK – UTS, Afk. Drama	5	21	+/- 2370
8 – 10 June	HENRY IV – USAT, Eng. Drama	3	6	+/- 620
8 – 14 July	BALLET Rehearsals – UCT, Dance	-	6	Not available
17 July	Rental – US	-	1	Not available
3 – 5 Aug.	OUSUS – CAPAB, Afk. Drama	3	10	+/- 1250
1 Aug.	Rental – Rembrant	1	1	Not Available
9 – 12&26 Aug.	OU-MUSIEK POPPEAAND – UTS, Afk Drama	4	11	+/- 1000
17 Aug.	Rental – US Studente	-	1	Not available
1 – 16 Sept.	MISS LOS ISTRATA – UTS, Eng. Drama	13	28	+/- 1300
8 – 9 Sept.	POPPEKAS – UTS, Child theatre	2	2	+/- 890
16 Sept.	Rental – US (SA AKAD)	-	1	Not available
5 Oct.	Rental – US	-	1	Not available
6 – 7 Oct.	Rental – Backenstein ?	-	1	+/- 150
11 Oct.	Student Exams	1	1	+/- 150
13 – 14 Oct.	Student Exams	2	2	+/- 600
25 –28 Oct.	SIENER IN SUBURBS – PACT/CAPAB, Afk. Dram	5	6	+/- 2250
11 Nov.	BALLET – V. Tomlinson, Dance	1	1	+/- 550
16 –18 Nov.	MOVE OVER MRS. MARK’ – Acadamy, Eng. Dram	3	3	+/- 875
22 –23 Nov.	SPANISH DANCE– Audrey Turner, Dance	2	2	+/- 650
23 Nov.	Rental – US	-	1	Not available
28 Nov – 2 Dec.	KATS IN PEKEL – CAPAB, Afk. Drama	2	3	+/- 625
30 Nov.	Rental – US	-	1	Not available
<b>1973</b>				<b>Season T – 630</b>
30 Jan.	Rental – US		1	Not available
19 Feb.	Rental – US		1	Not available
1 Mar.	Rental - US Students		1	Not available
5 – 10 Mar.	HAMLET - CAPAB?, Eng. Drama?		6	Not available
23 – 24 Mar.	BALLET – CAPAB/FAK, Dance		3	Not available

26 Mar.	Rental – Feika Asma		1	Not available
10 – 11 April	MUSIC HALL REVIEW - ?		2	Not available
12 – 19 April	FALL & REDEMPTION ‘ MAN – UTS, Eng. Drama		8	+/- 1000
26 – 28 April	GAMMASTRALE – UCT, Afk. Drama		5	+/- 217
4 May	Rental – US		1	Not available
18 –26 May	BERNADA ALBA – UTS, Afk. Drama		28	+/- 1230
6 – 9 June	SELFMOORDENAAR – CAPAB, Afk. Drama		5	Not available
16 June	Rental - ?		1	Not available
26 – 27 June	ALABAMA – Univ. Potch., Music		2	Not available
28 July	LANGENHOVEN – CAPAB, Afk. Drama		1	Not available
3 Aug.	Rental – US		1	Not available
13 Aug.	Rental – US		1	Not available
24 Aug.– 1 Sept	KAUKASIESE KRUIT’. –UTS, Afk. Drama		21	+/- 1150
8 Sept.	POëSIE & PROSA – UTS, Afk. Drama		1	Not available
13 Sept.	Rental - ?		1	Not available
27/7+14,15 Sept	POPPEKAS – UTS, Child Theatre		3	+/- 850
15 Sept.	Rental - ?		1	Not available
20 – 22 Sept.	SCHOOL FOR WIVES – CAPAB, Eng. Drama		3	Not available
24 Sept	Rental - ?		1	Not available
25 Sept	Rental - ?		1	Not available
12 Oct.	Rental - ?		1	Not available
29 Oct.	Rental -?		1	Not available
8 – 9 Nov.	Rental – US		2	Not available
13 – 17 Nov.	MISSISSIPPI – CAPAB, Afk. Drama		6	Not available
<b>1974</b>				<b>Season T - ?</b>
29 – 31 Jan.	Rental – US	-	4	Not available
1 Feb.	JON TREMAINE – Robinson ?	1	1	+/- 300
4 Feb.	Rental – US	-	1	Not available
18 Feb.	Rental – US	-	1	Not available
28 Feb.	Rental – US	-	1	Not available
4 – 9 Mar.	ARME MOORDENAAR – CAPAB, Afk. drama	6	6	+/- 2250
14 Mar.	Rental - US	-	1	Not available
21 – 23 Mar.	BALLET – CAPAB, Dance	4	3	+/- 970
26 Mar.	Rental – US	-	1	Not available
27 – 30 Mar.	COLLIER’S FRIDAY – CAPAB, Eng. Drama	4	4	+/- 865
3 April	Rental – US	-	1	Not available
17 – 25 May	WINTERSPROKIE – UTS Afk. Drama	5	28	+/- 2155
30 May – 1 June	GAME OF KINGS – CAPAB, Eng. Drama	3	3	+/- 479
3 June	Rental – US Studente	-	1	Not available
7 – 8 June	GLASS MENAGERIE, Space Theatre, Eng. Drama	2	2	+/- 620

10 – 15 June	PLASTON, DNS KIND – CAPAB, Afk. Drama	7	6	+/- 2680
22 June	Rental – US Students	-	1	Not available
2 – 3 July	POPPEKAS – UTS, Child theatre	2	2	+/- 803
12 July	Rental – US	-	1	Not available
12 – 17 Aug.	KING LEAR – CAPAB, Eng. Drama	5	6	+/- 2250
21 Aug	Rental – US	-	1	Not available
28 Aug – 7 Sept	SES PERSONASIES – UTS, Afk. Drama	5	28	+/- 1611
9 – 14 Sept.	SASSAFRAS – CAPAB, Afk. Drama	5	6	+/- 1705
20 Sept.	Rental – US	-	1	Not available
21 Sept.	Rental – Boy Scouts	-	1	+/- 400
23 & 30 Sept.	Rental – US	-	2	Not available
2 Oct.	Rental – ACVV	-	1	Not available
8 Oct.	Rental – US Students	-	1	Not available
12 Oct.	Rental – WOK	-	1	+/- 450
16 Oct.	Rental – British Council	-	1	Not available
17 Oct.	Rental – US Students	-	1	Not available
19 Oct.	Rental – SA Akademie	-	1	Not available
24 – 26 Oct.	PRESENT LAUGHTER – CAPAB, Eng. Drama	4	3	+/- 905
4 Nov.	Rental – US (for NP Congress)	-	1	Not available
9 Nov.	Rental – US	-	1	Not available
6 – 7 Dec.	HALLO & GOODBYE – Space Theatre, Eng. Drama	2	2	+/- 520
9 Dec.	Rental – US	-	1	Not available
9 – 13 Dec.	Rental – US (Exhibition)	-	5	Not available
<b>1975</b>				<b>Season T-1109</b>
31 Jan. – 1 Feb.	LONDON ASSURANCE – CAPAB, Eng. Drama		2	+/- 550
4 – 8 Feb.	DON JUAN – CAPAB, Afk. Drama		5	+/- 1600
11 Feb.	Rental – US		1	Not available
18 Feb.	Rental – US Students		1	Not available
19 Feb.	Rental – Metro Films		1	Not available
21 Feb.	Rental – US		1	Not available
22 Feb.	Rental – Organ Perf. (Claude Dupras) - Heuer		1	+/- 250
24 Feb.	Rental – US		1	Not available
27 Feb.	Rental – US		1	Not available
28 Feb.	Rental – US		1	Not available
3 Mar.	ELIZABETH EYBERS – AAND – ASK, Afk. Poetry		1	+/- 450
6 Mar.	Rental – US		1	Not available
11 – 19 Mar.	Rental – Bloemhof School, OPERETTE, Music		6	+/- 2500
20 Mar.	Rental – US		1	Not available



24 Mar.	Rental – US (Fashion Parade)		1	Not available
26 Mar.	Rental – US		1	Not available
1 – 2 April	Rental - US		2	Not available
7 April	Rental – US		1	Not available
9 – 12 April	THE ALCHEMIST – CAPAB, Eng. Drama		4	+/- 1370
19 April	Rental – Rhenish School , Spanish Dance		1	+/- 290
23 April	Rental – US Students		1	Not available
24 April	Rental – US Students		1	Not available
29 April	Rental – US		1	Not available
16 Ap – 24 May	KANNA HY KÔ HYSTOE – UTS, Afk. Drama		28	+/- 3150
6 – 7 June	POPPEKAS – UTS, Child theatre		2	+/- 770
19 June	Rental – HSV – Concert, Music		1	Not available
14 – 16 June	Rental – SA AKADEMIE		2	Not available
30 June	Rental – US		1	Not available
2 July	Rental – US		1	Not available
10 – 12 July	ROOKERY NOOK – CAPAB, Eng. Drama		5	+/- 854
19 July	FRIEND FRITZ – CAPAB, Opera		4	+/- 270
22 – 26 July	FAAN SE TREIN – CAPAB, Afk. Drama		6	+/- 3150
28 July	Rental – ASK		1	Not available
29 July	Rental – US		1	Not available
20 Aug	Rental – US		1	Not available
25 Aug.	Rental – US		1	Not available
5 – 13 Sept.	MIDSUMMER N's DREAM – UTS, Eng. Drama		21	+/- 2250
18 Sept.	Rental – US		1	Not available
20 Sept.	Olé – CAPAB, Spanish Dance		1	+/- 500
23 – 24 Sept.	Rental – US (Fashion Parade)		2	Not available
29 Sept.	Rental – US		1	Not available
4 Oct.	Rental –MELODY MAKERS, Cancer Society, Music		1	+/- 300
13 –17 Oct.	DRIE EENBEDRYWE – UTS, Afk. Drama		6	+/- 1184
21 – 25 Oct.	TWAALFDE NAG – CAPAB, Afk. Drama		6	+/- 2150
20 – 22 Nov.	FAAN SE TREIN – Burch, Afk. Drama		3	+/- 1350
25 Nov.	Rental – Heuer, (Organ Perf.)		1	+/- 250
8 Dec.	Rental – US		1	+/- 200
<b>1976</b>				<b>Season T - ?</b>
26 – 28 Feb.	GOD'S FORGOTTEN – CAPAB (?), Eng. Drama	3	4	Not available
13 Mar.	Rental – Stell. Ballet School, Dance	2	3	Not available
18 – 20 Mar.	CAPAB Ballet, Dance	4	4	Not available
22 Mar.	Rental – US	-	1	Not available
24 Mar.	Rental – Suiderkruis Fonds	-	1	Not available
24 Mar – 3 Apr.	IPI-TOMBI - ?, Musical	6	6	Not available
6 – 10 April	DRIE SUSTERS – CAPAB, Afk. Drama	5	6	Not available
13 – 17 April	NAG V LEGIO – CAPAB, Afk. Drama	4	6	Not available



26 April	Rental – SA AKADEMIE	-	1	Not available
1 May	Rental - ?, Spanish Dance	1	1	Not available
13 – 22 May	GOUE KRING – UTS, Afk. Drama	6	28	650 + Season T
24 – 26 May	FAAN SE TREIN – Burch?, Afk. Drama	3	3	Not available
11 – 12 June	POPPEKAS – UTS, Child theatre	2	2	+/- 441
28 – 30 June	Rental – CAPAB (rehearsal)	-	3	Not available
23 – 24 July	OPERA - ?	2	4	Not available
4 – 7 Aug.	TYL – IMAGO ?	4	4	+/- 180
3 – 11 Sept.	GOEIE MENS V SEZUAN – UTS, Afk. Drama	5	35	+/- 2128
17 – 18 Sept.	TAMING OF THE SHREW – CAPAB?, Eng. Drama	2	2	Not available
30 – 31 Oct.	Rental – BAT, Eenbedrywe, Afk. Drama	2	2	Not available
12 –13 Nov.	MORE JEREPICO - ?, Eng. Drama	2	2	Not available
2 Dec.	Rental – US	-	1	Not available
<b>1977</b>				<b>Season T. - ?</b>
24 Jan.	Rental – US	1	1	Not available
1 – 5 Mar.	OTHELLO – CAPAB, Afk. Drama	6	8	Not available
16 April	Rental – Silwerblaar Kinders ?	1	1	Not available
6 – 14 May	MAL VROU V CHAILLOT – UTS, Afk. Drama	5	28	253+ Sea T's ?
17 –21 May	SEDER VAL IN W'KLOOF – CAPAB, Afk. Drama	4	6	Not available
3 – 4 June	POPPEKAS – UTS, Child Theatre	2	2	+/- 560
10 June	Rental - ?	1	1	Not available
16 – 18 June	BALLET – CAPAB?, Dance	3	4	Not available
19 – 23 July	ARMS & THE MAN – CAPAB, Eng. Drama	5	6	Not available
8 Aug.	Rental – 4 JACKS & JILL, Music	1	1	Not available
16 – 20 Aug.	PADDAS – CAPAB, Afk. Drama	4	6	Not available
9 – 17 Sept.	REINAARD DIE VOS – UTS. Afk. Drama	6	28	900+sea.t's ?
5 Oct.	POPPEKAS – UTS, Child Theatre	1	1	+/- 360
14 – 15 Oct	JUST JEREPICO - ?, Eng. Drama	2	2	Not available
19 – 22 Oct.	HAMLET – CAPAB, Eng Drama	5	6	Not available
5 Nov.	Rental – BAT (As ons eers getroud is) Afk. Drama	1	1	Not available
11 Nov.	Rental – Bloemhof School, Ballet	1	1	Not available
5 – 6 Dec.	Rental – THE BATS, Music	2	2	Not available
<b>1978</b>				<b>Season T - 349</b>
25 Jan.	Shakespeare met Musiek – SFW, Music	1	1	+/- 200
7 Feb.	Rental – US	-	1	Not available
9 Feb.	Rental – US	-	1	Not available
21 Feb.	Rental – CAPAB	-	1	Not available
1 Mar.	CHERRY ORCHARD – SFW, Eng. Drama	1	1	+/- 180
1 April	STARS OF BALLET – SFW, Dance	1	1	+/- 220
8 April	Rental – US (Dept. Afr./Ndl. Van Riebeeck	-	1	+/- 40

	Vieringe.)			
23 – 27 May	VROUE VAN TROJE – UTS, Afk. Drama	5	28	+/- 1215
2 June	POPPEKAS – UTS, Child Theatre	1	1	+/- 150
28 June – 1 July	MATTEWIS & MERAAL – CAPAB, Afk. Drama	4	4	+/- 600
13 – 15 July	SAY WHO YOU ARE – Grahamstown ?	3	3	+/- 355
3 – 5 Aug.	TARTUFFE – CAPAB, Eng. Drama	3	5	+/- 880
31 Aug – 2 Sept	TATABOEMDERY – CAPAB, Afk. Drama	3	6	+/- 870
15 – 23 Sept.	WAY OF THE WORLD – UTS, Eng. Drama	5	21	+/- 1330
11 – 14 Oct.	SIENER IN DIE SUBURBS – CAPAB, Afk. Drama	5	6	+/- 1795
20 – 21 Oct.	STASIE BEVELVOERDER – UTS, Afk. Drama	2	2	+/- 150
25 Oct.	THE LESSON – UTS, Eng. Drama	1	1	+/- 100
<b>DATE</b>	<b>PRESENTATIONS &amp; RELEVANT DETAILS</b>	<b>No. OF PERFS</b>	<b>STAGE TIME (days)</b>	<b>ATTEND 261</b>
<b>1979</b>				<b>SERIES TIC'S</b>
10 March	POPPEKAS – UTS, Child theatre	1	1	-
17 March	Gevangenisdiens Orkes – G'diens, Musiek	1	1	-
3 – 7 April	DEATH OF SALESMAN - CAPAB, Eng. Drama	5	6	1760
9 – 12 April	THE RELAPSE - CAPAB, Eng. Drama	4	4	305
27 Apr.– 5 May	ANDORRA – UTS, Afk. Drama	5	17	1570
7 – 12 May	KINKELS INNIE KABELS – CAPAB, Afk. Drama	5	6	1848
14 – 19 May	DIE WONDERWERK – CAPAB, Afk. Drama	5	6	1588
25 – 26 May	BALLET – CAPAB, Dance	1	2	450
29 May	Rental – ASK (Opperman onthaal)	1	1	-
8 June	Rental – USVV Storieaand, Afk. Drama	1	1	80
11 – 16 June	Rental – Laerskool S'bosch, Dance	2	5	900
21 June	Rental – SA Akademie	1	1	-
9 July	Rental – US Students	1	1	350
11 July	ALABAMA Group – Potch Univ., Music	2	1	900
18 – 28 July	YOU NEVER CAN TELL – CAPAB, Eng. Drama	5	9	1001
15 – 18 Aug.	MODERN DANCE – UTS, Dance	4	14	737
27 Oct.- 1 Sept	Opperman-week, UTS, Afk. Drama	6	11	-
7 Sept.	Rental – US	1	1	400
10 Sept.	Rental - ACVV	1	1	-
24 – 25 Sept.	DIE MARKPLEIN – BAT (Rapportryers), Afk. Drama	1	2	400
26 – 29 Sept.	ANASTASIA – CAPAB, Afk. Drama	3	4	675

5 Oct.	Opperman-aand, UTS, Afk. Drama	1	1	50
12 – 20 Oct.	NOAG – UTS, Afk. Drama	5	21	810
22 – 27 Oct.	DIARY OF ANNE FRANK – CAPAB, Eng. Drama	4	6	1006
5 Nov.	Rental – SA Weermag Vermaaksgroep	1	1	270
6 Nov.	Rental – SA Akademie	1	1	180
30 Nov.	Rental – US	1	1	200
<b>1980</b>				<b>Season T: 410</b>
8 – 9 March	Rental – Botrivier	2	2	-
14,15,21 March	POPPEKAS – UTS, Child Theatre (Keller)	3	3	-
11 – 15 March	SHADOW BOX – CAPAB, Eng. Drama	5	5	-
20 – 22 March	HOW THE OTHER HALF LOVES – CAPAB, Eng. Drama	3	3	-
10,12/17,19 Apr	STEMME/DAMESHANDEWERK – UTS, Afk. Drama	5	14	600
22 – 26 March	DONKERWERK/EL GRANDA – UCT? Afk. Drama	5	5	-
29 Apr – 3 May	DIE FISICI – CAPAB, Afk. Drama	5	5	-
24 May	BALLET – CAPAB, Dance	1	1	-
24 June – 2 July	DIE REËNMAKER – CAPAB, Afk. Drama	5	5	-
26 – 30 Aug.	THE GOVERNMENT INSPECTOR – CAPAB, Eng. Drama	5	5	-
6 – 13 Sept.	MET PERMISSIE GESÊ – UTS, Afk. Cabaret/Drama	7	14	1114
17 Sept.	Hons. Prod.- UTS	1	1	-
14 – 18 Oct.	THE BOY FRIEND – UTS, Eng. Musical	5	21	1150
<b>1981</b>				<b>Season T: 300</b>
26 – 27 Jan.	UYSREAMS & HOT CHOC. – Oude Lib., Eng. Revue	2	2	-
9 – 14 March	KOM TERUG KLEIN SHEBA – CAPAB, Afk. Drama	3	6	-
8 – 11 April	MEASURE FOR MEASURE, UTS, Eng. Drama	4	14	1117
12 – 16 April	MACBETH – CAPAB, Eng. Drama	3	5	-
24 – 25 April	UITSPAN VANAAND – UTS, Afk. Drama	2	7	484
28 – 30 April	JAZZART DANCE – Jazzart, Dance	2	3	-
15 – 16 May	ADAPT OR DIE – P-D Uys, Eng. Revue	2	2	-
21 May	Poësieaand – UTS	1	1	-
22 – 23 May	ANJELINA – UTS, Afk. Drama	2	6	-
8 – 13 June	MOOI MARIA – CAPAB, fk. Drama	4	6	-

15 – 20 June	JETTé LANE - ? Ballet	3	6	-
28 July-1 Aug.	POPPIE NONGENA – CAPAB, Afk. Drama	4	5	-
13 Aug	WOZA ALBERT – UTS, Eng. Drama	1	4	450
2 – 5 Sept	WOYZECK – UTS, Afk. Drama	4	14	500
10 Sept.	Poësieaand – UTS	1	1	-
17 – 19 Sept	Ritmos de Capuna ? – Marilyn Stes ? – Spanish Dance	3	3	-
25 Sept	Rental – KUESTA ?	1	1	-
12 – 14 Oct.	BALLET – CAPAB	1	3	-
3 Dec.	Rental – US	1	1	<b>TOTAL: 11250</b>
<b>1982</b>				<b>Season T: 247</b>
1 – 6 March	OP HOOP V SEëN – CAPAB, Afk. Drama	5	6	706
10 March	ADAPT OR DIE – Oude Lib.(P-D Uys), Eng Revue	1	1	450
11 March	Rental – US Students	1	1	300
13 March	Rental – Ballet Lec-dem - dance	1	1	350
19 March	ADAPT OR DIE – Oude Lib (P-D Uys). Eng. Revue	1	1	450
13 – 17 April	EQUUS – UTS, Eng. Drama	5	14	1095
26 Apr- 1 May	Thumbelina – D v Schoor, Child Ballet – Dance	2	4	603
4 May	Vergillus – UTS, ?	1	1	100
5 – 8 May	SPARE ROOM – CAPAB, Eng. Drama	3	4	627
19 May	Prog. For the Elderly –UTS, Revue	1	1	200
26 May	Potpourri – UTS, Revue	1	1	275
4 June	Rental - (Slukkies uit die Brakgorra)Albert Nel, Afk. Story T	1	1	390
12 June	Rental – US	1	1	250
20 June	ALABAMA – Univ. Potch, Musical Theatre	1	1	450
4 – 7 Aug.	DAVID KRAMER – Musical Theatre	4	4	1800
1 – 4 Sept.	FILUMENA – UTS, Afk. Drama	4	14	737
7 Sept	Community Project – UTS, Revue	1	1	50
9 – 11 Sept.	Rental – ATKV, Schools Theatre	1	3	375
15 – 18 Sept	DAAR LEEF MENSE DAAR – CAPAB, Afk. Drama	3	4	656
23 Sept.	Rental – SA Akademie	1	1	-
6 Oct.	Poësieaand – UTS	1	1	-
8 – 9 Oct.	OIDIPUS - UTS, Afk. Drama	2	9	80
14 – 15 Oct	BALLET - ? (Fred Engelen Fund), Dance	1	2	450
27 Nov.	BALLET Lec-dem – D. v Schoor, Dance	1	1	50
2 Dec.	Rental - US	1	1	300
				<b>Total: 10,</b>

				<b>664</b>
<b>1983</b>				<b>Season T: 426</b>
2 March	Keep it Country – Oude Lib., Music	1	1	350
8 March	Music Lec-dem. – CAPAB, Music	1	1	300
9 March	Rental – US Students	1	1	250
14 March.	Rental - US	1	1	250
19 March	Rental – Dept. Gemeenskapsbou, Ballet	1	1	300
24 –26 March	KYK HOE HOL HULLE – CAPAB, Afk. Drama	3	3	1350
11 – 12 April	ZOO STORY – UTS (Keller) Eng. Drama	2	2	105
27 – 29 April	GETTING OUT – UCT, Eng. Drama	3	3	500
30 April	DIE ONPAAR PAAR – CAPAB, Afk. Drama	1	1	450
6 May	Rental – US	1	1	350
25 – 28 May	DIE KEISER – UTS. Afk. Drama	4	14	825
1 – 4 June	Rental - Niël Le Roux (Nataniël Joins the Piano), Music	3	4	115
1 June	DIE KEISER, UTS, Afk. Drama	1	1	100
16 July	ONS HOU KONSERT – CAPAB, Afk. Drama	1	1	130
!9 - 20 July	ALABAMA – Potch Univ., Musical Revue	2	2	580
20 – 23 July	Razz M Jazz – Rotary, Music	2	2	220
12 Aug.	Ruben Lennox – Jnr. Rapportryers, Music	1	1	200
17 – 19 Aug.	KABEDAZ - Tossie v Tonder Music?	3	3	85
2 – 10 Sept.	THE CRUCIBLE – UTS, Eng. Drama	5	21	1325
21 – 22 Sept.	POPPEKAS – UTS, Child Theatre	2	2	250
26 Sept- 1 Oct	MASTER HAROLD & BOYS – Market Theatre, Eng. Dram	7	8	1400
3 – 6 Oct.	Stellenbosch Revue – De Kompanjie, Revue	2	4	150
7 Oct.	Rental - Johan Badenhorst/US Students ?	1	1	80
11 Oct	BABELKOUS & BRUIDEGOM – UTS, Afk.Drama +toer	1	3	-
13 Oct.	Rental – SA Akademie	1	1	250
27 Oct.	Rental – Kleine Bosch (Fashion Parade)	1	2	100
28 – 29 Oct.	Rental – S’bosch Ballet Parents, Ballet	2	2	450
11 – 12 Nov.	CANTERBURY TALES – Colin Law. Eng. Drama	3	2	170
19 Nov.	Rental – M. Hendriksz, Ballet	1	1	200
29 Nov.	Rental – US	1	1	300
1 – 3 Dec.	DIE PENNIEKNYPER – ATKV Afk Drama	3	4	345
				<b>Total: 13,175</b>
<b>1984</b>				<b>Season T: 267</b>
31 Jan	Rental – US	1	1	250
1 March	Steve Newman & Cox & Vilcabamba–Oude	1	1	250

	Libertas, Music			
14 March	Rental – Heuer – Music	1	1	300
15 – 16 March	Rental – Eurythmy, Music	1	2	300
17 March	Rental - S’bosch High School (Die Kaalkop Primadonna )	1	1	-
19 –24 March	Rental – D. v Schoor, Dance	3	7	1156
12 – 14 April	SKELMPIE KOM VANAAND – CAPAB, Afk. Drama	3	3	730
13 – 14 April	POPPEKAS – UTS, Child Theatre (Koffirkamer)	2	2	290
17 – 21 April	Rental - TOTAL ONSLAUGHT - P-D UYS	5	5	1250
3 – 5 May	HARTLAM IS DIT JY? – UTS Afk. Drama	3	14	458
7 – 12 May	Rental - Maryke Hendriksz (SNEEUWITJIE), Dance	3	6	1015
9 June	Rental - Dancing is Happiness, L.Houssiere, Dance	1	1	100
27 –28 July	FALLSTAFF – CAPAB, Eng. Drama	2	3	375
3 – 4 Aug.	When did u last c Mother? - ? Eng Drama	2	2	-
17 Aug.	Rental – Heuer – Music	1	1	300
4 – 8 Sept.	LA VIE EN ROSE – De Kompanje, Revue?	2	5	350
20 – 22 Sept.	BRUID IN DIE MORE – UTS ,Afk. Drama	3	14	500
9 Oct.	STUDENT EXAMS (Ons Imponeer?)	1	1	-
13 Oct	Rental - Mountain Records (David Kramer Opskop Toer)	2	1	900
24 Oct.	Rental – US	1	1	200
29 – 3 Nov.	EK ANNA VAN WYK – CAPAB, Afk. Drama	3	6	790
29 Nov.	Rental – US	1	1	260
				<b>Total: 10824</b>
<b>1985</b>				<b>Season T: 268</b>
16 Jan	Rental – US	1	1	300
14 March	Rental - US	1	1	250
23 March	Rental – School Ballet – Parents Ballet Assoc, Dance	1	1	300
25 – 30 March	DIE WILDSBOUDJIE – CAPAB, Afk. Drama	3	6	950
11 – 20 April	SLEGS VIR ALMAL – UTS, Afk. Revue	9	21	832
3 – 4 May	POPPEKAS – UTS, Child Theatre, (Koffiekamer)	4	2	291
10 May	Coenie de Villiers – Radio Matie	1	1	150
28 June	Rental – SA AKADEMIE	1	1	200
2 July	Rental - US	1	1	210
15 – 18 July	Rental – US Students	4	4	-
27 July	Om die Stilte te Verbreek – CAPAB, Afk Drama	1	1	160
2 Aug.	Rama & Mara – UTS Afk. Drama	1	7	90

15 – 17 Aug.	I OUGHT TO BE IN PICS – CAPAB, Eng. Drama	3	4	440
23 – 24 Aug.	POTPOURRI – UTS, Revue?	2	14	255
5 – 7 Sept.	DIE MOORDENAAR – UTS, Afk. Drama	3	7	450
12 – 14 Sept.	VOORLOPIGE VONNIS – CAPAB, Afk. Drama	3	4	830
18 Sept.	JAZZART – Lions, Dance	1	1	110
21 Sept.	Malay Choir – D. Desai, Music	1	1	50
28 Sept.	Rental - ATKV	1	3	180
4 – 5 Oct.	DRIE SUSTERS – UTS, Afk Drama	2	7	200
8 Oct.	Rental – Fashion Parade –US Students	1	1	170
11 Oct.	Rental - Lions (Under the Oaks/Over the Hill), Eng. Drama	1	2	390
6 Nov.	Rental - US	1	1	100
23 Nov.	Malay Choir – D Desai, Music	1	1	200
27 Nov.	Rental - US	1	1	180(Tot: 8395)
<b>1986</b>				<b>Season T: 102</b>
19 Feb.	Rental – Musicultus, Music	1	1	280
20 – 22 March	DIE VLINDERVANGER – UTS, Afk. Drama	3	21	580
24 – 25 March	Rental – SABC (Music prog.)	1	2	200
11 – 12 April	POPPEKAS – UTS, Child Theatre (Koffiekamer)	4	2	330
11 – 12 April	TIENUUR MAAK DIE DEURE OOP – UTS, Afk. Drama	2	14	485
12 – 17 May	DIE PROPONENTJIE – CAPAB, Afk. Drama	4	6	1800
27 – 30 May	THE DRAGON – UTS, Afk. Drama	4	14	560
5 June	Rental - US	1	1	300
20 – 21 June	BOY FROM BETHULIE – Rotary, Eng. Drama	2	2	600
24 June	Rental – Radio 5, Music	1	1	200
1 – 4 July	Rental - US	3	3	800
25 –26 July	HALLO S.A. – UTS, Afk. Revue	2	5	850
2 Aug.	LUCY STRATA – Breughel Groep, Afk. Drama	1	1	360
6 Aug.	Rental – US Students (V.Wyk Louw Aand)	1	1	120
16 Aug.	Rental - Voortrekkers	1	1	250
7 – 9 Aug.	Happy Days – UTS, Eng. Drama (Keller)	3	14	-
15 – 16 Aug.	Scapino –UTS, Afk. Drama (Keller)	2	7	-
27 – 30 Aug.	TARABOEMBERY – UTS , Afk, Drama	4	21	400
4 – 6 Sept.	WIE MET VUUR WIL SPEEL–UTS,Afk.Drama (On Stage)	3	7	210
11 –13 Sept.	POTPOURRI – UTS Afk. Revue	3	7	340
15 Sept.	Rental - Avante	1	1	400
30 Sept.	Rental – SA AKADEMIE	1	1	260
1 Oct.	Mime Lec-dem – Chris Goetsch	2	1	180



2 – 4 Oct.	Rental - ATKV	1	3	175
14 Oct.	Rental – Roland (Fashion Parade)	1	1	410
24 – 25 Oct.	BRECHT ON BRECHT – UTS, Afk. Drama (On Stage)	2	21	160
31 Oct.	Exams – Drama Dept.	1	4	220
6 Nov.	Rental - US	1	1	200
24 – 29 Nov.	THE HORSE THIEF – CAPAB., Eng Drama	3	5	150
		<b>55</b>		<b>Total: 11020</b>
				<b>30 people a day</b>
<b>1987</b>				<b>Season T: 63</b>
9 Feb.	Rental - US	1	1	440
19 – 21 March	VROUE VAN TROJE – UTS, Afk. Drama	4	14	430
25 March	Rental - US	1	1	440
22 – 26 March	PUNT IN DIE WIND – UTS/ATKV-Kampus	0	5	-
10 – 11 April	KONINGIN EN DIE NAR – UTS, Afk. Drama	2	7	170
25 April	Rental – S’bosch Christen Gemeenskap	1	1	380
8 – 23 May	LIEWE HEKSIE – UTS, Child Theatre	8	14	1600
13 May	Rental – US Students	1	1	100
15 – 23 May	AUGUST, AUGUST, AUGUST – UTS, Afk. Drama	5	14	875
3 – 4 July	Rental – Jeugkrug SA	2	2	700
10 July	ALABAMA - Potch Univ., Musical	2	1	600
18 July	LUCY STRATA – Breughel Groep, Afk. Drama	1	1	90
6 – 8 Aug.	Rental – Maryke Hendrickzs, Dance	6	4	1750
13 – 15 Aug.	PERIANDROS V KORINTHE – UTS/CAPAB, Afk Drama	4	6	1210
28 – 29 Aug	POPPEKAS – UTS, Child Theatre	8	6	800
3 – 11 Sept.	GAMMASTRALE – UTS, Afk. Drama	5	14	300
16 – 19 Sept.	VETTIE, VETTIE – CAPAB, Afk. Drama	5	6	1840
22 Sept.	Rental – SA AKADEMIE	1	1	300
26 Sept.	Rental - ATKV	1	1	200
13 – 17 Oct.	ASJAS PASSIE – UTS, Afk. Drama	5	14	680
23 – 24 Oct.	SYLVIA – UTS, Afk. Drama	2	7	280
26 Oct.	Exams – Drama Dept.	1	1	200
27 Oct.	Audition Prog – Dept Drama	1	1	-
28 Oct.	Rental - US	1	1	450
29 Oct.	Rental – US Students	1	1	300
20 – 21 Nov.	Exams – Drama Dept.	2	21	170
24 Nov.	Rental – US	1	1	200
28 Nov.	Ballet – M Le Riche, Dance	2	3	400
		<b>Tot: 70</b>		<b>Total: 14915</b>

<b>1988</b>				<b>Season T: 67</b>
8 Feb.	Rental - US	1	1	400
12 Feb.	Rental - Denneoord	1	1	440
27 – 28 Feb	Rental - Rabbi from Tarsus – E. Rabe	2	2	500
28 – 29 Feb.	Rental – Ds. Du Plessis, Slide Show	2	2	400
30 March	Rental - US	1	1	400
16 April	Rental – WPBBA (Body Build Comp)	1	1	150
18 – 19 April	3D – US Student, Revue	2	2	320
20 April	Rental - André Le Toit – US Students, Revue	1	1	190
22 April	Abamanyani – US Students, Music	1	1	120
27 – 30 April	Rental - Ballet (Legend of Lisandra) – D v Schoor, Dance	4	6	1694
17 – 21 May	ONS DORP – UTS, Afk. Drama	5	14	820
20 – 21 May	POPPEKAS – UTS, Child Theatre	5	2	500
26 –28 May	WEIRD PEOPLE – Nataniël, Music	3	3	350
20 –25 June	Rental (Toneelfees) – Dept. Onderwys & Kultuur	6	6	1300
30 June – 2 July	Rental - Jeugkrag	3	3	1000
21 – 23 July	BACCHAE – UTS, Afk. Drama	3	6	200
12 – 13 Aug	POPPEKAS – UTS, Child Theatre	5	2	500
1 – 10 Sept.	EQUUS – UTS, Eng. Drama	6	28	1290
22 – 24 Sept.	Rental (Toneelfees) - ATKV	1	3	300
3 Oct.	Rental (Slide Show) – I Cornelius	1	1	50
19 Oct.	Sonstories – UTS, Child Theatre?	1	1	80
17 – 29 Oct.	Exams – Drama Dept.	5	14	-
10 Nov.	Rental - US	1	1	300
12 Nov.	Rental - US	1	1	300
		<b>Tot:</b>		<b>Total: 11020</b>
<b>1989</b>				<b>Season T:</b>
13 Feb.	Rental - US	1	1	-
24 Feb.	Rental – Oude Libertas	1	1	-
16 – 18 March	MISS JULIE/PRIVATE EAR – UTS, Eng Drama	3	21	200
22 March	Rental - US	1	1	-
13 – 14 April	HIER BEGIN ONS (Kampustoneel) – UTS, Afk. Drama	2	14	65
19 April	Rental - US	1	1	-
22 April	Rental – Bart Cronje ?	1	1	-
24 – 29 April	SLEUTELGAT REVUE – CAPAB, Afk Revue (Foyer)	4	6	-
10 – 13 May	DIE KEISER – CAPAB, Afk. Drama	4	4	-
1920–2627May	POPPEKAS – UTS ,Child Theatre	4	4	205

20 – 27 May	ONS HOU KONSERT – UTS, Afk. Drama	5	14	700
21 June	Rental – Maryke Hendricks , Dance	1	1	-
6 – 7 July	ALABAMA – Potch Univ., Mistic	2	1	-
27 – 29 July	JACQUES – UTS, (G'town Prod)	3	6	50
10 – 12 Aug.	A TRINITY OF TWO – Pieter Toerien, Eng Drama	3	3	480
24 – 26 Aug.	Rental – ATKV (Toneelfees)	3	3	-
28 Aug – 8 Sept	LIEWE HEKSIE – UTS, Child Theatre	10	14	-
9 – 16 Sept.	AMADEUS – UTS, Eng. Drama	5	14	450
28 – 29 Sept.	PEOPLE ARE LIVING THERE – S'bosch Fest., Eng Drama	2	5	25
28 – 29 Sept.	POPPEKAS – UTS, Child Theatre	2	2	26
28 – 29 Sept	DUBBELDOOR – S'bosch Fest. Afk. Drama	2	2	25
13 – 14 Oct.	SPEELGOEDKAS – UTS, Afk. Drama	2	7	46
20 Oct.	Rental - US	1	1	-
18 Nov.	Rental – Maryke Hendriksz , Dance	1	1	-
5 Dec	Rental - US	1	1	-
<b>1990</b>				<b>Season T: 183</b>
12 Feb.	Rental - US	1	1	-
19 – 24 Feb.	Rental – Zulu van Dyk, SABC Music Prog.	7	7	-
5 – 10 March	ZIETS & DE VRIES, CAPAB, Afk. Revue	6	6	-
15 – 17 March	GIMME SHELTER – UTS, Eng. Drama	3	7	125
19 – 20 March	Rental – Stellenbosch High School	2	2	-
21 March	Rental - US	1	1	-
2 – 3 April	Poesie Prog. – Drama Dept.	2	2	-
19 – 21 April	HUPS EN DIE HYDRO – CAPAB. Afk Drama	4	4	-
11 – 19 May	DIE BALKON – UTS Afk. Drama	5	28	460
14 – 17 May	INSEKTE – UTS (Lunch hour) Afk. Drama	2	2	70
18 – 19 May	POPPEKAS – UTS Child Theatre	2	2	240
21 – 26 May	NATANIël – WORK OF ART – CAPAB, Revue	6	6	-
23 – 28 July	VIRGINIA WOOLF – CAPAB, Eng. Drama	4	6	-
2 – 4 Aug.	IMPROMPTU – 999 CLOWNS – UTS (G'town prod.)	3	6	35
8 – 11 Aug.	TARTS - ? Music Revue	4	4	-
23 – 25 Aug.	Rental – ATKV (Toneel Fees)	3	3	-
3 – 25 Sept.	SKONE SLAAPSTER – UTS ChildTheatre (Foyer)	11	21	1300
12 – 13 Oct.	POPPEKAS – UTS, Child Theatre	2	2	68
11 – 20 Oct.	TRIP TO SCARBOROUGH – UTS, Eng. Drama	6	28	-
1 – 2 Nov.	PUBLIC SPACES – UTS Dance	3	7	130
29 Nov.	Rental - US	1	1	-

1 Dec.	Rental – Maryke Hendriksz	1	1	-
5 Dec.	Rental - WNNR	1	1	-
<b>1991</b>				
29 – 31 Jan	Rental – MVR Films ?	3	3	-
11 Feb.	Rental - US	1	1	-
26 – 27 Feb.	Rental – Paul Roos Gim.	1	1	-
8 – 9 March	Rental – Bob Wylan	1	1	-
15 – 21 March	POPPEKAS – UTS, Child Theatre	6	3	150
20 – 22 March	OSSEBA – UTS (Kampus toneel) Afk. Drama	3	14	80
4 April	Rental 0 US Students	1	1	-
9 – 17 April	SEWE STASIES – UTS (Kampus Toneel), Music Revue	8	28	600
19 – 27 April	BALLET – D. van Schoor, Dance	3	8	-
24 April	Rental – US Students	1	1	-
29 April–4 May	BEAR FACTS – Drama Dept., Eng. Revue	3	6	-
7 – 8 May	Vers & Kapittel – Drama Dept., Poetry Prog.	2	2	10
6 – 11 May	NATANIëL – DANCE WITH JOHN – CAPAB, Revue	4	6	-
16 – 25 May	NAG V LEGIO – UTS, Afk. Drama (On Stage)	9	14	200
22 – 30 May	WAM – UTS Child Theatre (On Stage)	8	8	1500
3 – 8 June	NATANIëL – CAPAB, Music revue	5	6	-
10 – 12 June	MY VROU SE MAN SE VROU – CAPAB, Afk Drama	3	3	-
24 – 29 June	Rental – Dept. Ed & Culture (Play Fest.)	6	6	-
12 July	ALABAMA – Potch Univ. Music	1	1	-
25 – 27 July	PAMPOENFLUIT – UTS (G'town Prod.)	3	6	50
2 –3 Aug.	EEN AAND OP DIE TREIN – UTS, Music Revue	2	2	100
30 - 31 July	MISTERO BUFFO – UTS/Chris Truter, Afk, Drama	2	2	50
1 Aug	BELLE BOBO – UTS/UCT, Revue	1	1	30
14 – 15 Aug.	VERS & KAPITTEL – UTS, Poetry Prog.	2	2	20
17 Aug.	Rental – H. Kotze (Flower Club)	1	1	-
20 Aug.	Rental – Johan Dreyer (Film Show)	1	1	-
30 – 31 Aug.	POPPEKAS, UTS, Child Theatre	4	2	400
21 –23 Aug	BREUGHEL Groep (Foyer)	3	3	-
2 Sept.	RAKA - Drama Dept.	1	1	94
18 –26 Sept.	GERMANICUS – UTS, Afk. Drama	7	28	800
30 Sept – 3 Oct	Rental – S'bosch Festival	7	7	-
11 – 12 Oct.	Rental – ATKV (Toneel Fees)	2	2	-
14 – 19 Oct.	Rental – Stellenbosch Laerskool	6	6	-
25 –26 Oct.	Rental – Idasvallei Prim School	2	2	-

31 Oct – 1 Nov.	PORTRAIT OF A FALLEN CITY – UTS, Dance	2	2	110
8 – 9 Nov.	PAPPEGAAIVROU/SONDAGWANDELING – UTS, A. Dr	2	6	35
22 –23 Nov.	MEER AS 'N MAN – UTS, Afk Drama	2	7	50
30 Nov.	GREEK – UTS, Eng. Drama	1	6	150
28Nov.	Rental - US	1	1	-
<b>1992</b>				
10 Feb.	Rental - US	1	1	-
20 Feb.	Dear Mrs. Steyn – W.P. Krygers ,Afk. Drama	1	1	-
4 – 14 March	LIEWE HEKSIE – UTS Child Theatre	10	21	1900
18 – 19 March	Rental – Jazzart, Dance	2	2	-
26 March	Rental - US	1	1	-
9 – 15 April	TEMPEST – UTS, Eng Drama	6	21	850
21 – 25 April	MARY&JUNE –UTS, (Kampus Toneel) Cabaret (Keller)	3	5	140
23 April	BINNESTE BUIE – UTS (Kampus Toneel), Afk. Drama	1	5	30
24 – 25 April	POPPEKAS – UTS, Child Theatre	2	2	130
27 – 28 April	Rental – US Students (Toneelfees)	2	2	-
9 May	Rental – Tech. College	1	1	-
11 – 16 May	WUTHERING HEIGHTS – CAPAB, Eng. Drama	4	6	-
21 – 23 May	THE CAR CEMETARY – UTS, Eng. Drama	3	21	120
29 – 30 May	Rental – Kaapse Toneel Komp.	2	2	-
29 June – 3 July	Rental – Dept. Ed & Culture, (Toneel Komp.)	5	5	-
27 July – 1 Aug.	P.M.SLET – UTS (G'town) Cabaret	3	5	-
6 – 7 Aug..	KOOS KOMBUIS – Dirk Uys, Music	2	2	-
13 – 14 Aug.	Rental – Kerugma ?	2	2	-
17 – 22 Aug.	Rental – Maryke Hendriksz, Dance	4	6	-
27 – 29 Aug.	DEMJANJUK – UCT, Eng Drama	3	3	-
10 – 19 Sept.	KAUKASIESE KRUIITSIRKEL – UTS, Afk. Drama	6	21	340
7 – 10 Oct.	DANCE '92 –UTS. Dance	4	14	620
14 –16 Oct.	ANNIE AAN DIE GANG – UTS, Child Theatre	3	7	727
14 – 16 Oct.	Eugenie Grobler – Drama Dept - Cabaret	3	3	30
5 – 6 Nov.	Rental – Blackheath ?	2	2	-
12 – 14 Nov.	Rental – D. v Schoor, Dance	3	3	-
23 – 28 Nov.	PARADYSVOël – UTS, Kabaret	4	6	85
30 Nov. – 2 Dec	Rental – Gardenia Prim. School	4	4	-
3 Dec.	Rental - US	1	1	-
<b>1993</b>				

5 Feb.	Rental - US	1	1	-
8 Feb.	Rental - US	1	1	-
19 Feb.	Rental – Heuer (Musiek)	1	1	-
1 – 12 March	LIEWE HEKSIE – UTS, Child Theatre	10	21	2400
18 March	Rental – Old Mutual	1	1	-
27 March	Rental - US	1	1	-
31 March	Rental - US	1	1	-
19 – 24 April	VIGS- Prog – UTS, T-I-E	4	5	-
27 April	Rental – Johan Badenhorst	1	1	-
29 April	Rental - Hanekom	1	1	-
1 May	MIS – CAPAB, Afk. Drama	1	1	-
7 – 8 May	POPPEKAS – UTS, Child Theatre	2	2	150
11 – 15 May	WOMEN BEHIND BARS – UTS, Eng Drama.	5	14	450
DATES ????	JA-NEE: DIE PARRA EN SY DOKS –UTS, Afk. Drama	?	?	250
28 June – 3 July	Rental - ATKV	6	6	-
19 – 21 July	PLAY SAFE: WANNER ENGELE VAL – UTS, Afk. Dram	3	3	120
22 – 24 July	Russian Theatre Grp – UTS, Visiting Comp.	3	3	-
26 – 31 July	UNKNOWN PLAY?	4	6	-
13 – 15 Aug.	Nataniël - ? - Revue	3	3	-
18 – 20 Aug.	Rental - Kerugma	3	3	-
26 – 28 Aug.	POPPEKAS – UTS, Child Theatre	6	3	800
8 – 17 Sept.	SNEEUWITJIE – UTS, Panto	9	28	2100
18 – 23 Sept.	TOWERFLUIT – US Music, Music	2	6	-
24 Sept – 2 Oct.	THE BEAR – UTS (?), Eng. Drama	8	9	-
6 –7 Oct.	Rental - Unifruco	2	2	-
11 – 25 Oct.	PRAC. EXAMS (Project blocks)	14	-	-
26 – 31 Oct.	UNKNOWN PLAY	-	6	-
1 – 6 Nov.	Rental - Idasvallei	6	6	-
13 Nov.	Rental – Mnr. Adonis (Sangaand)	1	1	-
24 – 26 Nov.	CHRISTINE – UTS, Afk. Drama	3	14	50
2 Dec.	Rental - US	1	1	-
<b>1994</b>				
14 Feb.	Rental – US	1	1	-
22 – 26 Feb.	CABARET (Title?) – UTS, Revue (Keller)	5	14	260
7 – 18 March	LAPPIES DIE LAPPIESMOUS – UTS, Child Theatre	10	21	1250
26 – 30 March	DIE VAMPIER – UTS, Afk. Drama (Kampustoneel)	2	5	-
13 – 14 April	DANCE WORKS – UTS, Dance	2	7	100
15 – 16 April	DIE VAMPIER –UTS, Afk. Drama (Kampustoneel)	2	2	130

18 – 23 April	UNKNOWN PLAY – CAPAB ?	5	5	-
6 May	Rental – Clem Suntner	1	1	-
20 –21 May	POPPEKAS – UTS, Child Theatre	2	3	250
24 – 28 May	RENOSTERS – UTS, Afk. Drama	5	21	220
27 June – 2 July	Rental – Dept. Education & Culture (Toneelfees)	6	6	-
28 – 30 July	UNKNOWN PLAY –UTS (G'TOWN Prod.)	3	6	-
10 – 13 Aug.	Rental -- Voortrekkers (Jannie du Toit) Music	4	4	-
22 – 27 Aug.	Rental – La Riche Ballet School, Dance	3	6	-
18 – 20 Aug.	Rental – ATKV (Toneelfees)	3	3	-
29 Aug	Raka - UTS School T-I-E	1	1	200
6 – 10 Sept.	KARNAVAL – UTS, Eng. Drama (Keller)	5	14	125
15 – 28 Sept.	IPEKONDERS – UTS, Afk. Drama	7	17	475
26 Sept.	Rental – US (Pres Mandela)	1	1	-
3 – 29 Oct.	PRAC.EXAMS –Drama Students, Project Block	-	28	-
27 –29 Oct.	POPPEKAS – UTS, Child Theatre	3	6	400
8 – 9 Nov.	Rental – Ruanda Terblanche	2	2	-
23 – 26 Nov.	UNKNOWN PLAY – UTS, ?	4	18	-
30 Nov. – 3 Dec	Rental – Gardenia Prim. (Belhar Kultuurver.)	4	4	-
6 Dec.	Rental - US	1	1	-
8 dec.	Rental – Marina Swart	1	1	-
<b>1995</b>				
15 Jan.	Rental - US	1	1	-
28 Jan.	Rental - Nataniël – Margiet Meyer-Rodenbeck, Musiek	1	1	-
13 Feb.	Rental – US	1	1	-
9 – 17 March	CONFETTI – UTS, Child Theatre	7	21	750
20 March	Rental – Jenifer Ferguson, Music	1	1	-
6 April	Rental - US	1	1	-
18 – 22 April	DIE SEWE DOODSONDES – UTS, Afk. Revue	5	28	300
26 April	Rental – ABBA ?, Music?	1	1	-
28 – 30 April	Rental – Breughel Group (Bobaas v/d Boendoe)	3	3	-
2 – 5 May	Rental - US	4	4	-
8 – 13 May	Rental – Diane van Schoor, Dance	3	6	-
18 – 20 May	POPPEKAS – UTS, Child Theatre	3	3	410
26 May– 3 June	OPHELIA THINKS HARDER – UTS, Eng. Drama	6	21	500
6 – 8 July	Rental – National Party	3	3	-
14 July	Rental – ALABAMA – Potch Univ.	1	1	-
26 – 28 July	UNKNOWN PLAY – UTS, G'TOWN Prod.	2	6	-
2 – 3 Aug	Rental – Paul Roos Gim	2	2	-
9 – 12 Aug	SO IS EK GEBEK – UTS, Afk. Drama (Keller)	4	7	85
14 – 17 Aug.	Rental – US Students (Koshuis Toneel?)	3	4	-
21 -23 Aug.	STUDENT EXAM – (Keller)	3	6	-



24 – 26 Aug.	Rental – ATKV (Toneel Komp.)	3	3	-
7 – 16 Sept.	SURFING THE INTERNET – UTS, Dance	6	21	300
20 Sept	Rental - ?	1	1	-
30 Sept.	Rental – Antoinette Pienaar, Music	1	1	-
2 – 7 Oct	HALLO & GOODBYE – UTS, Eng Drama (Keller)	6	10	100
9 – 13 Oct	MOEDERS & DOGTERS – UTS Afk. Drama (On Stage)	5	14	250
15 – 31 Oct.	STUDENT EXAMS (Project Blocks)	-	21	-
1 Nov.	Rental - US	1	1	-
6 – 11 Nov.	Rental – E Beukes Dansskool, Dance	4	6	-
15 – 17 Nov.	DRIF – UTS, Afk. Drama	3	7	100
22 – 24 Nov	PLAGUE OF INNOCENCE – UTS, Eng. Drama (On Stage)	3	7	55
30 Nov.	Rental - US	1	1	-
<b>1996</b>				
7 – 9 Feb.	Rental – Breughel Group (Foyer)	3	3	-
12 Feb.	Rental - US	1	1	-
21 – 23 Feb.	LEKKER IS VINGER LANK – UTS, Afk. Revue (Keller)	3	14	20
8 – 16 March	KONING SE NUWE KLERE, UTS, Child theatre	8	21	700
19 – 21 March	Rental – Margiet Meyer- Rodenbeck	3	3	-
25 – 27 March	DIEPE GROND – CAPAB, Afk. Drama	3	6	-
28 March	Rental - US	1	1	-
1 April	Rental – Launch Factory?	1	1	-
10 – 13 April	SO IS ONS TAFEL GEDEK – UTS, Afd. Drama (Foyer)	4	12	55
16 – 20 April	PROMETHEUS – UTS, Afk. Drama	5	14	120
25 April	Rental ?	1	1	-
6 – 11 May	KRINGE IN 'N BOS – CAPAB, Afk. Drama	3	6	-
14 – 18 May	KOFFER IN DIE KAS – UTS, Afk. Drama (Keller)	5	7	150
24 May– 1 June	DRIFTE – UTS, Afk. Drama	6	21	100
8 June	Rental – Breughel Group (Medae/Don Juan)	1	1	-
12 June	Rental – Lizette Louw (Coenie de Villiers)	1	1	-
13 – 15 June	Rental – Ruanda Fitzhenry (Dance Prog)	2	3	-
26 – 27 July	UNKNOWN PLAY – UTS, (G'TOWN Prod.)	2	6	-
7 – 10 Aug.	SO IS EK GEBEK – UTS, Afk. Revue (Keller)	4	7	60
8 – 10 Aug.	BLUE MOVES – Drama Students, Music (Foyer)	3	7	-
12 – 24 Aug.	Rental – Marike (Dance?)	6	14	-
9 – 21 Sept	SWEENY TODD – UTS, Eng. Drama/Musical	11	28	1200
25 Sept.	Rental – Prov. Admin.	1	1	-

10 – 12 Oct.	MY SISTER IN THIS HOUSE – UTS, Eng. Drama	3	7	70
24 – 26 Oct.	PARADOX – UTS, Afk. Drama	3	7	560
25 – 27 Nov.	SEEMEEU – UTS, Afk. Drama	3	14	750
<b>1997</b>				
10 Feb.	Rental - US	1	1	-
17 – 22 March	BRUID IN DIE MORE – UTS, Afk. Drama	6	14	400
26 March	Rental - US	1	1	-
10 April	Rental - US	1	1	-
11- 12 April	Rental – Gary Friedman (Puppetry)	2	2	-
14 – 16 April	MAER MAN MET GROEN TRUI–UTS, Afk Poetry -Keller	3	7	100
17 – 19 April	SO IS EK GEBEK II – UTS, Afk Poetry - Keller	3	3	110
24 – 26 April	Rental – Eikestad Prim.(Engela Venter)	3	3	-
29 – 3 May	Rental – Eikestad Prim (Engela Venter)	5	5	-
{ 5 – 9 May??	Unsure??Rental - JAMES BLOND – Chris Voster - Foyer	5	6	}
19 – 31 May	PINOCCHIO – UTS, Child theatre	12	28	1830
27 – 31 May	SPIRIT OF THE SPACE – UTS, Eng. Drama - Keller	5	14	250
29 July – 2 Aug.	JEIMS BLOND – UTS, Afk Drama (G'town Prod.)	5	14	1600
14 – 16 Aug.	Rental – ATKV (Toneel Week)	3	3	-
28 – 30 Aug.	POPPEKAS – UTS Child theatre	3	3	100
4 – 13 Sept.	MIDSUMMER NIGHT'S DREAM – UTS, Eng. Drama	8	21	1880
19 – 20 Sept.	Rental – ATKV	2	2	-
7 – 11 Oct.	STEEL MAGNOLIAS –UTS, Eng. Drama (On Stage)	5	21	300
16 – 21 Oct.	A SINGLE BRIGHT LIGHT – UTS, Dance	5	14	130
28 Oct – 1 Nov.	KINDERS VAN ATLANTIS – UTS, Revue	5	7	350
14 – 15 Nov.	Rental – Koba Hanekom (S'bosch Ballet) Dance	2	2	-
17 – 22 Nov.	Rental – UIT DIE BLOUTE - Giep v Zyl	6	6	-
27 Nov.	Rental - US	1	1	-
<b>1998</b>				
9 Feb.	Rental - US	1	1	-
16 – 28 March	ASPOESTERTJIE – UTS Child Theatre	12	28	3100
2 April	Rental - US	1	1	-
22 – 25 April	WORM IN THE BUD – UTS Eng, Drama - Keller	4	14	144
14 – 23 May	DIE VRYERIGE SPOOK – UTS, Afk. Drama	8	28	1300
25 – 31 May	STUDENT EXAMS	7	7	-
31 May– 3	LOVERS – UTS, Eng. Drama (Keller)	4	14	160

June				
10 – 13 June	Rental – Mees Xteen - HAMLET	4	4	-
13 – 18 July	Rental – Alwyn Olivier ?	7	7	-
22 – 25 July	REFRIGERATORS – UTS Eng. Drama (G'town Prod.)	4	7	300
27 – 31 July	Rental – Marcell Le Roux - ?	5	5	-
3 – 6 Aug.	GEBEK – UTS, Poetry (Keller)	4	6	240
7 – 8 Aug.	Rental – Margiet Meyer-Rodenbeck (Revue)	2	2	-
12 – 15 Aug.	Rental – ATKV (Toneel Fees)	4	4	-
3 – 12 Sept.	ROBIN HOOD – UTS, Eng. Musical	8	35	2200
1 – 10 Oct.	BAAL – UTS Afk. Drama	8	35	1400
13 – 17 Oct.	Rental – Casper de Vries – (Revue)	5	5	-
19 – 31 Oct.	STUDENT EXAMS (Project Block)	-?	14	-
2 – 7 Nov.	Rental – Giep Van Zyl (Die Laaste Strooi)	6	6	-
9 – 14 Nov.	Rental - E Beukes ?	6	6	-
26 Nov.	Rental - US	1	1	-
10 – 12 Nov.	CANNED WORMS – UTS, Dance	3	7	-
<b>1999</b>				
19 – 20 Feb.	Rental – Johan Kotze (Music)	1	1	-
27 Feb.	Rental – US Students (Nataniël – Music)	1	1	-
16 – 18 March	SPEELS GESê – UTS, Poetry (Keller)	3	14	185
28 Apr. – 8 May	JAN & DIE PLAYSTATION UTS, Child Theatre	9	42	1500
25 – 29 May	WAR OF THE WORLDS – UTS, Dance	5	21	500
31 May – 19 June	THEATRE MAINTENANCE	-	-	-
21 – 22 June	Rental - Redken	2	2	-
9 July	Rental ALABAMA (Potch Univ.)	1	1	-
21 – 24 July	ALIAS IN WONDERLAND – UTS (G'town Prod.)	4	7	200
1 – 11 Sept.	THE CRUCIBLE	9	28	900
20 – 23 Sept	TRIPPELSEWE – UTS, Afk. Drama (Keller)	3	7	80
27 – 29 Sept.	BOTTICELLI – UTS, Eng. Drama (Keller)	3	5	100
29 Sep – 1 Oct	VERDIGSELS – UTS, Afk. Poetry (Keller)	3	5	170
4 – 9 Oct.	Rental – Casper de Vries - Revue	5	6	-
10 – 23 Oct.	STUDENT EXAMS (Project Block)	-	14	-
25 – 26 Oct.	VERDIGSELS – UTS, Afk. Poetry (Keller)	3	6	120
5 Nov.	Rental – Johan Kotze, Music	1	1	-
15 Nov.	Rental - ?	1	1	-
27 Nov.	Rental ?	1	1	-
<b>2000</b>				
7 Feb.	Rental - US	1	1	-
22 Feb.	Rental - US	1	1	-

23 & 26 Feb.	Rental – Andrew Newton (Hypnotist)	2	2	-
25 Feb.	Rental - US	1	1	-
14 – 15 March	THE MASQUE RAVE – UTS Keller)	2	2	35
17 – 18 March	WOORDFEES	2	6	-
22 – 24 March	GEBEK IV – UTS, Afk. Poetry	3	6	450
10 – 19 April	CHARLIE & CHOC. FACTORY, - UTS, Child Theatre	9	28	3100
24 May – 3 Jun	MACBETH – UTS, Eng. Drama	9	42	750
5 – 17 June	Rental – Marieka Hendrikzs (Dance)	6	14	-
18 July	Rental – Johan Cook	1	1	-
19 – 22 July	Rental – Anton Luithing (Music)	4	4	-
26 – 29 July	CONTINGENCY PLAN – UTS, Eng. Drama (G'town Prod.)	4	7	120
4 – 5 Aug.	Rental - US	1	1	-
15 – 19 Aug.	SKREMBUILD-EGGS – UTS, Afk. Poetry (Keller)	5	14	275
30 Aug. – 9 Sep	VIEUX CARRÉ – UTS, Eng. Drama	9	35	300
11 – 16 Sept.	Rental – ATKV (Toneel Komp.)	6	6	-
18 – 23 Sept.	WRAAK – UTS, Afk. Drama (Keller)	4	7	100
26 Sept - 7 Oct.	Rental – Casper de Vries (Revue)	8	14	-
8 – 31 Oct.	STUDENT EXAMS (Project Block)	-	-	-
1 – 2 Nov.	Rental – Spektrum (Padkos/Roadkill)	2	2	-
3 – 4 Nov.	Rental – Elizabeth Galloway Dance?	1	2	-
6 – 11 Nov.	Rental – Stellenbosch Ballet Society, Dance	2	6	-
15 – 17 Nov.	Rental - US	1	1	-
17 – 25 Nov.	Co-production – Focal Joint, Dance	4	11	-
28 Nov.	Rental – Marike Hendriksz, Dance	1	1	-
1 – 2 Dec.	Rental – NACS ?. Music	2	2	-
<b>2001</b>				
2 - 3 March	Rental – Spektrum (Padkos/Roadkill)	2	2	-
27 – 5 April	WAAROM STRELITZ' NIE KAN VLIEG – UTS, Chd. The	10	28	1400
17 – 21 April	Rental – ELKE DUIM 'N KONING, Afk. Drama	5	5	-
17 – 21 April	SKREMBUILD EGGS – UTS, Afk. Poetry (Keller)	5	5	180
24 – 26 April	Rental – Jan Ellis (WYN)	3	3	-
23 May– 2 June	SA ROCK ALTERNATIEF – UTS, Musical	9	35	950
4 – 9 June	Rental – Elizabeth Beukes (Dance)	4	6	-

[illegible]



