

**AN ANALYSIS AND PROPOSED EXPANSION OF THE MARKET FOR
THEATRE FOR YOUNG PEOPLE IN THE WESTERN CAPE**

By

LOUIS PRETORIUS

**Thesis presented in partial fulfilment of the requirements for
the degree of**

MASTER IN DRAMA

at

STELLENBOSCH UNIVERSITY



DRAMA DEPARTMENT

FACULTY OF ARTS AND SOCIAL SCIENCES

SUPERVISOR: PROF. M. S. KRUGER

DECEMBER 2008

DECLARATION

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the owner of the copyright thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Date: 22 October 2008

ABSTRACT

Theatre for young people (TYP) is the umbrella term for all theatre created by professional actors for the age group 2 to 25. Within this term there is a form or genre that creates theatre for the ages 13 – 18 with the specific purpose of entertaining these audiences rather than educating them through other forms such as Theatre-In-Education. The aims of this study are to firstly establish to what extent this phenomenon exist within the Western Cape and secondly, if it is found lacking to look at the challenges and opportunities that can arise when introducing this form into the market.

There are three reasons why this form should be introduced into the Western Cape's TYP market. Firstly, theatre is more than just an educational tool for younger audiences and young people deserve the same cultural rights as adults. Secondly, many industries already approach young people as a separate market and theatre needs to adopt the same approach. Lastly, theatre for the age group 13 – 18 is an important part of audience development and should be pursued if theatre wants to expand its market base.

To establish what the current strengths and weaknesses of the TYP industry in the Western Cape are, an international frame of reference must be created. The government policy and TYP industry structure of four countries, namely Australia, Denmark, England and The Netherlands are used to create a broad framework from which specific TYP companies and festivals within these countries are discussed. Some general challenges facing TYP in these countries are also highlighted and these elements then form the framework for comparison.

The same elements within the TYP industry of the Western Cape – government policy, the TYP industry, companies and festivals – are also discussed and then a comparison between the countries and the Western Cape is made. Based on this it becomes clear that the age group 13 – 18 is grossly neglected when it comes to theatre as form of entertainment as TYP companies in the Western Cape focus mainly on children and educational theatre.

From this the challenges that face creators of TYP as entertainment within the larger South African society are highlighted and also made applicable to the Western Cape. The definition of theatre in a multicultural society, the economic situation of the country, the general attitude of society towards theatre, the problematic nature of the youth market and funding structures are identified as possible challenges for TYP in the Western Cape.

There are, however, also opportunities for TYP as entertainment within the industry. By using the concept of branding and existing structures in the youth market it is possible to raise the presence of TYP as entertainment form. Youth theatre, educational institutes and the current adult festival circuit of the Western Cape are all possible platforms through which the brand of TYP as entertainment can be introduced and work in symbiosis with the current theatre industry.

OPSOMMING

Teater vir jongmense (TJM) is die oorkoepelende term vir alle teater vir die ouderdomsgroep 2 tot 25. Hierdie term sluit 'n vorm of genre in wat spesifiek met die doel geskep word om die 13-18 ouderdomsgroep te vermaak, eerder as om hulle te onderrig – soos wat met 'n vorm soos Teater in die Onderwys die geval is. Die doelstellings van hierdie studie is om eerstens vas te stel tot watter mate hierdie fenomeen binne die Wes-Kaap voorkom; en om tweedens, indien hierdie teatervorm afwesig blyk te wees, te kyk na die uitdagings en geleenthede wat kan ontstaan wanneer hierdie vorm aan die teatermark bekendgestel word.

Daar is drie redes waarom hierdie vorm aan die Wes-Kaapse TJM-mark bekendgestel behoort te word. Eerstens is teater vir jonger gehore meer as net 'n opvoedkundige hulpmiddel en verdien jongmense dieselfde kulturele regte as volwassenes. Tweedens benader 'n groot aantal kommersiële industrieë reeds jongmense as 'n aparte teikenmark en behoort teater 'n soortgelyke benadering aan te neem. Laastens maak teater vir die ouderdomsgroep 13-18 'n belangrike deel van gehoorontwikkeling uit en behoort dit bevorder te word om sodoende die markbasis te vergroot.

Ten einde vas te stel wat die huidige sterk- en swakpunte van die TJM-industrie in die Wes-Kaap is, moet 'n internasionale verwysingsraamwerk bepaal word. Die staatsbeleid en TJM-industrie strukture van vier lande – Australië, Denemarke, Engeland en Nederland – word gebruik om 'n breë raamwerk te skep, waarbinne spesifieke TJM geselskappe en feeste in die genoemde lande bespreek word. Sommige algemene uitdagings wat TJM in hierdie lande in die gesig staar, word uitgelig en hierdie elemente vorm die raamwerk vir 'n vergelyking met die Wes-Kaap.

Dieselfde elemente binne die Wes-Kaapse TJM-mark – staatsbeleid, die TJM-industrie, geselskappe en feeste – word bespreek ten einde 'n vergelyking met bogenoemde lande te tref. Op grond hiervan word dit duidelik dat die ouderdomsgroep 13-18 skandelik afgeskeep word wanneer dit kom by teater as 'n vorm van vermaak, aangesien TJM-geselskappe in die Wes-Kaap hoofsaaklik fokus op kinder- en opvoedkundige teater.

Die uitdagings vir die skep van TJM as vermaaklikheidsvorm binne die groter Suid-Afrikaanse konteks word uitgelig en ook op die Wes-Kaap van toepassing gemaak. Die omskrywing van teater binne 'n multi-kulturele samelewing, die land se ekonomiese toestand, die algemene houding van die gemeenskap teenoor teater, die problematiese natuur van die jeugmark en befondsingstrukture word as moontlike uitdagings vir TJM in die Wes-Kaap geïdentifiseer.

Daar is egter ook geleenthede vir TJM as vermaaklikheidsvorm binne die industrie. Deur gebruik te maak van die konsep van handelsmerke en bestaande strukture binne die jeugmark, is dit moontlik om die teenwoordigheid van TJM as vermaaklikheidsvorm te vergroot. Jeugteater, opvoedkundige instansies en die huidige netwerk van volwasse teaterfeeste in die Wes-Kaap is almal moontlike platforms vir die bekendstelling van TJM as vermaaklikheidsvorm en handelsmerk, wat in simbiose met die huidige teaterindustrie kan funksioneer.

ACKNOWLEDGEMENTS

- The financial assistance of the National Research Foundation (NRF) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the National Research Foundation.
- Professor Marie Kruger: for her unwavering belief, insight and knowledge.
- Professor Edwin Hees: for his moral support and editing of my thesis.
- My wife, Mareli: for her support and love.
- My parents, without whom none of this would have been possible.

TABLE OF CONTENTS

1. INTRODUCTION	3
1.1 Background to the study	3
1.2 Demarcation of the study field	5
1.3 Problem statement and aims	6
1.4 Methodology and structure	7
2. WHY THEATRE FOR YOUNG PEOPLE AS ENTERTAINMENT?	10
2.1 The argument against Theatre-in-Education	10
2.2 The argument against “adult” theatre	11
2.3 The argument that there is no youth market	13
2.4 Conclusion	15
3. ESTABLISHING A FRAMEWORK FOR COMPARISON	17
3.1 Government policies	17
3.2 The TYP industry	20
3.3 Example companies	22
3.4 Challenges for children and young people’s theatre	25
3.5 Festivals	27
3.6 Conclusion	28
4. ASSESSING TYP IN THE WESTERN CAPE	29
4.1 Government policy	29
4.2 The theatre industry in the Western Cape	32
4.3 TYP companies in the Western Cape	34
4.3.1 arepp: Theatre for Life	34
4.3.2 Cape Heart Community and Educational Theatre	36
4.3.3 ArtsCape: Audience Development and Education (ADE)	37
4.3.4 The Baxter Theatre Complex	39

4.3.5 A single project example: Cape Winelands District Municipality Schools Project	39
4.4 Festivals	40
4.5 A comparison of two worlds apart	42
4.6 Conclusion	43
5. THE CHALLENGES FOR TYP IN SOUTH AFRICA	45
5.1 Defining theatre in a multicultural society	45
5.2 Socio-economic influences on theatre	47
5.3 Attendance of theatre in South Africa	48
5.4 Finding a market	49
5.5 Establishing TYP companies in South Africa	52
5.5.1 Structuring and funding a TYP company	53
5.5.2 The lack of content for TYP productions	55
5.5.3 The accessibility of theatres for young people	56
5.6 Conclusion	57
6 EXPANDING TYP IN THE WESTERN CAPE	59
6.1 The concepts of brand and presence	59
6.2 Building on current platforms	62
6.2.1 Youth theatre	62
6.2.2 Educational institutes	64
6.2.3 Brand presence at festivals	67
6.3 Defining the content of theatre for young people	70
6.4 Conclusion	71
7 SUMMARY AND CONCLUSION	72
8 BIBLIOGRAPHY	75
9 ADDENDUM A	85

CHAPTER 1

INTRODUCTION

1.1 Background to the study

As a Master's student in directing I have directed 3 plays over the past two years. One self-written work entitled *How can your life change in 30 Seconds?* (2006) as well as *Chatroom* (2006) by Enda Walsh and *Closer* (2007) by Patrick Marber. Each time I staged a play my two main concerns were obviously the aesthetic end result, but also to ensure that the audience numbers were as high as possible. Not because I needed to cover the costs of my productions, but simply because I believe that if a production is staged, it should reach and entertain as many people as possible. To this end I handed out over 800 tickets through various promotions for the production of *How can your life change in 30 Seconds?*. The marketing strategy did achieve some success and on the opening night of the production there were approximately 200 patrons, of whom only about 10% actually paid for the show. On the other hand, for the production of *Closer* I gave away no complimentary tickets, but marketed it vigorously, using the fact the original stage production had been made into a very popular film with the same title. This did pose some problems in terms of how the production was received, but still led to full houses for the duration of the run.

The above-mentioned examples serve to illustrate my main concern with regards to theatre. This has to do not so much with the theory of what theatre is or is not, and whether it is educational or not, but rather how many people it can reach. Because of this I tend to think of theatre in economic terms and I see each play staged as a product. In doing so I do not only refer to the notion of commercial theatre such as musicals, but all theatre that is produced. Of course theatre can also be classified as culture and / or art, but it is also a commodity which is presented to an audience for consumption. Whether it is high art or popular culture, in today's consumer and capital-driven society all theatre has a price tag.

Thus as a young director I started looking at what possible products under the brand of 'theatre' I can 'sell'. I wanted to explore alternatives to the current adult markets and decided to focus on young people between the ages 13 to 18. I did this for two reasons. Firstly, I believe that young people have the same cultural and entertainment rights as the adult market and "that much of the cultural product[s] presented to children [and the youth are] sanitised, 'dumbed down' and overly didactic" (Seffrin 2007:71), and this needs to change. Secondly, creating theatre for young people is an essential element of audience development and theatre makers should try to establish the 'brand' called theatre more firmly among young people. In Chapters 2 and 6 I will expand on these notions but it is important to highlight this now as background to the study.

However, when I started searching for a term to best describe theatre for this age group, I found a myriad of definitions, each describing various forms of theatre for younger audiences. Children's Theatre, Theatre for Young Audiences, Theatre-in-Education (TIE) (of course, not exclusively limited to young people), Young People's Theatre and Theatre for Young People were all used to describe this phenomenon. Each definition is more clearly explained by Bennet (2005:244) and England (1990:2), but the two basic elements that I found were present within each of these definitions were: a.) an age band, and b.) the specification of whether the purpose of this form was to entertain or to educate younger audiences.

I decided not to engage in the debate regarding the supposed split between entertainment and education, but rather to accept this common (albeit rather archaic) notion as a valid way through which theatre for younger audiences (to use a collective term for all definitions) could be defined. I was, for the moment, more concerned with the first part of the definitions namely the age band. Furthermore, of all the definitions the umbrella term Theatre for Young People (TYP) held the most promise for my purposes.

This term can be broadly defined as "Professional theatre targeted at children and young people, up to the age of 25" (Australia Council 2003a:13). Within this definition "work for children often refers to any work for those up to 12, and ... work for young people usually refers to work intended for 13–25 year-olds" (19). The

‘young people’ bracket is then subdivided into teenagers (13–18) and young adults (19–25) (19). According to a survey by ASSITEJ (The International Association of Theatre for Children and Young People), 20% of theatre for young people is aimed at the higher age bracket, namely 12 to 25 year olds (ASSITEJ 1999:21). Thus, even though the fact that not an enormous amount of work is specifically done for this age group, it does attract the attention of theatre makers around the world and many companies have made it their sole aim to produce work for these age groups.

Having thus established that theatre for the age group 13–18¹ does in fact exist, I further explored the purpose of the form. As mentioned earlier, most of the definitions differentiated between either education or entertainment as the main focus of the work presented and in this age group there are also companies throughout the world that pursue these different functions. On the one hand, there are groups that produce in-school programmes, which are either presented in the traditional TIE mode or as full-scale productions with accompanying study packs for teachers.² On the other hand, there are companies that create productions which are presented in theatre venues and young people can attend these by choice as a form of entertainment or engagement with culture and the arts.³ It is this last form of theatre which best represents the needs of the type of theatre I would possibly like to create as young director.

1.2 Demarcation of the study field

As can be seen from the definition of TYP provided earlier, it covers a vast array of theatre products, which can include theatre of any form for a specific group between the ages 2 and 25. Thus, with regards to the terminology used within this study, it is necessary to highlight three key demarcations. Firstly, even though I will for the greater part of my research refer to the TYP industry as a collective term, my focus will be on theatre as entertainment for the age group 13 to 18. Secondly, I will refer to Theatre-in-Education only in relation to theatre as entertainment and only as a segment within the larger TYP industry. And thirdly, when I refer to theatre for young people, I work from the premise that it is created by professional theatre makers.

¹ To avoid labelling this group, I will for the purpose of this study not refer to them as teenagers, but rather as young people or the youth.

² The M6 Theatre company in the UK has some good examples of these sort of productions.

³ Arena Theatre in Australia is a leading exponent of this and will be discussed in Chapter 3.

There are of course various community theatre groups as well as higher educational institutions that do provide theatre for the TYP industry on various levels, but for the purpose of this study these groups are excluded from consideration.

Another demarcation to this study is that I will, whilst investigating the phenomenon of TYP as entertainment, focus primarily on the Western Cape. Again there are three reasons for doing so. Firstly, to assess the entire South African TYP industry would be too vast a subject field for a Master's study and it could lead to a rather superficial overview. Secondly, as this study was prompted by a personal search for new markets within the theatre industry, it would only be logical for me to investigate the province which I reside in, as this would highlight the opportunities that do exist for young directors in my immediate surroundings. And lastly, it can be assumed that even if only the Western Cape is investigated, it could provide a broader view of South Africa as a whole, as the theatre industry in most provinces function on the basis of the same infrastructures.

1.3 Problem statement and aims

If one uses the background and boundaries of this study as a basic starting point, it can be said that there is a specific form (or genre) that provides theatre for young people as a form of entertainment for the ages 13 to 18. And as this is to a large extent a worldwide phenomenon, it would be a reasonable suggestion that this form would also be found within the Western Cape area. This appears, however, not to be the case and, as very little research has been done with regards to this age group's engagement with theatre, the main purpose of this study is to address the following two problem statements. Firstly, does theatre for the age group 13–18 as form of entertainment exist within the TYP industry of the Western Cape? And secondly, if it does not form part of theatre, which is presented for the youth market, what strategy should be followed to introduce this form (or product) into the market? To resolve these two problems statements and thus establish the aims of the study, I will focus on the concept of strategy.

Strategy in economic terms can be defined as a “deliberate search for a plan of action that will develop a business's competitive advantage and compound it (Harvard

Business Essentials 2005: xii). To define a strategy you first need a goal and then research is done into the strengths weaknesses, opportunities and threats that are present within a market and how they can influence the product which you want to sell. Opportunities and threats refer to the external environment in which your company functions, and strengths and weaknesses refer to internal qualities of your company (xviii). This is more commonly known as a SWOT analysis and can be seen as the guiding principle through which I will conduct my research.

Of course, I am not aiming to sell a single product, but am rather looking at the broader concept of the TYP industry as whole. Thus I will use of the model quite loosely, as can be seen from the aims of my study:

- (1) To establish an international framework of the TYP market with some specific references to theatre as entertainment;
- (2) To evaluate and compare the current Western Cape TYP market with international trends;
- (3) To identify challenges in the broader South African society that can possibly influence the creation of TYP as form of entertainment in the Western Cape;
- (4) To identify possible opportunities for TYP as form of entertainment in the Western Cape.

The first aim can therefore be seen as identifying the strengths of the TYP market in general and the second as the weaknesses. I am aware that the international market and the Western Cape market are not part of the same ‘company’ and that a SWOT analysis implies that you look at only one entity, but because initial research indicated very few strengths within the current TYP market of the Province, I felt it necessary to rather establish the potential strengths and show what weaknesses currently exist within the Western Cape market. The third and fourth aims deal with threats and opportunities specifically within the Province, but I chose to use the word ‘challenges’ as the product I am advocating – i.e. a theatre industry that provides entertainment for the youth – would be very much like a start-up business and will first have to overcome challenges before it can deal with threats.

1.4 Methodology and structure

Because business and marketing elements are core features of my study, the research conducted consisted mostly of a literature survey. This entailed quite extensive internet research, as many of the theatre companies which I investigated are currently still operating and therefore to obtain the most relevant information I had to find the most up-to-date sources. Furthermore, the government websites also provided valuable information with regards to policies on young people and the arts (and specifically theatre) as well as statistics with regards to other social factors that contribute to the existence of TYP. The other forms of literature were used to underpin certain marketing theories as well as some concepts regarding theatre and the sociological factors which contribute to the theatre industry as whole. I also gathered some information via electronic and personal interviews.

In Chapter 4 I also used some of the pre-test results from a possible survey, which could be conducted among the youth of the Western Cape. The findings are, however, only preliminary and are used in conjunction with other sources to illustrate what challenges could arise when dealing with young people.

Before outlining the structure of the thesis, I would also like to emphasise that a large body of my research comes from the Australian TYP industry and that I will regularly reference work done in that country. The reason for doing so is that, even though I tried to create as thorough an international framework as possible, literature (and internet information) on theatre for young people (excluding TIE) was hard to find. Australia, however, proved the exception to the rule and provided invaluable resources.

The thesis consists of five main chapters and a conclusion. In Chapter 2 I provide further reasons to substantiate my claim that theatre for young people as entertainment is a valid form of theatre to be pursued within the Western Cape.

In Chapter 3 I create a framework for comparison by discussing some of the key elements which influence the TYP industry in countries such as Australia, Denmark,

England and the Netherlands. I will also highlight some of the challenges for this already developed system and look at Arts Festivals for children and young people.

From there I will move to consider the Western Cape and in Chapter 4 I will assess the TYP industry of the Province according to the above-mentioned criteria and then draw some comparisons between the international framework and the Western Cape.

From this comparison I will in Chapter 5 look at broader social, economic and market challenges that might influence the creation of TYP. And lastly, in Chapter 6 I will look at opportunities for the TYP industry within the Western Cape in relation to the concept of branding.

In the conclusion I will highlight some of the findings from this SWOT analysis of the TYP industry.

CHAPTER 2

WHY THEATRE FOR YOUNG PEOPLE AS ENTERTAINMENT?

Before I start with an analyses of the TYP industry, I would like to expand on some of the reasons I put forward for looking at this specific segment of theatre, because when one makes the statement that you want to create theatre as form of entertainment specifically for the age group 13 to 18, there are certain counter-arguments that could be raised. Firstly, I believe many Theatre-in-Education companies would state that they are already doing this: that the theatre they create for young people is entertaining. Secondly, creators of mainstream theatre would also argue that the theatre they produce is (largely) accessible to all audiences and by default also to younger audiences. And lastly, it could be argued that there simply is no market: that if teenagers were given the choice between seeing a film or going to the theatre, most of them would choose the former. In the following chapter I will try and provide some counter-arguments for these hypothetical statements and through that try to prove why this art form should indeed exist separately.

2.1. The argument against Theatre-in-Education

However many arguments and counter arguments there are, it can be said that to all intents and purposes Theatre-in-Education started at the Belgrade theatre in the 1960s and developed the three-tier presentation style of a classroom workshop, a performance in the school hall and a follow-up session (Bennet 2005:15). In the 1970s the pioneering work done by Augusto Boal reached Africa and Theatre for Development started spreading across the continent. In the later part of the 20th century and up to this day theatre is considered an incredibly powerful educational tool and its entertainment and performance value provides a chance for information to be presented in a new and exciting way. Even today there are several companies in the Western Cape such as arepp: Theatre for Life (sic) that employ these forms of theatre to great effect among high school learners throughout the Province and provide a valuable social function. My argument, however, is that the primary impulse, or the

locus of power, resides with the educational function of theatre and not with its entertainment function. The play is presented in an educational environment and in most cases the creators are invited by the school with the purpose of teaching the learners either a life skill or to enhance their knowledge of prescribed literature in subjects such as English or Afrikaans. Theatre thus becomes a didactic medium and not a choice of entertainment, i.e. a medium which is chosen by the teenager and with which he engages on his own terms within a venue removed from the school context.

2.2 The argument against ‘adult’ theatre

The phenomenon of theatre-based plays for young people does exist in countries such as Australia and, although TIE still plays an important role, there was a definite shift in the 1990s towards performances in theatres and a contextual shift within the TYP companies to “move their repertoire from a strictly educational mode to a broader entertainment mode” (Milne in Australia Council 2003a:14). Reasons for this were partly the withdrawal of state funds for TIE work and the restructuring of the school system. But at the same time this change also brought about the legitimisation of drama and theatre as a school subject, which may have led to learners expecting a higher technical standard of theatre than that which in-school theatre could provide. This together with the “wizardry of commercial theatre and musicals [as well as] children’s and young peoples’ exposure to film special effects, computer games, and other visually and aurally sophisticated media” (15) brought about a change in how companies approached theatre for young people. Thus theatre had become a form of entertainment: a product sold away from the school environment where the teenager had a choice of whether he wanted to engage with the product or not.

This product brings me to the second part of my argument and also to the statement which I made earlier that mainstream theatre to a certain extent is created for all ages. There are numerous forms of family theatre such as musicals, revues and even “straight plays” that can be enjoyed by youths and adults alike. At a festival like the KKNK this year there were two main classifications for the productions in the Drama and Comedy category, namely ‘family’ and ‘adult’.⁴ The category ‘family’ would

⁴ See the KKNK Feesgids for 2007.

surely then imply that a production is suitable for the age group 13–18. Why then put an age bracket on theatre at all? This, for example, does not happen in film. Within this industry there are no films produced stating that this is a film explicitly intended for ages 13 to 18. Adult and youth audiences share the same auditorium and entertainment within the film and television market. This is of course to be expected in a society where youths form part of a generation that has been exposed to more media and information than any other generation before them (Lindstrom 2004:1-2). It is thus only natural to assume that teenagers would have the ability and capability to deal with an ‘adult’ play and in theory there would be no need to create a separate form of theatre for them.

I would, however, once again like to argue the contrary and for this I will once again employ the example of film. Although there is not an age cap on certain films, there are films that are made specifically for the teenage market. In fact, it has become a separate genre known broadly as teen-movies. The subject matter in films such as *American Pie*⁵ may be crude, but it was produced with the specific intent of providing entertainment for teenagers. Even in South Africa this genre is slowly building a market with films such as *Poena is Koning*⁶ and *Footskating 101*.⁷ Assessing the merits and suitability of this genre is not the purpose of this study, but the above examples all have one aspect in common: their content is closer to young people’s frame of reference and there is a greater possibility that they would be able to relate to this genre of film as opposed to other forms.

This market segmentation does not only occur in the film industry, but in the marketing strategies of all major companies across the globe. The ‘tween’ (sic) market (9 to 14 year olds) with its potential spending power of \$300 billion per year (Lindstrom 2004:2) and the teenage (14 – 18 year olds) market with its \$100 billion price tag (Moses 2000:21) represent lucrative business opportunities for many companies and this is why companies such as Coca-Cola, Nike and Calvin Klein have focused their attention on accessing the youth market (4).

⁵ 1999. Universal Pictures. Paul & Chris Weitz.

⁶ 2007. Aardbol Films. Willie Esterhuizen.

⁷ 2007. Footskating Productions. Thomas Ferreira & Brendan Jack.

But how does all this relate to theatre? For me the business principle remains the same. Creators of film and other products all recognise the youth sector as a separate market. They believe that in order to communicate with this group and ultimately sell their product to them, they must create a product that appeals specifically to them, that is closer to their frame of reference and that provides them with a unique opportunity to engage with the commodity on their own terms. Theatre, in my opinion, usually does not allow for this. It does not recognise the potential of a separate market that could produce various new avenues in the creation of theatre. To group younger people with adults is to undervalue their presence in the arts market.

2.3 The argument that there is no youth market

The last of the three statements made at the beginning of this chapter is that there is no market for theatre among young people, so why create theatre for them? This notion can probably be attributed to two factors. Firstly, there is the assumption that today's youth would not be interested in theatre. They are a generation for which technology is "not just a functionality, but fun" (Moses 2000:43) and there are so many devices that provide them with forms of entertainment (television, films, DVDs, the internet, etc.) that theatre would be hard-pressed to find a place in this already overcrowded market. Secondly, the factors that contribute to adults not attending theatre such as cost, a lack of transport, unfamiliarity with the format and a lack of advertising (Rodgers 2000:3-4) would be amplified among the youth as this group is still very much reliant on parents or caretakers for transport, financial support and information, and because of this they are not seen as a viable market option. However, the above claims to my mind reveal an industry that is not willing to expand itself; it is not willing to invest in audience development, a function of theatre for young people which is often overlooked.

Theatre companies are constantly looking to expand their audiences, to increase their ticket sales and the number of people attending a theatre production. This is known as audience development, which

...sustains and builds audiences for, and participation in, the arts through a strategic and long-term commitment to engage with target

markets. The goal is to enhance understanding and enjoyment as well as to increase attendance and participation (Australia Council 2005a:2).

In order to achieve this goal, two basic elements are at work. Firstly, companies must develop and sustain their current markets. This is achieved by surveying your current audiences' needs and then segmenting your audience and catering for them according to those preferences. Furthermore, reward programmes such as discounted tickets also help to sustain the current audiences (Rodgers 2000:3). The second element of audience development is then of course the development of new audiences. The basic principle at work here is finding out what are "the barrier[s] that are stopping non-attendees from participating" (3) in theatre "and then finding ways to address them" (4). An example of this is a survey done by the Midlands Arts Marketing group in 1999 entitled *The importance of transport as a barrier to attending art events for 16-19 year old school leavers in Northamptonshire*. I will again refer to this study in Chapter 5, but for the time being it will just serve as an example of one of the elements that should be present when investigating new audiences and markets, namely surveys and market research.

The other element, of course, is the actual creation of theatre products that directly appeal to the market you want to attract and a good example of this is Australia's New Audience programme. In 1999 Australia's Arts' Audience and Market Development Division launched a three-year funding programme which "provided funds for organisations to test imaginative and innovative ways of opening up the arts to young people, including children and young adults, up to the age of 35 years" (Australia Council 2005a:3). AU\$1,600,000 were granted over three years to 65 projects and the main aims of these projects were to "increase young audiences [and] make the arts accessible to a wider range of audiences" (3). The Arena theatre company, for example, launched a motocross-themed project aimed at non-theatre-going teenage males (7). The company involved the youths during the development process of the work and "the final full-scale, site-specific work titled *Play Dirty* (2002) was presented by the Melbourne International Festival of the Arts at Shed #4 in the Docklands, a non-conventional performance space that allowed the use of live motorcycle action" (Australia Council 2005b:3).

Based on the above-mentioned information, there is no weight in the argument that there is no market for theatre for young people, as the reason why TYP should be created is exactly that, namely to develop and constructively exploit the youth market. If current theatre makers are going to ignore this fundamental ability of TYP, they are not engaging in a full audience development strategy, and it is my opinion that the industry is depriving itself of an opportunity to expand the theatre and arts market.⁸ It must, however, be added that there are of course uniquely South African challenges when it comes to audience development and I will expand on these in Chapter 5, but for the moment the hypothetical possibilities which TYP holds are clearly evident.

2.4 Conclusion

Even though the reasons mentioned above are, in my opinion, valid indicators why theatre for young people as a form of entertainment should be pursued, one should never lose sight of the audience itself. As indicated in Chapter 1, theatre can be seen as a product: a commodity which is sold by the creators to the audience, but also as a text which is read by its audience from which meaning is established. John Fiske (in Strelitz 2005:14) argues that

...the cultural commodity cannot be adequately described in financial terms only: the circulation that is crucial to its popularity occurs in the parallel economy – the cultural. What is exchanged and circulated here is not wealth but meanings, pleasures, and social identities.

This statement also applies (and perhaps more so) to younger people in that, whilst it is in the theatre industry's interest to explore the youth market, teenagers will form their own opinion and attach individual meanings to theatre. This implies that if one starts to investigate this market segment, one is bound to find that there are only certain sub-segments of this group that will be interested in theatre and that you

⁸ This is not to say there are no audience development initiatives in South Africa: both ArtsCape and the KKNK festival have new audience programmes, which I will discuss in Chapter 4. But what stands out with regard to these programmes is that the content of the productions for young people falls under the umbrella of Theatre-in-Education.

cannot regard 'youths' as a generic whole. In Chapter 5 I will again touch on this subject when I look at the challenges facing TYP, but for the moment let us assume a hypothetical scenario. Let us assume that as an established or new theatre company, one would like to investigate the possibility of creating theatre for young people as entertainment in the Western Cape. The first step would be assessing the current state of the industry and in order to achieve this goal one would have to have a frame of reference to which it can be compared.

CHAPTER 3

ESTABLISHING A FRAMEWORK FOR COMPARISON

In order to evaluate the current state of TYP in the Western Cape I will try and highlight some of the key elements of the TYP industry from four countries, namely Australia, England, Denmark and the Netherlands. The reason for choosing these countries is that each of them has a well-established TYP industry and information on these countries is relatively easy to access via the internet. The framework will consist of the government policies of these countries regarding theatre for children and young people in general; how the TYP industries function within these countries; and individual companies' vision statements, content of productions and funding mechanisms. Even though this chapter serves to identify the strength of TYP (as stated in Chapter 1), I will also highlight some of the key problems that TYP faces as it is easier to discuss these directly in relation to the countries mentioned. Lastly, I will touch on theatre festivals for young people to further show the international scope of theatre for young people.

3.1. Government policies

In all of the countries discussed it is important to note that the government to a large degree adopts the Anglo-Saxon tradition of an arms-length policy: the state does not directly intervene in the content or running of performing arts, but simply provides a favourable environment. Of course, any government will have specific points of focus, which guide its policies in general. England, for example, focuses specifically on the eradication of racism in theatre (Arts Council England 2006:4) and this leads to a “halfway house [approach] between government and art” (Ministry of Education, Culture and Science 2006a:12). With regards to TYP, government support usually consists of either of the following: firstly, a recognition of the importance of Theatre for Children and Young people through various policy documents; and secondly, specific funding (or other forms of financial support) for this sector of the performing arts.

The Australian government's support system for TYP is a good example of where both aspects manifest themselves. In 2003 the Australia Council produced a policy document called *Young People and the Arts*. Although this policy concerns all fields of artistic and cultural expression, it indicates that the government realises the importance of actively engaging young people in cultural activities. As theatre is one of the nine Boards of the Australia Council, this naturally also implies acknowledgement of the importance of theatre.

From a general policy point of view the document states that "Artistic and creative practices of young people and children are a vital part of the Australia Council's mission – to enrich our nation by supporting and promoting the practice and enjoyment of the arts in Australia" (Australia Council 2003b:4). It continues by defining the policy as "an action-driven policy, created to deliver tangible benefits to young artists, young people and children who participate in artistic activity, and to artworkers who create work for young people" (Australia Council 2003b:4).

The key word in this policy is development: development of artists who create work for young people (Australia Council 2003b:15); development of youth participation in the arts (18); and development of the youth as audience for the arts (19). It furthermore clearly states that funding of the arts is an important function of government: "Direct support for a range of young people and the arts practices will continue through our grants programs and through initiatives" (12). I will elaborate later on how this is achieved, but for now it is sufficient to say that the support does not simply end with a policy document.

To further substantiate my claim that government policy influences TYP, it is necessary also to look at other countries to show that the state support of TYP is not a uniquely Australian phenomenon. In the *Theatre Policy* by the Arts Council [of] England (2006:8) the need of theatre for young people is also recognised:

We believe that theatre has an extraordinary power to transform the lives of young people... We will put in place a strategy for young people's participatory theatre and will work with the theatre industry

and individual artists, theatre organisations and partners to promote and develop opportunities in this area.

This attitude stems from their vision to provide “bold, contemporary and exciting work of the highest quality [for] a wider range of audiences” (7) and is echoed in their priorities for 2007–2011, which among other things “will advocate the value of professional theatre for children and young people and artists” (10). It must be said, however, that there is also a strong focus on participation by youths in cultural activities. This is illustrated in the policy document *Children, Young People and the Arts* (Arts Council England 2005). One of their aims is to:

...foster a world-leading arts infrastructure alongside other cultural organisations that supports and values the cultural expression of children and young people and increases their opportunities to engage in activities relevant to their needs and interests (12).

The cultural policy of Denmark is not as elaborate. It simply states that “Children’s theatre is an important part of Danish theatre and approximately 35% of all theatre productions are suitable for children under the age of 14” (Ministry of Culture 2002:14). A further indication, however, of the importance of TYP is that Denmark has a system which provides “discount schemes and subsidies to, for instance, schools for the purchase of children’s drama/shows [and] subsidies are granted for tickets bought by children and young people under the age of 25” (12).

The practice of providing discounted tickets for younger audiences is also part of the Dutch Cultural Policy in the form of a “Cultural Youth Passport”⁹ (Ministry of Education, Culture and Science 2006a:153). This initiative in the Netherlands is further supported by the Cultural Outreach Action Plan. The aim of this project is to “involve more people in culture, especially newcomers such as immigrants and young people. The plan defines culture in the broad sense, not just the performing arts or museums but also popular culture, e.g. pop music” (152). Even though it is an

⁹ To promote public participation in cultural life, people under the age of 26 receive discounts on entrance fees for theatres, cinemas and museums (Ministry of Education, Culture and Science 2006:153).

umbrella policy, it implies the importance of cultural and therefore theatre development among the youth.

There is, of course, no guarantee that a favourable government policy will lead to the widespread production of theatre for young people, as there are many other factors that contribute to the existence of TYP (this will be elaborated on in Chapter 5). But judging by the proliferation of TYP in the above-mentioned countries, it certainly lends a helping hand. But before I look at a few companies specifically, I will briefly describe some aspects of the TYP industry within which these companies function.

3.2 The TYP industry

In Australia in 2001 there were a total of 17 subsidised TYP companies (Australia Council 2003a:33). The industry and activities, however, vary from state to state. New South Wales, for example, has five TYP companies subsidised by the Arts Council and the province itself, whereas the Northern Territories have none (33). In a survey conducted among 16 TYP companies – of which only two are not funded by the Arts Council or a province – 44% of their productions were performed outside of schools (34). These were, however, not in dedicated TYP theatres¹⁰ but formed part of mainstream theatre's seasonal presentations (21).

The companies have a core group of creative and administrative staff and approx 80% of the performers and technical crews are contracted employees (33). Most companies present work for segmented age groups and 10% of the work was specifically for the ages 13– 8 (35). Because a large proportion of the work is presented at schools, there is an element of educational and social awareness, but the companies do aim to provide an aesthetic experience rather than an educational one. Some companies have chosen not to present performances in schools as they feel it compromises the quality of the performance (36-40). This is (as noted earlier) a debatable view, but for them part of the problem with performing in schools was the fact that shows with high technical demands could not be performed in schools halls and they prefer to provide children with a full theatrical experience.

¹⁰ Examples of theatre solely dedicated to TYP productions are Contact Theatre in Manchester (UK) and the New Victory theatre in New York (Australia Council 2003:21).

The Danish TYP companies function within an industry where 10% (approximately 11 million EUR) of the total public expenditure on theatre goes to the subsidy of children's and young people's theatre. In 1999 35 of the 75 companies dedicated to this art form received funding from the state and local governments (Australia Council 2003a:57). This, together with the reimbursement system mentioned earlier, creates a fertile environment for the companies to produce various works. The productions are, however, very much seasonal and actors cannot make a full-time living out of productions alone (ASSITEJ Denmark 2005:7).

One of the trademarks of Danish TYP is that there is no censorship of the productions "and no subjects are taboo. From bullying, paedophilia, death, and destruction through everyday existentialism, absurdities, and fun" (ASSITEJ Denmark 2005:8) are portrayed on stage. This does not mean that TYP productions in Denmark are free from the always apparent dichotomy between artistic expression and the pedagogic value of a youth production, but by and large the productions are not necessarily curriculum bound (18). What does influence the content is the fact that most of these productions take place within schools and this can sometimes dictate an inherent educational quality. This is, however, slowly changing as more companies are campaigning for theatre-based production (Australia Council 2003a:59) and the government is also beginning to see the value of TYP as mechanism for audience development (ASSITEJ Denmark 2005:22). There are already also numerous independent theatres that provide youth productions as well as some of the national theatres (6).

The British TYP industry, as in both Australia and Denmark, consists mostly of touring companies with performances in both schools and other venues (Bennet 2005:22). As England is the birthplace of TIE, there are still traces of an inherently educational quality in the companies' repertoire. The fact that much of the theatre created for young people is paid for by the individual schools also contributes to this. Companies that do receive core funding from the Arts Council, however, commission new works removed from the National Curriculum, but also provide learning resources based on the play for schools (22).

Although I struggled to find specific information with regards to the TYP industry of the Netherlands, there are some general trends which are important to highlight. Firstly, according to Van Maanen (2002:178), it is a “world of independents”, where the creators of work do not necessarily have a dedicated theatre, but have to sell their products to various theatres and venues throughout the Netherlands (173). Here it is not just the TYP companies that tour, but all theatre makers. Secondly, as in Australia, the subsidies are split into the funding of companies and the funding of projects (181). There is also a clear definition between funding for adult and youth theatre and in 2004 the funding of children’s theatre made up 20% of the total funding (Ministry of Education, Culture and Science 2006b:133). A last characteristic of the industry is the serious decline in audience numbers. Because of this “a new compulsory subject was introduced in all secondary schools: ‘Culturele en Kunstzinnige Vorming’ (CKV, Cultural and Aesthetic Education) (Van Maanen 2002:187).

From the above information it is clear that the TYP industry is very fluid and that it is mostly independent companies which create the bulk of the theatre for children and young people. In the next section I will provide a few examples of companies that function within these systems. The companies I have chosen are companies which, among other things, create theatre for the age group 13–18 with the focus on entertainment.

3.3. Example companies

In 2002 the Theatre Board of Australia made 27 grants to TYP projects and funded 15 individual companies (Australia Council 2003a:15). The total amount of board funding amounted to AUS\$1,728, 115 (17) and together with the funding of youth theatre, the total percentage of funds from the Theatre Board dedicated to theatre for and by the youth was 34% (17). Add to this the additional AUS\$2,315,679 provided by the individual states and territories (18) and the total funding rises to well over AUS\$4,000,000 per year.

Barking Gecko (est. 1991) is one of the companies that benefit from this funding and in 2005 received AUS\$150 000 (Australia Council 2005c:90). The rest of their

monies were made up of private funding and ticket sales (Sidney 2006 Online). The company is a non-profit organisation with a mission statement that reads as follows:

To commission, produce and present high-quality, adventurous theatre for young people and their families and to make theatre accessible to the broadest range of young audiences across Western Australia, nationally and internationally (Sidney 2006 Online).

Barking Gecko produces five shows per year for ages 5 to 17 and three of these productions have a public as well as school season. These shows are performed at the Subiaco Arts Centre and in the last three years they have produced five productions specifically aimed at the age group 13 to 17, namely *The Buzz*, *Run Kitty Run*, *Improvilicious*, *Trains of Thought* and *AeroSoul*. Their productions have an inherent educational/social message because they are also performed in schools, yet their intention is not to preach, but they hope that the message is implicit (Sidney 2006).

Another hugely successful TYP group is the Arena Theatre Company. Founded in 1968 the company has grown from modest beginnings to one which creates “adrenaline pumping, multi-media productions for young people” (Arena Theatre Company 2007b Online). The company is largely funded by the Australia Council as well as the Victoria State itself and in 2005 it received a total of AUS\$360,000 (Arena Theatre Company 2005:14). The company consists of a core administrative and creative staff and the actors are hired per project (10 and 17).

Arena’s fundamental points of creative inspiration are: The sophisticated aesthetics of youth and popular cultures and other grounded aesthetics in which young people passionately participate. The diverse individual experiences of the contemporary world. The fluid imagination of children (Arena Theatre Company 2007a Online).

This has led to interdisciplinary work such as *Skid 180*, which combines theatre and BMX racing (Arena Theatre Company 2005:8) and *Confessions of a troubled mind dot com*, which uses multiple stages, music and video images to tell the tale of four

teenagers' troubled relationships (5). Arena also does work in schools such as *Missing Link*, which is a "road movie on stage" (6) for ages 13 to 18. They also present work for younger audiences. In 2004 they specifically targeted the age group 8 to 12 years (4).

A last but very important element of this company is the fact that they insist on "workshops with young people in the generative stages of each work" as well as "showings of work-in-progress to young people in the target audience". This highly interactive method of production is then coupled with a "comprehensive post-show follow ups and a interactive website for feedback." Further participation takes the form of "collaboration with young people in community-based productions" (Arena Theatre Company 2007a Online).

With 75 companies focusing on TYP in Denmark, it is hard to choose just one example. The company I have chosen shows the diversity of productions possible for the youth segment. Theatre Rio Rose is a highly acclaimed company which combines physical theatre and visual art (Theatre Rio Rose 2007a Online). For them performance is first and foremost "a communication with the audience and a wish to share [their] urge to explore. This is why [their] theatre work has always been a laboratory with room for exploration of both [their] working process and theatrical language" (Theatre Rio Rose 2007b Online). An example of this is the production *Blah Blah Blah* (for ages 10 and up) that is described by the Danish Arts Foundation as "a performance that challenges both children and grown-ups...The language and the poetic moments in the performance... create an approach to severe philosophical subjects such as self-deception and life. Everything's seen through a distorted, humorous and very human view" (Theatre Rio Rose 2007a Online). The company was established in 1985 and tours every year with one or two productions to various theatres across the country as well as performing at numerous festivals (Ministry of Culture 2007 Online).

The Netherlands also have a very prominent TYP industry. One of the companies within this industry is Het Laagland. Funded by the province of Limburg as well as the government, the company's vision is to

maakt theater dat kinderen serieus neemt, jongeren prikkelt en volwassenen ontroert. Simpele theatrale middelen, intens spelplezier en een sprankelende acteursenergie worden bij Het Laagland gekoppeld aan een grote liefde voor inhoudelijkheid en aan de drang om grote verhalen serieus te nemen en opnieuw betekenis te geven voor jong en oud¹¹ (Het Laagland 2007a Online).

The company stages work for various age groups and is either based on existing stories (such as *Don Juan* in 2003) or original stories such as *Zand Erover*, a cabaret for ages 14 and up (Het Laagland 2007b Online). The company's work is performed at their own theatre as well as schools and other venues across the Netherlands. They also provide workshops for children and the youth at Het Laagland Theater (Het Laagland 2007b Online).

From the few examples provided it is apparent that the children's and TYP companies which operate in these countries are as diverse as they are plentiful. There are, however, a few characteristics that remain more or less constant. Firstly, the companies provide productions for a broad but segmented age band from 2 to 18 years. They do not specifically concentrate on the ages 13–18, but they do not exclude this age band. Secondly, the contents of some productions are purely educational and in other instances theatre is created with the purpose of entertainment, but all companies believe that the aesthetics of theatre should not be compromised. Thirdly, the companies perform in both schools and other venues, and tour quite extensively through the countries; and lastly, most of the companies are funded by governments and/or provinces and maintain a core staff, but hire actors for single projects.

3.4 Challenges for children and young people's theatre

Of course, in all of these countries the TYP industry face certain challenges. My information is mostly derived from a review of the TYP industry in Australia and supported with examples from the other countries discussed, but I do not in any sense

¹¹ Roughly translated as “to create theatre that children take seriously, intrigues teenagers and touches adults. Simplistic theatrical elements, pleasure in playing and an abundance of acting energy are just as important as the content of the story. These elements are used together to retell stories and provide new meaning”.

claim these are the only problems facing TYP. It is also important to remember that each country has its own cultural, political and financial context, which makes any sort of generalisation very dangerous.

The relationship of TYP with education is a doubled-edged sword. It provides a large market for TYP companies, but can be difficult to access “as many teachers lack adequate professional preparation either to select the most appropriate theatre work, or to exploit the work to the maximum benefit of their students” (Australia Council 2003a:8). There are also very few agents which sell productions to schools, and this stretches the under-funded and under-staffed marketing department of small companies even further (8). In Denmark this problem has been overcome by the so-called “Red Catalogue” (ASSITEJ Denmark 2005:6), which lists the TYP productions and is distributed free of charge to all schools.

Another challenge facing the TYP industry (and probably all theatre) is funding. Even though there is (as shown above) extensive funding, numerous companies cannot even afford to pay their core staff all year round. (Australia Council 2003a:9) This also leads to an under-investment in marketing. Some companies have tried to find partners in the larger ‘adult’ companies, but these have a poor track record in protecting TYP companies when their funds are cut (8). In England TYP has had to battle this lack of funds for many years as in the 1980s Thatcherite policies brought an abrupt end to large-scale funding (Bennet 2005:20).

A last problem I would like to mention for now is the status of the TYP industry in the global theatre system. First of all, it is not as widely publicised by the media as some other forms of entertainment, which leads to a lack of exposure. In a worldwide survey by the ASSITEJ in 1999, 66% of the respondents indicated that TYP productions are only reviewed some of the time (ASSITEJ International 1999:22). This, together with the fact that many actors see TYP as a stepping stone to “real” theatre (Australia Council 2003a:8), indicates that this sector of the industry sometimes struggles to make itself heard and be regarded as a legitimate form of theatre.

3.5 Festivals

But these problems aside, the TYP industry worldwide is very much alive. This is indicated by the amount of exclusive children's and young people's theatre festivals that are held around the world. In all of the above-mentioned countries festivals form an important part of the industry and they are one of the most important tools in measuring quality as well as establishing networks between various practitioners. I will for the purpose of this study mention only two festivals, but this will suffice to highlight this worldwide trend.

The Come Out festival in Adelaide, Australia is held annually in the month of May and spans more than a week (Come Out Festival Guide 2007:1). 2007's festival's theme was "The Universal Story" and was made up of a multitude of performing and other arts forms. All plays were graded by age categories and catered for the needs of pre-schoolers right up to 18 years. There was also a writer's forum where young people could meet the authors of the plays that had been showcased. Another part of the Come Out programme was a youth media festival, where youths could interact and work with the young film makers of Australia and also watch two new Australian films. Furthermore, there were numerous art exhibitions and the festival ended with *Blak Nite 07*, a concert filled with "Dance, hip hop, comedy and visual Arts" (Come Out Festival Guide 2007:5).

The largest festival for youth work in the world is held in Denmark every year in April. Simply called "Festival" it has been running for the past 37 years. Festival 2006 was organised by the

"Teatercentrum, a secretariat under the Ministry of Culture, in collaboration with the future municipality of Guldborgsund and the County of Storstrøm. The hosting region and the county funded the festival together with the Ministry of Culture... [and] the aim of the festival is to present the prowess of professional Danish theatre for children and young people - both in terms of quality as well as in terms of variety" (Welcome to Festival 2006:3).

With over a 100 professional companies performing more than 150 different shows, it certainly achieved that aim. ASSITEJ also organised the participation of international companies at this festival, which is not as diversified as the Come Out Festival as it focuses solely on theatre (3).

These two small examples show the possibility of festivals that exist with the sole purpose of entertaining younger audiences. To further highlight the importance of festivals I once again go back to the 1999 ASSITEJ survey, where the respondents were asked to identify the single most important annual event for TYP in their country. Fourteen countries from around the globe all identified various festivals as a cardinal event on their TYP calendar (ASSITEJ International 1999:31).

3.6 Conclusion

The purpose of this chapter was to create a framework within which to evaluate the current state of TYP in the Western Cape. Through this brief summary I indicated the influence of government policy on TYP; showed some ways in which the TYP industry can function and identified characteristics of individual companies. I highlighted some of the problems facing TYP and illustrated the importance of individual festivals for the youth. Before I apply this information to the Western Cape, it is already important to note one key characteristic of many of the companies that I discussed throughout this chapter. This is that their product range is very diverse, i.e. that includes various age bands and both entertainment-orientated products as well as educational products. To deny this would be a misrepresentation of the industry as whole and to imagine a theatre industry which only creates theatre as form of entertainment for ages 13–18 is slightly unrealistic. The need for a symbiosis between the various aspects of the industry is obvious and therefore I cannot completely discard the educational aspect of theatre, but I still feel that the entertainment side deserves just as much attention – if not more. With this slight shift in mind, I will look at what I regard as ‘weaknesses’ of the TYP industry in the Western Cape.

CHAPTER 4

ASSESSING THEATRE FOR YOUNG PEOPLE IN THE WESTERN CAPE

The aim of this chapter is first to assess and then to compare the TYP industry of specifically the Western Cape with the framework presented in the previous chapter. It is obviously not a simple task as the South African context differs vastly from that of the four countries above, but that will be addressed. But for the time being let us assume that framework as a type of benchmark or standard, and we are simply measuring to what extent the TYP industry in the Western Cape differs from the criteria outlined in the previous chapter. Thus I will apply the same measuring tools, namely government policy, how the TYP industry functions within the Western Cape and individual companies' vision statements, content of productions and funding mechanisms. I will also briefly look at festivals and, if there then prove to be differences, this will be highlighted and discussed in concluding the chapter.

4.1 Government policy

As mentioned in Chapter 3, government support with regards to theatre for young people (or any theatre for that matter) usually take two forms, namely general policy documents and funding structures. In order to establish the amount of government support for TYP in the Western Cape, both of these aspects will have to be looked at on a national as well as provincial level.

Nationally, the Department of Arts and Culture's (DAC) primary vision and mission statement is "to develop and promote arts and culture in South Africa and mainstream its role in social development" (Department of Arts and Culture 2005:9). Like the countries mentioned earlier on, it also adopts a halfway-house approach in that it will not interfere with publicly funded arts organisations (Department of Arts and Culture 2007 Online), but it further states that it "will also selectively focus on groups that the government is currently concerned about, like...the youth, women and children" (Department of Arts and Culture 2005:12).

Before I expand on how the Department itself focuses on the youth, however, it is important to note that Arts and Culture is one of five sub-programmes of the DAC and receives approximately 20% percent of the total DAC budget (11). This funding is then split between the promotion of Arts and Culture (by the DAC itself) and the National Arts Council (NAC), which provides funding for performing and other art forms. The ratio differs from year to year, but it is safe to say that roughly a quarter of the funds are allocated to the NAC each year (Department of Arts and Culture 2006: 37).

The reason for stating this before expanding on the policy of government itself is that this is an inherent indication of government's ultimate concerns regarding Arts and Culture: that of promotion. This term refers to projects such as community arts centres, arts and education training, the support of festivals, and arts in prisons (Department of Arts & Culture 2005:22 – 25). Thus if one comes back to the DAC's focus on the youth, the projects launched for them do not necessarily include specifically the advancement and creation of theatre, but rather falls under the banner of broader social development and education. An example of this is the "National Youth Expression Campaign" (Department of Arts and Culture 2006:41), which is aimed at "position[ing] the arts and culture sector as a viable and sustainable source of employment and opportunity" (41) for the youth. All of these aims are worthy, but ultimately there is no specific policy for theatre (or any other art form) within the DAC.

Let us then turn to the second part of government support, namely funding. The mandate for this lies with the National Arts Council. Established in 1997, the NAC's

...principal task... [is] to distribute public funds to artists, cultural institutions, NGOs and CBOs... to promote the creation, teaching and dissemination of literature, oral history and story telling, music, dance, theatre, musical theatre, opera, photography, design, visual art and craft which fully reflect our diversity (Department Arts and Culture 2007 Online).

From the above-mentioned list it is clear that theatre has to compete with various other art forms to receive funding from the NAC. Add to that the fact that the funds are also split over nine provinces, and it is evident that the amount finally available for funding becomes very limited. In 2000/2001, for example, theatre and musical theatre received just over R900 000 in the Western Cape (National Arts Council 2001:76) and in 2007 this decreased to about R400 000 (National Arts Council 2007:48-51). There is also no differentiation between mainstream theatre and TYP or children's theatre.

With this as backdrop, I will now briefly look at the support for theatre and the performing arts in the Western Cape as provided by the Department of Cultural Affairs and Sport. There are five sub-programmes under the control of this department, of which one is Cultural Affairs. This "branch consists of three main components viz. Arts and Culture; Museums and Heritage; and [the] Language Unit", and its main purpose is to "facilitate the development, conservation and promotion of arts, culture and heritage in the Western Cape" (Department of Cultural Affairs and Sport 2005:24). It furthermore also highlights the importance of "Increas[ing] the involvement of youth in arts, culture and heritage programmes" (26), which is in line with the national government's policy regarding the youth and cultural activities. Other key focus areas are the provision of cultural activities to previously disadvantaged communities; the unification of the province through arts, culture and heritage and ensuring that this sector contributes to job creation in the Western Cape (25-26).

However, as with the national policy on Arts and Culture there is no specific mention of theatre or the performing arts within the policy, and it once again an arms-length funding body, namely the Western Cape Cultural Commission (WCCC) that support the performing arts.¹² The WCCC has very specific criteria for funding and only non-profit organisations (excluding universities and schools) can apply for funding. Furthermore

¹² Up until 2007 the WCCC was responsible for the funding of performing arts in the Western Cape, but that mandate now once again resides with the Department itself and all applications must now be made directly to them. However, as no information regarding this process is available as yet, I will continue to use the WCCC as example.

...the project should fall within the ambit of the performing, visual or literary arts; addressing natural or human sciences; a cultural-historical field or youth's cultural awareness and involvement. Projects should also take place within the boundaries of the Western Cape Province... (Western Cape Cultural Commission 2007 Online).

This criterion radically narrows the scope of possible projects that will be funded, but despite this in the financial year 2004/2005 the commission funded 189 projects and total grants amounted to just under R 3,000,000 (Western Cape Cultural Commission 2005:13). However, theatre received less than 10% of the total funding and, although there was separate funding for youth projects, none of them involved theatre (15).

As can be seen from the above summary, it is clear that cultural development as a whole is an important aspect of the government and provincial policies of South Africa and the Western Cape. It is, however, important to note that theatre in itself is not specified, nor is there any mention of theatre specifically for young people. It is with this context in mind that I will now briefly look at the theatre industry in general and show how companies operate within this system.

4.2 The theatre industry in the Western Cape

In Chapter 3 I discussed the TYP industry as separate from the 'adult', industry as a clear differentiation was made by both the industries and the governments of these countries. However, in South Africa these separate paths are not clearly defined, partly because government does not do so and partly (in my view) because the TYP industry is not strong enough to be discussed separately. By this I simply mean that, although children's, young people's and educational theatre are regarded as legitimate art forms, they are not given any preferential treatment and hence in creating theatre for younger audiences the same industry parameters apply as when creating mainstream theatre. Thus to discuss the industry as a whole is to discuss the TYP industry as a segment of it.

Like the Netherlands, South Africa's theatre industry is "a world of independents" (Van Maanen 2002:178). There are no state-owned or repertory theatre companies and in essence all theatre in South Africa is created by independent companies who

work from project to project. There are of course exceptions to this as there are still theatres such as ArtsCape and the Baxter which produce and fund in-house work. But this is the exception rather than the rule. Theatre is usually created by small clusters of artists and producers who decide on a project and, when the necessary funding has been obtained, the rest of the project staff are contracted for the duration of the production.

These companies have a choice of two possible outlets for their work. The first of these is using one of the 21 theatres that receive work from the various production companies in the Western Cape (Theatre 4 Stage Productions 2007 Online). These venues range from mainstream theatres such as ArtsCape and The Baxter, to dedicated musical and cabaret theatres such as Dorp Street Café and Kalk Bay Theatre, to smaller community theatres such as The Klein Libertas Theatre and the Joseph Stone Theatre in Athlone (Theatre 4 Stage Productions 2007 Online). The second outlet would be the numerous arts festivals across the province. Companies can either apply to perform at these festivals or they are sometimes invited. The productions are either funded or commissioned by the festivals or the companies are simply provided with a platform and perform for the door takings. Examples of these festivals include the Klein Karoo Nasionale Kunstefees in Oudtshoorn, the Woordfees in Stellenbosch, the Voorkamerfest in Darling and the Suidoosterfees in Cape Town.

Two examples of such independent companies are Vleis, Rys en Aartappels and The Hearts and Eyes Theatre Collective. The first of these companies was co-founded by Marthinus Basson, Jaco Bouwer and Saartjie Botha, and functions as both a closed corporation and Article 21 company, depending on where their funding comes from. In the same breath it must be said that they receive virtually no state funding and their production are mostly funded by private organisations such as ABSA and Hollard Insurance. Vleis, Rys en Aartappels produce mainly Afrikaans theatre shows for the festival circuit of South Africa and only perform in venues such as ArtsCape on invitation. Saartjie Botha (playwright by profession) oversees the administration and production side of the company, while Marthinus Basson and Jaco Bouwer are responsible for the creative outputs. They do not earn a set salary from the company, but draw a fee from production to production. All actors and theatre technicians are

hired on an ad hoc basis and they have no permanent theatre or rehearsal space (Botha 2007 Online).

The Hearts and Eyes Theatre Collective is an English-language company producing work for mainly the Grahamstown festival and theatres such as the Studio at the Baxter. They exist only in name and are in the process of registering as an Article 21 company. The production house consists of two members – Peter Hayes and Jacqueline Dommissie, who function as artistic and development directors respectively. Like Vleis, Rys en Aartappels, they also employ actors and technicians on an ad hoc basis and have no permanent rehearsal space. Their funding comes from both private sponsors and government bodies such as the NAC (Dommissie 2007 Online).

As mentioned earlier, there is no real differentiation between the mainstream industry and the TYP industry, and thus companies producing theatre for younger audiences work on much the same principles as above: They have to apply for funding through the same channels and use the same venues and festivals as platform for their work. The only possible exception is that the educational companies have an added outlet for their products in school halls and classrooms.

4.3 TYP companies in the Western Cape

The companies discussed in the following section cover a wide range of theatre that is available to both children and young people in the Western Cape. I will firstly provide examples of two TIE companies which produce in-school work. Secondly, I will look at ArtsCape and the Baxter's in-house programme for children and younger people. From there I will briefly discuss a single theatre for development project launched by the Cape Winelands District Municipality. The reason for not including examples of companies such as the Arena Theatre Company (Australia) or Rio Rose (Denmark), which create productions aimed at the age band 13–18, is because I could not through my research gather similar examples in the Western Cape. I will elaborate on this lack of companies like the Arena Theatre group at the end of this chapter, but let us for the moment turn to examples of what is available for younger audiences in the Western Cape.

4.3.1 arepp: Theatre for Life

“The arepp: Theatre for Life Trust is an edutainment NGO, which has been operating nationally in South Africa since 1987” (arepp: Theatre for Life 2007a Online). The Trust is overseen by a board of trustees and the day-to-day running is handled by the two directors of the company, a project manager and financial administrator. Production managers, actors and show directors for each project are hired on an ad hoc basis (arepp: Theatre for Life 2005:9). “Using live, dramatic presentations arepp: Theatre for Life travels to schools, providing interactive, social life-skills education to school-going youth, enabling informed choice and developing resilience” (arepp: Theatre for Life 2007b Online)

With this aim in mind, the company visited 299 schools in 2005, performed 816 shows and brought theatre to 152 132 Grade 1 to 12 learners in South Africa. (arepp: Theatre for life 2005:3). The company’s main aim and vision are to promote a

supportive society in which the individual members are active directors of their own lives, taking responsibility for making informed choices which lead to empowered decisions for their holistic growth. This, in turn, contributes to the constructive development of their society. (arepp: Theatre for Life 2007b Online)

This is achieved through presentations that consist of a play that is created for an age-specific audience, which is performed in the real-life context of the school environment and deals with “the issues inherent in sexuality and the development of self-concept, self-image and self-esteem, and engages in the notions of choice making, responsibility, tolerance and adaptability” (arepp: Theatre for life 2005:2). Examples of these plays are *Big Time*, *Hangin* and *Re-play*, which was created for Grade 10 to 12 learners and deals with “HIV/AIDS, abuse, pregnancy, relationships, sex and sexuality awareness” (arepp: Theatre for Life 2007c Online). These plays are then followed by “a facilitated peer discussion, to encourage debate, and further cognitive personalisation, internalisation and contextualising of the issues presented” (arepp: Theatre for Life 2007a Online).

As a non-profit trust the company fulfils an important social function. However, as it tours nationally with several age-specific programmes running at the same time, it is a very expensive company to keep afloat. In 2005 its budget was well over R5 000,000 and these funds come almost solely from private and public grants and donations. In 2006 this funding was halved, which forced the company to cut their annual output of performances and tours drastically (arepp: Theatre for life 2005: 8). The company does charge a small fee based on the affluence of the school to make up some of the costs, but this contributes only about 10% of the total funds needed.

With its edutainment formula, arepp: Theatre for life is probably one of the most prominent creators of theatre (with educational intent) for young people in the Western Cape and other parts of South Africa. With support ranging from De Beers Mining Company to the Stop Aids Now campaign it is a company widely esteemed for its social impact. Their contribution to the social development of young people is confirmed through the report *Beyond a Gut Feeling*, which shows that their “intervention [in the lives of young people] is worthwhile” (arepp: Theatre for life 2005:1-6).

4.3.2 Cape Heart Community and Educational Theatre

This is another organisation that provides theatre based on educational content for Grade 10–12 learners and other groups. Established in 1997 to fill the gap left by the Education Department of CAPAB, Cape Heart Community and Educational Theatre is a Section 21 non-profit organisation and is also registered under section 18A as a public benefit organisation. This gives them the right to do public fundraising and companies donating to this group will then receive a tax rebate (CHCET 2007a Online). The company forms part of the proposed Theatre 4 Stage Productions group¹³ and like arepp: Theatre for life, the creative personnel such as actors and directors are employed from project to project.

¹³ This is “an initiative to steer the Bellville Civic Centre into the professional Mainstream Theatre circuit of the Cape Metropole. The elected 9 member Interim Board has been appointed to investigate the possibility of a leasing contractual agreement in and between the City of Cape Town and the Theatre 4 administration. To develop the Bellville Civic as a professional Performing Arts Company for the people of Cape Town in partnership with the City of Cape Town and various Corporate, Government and the private sector initiatives” (Theatre 4 Stage Productions 2007 Online). The group

Their aim and mission include, among other things: “Continued research into the field of Theatre-in-Education” and “Exploring the medium of Theatre to carry socio-economic messages of utmost importance to the nation” (CHCET 2007a Online). This is achieved through various programmes which they provide for schools and communities. Using a TIE structure of a 15-minute introduction to the performance, a 45-minute performance and a 30-minute question and answer session, the company produces work based on the set texts of the Grade 12 school curricula in English and Afrikaans. Works include *Hamlet* (2006) and D.J. Opperman’s *Periandros van Korinthe* (2006) and are performed schools. The company also provides other social development initiatives and produces work that focuses on AIDS Awareness (*The Soundtrack 4 Life Show* (2005)), responsible gambling (in association with Grand West Casino), nature conservation and other social issues (CHCET 2007b Online).

As it is a non-profit organisation, the continued work of the company, like that of arepp: Theatre for Life Trust, is dependent on public charity and the company cannot function as a financially independent entity. The donors for this company include, among others, First National Bank, the NAC, the National Lottery and Grand West Casino. They do, however, charge R15 per learner for their shows to generate some income from their performances (CHCET 2007b Online). This money is used to fund other projects.

Ultimately Cape Heart Community and Educational Theatre and arepp: Theatre for Life are two sides of the same coin. The companies consist of a core group of administrative and creative personnel, and all actors and technical staff are hired on an ad hoc basis. Furthermore, both provide productions with an educational core and these productions are performed at schools and are largely funded by private and public entities. One difference between the two companies is that arepp: Theatre for life tours through other parts of South Africa, whereas the Cape Heart Community and Educational Theatre group focuses only on the Western Cape.

4.3.3 ArtsCape: Audience development and Education (ADE)

will consist of 4 separate entities, which will include a commercial theatre company as well as the current Cape Heart Community and Educational Theatre group.

In contrast to these travelling companies, ArtsCape provides an ongoing in-house programme for children and (to a certain extent) young people. With its extensive infrastructure and funding mechanisms the playhouse focuses on audience development and “offers various keys to unlock the immense potential of the arts, and to build and sustain the arts as a bridge across divides” (ArtsCape 2007a Online). The programme does not only focus on theatre, but includes various performance disciplines such as dance, opera, music and visual arts (ArtsCape 2007a Online). For the purpose of this study I will only highlight some aspects of their audience development programme with regards to theatre.

The first aspect is the yearly full-length productions. The most prominent of these are the Afrikaans setwork productions for Grade 12 learners. These take place mainly in the mornings at a reduced rate of R30 for learners and in the past years have included *Kringe in 'n Bos* (2007) and *Toorberg* (2005). Other ArtsCape full-length plays which are also well attended by young people as part of school excursions are the yearly Maynardville productions of a Shakespearean play (ArtsCape 2007b Online). Although not always applicable to the school curriculum, these performances are available at a reduced rate to school groups and provide a rare opportunity for learners to hear Shakespeare as spoken by professional actors. Apart from these productions ArtsCape also provides year-round entertainment and education through shows that are usually created in conjunction with independent production houses. *Kipper in Ice Land* (2007) is an example of such a show. Created by ArtsCape and Krazy Kats, the show teaches young children about global warming through an hour-long production (ArtsCape 2007b Online).

The second aspect of their audience development programme is the various festivals which are presented throughout the year. Although this does not fall within the domain of theatre for young people by professionals, young people do actively take part in these festivals. The High School Drama Festival in August provides a platform for schools to showcase their theatre productions, culminating in a week-long gala showcase of the best productions (ArtsCape 2007a Online). The Schools Arts Festival and the two youth music festivals (classic and jazz) also work on this principle and provide a valuable platform for young performing artists.

Alongside these projects ArtsCape also run a multitude of training workshops in writing, directing and technical aspects of theatre. They also provide schools with properties and costumes, if possible, and undertake various community outreach programmes. In 2006 ArtsCape travelled to Vredendal, where “Entertainment and workshops were presented by Cape Town City Ballet, Cape Town Opera, Jazzart Dance Theatre, Dizu Plaatjies' Indigenous Music, and Soundtrack 4 Life with its HIV & AIDS life skills programme” (ArtsCape 2007a Online).

Ultimately ArtsCape presents a smorgasbord of productions and auxiliary services to children and young people. They are supported by 18 companies varying from financial institutions to newspapers and various embassies. These, together with national government support, ensure that the playhouse can provide year-round entertainment for younger audiences. What is apparent from the above summary, however, is that there are no productions for the age band 13–18 which are produced as a form of entertainment.

4.3.4 The Baxter Theatre Complex

As a receiving house the Baxter also has a section dedicated to children and family entertainment. Independent companies such as the Lillyput Players and Jungle Theatre put on shows that cater largely for younger children and their parents. For the past three years the complex has also hosted the Out The Box Festival of Puppetry and Visual Performance. The festival’s “family programme includes international acts as well as top-quality local children's theatre” (Baxter Theatre Complex 2007 Online). It is important to note, however, that as with ArtsCape this theatre complex also does not necessarily provide theatre as form of entertainment specifically for the age band 13–18.

4.3.5 A single project example: Cape Winelands District Municipality’s Schools Project

The last example of theatre for young people I want to use is a project which was presented by the Klein Libertas Theatre (based in Stellenbosch) namely *Mamma Dell*

se geheim (Van der Merwe 2007 Interview).¹⁴ The production was initiated by the educational branch of the Cape Winelands District Municipality's Health Services (hereafter referred to as the Municipality), which after numerous clean-up campaigns and exhibitions at schools and community fairs, were looking for new ways to reach children. The Municipality (in consultation with the US Drama Department) came up with the idea of an interactive theatre presentation. This would be presented to Grade 6 learners at 80 schools within the Winelands district during school hours and would aim to create awareness about environmental issues and included topics such as sanitation, waste and water conservation. Funds of about R200 000 were approved by the council of the Municipality and a tender was put out, which was awarded to the Klein Libertas Theatre group. In conjunction with the Municipality a text was developed which was first shown to a committee, after which changes were made and then finally presented to schools. The production toured throughout the Winelands district and over a period of two months nearly 13 000 learners saw this production.

Although this is another example of educational theatre for the youth, it is interesting because it was funded by a municipality and not a provincial or national body. In the interview Van der Merwe (2007 Interview) also indicated that other municipalities were very interested in the project and that the Cape Winelands will continue with this production (or something similar to it) until at least 2010. This single project could perhaps spark similar projects, which bodes well for the future. Albeit that *Mamma Dell se geheim* is not exactly the type of theatre for young people that I am advocating (nor was it aimed at the age band 13–18), it does raise the profile or presence of theatre among children. The idea of presence is a very important aspect for the promotion of TYP, which I will elaborate on in Chapter 6. For now, a last important aspect of this production was that, although it was originally commissioned by the Cape Winelands District Municipality, it proved to be so successful that it formed part of the KKNK's Voorbrandfees, which brings me to the next aspect of my evaluation, namely festivals.

4.4 Festivals

¹⁴ All the information regarding this project was obtained through an interview with Andre van der Merwe, area manager for the Cape Winelands District Municipality's Health Services branch.

In the Western Cape, like any other province in South Africa, there has been a proliferation of arts festivals. Almost every other town these days has some sort of arts festival during the course of the year which provides a platform for artists and performers to showcase their work. Although not necessarily producers of work for children and the youth, they do provide a platform (and sometimes funding) for independent companies that create work for younger audiences.

The Klein Karoo Nasionale Kunstefees (KKNK) serves TYP on two levels. Firstly, there is the KKNK on Tour (previously known as the Voorbrandfees) that takes place every year during August/September. The purpose of this touring festival is to provide the communities surrounding Oudtshoorn (where the KKNK is held) with a chance to experience first hand the arts and culture of South Africa (KKNK 2007 Online), with a specific focus on the children and young people of those communities. In 2007 five age-specific performances were commissioned or “bought” by the KKNK to tour these towns for over 11 days, reaching 22 000 learners and 3500 adults. For the Grade 10 to 12 learners the Cape Heart Community and Educational Theatre group produced the prescribed work *Die Keiser* (2007); *Mamma Dell se Geheim* (2007), which was produced by the Klein Libertas for the Cape Winelands Municipality, was performed for primary school learners and *Kwathi ke Kaloku ngantsomi* (2007 - traditional Xhosa fairytales) was presented for Xhosa learners from Grade 6 to 9 (KKNK 2007 Online).

Apart from this touring festival, the KKNK also has a dedicated children’s festival at its main festival each year. The works which perform here go through the standard application procedure and are then invited to perform. The works are produced by independent production houses or companies and focus specifically on children and not young people.

Another prominent festival, which does however have a dedicated youth segment in their programme, is the Suidoosterfees in Cape Town. This segment does not provide a platform specifically for performances by professional theatre companies, but rather allows young people to take part in various performance competitions. What is important to note, however, is that the winners of the annual TVplus drama competition for school learners perform in a teenage drama, written and directed by

professional artists. In content and purpose the play comes very close to the idea of theatre for young people as entertainment. The only element missing is that it is not performed by professional actors (Suidoosterfees 2007 Online).

Like the KKNK, the Suidoosterfees also has a dedicated children's component in their festival line-up. The difference is that this section takes place in one large tent and the theatre performances are coupled together with various other forms of entertainment such as magic shows. The tent rather becomes a 'baby-sitter' than a designated performance venue. In Chapter 6 I will expand on the potential that these festivals might hold for TYP.

4.5 A Comparison of two worlds apart

From the above summary of government policy and funding mechanisms, the way the theatre industry functions as well as examples of TYP companies and platforms, it should already be apparent that there is very little in terms of theatre as form of entertainment for the age group 13 to 18. This lack and the differences in approach to TYP in the Western Cape, however, becomes glaringly obvious when the TYP industry is compared to the countries mentioned in Chapter 3.

If one looks at the government policies, it becomes apparent that theatre as a singular? discrete entity does not feature in the cultural policies of South Africa and the Western Cape. Unlike the situation in England, the industry is not targeted as an area for serious and independent expansion, but grouped under the general heading of the arts. Furthermore, although the governmental structures of, for example, Australia and South Africa are more or less the same i.e. a department that looks after policy plus a council that provides funding, the emphasis in policy is different. In Australia it is more geared towards the commercial expansion of theatre whereas in South Africa theatre (and cultural activities) is seen as a social tool: one that can be used to uplift and educate rather than be exploited for financial gain. This is not necessarily a negative aspect of the policy, but it implies an inherently socialist as opposed to capitalist approach to theatre, arts and culture. Because of this, the promotion of Arts and Culture by the DAC takes on a didactic nature.

Furthermore, the funding structures of the National Arts Council differ vastly from the four countries discussed earlier. Firstly, there is no differentiation between funding for youth and mainstream theatre as is found in countries such as Australia and the Netherlands. Australia, for example, has a specific Youth Arts Programme (Australia Council 2007:11) that provides monies for companies such as Barking Gecko for individual projects. Secondly, the funding mechanisms in South Africa only fund established companies every three years and do not allow for seed money nor infrastructure expansion (National Arts Council 2007:3). On the other hand, in the Netherlands companies and individuals can be funded for up to ten years at the beginning of their careers (Van Maanen 2002:180). These two major differences make it extremely difficult for TYP companies to obtain funding in South Africa as they are in direct competition with mainstream theatre companies.

Not that competing with mainstream theatre is necessarily a negative feature, as this would indicate that TYP is recognised as a legitimate art form alongside other forms of entertainment within the industry. But in comparison to the countries mentioned in Chapter 3 the problem is that the TYP industry hardly features on the main theatre circuit. There are numerous examples of children's productions in the main theatres and festivals in the Western Cape, but as far as my research is concerned, I have not been able to find one example of a theatre production (as form of entertainment) created specifically for the age group 13–18 and performed in one of the 21 theatres in the Western Cape. The same is applicable to works presented as festivals and this stands in stark contrast with the numerous examples from other countries provided in Chapter 3.

This phenomenon is echoed in a comparison between the TYP companies of the Western Cape and other countries. To a large extent the companies found in the Western Cape are either creators of children's theatre, such as The Lillyput Players and Jungle Theatre, or creators of TIE work, such as arepp: Theatre for Life. There are no companies that create work specifically for the age group 13–18. This is not to say that, for example, the Arena Theatre Company in Australia stages works exclusively for this age group, but the fact is that it is at least one of the groups they focus on. Furthermore, other platforms such as festivals also do not recognise this age band as a specific category and hence no theatre is produced exclusively for this

group. It appears as if this age band is simply grouped together with the adult audiences and they are not seen as a separate market segment, as already mentioned in Chapter 2.

4.6 Conclusion

The purpose of this chapter was to evaluate the current state of the TYP industry in the Western Cape and then also to measure how the industry compares with those of other countries. Ultimately, it has become apparent that the type of theatre I propose for the youth (and specifically the age band 13–18) does not necessarily exist in the Western Cape and that this can be seen as a weakness within the industry. At the end of Chapter 3 I mentioned the symbiosis between the educational and entertainment functions of theatre in other countries. This does not exist within the Province's industry and I fear that this has led to a stagnation of ideas and possibly of audiences' perception of what is theatre. The concept of TIE which had by the beginning of the 1990s largely disappeared in Australia (Australia Council 2003b:14) is still very much the only accepted form of theatre provided for young people in South Africa. In my opinion this needs to change, but there are certain external challenges which can arise when trying to do just that.

CHAPTER 5

THE CHALLENGES FOR TYP IN SOUTH AFRICA

In the previous two chapters I looked at strengths and weaknesses of the TYP industry and evaluated basic elements that play a part in the creation of theatre within the industry itself. I will now shift my focus to the external challenges as outlined by the SWOT analysis model in Chapter 1 which can influence TYP. This is a critical aspect in any business, but perhaps even more so in theatre as it is an industry constructed by society itself and must therefore be viewed in relation to the broader society in which it functions. Each country's sociological, ideological and economic paradigms influence the creation and notion of theatre differently and naturally give rise to certain challenges and opportunities. Thus the theatre created in Australia or Denmark or England will differ vastly from that in South Africa and by implication the Western Cape. In Chapter 3 I already mentioned some of the broader challenges facing the TYP industry, but I will now look at specific problems within the South African context. Although the focus of my research remains the Western Cape, it is easier to define national problems as information on this level is more readily available. I will start by identifying some social challenges within the broader South African context and then return to look at further constraints within the performance industry itself. Where appropriate, these issues will be related to the Western Cape.

5.1 Defining theatre in a multicultural society

The notion of theatre in South Africa is a precarious one because of the multicultural society we live in. Unlike the largely homogenous cultures of Denmark and the Netherlands, South Africa's cultural landscape is a heterogeneous melting pot of languages and traditions. With no fewer than eleven official languages, it is safe to assume that there are just as many notions (or even more) of what constitutes performance and therefore theatre. In *Theatre and Society*, Hauptfleisch defines eight broad categories as "working definitions" for forms of performance prevalent in South Africa (1997:50). These categories are based on

two distinct – and entrenched – theatre traditions, which one may refer to as the African tradition, which points to a tradition of performance evolved in Africa itself, and the European tradition, which we popularly trace back to the Greeks and Aristotle, and which was imported into African culture during the past two and a half centuries (1997:32).

Examples of these modes of performance include traditional indigenous dances such as the snake dance, on the one hand, and imported Western theatre such as formal plays and opera, on the other (49). There is of course a third stream, namely hybrid or crossover theatre, which combines these modes of performance and constitutes an independent stream of theatre in South Africa (32). This postmodern pastiche and collage of theatrical forms is not a distinctively South African phenomenon (50), but it does illustrate that the traditional ideas and constructs of theatre are in constant flux in our country. This fluidity itself does not pose a challenge for TYP in South and it is, in fact, an opportunity which I will expand on in Chapter 6. The problem lies within the social paradigm from which the model of TYP (described in Chapter 3) stems.

If one were to introduce TYP in South Africa it can and would be classified as another Western import; even though TYP is not necessarily seen as mainstream theatre in countries such as Australia (Australia Council 2003a:40), it does share certain qualities with the elite forms of Western theatre. In fact, most of the examples of TYP theatre provided in Chapter 3 use a proscenium arch theatre, a written text and a traditional audience-spectator relationship, which are part and parcel of the conventions of Western Theatre. This naturally poses a problem in that, as a result of our long and complex history of political and racial division, proscenium arch theatre and all its social and economic systems are more firmly embedded in the cultural identity of white South Africans than that of other ethnic groups. To then try and introduce a form such as TYP would go directly against the grain of the cultural trends in South Africa. This is not say that proscenium arch theatre is no longer a feature of South African culture, but the political policies are more focused on re-establishing the cultural heritage and identity of previously disadvantaged groups

(Department of Arts and Culture 2007 Online) than on the expansion of Western forms on theatre.

5.2 Socio-economic influences on theatre

It is not just the cultural identity of South Africa that is being reconstructed, but many other facets of the country as a whole. The economic impact of apartheid has been enormous and much of the country's scarce financial resources are being devoted to rebuilding the educational systems and social structures of South Africa. This can clearly be seen in the division of the allocation of funds from the national government. In 2006 69% of the Social Services budget was devoted to social development and 15% went to education. Arts and Culture, on the other hand, received only 1,9% of the total budget (National Treasury 2006: 130). Based on these numbers, it is clear that South Africa remains a developing country and therefore its theatre and entertainment industry cannot strictly be compared to other countries such as Britain and the Netherlands. Furthermore, one can assume that if the focus of a country's expenditure falls on education and development (National Treasury 2006:3), a theatre product such TYP would at face value take second place to educational theatre, as TYP is considered a luxury in terms of needs and not a necessity.

Of course, as South Africa is a developing country it is not only the government's funds that are limited, but also the citizens'. In the Western Cape, for example, 26% of the population are unemployed or not economically active (Statistics South Africa 2005:52) and close to 50% earn less than R3200 per month (75). On the other hand, only 14% of individuals earn more than R6400 per month (75). Take into consideration that the price of a theatre ticket at a festival such as the KKNK can vary between R35 and R95,¹⁵ excluding accommodation, transport and other costs. This pricing range is also applicable to other major theatres in the Western Cape, which implies that commercial theatre becomes a luxury item that is available only to a small percentage of the Province's population. In fact, in a survey of the arts market

¹⁵ Information obtained from the KKNK Festival guide for 2007.

in South Africa, between 69% and 75% of the adult market indicated that they would attend more arts and culture events if they were less expensive (BASA 2004: 26).

It can therefore be assumed that, if only a small percentage of the adult population of South Africa (and the Western Cape) have the financial means to attend theatre, the number of teenagers that can afford to go to the theatre based on current price trends will also be relatively small. Even though the age bracket 10–24 years makes up 30% of the total population of the Western Cape (Statistics South Africa 2005:23), they are still largely economically inactive and rely on caregivers for their main income. In fact, the Western Cape has a dependency ratio of 48,2%, which means that there are “482 dependent people for every 1000 people of working age” (Statistics South Africa 2006:12). The TYP industry would therefore only be able to tap into a very small economic market in South Africa and this drastically diminishes the financial viability of this sector of the industry as a whole.

5.3 The attendance of theatre in South Africa

The economic situation of a country and its citizens alone does not influence attendance of theatre and a significant contributing factor is also the perception of what constitutes art and culture. As mentioned earlier, BASA commissioned a survey of the arts market in 2004 and this provides some valuable information on the attendance patterns and perception of arts in South Africa, which inherently also poses a challenge for TYP in South Africa and the Western Cape.

For most of the respondents the first thought that came to mind when thinking about the term ‘arts and culture’ was music (BASA 2004:8). The percentage of respondents who indicated theatre as first reaction varied between 5% among Black South Africans, 18% among Whites and 21% among Coloureds and Asians (8). Although film drew only a 3% first reaction when it came to the idea of Arts and Culture (8), it was included in the attendance survey and here it outranked all other forms of ‘performances’.

In the survey 74% percent of respondents across all racial groups indicated that they are somewhat to extremely interested¹⁶ in films and only 41% indicated the same interest in theatre (11). If one takes only those respondents who indicated that they are extremely interested in an activity, the percentages translates into a market segment of roughly 12 000 000 for film and just under 4 000 000 for theatre (15). But this possible market segment should also be evaluated on frequency of attendance; in this respect the respondents indicated that on average they visit the movies between five and seven times per year (25) and theatre only one and a half times per year (25).

As can be seen from the above statistics, theatre does not score very high on both the perception and attendance scale among the adult population of South Africa.¹⁷ Ascertaining the reasons for this is not the purpose of this study, but combined with the economic factors mentioned above this even further narrows the market for theatre as a whole in South Africa. If this is the profile of the current adult market, the next logical step would then be to pose the question: is there really a market for theatre for young people?

5.4 Finding a market

In Chapter 2 I mentioned that one of the main reasons why TYP should be pursued is to develop new audiences and that this should be done by finding out what are the barriers for non-attendees of theatre and how to eradicate these barriers. But the challenge lies in the fact that no such studies have been done among the young people of South Africa. “The research that has been done tended to focus on the macro political issues of youth unemployment, inadequate housing and schooling” as Strelitz (2005:56) points out. The youth segment as a potential market, their perception of entertainment, their use of media, their spending patterns and their attitude towards theatre have never really been gauged. Without this information, the way that theatre

¹⁶ In the survey BASA used the following categories to map the respondents’ attitude from highest to lowest: Extremely Interested, Somewhat Interested, Neither/Nor, Not Really Interested and Not at all Interested.

¹⁷ The survey was conducted in all 9 provinces and in each category of ethnic groups (except Asians) a percentage of the respondents came from the Western Cape. 10% of the Black, 19% of the White and 56% percent of the Coloured population who were interviewed came from the Western Cape (BASA 2004:4-5). It can therefore be assumed that, even though the statistics are presented as national tendencies, they do provide an accurate description of the Western Cape’s Arts Market.

makers perceive the young people of South Africa will be based on their own assumptions and any decisions on what type of theatre as form of entertainment (if any) can and should be created for the youth will remain a one-sided opinion.

I would like for the moment to further pursue this notion of a survey among the youth and look at an example of my own design. When I started this study I realised from the outset that one cannot create a product for a market whose opinions you are not familiar with and also that, as indicated in Chapter 1 and 2, young people should not be ‘talked down’ to. To try and solve this problem to some extent I intended to conduct a survey among the Grade 10 to 12 learners in the schools surrounding Stellenbosch. The survey would only have looked at basic market elements,¹⁸ but as a result of time and financial constraints I instead decided only to design a possible survey¹⁹ and then test it at one of the schools in the region. The questionnaire format was based on the guidelines provided in *The Practice of Social Research* (Babbie *et al.* 2004:240-249) and contained five basic questions. The first question was aimed at establishing the frequency of use with regards to certain forms of entertainment by teenagers. The second looked at their access to media and again the frequency of use. Thirdly and fourthly, I looked at the mobility and financial means of teenagers, and lastly there was a section dedicated to specific questions regarding learners’ visits to theatre venues in the region, reasons for going to these theatres and some general opinion questions regarding theatre.

The questionnaire was tested on 210 Grade 10 to 12 learners and was administered by the teacher during a register period. The reason for testing the questionnaire in this fashion was to try and simulate the circumstances under which the full survey would actually take place, as the Western Cape Education Board is very strict on the type of research that may be conducted among learners in schools: it must in no way interfere with the learners’ studies and it remains the prerogative of the school’s governing body whether or not they will allow the survey at all. It is also highly unlikely that the researcher would be allowed to or able to carry out the survey himself.

¹⁸ I did not even consider content as this is a completely different field and study altogether.

¹⁹ A copy of the survey can be seen in Addendum A.

After the survey was administered by the teachers, I took the sample and created a database as would be the normal procedure when conducting a survey. I then looked at the initial analysis in terms of answers provided as a percentage to try and discern some errors which may have occurred during the compilation of the questionnaire. The answers to the first four questions²⁰ proved relatively predictable in terms of what I assumed the responses would be and even provided remarkably similar results to the survey mentioned in Chapter 2.²¹ Some of the similarities were that both groups of young people indicated spending time with friends as the most frequent form of entertainment; that they are mostly reliant on parents for transport; and that attending theatre is one of the least frequent forms of entertainment (Midlands Art Marketing 1999: 3-4).²²

The last question of the survey regarding their engagement with theatre (see question 5, Addendum A), however, proved more problematic and certain discrepancies in the answers provided came to light. Although 68% of the students indicated that they almost never attend theatres in question 1, between 50 and 70% indicated that they have attended some form of drama performance, either at a school or theatre venue (see question 5.1, Addendum A). This percentage is quite high and in order to really establish their engagement with theatre I should have provided a time frame within which they could indicate when they attended these productions. The question should have been phrased: “*In the last year*, which of the following forms of theatre have you engaged with?” This would have produced a more accurate representation of how often they visit the theatre, given their age group. A further major discrepancy was that 65% of the learners indicated that the reason they went to the theatre was that it was a form entertainment (see question 5.2, Addendum A), but only 45% of the learners regarded theatre as a form of entertainment when they were asked this question directly in the next section (see question 5.3, Addendum A). The reason for this discrepancy might be the wording of the latter of the two questions, in that many

²⁰ Question 1 dealt with the forms of entertainment pursued by the group and how often they ‘used’ it. Question 2 dealt with media, i.e. television, newspapers, the internet etc. and again frequency of use by the group. Question 3 dealt with their modes of transportation and question 4 looked at their expenditure on entertainment and how they obtained these monies.

²¹ A survey done by the Midlands Arts Marketing group in 1999 to establish the importance of transport as a barrier to attending art events for 16-19 year old school leavers in Northamptonshire.

²² It must be highlighted that I in no way claim my figures hold the same weight as the Midlands Arts Marketing survey, but in terms of the relevant success of the pre-testing, the results do show some promise.

learners could have perceived the question to be a choice between theatre and film, which would have influenced the learners' opinions drastically.

Ultimately, I feel that the pre-testing of the questionnaire was a worthwhile exercise and that the initial responses to the questionnaire proved positive. If such a questionnaire was to be administered among high school learners, the five categories tested would provide valuable information as a starting point for the creators of TYP. Questions 1 and 5 would indicate current trends with regards to forms of entertainment used as well as insights into teenagers' perception of theatre. Furthermore, information gained in question 2 (media use) will not only explain the entertainment patterns of the young people in more detail, but may well indicate the best way of marketing theatre for this age group.²³ Lastly questions 3 and 4 would answer two fundamentally important questions with regards to attending theatre, namely the youths' access to transport and funds.

However, if the survey was to be conducted on a larger scale, it will have to be combined with focus groups and follow-up interviews with the respondents. It will also have to include a much larger sample than the Stellenbosch region for the survey to provide a profile of Western Cape youth, which in itself poses another challenge for the creators of TYP as very few (if any) of the theatre companies would have the financial means or even knowledge to conduct such a survey on their own. This function will have to be fulfilled by specialised market research companies, which once again would prove to be extremely costly. In Australia this type of research is conducted continuously by the Australian Council's Audience Development Branch and the information (together with other research papers) is available to all arts practitioners. South Africa and the Western Cape, on the other hand, lack this facility and if theatre makers want to find out what the youth market needs – and if there is indeed a market – they will first have to find ways to research it.

²³ If one takes the completely unscientific findings of my pre-testing as a rough guide, one will find that 60% of the group tested watch television every day as opposed to only 11% who read the newspaper. One could argue that it would therefore be more effective to advertise theatre on television than on radio or in newspapers. But because of the financial restriction on theatres' current budgets, this would hardly be possible. However, 89% of learners indicated that they use their cellular phones every day and this would then ultimately be the best way of advertising theatre to this specific group. (The effectiveness of cellular phones as a marketing tool has already been tested in countries such as New Zealand.)

5.5 Industrial challenges for the creators of TYP

At the end of Chapter 2 I stated that ultimately the decision of whether or not young people decide to engage with theatre rests with the group itself and there is no perfect formula for engaging with this age group. It is therefore unlikely that the TYP companies will ever fully comprehend the youth market as a whole, no matter how much research is done. But they also cannot stop creating theatre because of the social and economic challenges of the larger society and it ultimately remains an individual company's decision whether or not they choose to pursue the possibilities of theatre for young people. Before I look at these opportunities, however, I would like once again to return to the industry itself and highlight three more factors which will have to be taken into consideration in the creation of TYP, namely funding and its influence on company structure and content; the lack of content for TYP productions; and the accessibility of theatres for young people.

5.5.1 Funding and its influence on company structure and content

Although some problems with regard to funding have been touched on in Chapter 4, only the support provided for theatre by the NAC was looked at. There are of course other state and semi-private organisations that provide funding for theatre, but each of these organisations has their own unique criteria which the creators of TYP will have to negotiate in order to obtain funding. The three organisations I will briefly discuss and evaluate in accordance to the needs of TYP are BASA, The National Lottery and The Arts and Culture trust.

Business and Arts South Africa is a section 21 company founded in 1997 and its primary aim is “to promote and encourage mutually beneficial and sustainable business-arts partnerships that will in the long term benefit the community at large” (BASA 2007a Online). This translates into a grants support scheme where companies can apply for the sponsorship of (among others) single projects, organisations as a whole, and educational and outreach programmes (BASA 2007b Online). The basic criteria to qualify for sponsorship from BASA are that your company is a non-profit organisation (BASA 2007c:3) and that you “already have direct or intended

sponsorship from [another] business” (2). Although the principles behind BASA are extremely healthy and can prove to be a major benefit for the creators of TYP, the theatre company must still find initial funding for the proposed projects.

Another possibility would then be The National Lottery Distribution Trust Fund, which allocates 22% of its yearly donations to Arts, Culture and Heritage (NLDTF 2007a Online). As is the case with BASA, only non-profit organisations can apply for funding and preference is given to projects that promote transformation by redressing the historic imbalances of the past and contribute to nation building and job creation (NLDTF 2007b:3). Furthermore, companies must have a proven track record of previous projects which have been successfully completed (NLDTF 2007c:3). Although there are numerous other elements to the application process, the two points highlighted above can become a barrier for the funding of TYP productions. Firstly, it can be argued that a production such as *Play Dirty* mentioned in Chapter 2 will not necessarily fulfil the requirements of nation building or redressing the historic imbalances of the past. I specifically use this example because it was created in conjunction with the youth (Australia Council 2005b:5) and thus directly applicable to their frame of reference. Funding from the National Lottery, however, does not necessarily take these criteria into consideration and TYP productions will in my view be hard pressed to find common ground between the entertainment needs of the youth and government policy. Secondly, to provide a proven track record will be difficult as the concept of theatre for young people is a relatively new idea. Because of the unproven nature of TYP, only two applications options are available: the group applying for funding must already be established in other forms of theatre and is now venturing into a new market, or new creators of TYP must apply for funding under the mentorship of another company.

The last of the three alternative funding bodies is The Arts and Culture Trust. This organisation “fosters and develops creativity in South Africa through the evaluation and support of arts, culture and heritage projects”. Like The National Lottery, the ACT funds projects which focus on the “following five areas of development [namely] ... job creation, creative skills development, management skills development, the promotion of cultural diversity and cultural tourism” (Arts and Culture Trust 2007a Online). This is reflected in the theatre projects supported over

the past three years as most of the projects focused on community development or educational theatre (Arts and Culture Trust 2007b:2). In my opinion this also indicates that this funding body is an unlikely source to provide assistance to a form of theatre such as TYP for the same reasons as described in the previous paragraph.

From the above-mentioned funding examples two distinct features of funding from state and semi-private funding bodies arise: firstly, in order to apply for any funding the company must be a non-profit organisation, and secondly, the company must (to a large extent) subscribe to the national principles of nation building as prescribed by government. I am not in any way stating that these criteria are inappropriate in themselves. Being a non-profit organisation merely implies that there is no financial gain in terms of profit, but members can still earn a salary or receive a fee for work rendered. Furthermore, in a country with such a long history of inequality, it is only natural that certain processes have to be put in place to counter the current lop-sided power base. But it remains a fact that there is no separate funding structures for youth theatre and other art forms in South Africa and, as this group of potential new theatre goers is to a large extent free from the prejudices of the past, another set of criteria should apply. Establishing what these should be, however, is not the purpose of this study and for the moment it is enough to state that this will remain a challenge for years to come and that theatre makers will have to find ways to negotiate this funding minefield.

5.5.2 The lack of content for TYP productions

But let us assume that funding is obtainable and that a company can with relative ease put up a production. The question, however, still remains: what to perform for this young audience as form of entertainment? What will be the content of TYP productions? This question is as much an opportunity as it is (or appears to be) an obstacle, but for the purpose of this chapter I will focus on one negative aspect of the lack of content for this genre of theatre, namely the absence of a body of new and established work.

Every year the National Theatre of England produces an anthology of plays for young people written by playwrights from across the globe. Many of these plays are written

by well-established playwrights such as Mark Ravenhill, Enda Walsh and Patrick Marber.²⁴ These works are written first and foremost for youth groups and schools to perform and a copy of this anthology is placed in every secondary school in the United Kingdom. What is also important is that professional productions of these plays have also been done. In 2006, for example, Ravenhill's *Citizenship* and Walsh's *Chatroom* were performed at the National Theatre (National Theatre 2007 Online).

This small example shows two elements that are lacking in the South African industry: firstly that no new plays for young people are commissioned and published regularly, and secondly, that no established playwrights are also writing works for younger audiences. Without being side-tracked by the merits of published versus unpublished works, or the argument that there is no actual buyers' market for published plays, I would like to state that this does pose a problem for the creation of TYP. Not so much in that a literary body of work is a prerequisite for theatre, but more so that this form of theatre is not considered a genre worth writing for. Of the numerous competitions for new writing that are sponsored by organisations such as the Baxter, ArtsCape, Sanlam and the KKNK, not one has a separate category for plays for young audiences. Not that such plays are excluded from the competition, but I think not many writers would consider entering a play with teenage content for these competitions. In the same breath it must be said that Maskew Miller and Longman Publishers did run a competition for new unpublished plays for the South African youth market (ages 15 to 18) in 2007 (Maskew Miller Longman 2007 Online), which is indeed a promising start, but other than that the field of plays for young people lies rather barren.

Ultimately, though, this lack of written or published plays is not an obstacle: it is more a small issue that needs to be taken into consideration when producing theatre for young people. It merely implies that if one does want to present work for younger audiences, one cannot necessarily fall back on an existing body of work and that most of the theatre content will have to be created anew. This should rather be seen as an opportunity, which I will look at again in Chapter 6.

²⁴ For the NT Shell Connections 2004 Anthology Marber wrote *The Musicians* and for the 2005 Anthology Ravenhill wrote *Citizenship* and Walsh a play called *Chatroom*. Both these of these anthologies were published by Faber and Faber.

5.5.3 The accessibility of theatres for young people

The last issue I would briefly like to address is the question of where to present plays for young people, if they are not school-based productions. In Chapter 3 I mentioned Contact Theatre in Manchester (UK) as a venue specifically designed for younger audiences. As there are no such theatres in the Western Cape, the natural answer would be that the 21 theatres situated across the province would then have to serve as platforms for TYP. There are, however, two points I would like to highlight regarding these venues. Firstly, these venues are predominately situated in previously white areas and would therefore not be accessible to all communities and teenagers as the lack of public transport remains a notorious problem in South Africa and the Western Cape is no exception. Secondly, the perception of these theatres among the youth will have to be determined, as this can play a role in their engagement with a venue. I base this statement on a key finding in the Northamptonshire survey mentioned in Chapter 2. It states that

...the young people expressed a dislike for the seating arrangements in theatres. They also feel that the atmosphere is stuffy. It would be more of an incentive if venues were more relaxed - sitting round tables, eating popcorn were two suggestions that would make the experience more attractive (Arts Marketing Midlands 1999:3).

Whether this will be an issue among the Western Cape youth remains to be seen, but when a company does decide to target the youth market, the aesthetic needs of young people will have to be taken into consideration when choosing a venue.

5.6 Conclusion

In Chapter 1 I asked what strategy should be followed in order to enter another product (theatre as entertainment for the ages 13–18) into the youth theatre industry of the Western Cape. In order to do that I investigated ‘products’ available in other markets and compared them with what is on offer in the Western Cape. I came to the

conclusion that a symbiosis between entertainment and education should perhaps be promoted. After investigating the challenges faced by TYP in South Africa's broader society, I would like to expound further this notion of symbiosis. It seems evident that, in relation to the many social, economic, market and industrial challenges which will have to be overcome by TYP, the product cannot simply be 'bolted onto' the market. It has to work with the industry rather than against it. In the next chapter I will thus try to suggest some opportunities in which theatre for young people as form of entertainment can find a path towards becoming integrated into the Western Cape's TYP market.

CHAPTER 6

EXPANDING TYP IN THE WESTERN CAPE

I would like for a moment to further draw on some business jargon and use the concept of ‘branding’ in relation to the product ‘theatre as form of entertainment for the age group 13–18’ . The terms ‘brand’ and ‘product’ are commonly known and a simple example to explain the relationship between the two would be McDonald’s. The company name is the brand and the products are, for example, a Big Mac or Quarterpounder. Thus it can be said that the TYP industry is the brand and the product is theatre for entertainment. Furthermore, it can be said that the TYP industry already has certain channels of distribution which are already in place within the Western Cape, i.e. schools and venues such as ArtsCape and the Baxter. The most logical step then would be to use these current channels of distribution as opportunities to: a.) introduce the product (theatre as entertainment) into the market, and b.) create a presence. Thus in this penultimate chapter I will first expand on what exactly the term ‘presence’ implies and then explore the opportunities that exist to introduce the product ‘theatre’ for young people as entertainment into the current structures that create theatre with or for younger audiences. In doing so I will to a great extent ignore the challenges mentioned in Chapter 5 such as the economic and social climate and, of course, funding. I do this as this chapter focuses more on industrial opportunities as opposed to the social context as a whole. The challenge with regards to venues are negotiated through the solutions I suggest, as theatre venues will only become a factor once theatre as a form of entertainment has gained enough presence among the youth. The last of the challenges mentioned in Chapter 5, namely the content of theatre for young people, will be presented as an opportunity at the end of this chapter.

6.1 The concepts of brand and presence

In today’s society brands are very common: that recognisable name or icon which immediately draws your attention, which immediately instils trust in a product. When

you buy a car you obviously look at the advantages and disadvantages of various models and brands, the safety aspects, handling and so forth, but there is also an emotional connection to certain brands which you have known since your childhood. For example, you buy a Ford because your father drove a Ford, or as an adult you may no longer eat Kellogg's Frosties but you still eat Kellogg's Cornflakes because the brand name remains constant (Lindstrom 2004:50). These choices in terms of what brands to buy are made because "nostalgia and childhood associations can have a powerful influence on adult brand allegiance" (Lindstrom 2004:47) and studies have indicated that at least "23 percent of brand preferences persist from childhood to adulthood" (47). This is why so many of the world's top 'adult' companies such as motor manufacturers are diversifying their market strategies and pursuing the child and youth markets to ensure returns on their investment years from now (Lindstrom 2004:48, 57 - 59). On the other hand, companies such as Coca-Cola or McDonald's or Kellogg's have a product that can be consumed by all ages. These companies have different marketing strategies and products for the child, youth and adult markets to ensure that brand loyalty remains consistent throughout the consumer's life (51).

According to Lindstrom (2004:48) brand loyalty or relationships are formed through five stages and can be illustrated as follows:



Fig 1.1. The stages of brand loyalty (Lindstrom 2004:48)

To achieve "high attitudinal loyalty" (48) a product must first gain presence in a market, which means "that the consumer knows something about the brand promise, enough for them to accept or reject it" (49). From there it needs to have relevance to the needs of its consumers and constantly deliver on the promises it makes. Lastly, it must have an added advantage over other products and this will finally ensure that a product maintains brand presence within the market (49 – 50).

I have highlighted these elements of branding (the concept as well as the formation of brand loyalty), as they hold possible opportunities for TYP in the Western Cape on two levels. Firstly, branding provides further support as to why TYP should exist as an audience development tool, as mentioned in Chapter 2, and secondly, it also serves as a possible approach to the expansion of TYP in the Western Cape.

If one looks at the current “entertainment products” which are made available to theatregoers, it could be argued that they fall into two very broad categories, namely children’s theatre and adult theatre, with very little in between. I argue that this is a major gap in terms of the branding of theatre, as we do not allow for the building and solidifying of brand loyalty. If one considers theatre as a product that can be consumed by all ages, like for example McDonald’s products, we are failing to focus on the middle segment, i.e. young people, in terms of entertainment. It can therefore be argued that we lose the initial positive response which children (hopefully) have when engaging with theatre for the first time and thus adult theatre makers have to work so much harder to convince people to come back to theatre years later, as they have been exposed to other brands (entertainment products) and have perhaps formed high attitudinal loyalties which will be hard to break. TYP as entertainment can therefore serve as a bridge between these broad categories and to some extent build on children’s initial theatre experiences.

But this bridge between children’s theatre and adult theatre in the Western Cape has only been partially constructed. As illustrated throughout my research, we are missing (in my view) another product in the brand range of theatre and theatre for young people i.e. that of theatre as entertainment for the youth. And because of the inherent educational content of most of the programmes currently provided for young people, theatre is perhaps not as high on the attraction list²⁵ as other forms of entertainment such as film or television. In other words the presence of theatre is there, but the content does not serve as entertainment. But as stated at the end of Chapter 5, the product cannot simply be bolted onto the existing industry and must rather seek current platforms to find distinctive opportunities for expansion.

²⁵ Lindstrom (2004:6) argues that the attractiveness of a brand consists of two basic elements, namely opinion and desire. If both these elements are present, then a brand should have a high market value.

6.2 Building on current platforms

In the next section I will look at two existing TYP channels which can be used as entertainment, namely youth theatre and educational institutions. From there I will investigate the opportunities that exist within the festival circuit of the Western Cape. Even though this is currently an ‘adult’ distribution channel, it still holds interesting opportunities for the product I wish to introduce.

6.1.1 Youth theatre

Although I have not discussed this form of theatre in detail in my research (I touched on it with regards to ArtsCape’s audience development programme), it is a vibrant sector in the countries mentioned in Chapter 3 (Australia, Denmark, England and the Netherlands). Youth theatre can basically be defined as theatre by young people for young people (Bennet 2005: 244). This takes many forms, but the two basic formats I want to mention are theatre presented by school learners in schools and at festivals, and theatre created by young people outside of schools as part of a youth theatre company.

The first format, namely in-school and festival productions, is an active market in the Western Cape. With numerous school festivals such as the ATKV Tiener Toneel Competition, The Buya School’s Theatre Festival, ArtsCape’s High School Drama Festival and the Montagu and Fraserburg Festivals, there is ample room for young people to perform and express their views of the world (Parkhurst 2007 Online). The basic format of these competitions is that schools enter their theatre productions, participate in knockout rounds (specifically the ATKV competition, as it is a national project) and the best plays are performed at either a gala week (as is the case with ArtsCape’s competition) or a gala evening (ATKV competition). An added element to the ArtsCape festival is that schools are assisted by professionals who visit the schools and provide assistance in text development, actor training and direction of the school production (Parkhurst 2007 Online).

This assistance of the learners is also a critical part of the Buya School’s Theatre Festival, which is presented annually by the University of Stellenbosch and BAPA

(Black Adventist Panther Artist (sic)). Funded by the University of Stellenbosch's community programme, both primary and secondary schools from Khayalitsha and Blue Downs are assisted by professional theatre makers from the scripting process right through to the actual festival performance. The main festival runs for about a week with four to five performances and is well attended by the school learners from the participating schools. Like the ArtsCape festival, the week culminates in a gala event on the Saturday (Esterhuizen 2007 Interview).

The second format which is common among youth theatre is that of a youth theatre company. In Australia there is the Australian Theatre for Young People (ATYP) group and in Scotland there is the Scottish Youth Theatre (SYT) group. Both companies work on more or less the same principles. They have weekly drama classes and workshops for young people and children between the ages of 3 and 25 which are aimed at exposing them to the possibilities of drama and theatre²⁶. Then they also have longer workshops (in Scotland up to five weeks over the summer holiday), which culminates in a production which has been directed and supervised by professional artists. An example of this would be *Geordie* (2007) by the SYT Group (Scottish Youth Theatre 2007:15) and *Back in Your Box* (2004) – performed in conjunction with a professional theatre group – by the ATYP group (Australian Theatre for Young People 2004:14). These productions are then performed at mainstream venues such as the Festival Theatre in Edinburgh, as was the case with *Geordie*. The SYT group also have a National Roadshow, which is an in-school touring programme which aims to expose young people to the possibilities of theatre through an hour-long introductory session (Scottish Youth Theatre 2007:13).

I have highlighted these examples of youth theatre, because I believe they can provide valuable assistance in raising the presence of TYP as entertainment among the youth in the Western Cape. Festivals like those presented at ArtsCape and the Buya project bring together a large group of high school learners with the aim of watching theatre and other art forms,²⁷ which means that there could be some opportunities to do research into both how teenagers perceive theatre productions as an audience and the

²⁶ For more information please see the two companies websites: <http://scottishyouththeatre.org> and <http://www.atyp.com.au>

²⁷ ArtsCape also has a High School Arts Festival, which can also be used as a platform for both the marketing and performance of a TYP product.

other areas which I have defined in Chapter 5. Furthermore, this congregation of teenagers could also provide a platform to advertise TYP productions and perhaps even (if ArtsCape would at all be interested in the idea) showcase work which has been created by professional actors.²⁸ This would begin to fill the gap I feel currently exists in ArtsCape's audience development programme, namely that of recognising the youth sector (ages 13–18) as an independent arts market.

The second element I described, namely youth theatre companies, is not really a phenomenon that has been fully explored in South Africa and the Western Cape. Although ArtsCape does provide some workshops for young people this does not lead to a collaboration between professional artists and the inexperienced teenager. This collaboration between professional and trainee does occur in South Africa. An example would be *Die Storm*, which was produced by Vleis, Rys en Aartappels in collaboration with the US Drama Department in 2007. But this has not been done on school level, which in my opinion is an opportunity that is being missed. If one considers that 42% of the respondents in my pre-testing of the survey indicated that they visited the theatre because they were supporting a friend, collaboration might be a worthwhile avenue to explore. And as there are already so many theatre competitions in the Western Cape, this hybrid between youth theatre and TYP as entertainment could be achieved. In doing so theatre can, through the right marketing processes, broaden its presence as product among the youth.

6.2.2 Educational institutes

I do realise that I am now moving into precarious waters as in Chapter 2 I explicitly disregarded TIE as a form of entertainment, and I do not in fact perceive it to be the ideal medium through which young people should be exposed to the theatre. I still hold to this statement, but I also realise that symbiosis is necessary and thus I would like to discuss two avenues that can be explored within educational institutions.

²⁸ The showcasing of work by professional artists is already an element of the Buya School's Theatre Festival. At the gala ceremony a community group or professional group perform as part of the prize giving. The organisers have indicated that it would certainly assist audience development if more professional groups can perform during the preliminary rounds of the festival (Esterhuizen 2007 Interview).

The first is again using the ‘brand’ which is already present. This principle is already well developed in countries such as Denmark and Australia, where companies like Barking Gecko and the Arena Theatre company have both in-school as well as theatre-based performances (as mentioned in Chapter 3). In my view the principle of a single brand with different products also applies here: the brand being the company and the product being either the in-school (usually) educational production or the venue-based performance. The underlying principle is that the in-school product already creates a presence for the company and therefore the consumer, i.e. the high school learner might be more inclined to use the other product, which is of course the theatre-based performance.

This diversification of products is perhaps also a principle which can be applied in schools in the Western Cape. There are already companies such as arepp: Theatre for Life and the Cape Heart Educational and Community theatre group, which have a presence within the school market. The opportunity therefore exists that educators, donors and other role players might be more inclined to allow these companies to showcase other forms of theatre than TIE in their schools or with the funds provided by the sponsors. This is, of course, pure speculation and there are no guarantees that it will work, but it remains a possibility to increase brand presence. And if the second product that the above-mentioned companies present is linked to the school subjects Arts and Culture and Dramatic Arts, then the opportunities become more viable.

In 2002 the National Curriculum Statement for outcomes-based education in schools was finalised and 24 subjects were identified for the further education and training (FET) band (Grades 10 to 12) as well as 8 learning areas for Grades R to 9 (Department of Education 2007:2). In the FET band Dramatic Arts was identified as one of the subjects (2) and in the grade R to 9 phase Arts and Culture also formed part of the curriculum (Department of Education 2002:2). As both these subjects form part of a learner- and activity-based educational system (1), the outcomes for these subjects naturally include the learners’ participation in cultural and dramatic activities (Department of Education 2002:68; Department of Education 2007:7). Another outcome for these subjects is that “the learner will be able to identify and analyse the content, form and context of dramatic processes, practices and products across a range of periods, cultures and styles” (Department of Education 2007:7).

It is based on this outcome that TYP as entertainment might find another platform within schools as there is the possibility to create and present performances that will assist learners in this process. A small example of this would be that Grade 9 learners have to write a review of a play as part of their assessment (Department of Education 2002:85). If, for example, one were to present a play in school, this would greatly assist learners in areas which do not necessarily have access to other forms of theatre. Another would be to stage a play for the Grade 10 and 11 learners who have to be able to evaluate various genres from Greek theatre through to South African theatre (Department of Education 2007:28 - 32). These examples are perhaps small and quite unrealistic, as one can hardly justify staging a full production to satisfy these singular needs, but it does show the potential that these two subjects hold for theatre for young people.

There are two arguments that could immediately be raised against what I am suggesting. The first would be that the numbers are not high enough to justify the creation of productions that will assist learners with Arts and Culture and more specifically Dramatic Arts. But this concern is no longer valid as Arts and Culture is a compulsory subject for all Grade 8 and 9 learners. Furthermore, Dramatic Arts is currently presented in 68 schools across the Western Cape (Joubert 2007 Online), which means that there is certainly a potential market. Dramatic Arts has also been identified as a focus area of the Western Cape Education Department (WCED). Through this the WCED aims to “increase participation and success rates of learners, from especially previously disadvantaged communities; expand the number of FET learners who qualify to enter higher education; provide access to excellence; and promote career pathing and youth development” (Western Cape Education Department 2007 Online). There are ten focus schools in the province, which adds to the potential of educational institutions in the Western Cape.

The second argument would be that, if one were to present theatre for young people to support the above-mentioned subjects, it will be no different from TIE. I tend to disagree with this statement as theatre is not being used to teach another life skill or provide information regarding another subject field. Theatre is being used to “teach” children about the form itself. It becomes a form of marketing for the product and all

its related fields rather than a tool to achieve another end. There might be various arguments against this, but in my view creating theatre for this platform will ultimately raise the presence of theatre as entertainment among the youth.

6.2.3 Brand presence at festivals

A last platform which I would like to discuss as a possible opportunity for TYP is the current festival circuit in South Africa, which as Hauptfleisch (2007b:82) puts it, has “come to represent the theatrical ‘season’ in South Africa”. He argues that the proliferation of festivals throughout South Africa has perhaps impacted negatively on the “metropolitan theatre culture” (81) in that audiences choose to visit festivals as bytes of culture throughout the year rather than attending the run of a production at one of the theatres throughout South Africa (82). This phenomenon also manifests in the Western Cape and thus festivals as “cultural events” (82) have become (for better or for worse) one of the main outlets for theatre as product and the question is how the product I suggest can tap into this potential market.

In Chapter 3 I have already mentioned the Come Out Festival in Australia and the ‘Festival’ in Denmark, which are exclusively aimed at younger audiences. These festivals can be seen as a boutique festival which

...caters for a particular audience and is produced by those with particular knowledges and insights regarding this audience as opposed to major art festivals in which programming usually aims to cast as wide an aesthetic net as possible (Seffrin 2007:68).

This type of festival for young people does not exist with regards to theatre in South Africa, but there are other boutique festivals in the Western Cape such as the KKNK, the Woordfees and the Suid-Oosterfees, which each provide a unique opportunity for theatre for young people as form of entertainment. I label these festivals, boutique festivals (each to a lesser or greater degree), because in a multicultural society where a poly-system of subcultures functions together (to paraphrase Hauptfleisch 2007a:42) they mainly focus on Afrikaans theatre and forms of entertainment, which implies that they “cater for a particular audience” (Seffrin 2007:68). On the other hand, they can

be seen as major arts festivals within Afrikaans culture as they “aim to cast as wide an aesthetic net as possible” (68).

The reason for providing this definition is two-fold. Firstly, theatre makers of TYP must realise that if they do want to explore the opportunities these festivals provide in the Western Cape, the boutique nature of the broader festival will impact directly on the possible youth market which is available at each festival. This means that the market at each of these three festivals will consist mainly of Afrikaans-speaking young people and the products available must cater for this group. This is, of course, true of any festival which is aimed at a specific culture group and, even though we are a multicultural society, there are few cross-over festivals. This is not to say that the cultures exist independently. As I have mentioned in Chapter 4, the concept of cross-over theatre is key to the current growth of performance in South Africa, but the fact is that, for example, the KKNK and the Grahamstown Festival cater for different audiences and to some extent cultures. The second reason for defining the festivals as both boutique and major arts festivals is to show that there is an opportunity for TYP to insert itself into these festivals, as there is already a wide range of products and one more could possibly do more good than harm. With this in mind I will briefly try to describe the opportunities that might exist at each of these festivals.

For all the arguments against and for the KKNK, it remains without a doubt the largest Afrikaans festival in South Africa and is conveniently enough situated in Oudtshoorn in the Western Cape. The 10-day-long festival provides nearly every form of theatre, music and entertainment imaginable. With “an astounding list of 839 performances” (Hauptfleisch 2007b:89) in 2003, it is hard to imagine that TYP as entertainment will find room in this already crowded festival programme. But there are a few factors which count in this genre’s favour in that the theatre market is already segmented through categories such as drama, comedy and, of course, children’s theatre. Perhaps if one can create the right products, another category – namely, that of theatre for young people – can come into existence. I do feel that it will have to combine with the other elements which attract young people to the festival such as music and that the type of theatre created will have to take on the hybrid form of a product such as *Play Dirty* mentioned in Chapter 2.

This is once again purely speculation and a festival's existence is dependent on so many external factors such as organisers, the media sponsors and many more (Hauptfleisch 2007a:43) that to establish oneself in this market will take a lot of lobbying and convincing. But the fact is that many young people visit the festival annually and that there is an opportunity for TYP to expand its presence. Perhaps an easier target would be the two smaller festivals mentioned earlier.

The Woordfees in Stellenbosch leans towards a boutique festival far more than the KKNK because it is first and foremost a literary festival celebrating various forms of Afrikaans writing. It does, however, also have a theatre component, which presents an opportunity for TYP. In my view, it is not so much the festival's current format that provides a platform for TYP, but rather its location, as it is situated in a town with roughly 8000 high school learners and more than double the number of students. With its six separate theatre venues and numerous school halls, the infrastructure is already there, all that is needed is the product and of course the funding. I do, however, feel that with the right marketing strategies TYP can create a great presence within the Woordfees milieu.

Lastly, I would like to look at one aspect of the Suid-Oosterfees that offers a potential platform for TYP. The festival itself is much smaller than the KKNK, but uses more or less the same format. What this festival does have, however, is a youth segment, as I mentioned in Chapter 4. Although the entertainment provided comes mainly from activities in which young people participate, I believe there is room for expansion and adding TYP onto this segment. This would then very much adopt the same principles as the Out-Of-The-Box Festival in Australia, which combines children's own creativity and productions by professional companies to provide a programme that is relevant to the world of young people (Seffrin 2007:68-69).

Ultimately I believe that festivals hold immense potential for theatre for young people. As with any of the other possible platforms mentioned in this section, there are numerous obstacles that will need to be overcome and certainly one of them would be to convince the organisers of festivals that TYP is indeed a legitimate form of theatre. However, as I stated in my introduction, the aim of this chapter is not to fully solve the problems, but rather just to highlight the possibilities which exist for

the TYP industry. In the last section of this chapter I would like to move away from the notion of brand presence and look at one more opportunity, namely that of the content of theatre for young people.

6.3 Defining the content of theatre for young people

In Chapter 5 I mentioned the fluid nature of theatre in South Africa. This is only natural as the country as a whole is trying to redefine and reconstitute a fractured society by uniting various cultures into one, under the concept of nation building. This is, as Hauptfleisch (2007a:41) argues, of course a myth as there can be no universal culture applicable to all the citizens of a country. But there can be a meeting of cultures and this in turn can lead to a mixture or hybrid of theatre forms. It is with reference to this hybridity that two opportunities manifest for the creation of content for theatre as form of entertainment for young people in the Western Cape.

The first would be a hybrid between the idea or concept of theatre for young people and the culture of young people in the Western Cape. As I explained in Chapter 5, TYP can be seen as a Western import due to elements such as a written text and a proscenium arch. But, as illustrated through the various examples of different productions like *Play Dirty* (which combines BMX racing and theatre), the term theatre can be as fluid as the creator's imagination. Because of this it becomes possible to take the idea of theatre for young people and combine it with the prominent cultural elements of the Western Cape. The 'term' can thus be 'filled' with the culture of the Province into which it is being introduced and so the content are not dictated by external or 'non-African' elements.

Secondly, I believe that canonised published texts for the TYP market is not a prerequisite for the creation of theatre for the youth, as the canonising of work raises various problems. The most important of them related to the creators of the so-called canon. Are they young people or the drama critics? The hybridity of content creation therefore lies in the principle which governs the way which the Out-Of-The-Box festival approach its audiences:

... young people, including both children and teenagers are involved in the process of festival making in a manner that is both respectful and inclusive, and which firmly positions these young audiences as significantly authoring their own festival experiences (Seffrin 2007:69).

So too theatre makers must create content in conjunction with young people (as the Arena Theatre in Australia already does) and let the 'hybrid' form of theatre for young people as entertainment grow out of the collective creativity of the theatre makers and the imagination and needs of young people.

Ultimately the opportunity for creating the content of theatre for young people lies in the fact that there is no pre-determined content. The products which can be created for TYP hold immense potential, because they are perhaps the first generation in our country's history who live within a democratic society. This is not to say that they are completely free from prejudice, nor that some groups do not remain disadvantaged in comparison with others, but it is possible that through today's integrated school system, young people's perception of culture is a far more blended than it was thirty years ago. Theatre makers for young people can therefore – if they are willing to acknowledge the views of the young – combine more elements from various cultures and communication mediums within theatre than ever before.

6.4 Conclusion

Although this chapter has ventured into the realm of (perhaps) wishful thinking, I have tried to illustrate what approaches can be taken when thinking about theatre for young people as a form of entertainment. Even though I stated at the beginning of the chapter that I will to a large extent ignore the challenges mentioned in Chapter 5, they cannot be ignored. In my conclusion I will therefore try to combine all of the elements researched and perhaps suggest what the next step should be in this process of creating theatre for young people as a form of entertainment.

CHAPTER 7

SUMMARY AND CONCLUSION

In the introduction I stated that this research process was largely governed by the principles of SWOT analysis and that I set out to gather information for a strategy through which to expand the current theatre market by introducing a ‘new’ product onto the market, namely the idea of creating theatre for young people (ages 13 to 18) as a form of entertainment, or theatre as a cultural product per se and not as an educational tool. The reason for doing so was that, as a young director, I need to find new avenues of theatre to explore within the entertainment industry of South Africa and specifically the Western Cape. In my conclusion I will now highlight some of my main findings and make some recommendations for the future.

I firstly discovered that the TYP industry is very much alive and well in many countries around the world. And despite the challenges with regards to the legitimacy of the form and its funding, platforms for companies to exhibit their work are available and have led to innovative and groundbreaking work by companies such as the Arena Theatre Company in Australia. Furthermore, the industry is beginning to find a balance between education and entertainment, and companies are creating theatre of all types for all groups within the age band 2–25. Most importantly, the countries I investigated showed that governments are supporting this industry and, lastly, the creators of TYP recognise children and the youth (or teenagers) as a legitimate market with their own aesthetic needs, and that theatre must be created from the bottom up and not be a top down imposition.

In comparison with the countries discussed in Chapter 3, the TYP industry of the Western Cape seems to be far less developed. The most important element which is missing within the current product range of our industry is theatre that focuses on entertainment for the age group 13–18, as most of the content and productions provided for this age group tend to be educationally orientated. This largely stems from the attitude that the youth are not a legitimate market with their own entertainment and cultural needs, and hence theatre for this age group is prescribed by

government policy to be mainly didactic in nature as branches of heritage and social development.

Added to these industrial weaknesses are the broader social challenges within South African society. Because of the impact of apartheid there is a huge imbalance in the distribution of wealth and most of the government's funds are spent on reconstructing our fractured society. Furthermore, as a result of these imbalances great emphasis is placed on developing African cultures and heritage and, as theatre is largely seen as a European tradition, it is not necessarily a priority. Lastly, theatre audiences are small in comparison to those for other forms of entertainment and, as not enough research has been done on youth audiences, the market for TYP remains to a large extent uncertain.

However, despite these almost overwhelming odds there are possible channels of distribution which can be explored and expanded by the TYP industry. If theatre companies are firstly willing to include theatre as form of entertainment for young people in their repertoire, there are opportunities through platforms such as youth theatre, educational institutions and festivals to expand the products which are on offer to the youth market. Lastly, theatre does not need to be bound by constraints such as content and venues, as the form of theatre for entertainment can take on many varied shapes and be presented in many different kinds of venues, as companies around the world have shown.

Based on these findings, my perhaps elitist and idealistic idea of creating theatre for young people as entertainment in a proscenium arch theatre is a long way off target and will only be achievable to a small extent in the current social environment. It has become clear that the product I have suggested at the beginning of my research will have to take on a hybrid nature, negotiating between the ideal and the social environment within which it functions. I am, however, still convinced that is essential to expand the TYP industry of the Western Cape to include theatre for young people as form of entertainment. Based on this, I make the following two suggestions with regards to theatre for young people as form of entertainment.

Firstly, further research needs to be done with a specific focus on the entertainment and cultural needs of the young people of the Western Cape. Even though further research may show that young people do not actually want or need theatre as form of entertainment, it will still prove invaluable for audience development purposes. The research must, however, be conducted in the light of the fact that the youth are creators of their own culture and not a group which needs to be educated. Therefore, young people must be seen as a potential market in their own right and their needs and preferences must be respected.

Secondly, the next practical step would be for theatre makers simply to take the plunge and start creating theatre for younger audiences. It is only by creating theatre that the actual problems and opportunities will manifest themselves clearly and through this the 'research' will become practical. Of course, to do this the problems around funding will have to be addressed. How to approach this specific area remains one of the single biggest problems in South Africa and the Western Cape. I do not pretend to know how to solve this very real problem, but this is another area that will have to be investigated.

Ultimately, I believe the form of theatre for young people as entertainment provides many opportunities. I set out to find a strategy on how to access this market and, even though I have not necessarily found it, I have hopefully illuminated possible paths of exploration. There are, of course, many other pitfalls in creating theatre for the age group 13–18 that have not be touched on by this study. However, the fact remains that in this art form (because even though theatre is a product, it is still an art) there lies a chance to create theatre with and for the audiences of tomorrow. It should, however, never be forgotten that they are also the theatre audiences of today.

BIBLIOGRAPHY

Arena Theatre Company. 2007a. *Company Statement*. Available:

<http://www.arenatheatre.com.au/aboutarena/index.php?page=companystatement>

(accessed 2 July 2007).

Arena Theatre Company. 2007b. *History*. Available:

<http://www.arenatheatre.com.au/aboutarena/index.php?page=history> (accessed 2 July

2001).

Arena Theatre Company. 2005. *Arena Theatre Company 2005 Annual Report*.

Available:

<http://www.arenatheatre.com.au/files/File/Arena%20Annual%20Report%202005.pdf>

(accessed 2 July 2007).

arepp: Theatre for Life. 2007a. *General Profile*. Available:

<http://www.arepp.org.za/generalprofile.htm> (accessed 17 August 2007).

arepp: Theatre for Life. 2007b. *Aims and Objectives*. Available:

<http://www.arepp.org.za/aims.htm> (accessed 17 August 2007).

arepp: Theatre for Life. 2007c. *Grades 8 to 12*. Available:

<http://www.arepp.org.za/grades8to12.htm> (accessed 17 August 2007).

arepp: Theatre for Life. 2005. *Arepp: Theatre for Life Annual Report 2005*. Available:

<http://www.arepp.org.za/reports/arepp%202005%20Annual%20Report.pdf> (accessed

on 17 August 2007).

ArtsCape. 2007a. *Audience Development and Education*. Available:

http://www.artscape.co.za/rte.php?entity=ade_rte&fieldname=txtText (accessed on 17

August 2007).

ArtsCape. 2007b. *Archives*. Available: <http://www.artscape.co.za/archive.php>

(accessed on 17 August 2007).

Arts and Culture Trust. 2007a. *Download Forms: Funding Application Guidelines*. Available: <http://www.artsculturetrust.co.za/> (accessed 27 September 2007).

Arts and Culture Trust. 2007b. *Projects 2004*. Available: <http://www.artsculturetrust.co.za/> (accessed 27 September 2007).

Arts Council England. 2006. *Theatre Policy*. Available: http://artscouncil.org.uk/downloads/theatre_policy.pdf (accessed 7 May 2007).

Arts Council England. 2005. *Children, Young People and the Arts*. Available http://www.artscouncil.org.uk/documents/publications/cypstrategy_phpfp6sGO.pdf (accessed 3 June 2007).

ASSITEJ Denmark. 2005. *Impressions: Theatre for Children and Young People in Denmark*. Available: <http://www.assitej.dk/2004/assitej/dok/Impressions.pdf> (accessed 8 January 2007).

ASSITEJ International. 1999. *ASSITEJ International Survey Report: Why ASSITEJ and Yes ASSITEJ*. Available: <http://www.assitej.org/minute/minute1.asp> (accessed 8 January 2007).

Australia Council. 2007. *Grant Seeker's Guide 2007*. Available: http://www.ozco.gov.au/arts_resources/publications/grant_seekers_guides_2007/ (accessed 19 September 2007).

Australia Council. 2005a. *Protein Case Studies: New Audiences*. Available: http://www.fuel4arts.com/protein/downloads/Protein_Introduction.pdf (accessed 1 October 2007).

Australia Council. 2005b. *Protein Case Studies: New Audiences*. Available: http://www.fuel4arts.com/protein/downloads/Protein_ArenaTheatreCo.pdf (accessed 1 October 2007).

Australia Council. 2005c. *Australia Council Annual Report 2004 – 2005*. Available: http://www.ozco.gov.au/arts_resources/publications/annual_report_2004-05/files/3229/entire_document.pdf (accessed 17 April 2007).

Australia Council. 2003a. *Review of Theatre for Young People in Australia*. Available: <http://www.arts.nsw.gov.au/WhatsNew/TYP%20review.htm> (accessed 20 February 2007).

Australia Council. 2003b. *Young People and the Arts*. Available: http://www.ozco.gov.au/arts_resources/australia_council_policy/youth_policy/files/209/14_entire_policy.pdf (accessed 14 April 2007).

Australian Theatre for Young People. 2004. *ATYP Annual Report 2004*. Available: http://www.atyp.com.au/ATYP_AnnualReport2004_web.pdf (accessed 9 October 2007).

Babbie, E. & Mouton, J. 2004. *The Practice of Social Research*. Cape Town: Oxford University Press Southern Africa.

BASA see Business & Arts South Africa

Baxter Theatre Complex 2007. *WHAT'S ON - Family and Children's Entertainment*. Available: <http://www.baxter.co.za/children.htm> (accessed on 18 August 2007).

Bennet, S. (ed.) 2005. *Theatre for Children and Young People*. Chippenham: Antony Rowe Ltd.

Botha, S. 2007. *RE: Louis – 'n guns en 'n paar vrae*. Email to L. Pretorius (received on 8 October 2007).

Business & Arts South Africa. 2004. *Artstrack: The Adult Arts Market in South Africa 2004*. Johannesburg: Business & Arts South Africa.

Business & Arts South Africa. 2007a. *About Us: What is BASA?* Available: <http://www.basa.co.za/> (accessed 27 September 2007).

Business & Arts South Africa. 2007b. *Supporting Grant Scheme: Your Questions Answered.* Available: <http://www.basa.co.za/> (accessed 27 September 2007).

Business & Arts South Africa. 2007c. *Downloads: application form.* Available: <http://www.basa.co.za/> (accessed 27 September 2007).

Cape Heart Community and Educational Theatre. 2007a. *Cape Heart Community & Educational Theatre Company.* Available: <http://www.capeheart.org.za/public/aboutus.htm> (accessed 17 August 2007).

Cape Heart Community and Educational Theatre. 2007b. *Theatre-In-Education.* Available: <http://www.capeheart.org.za/> (accessed 17 August 2007).

CHCET see Cape Heart Community and Educational Theatre.

Come Out Festival Guide 2007. 2007. Available: http://www.comeout.on.net/2007/downloads/comeout_2007.pdf (accessed 8 January 2007).

Department of Arts and Culture. 2007. *White Paper on Arts, Culture and Heritage.* Available: http://www.dac.gov.za/white_paper.htm (accessed 15 August 2007).

Department of Arts and Culture. 2005. *Annual Report 2004/2005.* Pretoria: Government Printers.

Department of Arts and Culture. 2005. *Annual Report 2005/2006.* Pretoria: Government Printers.

Department of Cultural Affairs and Sport 2005. *Five Year Strategic Plan 2005/2006 – 2009/2010.* Available:

http://www.capegateway.gov.za/Text/2005/8/dcas_5yrstrat_2005_partb.pdf (accessed 17 April 2007).

Department of Education. 2007. *National Curriculum Statement Grades 10-12 (General): Learning Area – Dramatic Arts*. Available:
<http://www.thutong.org.za/resources/ncsdocs/FET/Statements/DramaticArts.pdf>
(accessed 9 October 2007).

Department of Education. 2002. *Revised National Curriculum Statement Grades R-9 (Schools): Arts and Culture*. Available:
http://www.thutong.org.za/resources/ncsdocs/GET/Statements/GET_RNCS_Arts%20and%20Culture_2002.pdf (accessed 9 October 2007).

Dommissie, J. 2007. *Jammer ne?* Email to L. Pretorius (received 8 October 2007).

England, A, 1990. *Theatre for the Young*. Basingstoke: Macmillan Education Ltd.

Esterhuizen, J. 2007. *Wynland*. Email to L. Pretorius (received 28 September 2007).

Harvard Business Essentials. 2007. *Strategy: Create and Implement the Best Strategy for Your Business*. Harvard: Harvard Business School Press.

Hauptfleisch, T. 1997. *Theatre and Society: Reflections in a Fractured Mirror*. Pretoria: J.L. van Schaik Publishers.

Hauptfleisch, T. 2007a. Festivals as Eventifying Systems. **In** Hauptfleisch, T. & Lev-Aladgem, S. & et al (eds). *Festivalising!*. Amsterdam: Rodopi: 39-47.

Hauptfleisch, T. 2007b. In Search of the Rainbow: The Little Karoo National Arts Festival and the Search fo Cultural Identity in south Africa. **In** Hauptfleisch, T. & Lev-Aladgem, S. & et al (eds). *Festivalising!*. Amsterdam: Rodopi: 79-96.

Het Laagland. 2007a. *Hallo gevaren hier kom ik*. Available:
<http://www.hetlaagland.nl/index2.html> (accessed 2 July 2007)

Het Laagland. 2007b. *Voorstellingenarchief*. Available:
<http://www.hetlaagland.nl/producties/archief/archief.html> (accessed 2 July 2007).

Joubert, A. 2007. *Re: Louis Pretorius - 'n Guns*. Email to Louis Pretorius. (received 10 October 2007).

Klein Karoo Nasionale Kunstefees. 2007. *Vanaf Avontuur tot Zoar, die Absa KKNK is op toer*. Available:
http://www.absakknk.co.za/index.php?option=com_content&task=view&id=272&Itemid=13 (accessed 18 September 2007).

KKNK See Klein Karoo Nasionale Kunstefees.

Lindstrom, M. 2004. *Brandchild*. London: Kogan Page Limited.

Maskew Miller Longman. 2007. *Maskew Miller Longman Literature Awards*. Available: http://www.mml.co.za/literature_awards.htm (accessed 29 September 2007).

Midlands Arts Marketing. 1999. *The importance of transport as a barrier to attending art events for 16 - 19 year old school leavers in Northamptonshire*. Available:
http://www.newaudiences.org.uk/documents/na_publication/php9hdiF7.pdf (accessed 1 October 2007).

Moses, E. 2000. *The \$100 Billion Allowance: Accessing th Global Teen Market*. NewYork: John Wiley & Sons, Inc.

Ministry of Culture. 2007. *Poetic fusion of Dramatic and Visual Arts*. Available:
<http://www.danishperformingarts.info/283000c/GSID/3072872> (accessed 12 June 2007).

Ministry of Culture. 2002. *Danish Cultural Policy*. Available:
<http://www.kum.dk/graphics/kum/English%20website/Publications/Danish%20cultural%20policy/danishcultpolPDF.pdf> (accessed 7 May 2007).

Ministry of Education, Culture and Science. 2006a. *Cultural Policy in the Netherlands*. Available: http://www.minocw.nl/documenten/boekman_cult3.pdf (accessed 8 May 2007).

Ministry of Education, Culture and Science. 2006b. *Key Figures 2001 – 2005*. Available: http://www.minocw.nl/documenten/key_figures_2001_2005.pdf (accessed 7 February 2007).

National Arts Council. 2007. *NAC Information Guidelines*. Available: <http://www.nac.org.za/Funding.html> (accessed 22 August 2007).

National Arts Council. 2007. *Annual Report 2006/2007*. Pretoria: Government Printers.

National Arts Council. 2001. *Annual Report 2000/2001*. Pretoria: Government Printers.

National Lottery Distribution Trust Fund. 2007a. *Welcome to the National Lotteries Board*. Available: <http://www.nlb.org.za/nldtf.asp> (accessed 27 September 2007).

National Lottery Distribution Trust Fund. 2007b. *NLDTF 2007 Arts Advert*. Available: <http://www.nlb.org.za/upload/AppForms/NLDTF%202007%20Arts%20Advert.pdf> (accessed 27 September 2007).

National Lottery Distribution Trust Fund. 2007c. *NLDTF 2007 Arts Guidelines*. Available: <http://www.nlb.org.za/upload/AppForms/NLDTF%202007%20Arts%20Guidelines.pdf> (accessed 27 September 2007).

National Theatre. 2007. *NT: Archive : Burn/Chatroom/Citizenship*. Available: <http://www.nationaltheatre.org.uk/bcc> (accessed 10 October 2007).

National Treasury. 2006. *Budget Review 2006*. Pretoria: Government Printers.

NLDTF see National Lottery Distribution Trust Fund

Pankhurst, M. 2007. *RE: Louis Pretorius - questions regarding festivals for Masters study*. Email to L. Pretorius. (received 19 September 2007).

Rodgers, M. 2000. *A Journey for Growth: A Research Project into Audience Development for the Performing Arts*. Available:
<http://www.fuel4arts.com/content/view.asp?id=3112&topic=AUD&subtopic=301&type=C> (accessed 1 October 2007).

Seffrin, G. 2007. The Out-Of-The Festival of Early Childhood: Fashioning the Boutique Festival for Children. In Hauptfleisch, T. & Lev-Aladgem, S. & et al (eds). *Festivalising!*. Amsterdam: Rodopi: 67-78.

Sidney, G. 2007. *Master's Study - Information about Barking Gecko*. Email to L. Pretorius. (received 14 July 2007).

Scottish Youth Theatre 2007. *Scottish Youth Theatre Annual Report 2006/2007*. Available: <http://scottishyouththeatre.org/mediaLibrary/images/english/10519.pdf> (accessed 8 October 2007).

Statistics South Africa. 2006. *Provincial Profile 2004: Western Cape*. Pretoria: Statistics South Africa.

Statistics South Africa. 2005. *Primary tables Western Cape: Census '96 and 2001 compared*. Pretoria: Statistics South Africa.

Strelitz, L. 2005. *Mixed Reception: South African Youth and their Global experience of Media*. Pretoria: Unisa Press.

Suidoosterfees. 2007. *Jeugvermaak*. Available:

<http://www.suidoosterfees.co.za/argief/feesprogram.asp?type=jeugvermaak> (accessed on 18 September 2007).

Theatre 4 Stage Productions. 2007. *Presenting a proposal on the Arts Management of the Bellville Civic Theatre Complex*. Available:

<http://www.capeheart.org.za/Theatre4.htm> (accessed 18 August 2007)

Theatre Rio Rose. 2007a. *Info: Background*. Available: <http://www.riorose.dk/> (accessed 14 June 2007).

Theatre Rio Rose. 2007b. *Performances*. Available: <http://www.riorose.dk/> (accessed 14 June 2007).

Van Maanen, H. 2002. The Dutch Theatre System: A World of Independents. *Theatre Research International*, 27(2):178-191.

Welcome to Festival 2006: Theatre for Children and Young People. 2006. Available: <http://www.teatercentrum.dk/> (accessed 2 January 2007).

Western Cape Cultural Commission 2005. *Western Cape Cultural Commission Annual Report 2004/2005*. Available:

http://www.capegateway.gov.za/other/2005/12/wc_culturalcommission_annualreport_2004_2005_part2.pdf (accessed 10 October 2007).

Western Cape Cultural Commission. 2007. *Eligibility for Funding from the Western Cape Cultural Commission*. Available:

http://www.capegateway.gov.za/eng/pubs/public_info/E/102640 (accessed 17 April 2007)

Western Cape Educational Department. 2007. *Arts and Culture Focus Schools and Music Centres*. Available:

http://wced.wcape.gov.za/comms/press/2007/21_arts&cul.html (accessed 9 October 2007).

Interviews

Esterhuizen, J. 2007. *The Buya School's Theatre Festival*. Interview by L. Pretorius on 17 October 2007, Stellenbosch.

Van der Merwe, A. 2007. *Mamma Dell se Geheim: Cape Winelands District Municipality's theatre project*. Interview by L. Pretorius on 9 October 2007, Stellenbosch.

ADDENDUM A

EXAMPLE OF QUESTIONNAIRE USED IN CHAPTER 4

This questionnaire is to find out more about your entertainment needs

Please answer as truthfully as possible

Your answers will remain ANONYMOUS

Section 1: Entertainment

1.1 Here are a few examples of forms of entertainment. Indicate with an **X** how often you do this.

1. At least once per week 2. At least once every 2 weeks 3. At least once per month
4. At least once every 3 months 5. Almost never

a I go to the movies	1	2	3	4	5
b I rent a DVD or video	1	2	3	4	5
c I go to a professional sports event (i.e. The Stormers at Newlands)	1	2	3	4	5
d I go to a music concert (which I pay for)	1	2	3	4	5
e I watch a theatre performance (i.e. a play at the HB Thom or Artscape)	1	2	3	4	5
e I go to a restaurant or coffee shop with friends	1	2	3	4	5
f I go to a club or dance club with friends	1	2	3	4	5
g I go to a shopping mall	1	2	3	4	5
h I visit friends	1	2	3	4	5

1.2 Are there any other forms of PAID entertainment you regularly attend or do?

Section 2: Media

2.1 Please indicate with an **X** if you have access to the following:

	Yes	No
Television		
Radio		
Newspapers		
Magazines		
The internet		
Computer or TV games		
Cell phone		

CONTINUED ON NEXT PAGE

2.2 How often do you use these media? Indicate with an **X**.

1. At least once a day 2. At least once every 2 days 3. At least once a week
 4. At least every month 5. Almost never 6. Never

a I watch television	1	2	3	4	5	6
b I listen to the radio	1	2	3	4	5	6
c I read the paper	1	2	3	4	5	6
d I read magazines	1	2	3	4	5	6
e I use the internet	1	2	3	4	5	6
f I use my cell phone	1	2	3	4	5	6
g I play computer or TV games	1	2	3	4	5	6

Section 3: Transport

3.1 Please indicate with an **X** what is applicable to you. (More than one option is possible.)

If I go out...	Day	Night
I use my own transport (e.g. a motorbike or car)		
I use my bicycle		
My parents take me and pick me up		
I use a taxi or bus		
I walk to where I want to be		

4.1 How much do you spend on entertainment per month?

Between R0 and R100	
Between R100 and R200	
Between R200 and R300	
More than R300	

4.2 Where do you get your money from? (More than 1 option is possible.)

I get a set amount of pocket money	
I have a job	
My parents give me money when I need it	
I have no income	

CONTINUED ON NEXT PAGE

Section 5: Theatre

(Theatre in this questionnaire refers to text-based plays performed on a stage.)

5.1. Please respond to the following with an **X**.

I have attended a theatre production...	Yes	No
of the Drama Department of Stellenbosch University or other universities.		
where other high school learners performed (e.g. a drama competition)		
by professionals in a venue such as Artscape or The Klein Libertas Theatre		
by professionals which was performed at our school		
at an Arts Festival (such as KKNK or Grahamstown)		

5.2. Indicate with an **X** why you went to watch these productions. (More than one option is possible)

It was a form of entertainment	
My friends were in the production and I went to support them	
It was related to and helped me with my school subjects (e.g. Shakespeare)	
It was a production that taught me more about social problems such as AIDS and drugs.	
It was an outing organised by my school	
I went with my parents	

5.3. Please respond to the following statements regarding theatre. Mark it with an **X**.

In your opinion...	Yes	No
Is theatre a form of entertainment? Something you'll do instead of going to the movies?		
Do you know where most theatres in Stellenbosch are? (There are about 6 in the area.)		
Do you know what is showing at these theatres?		
Will your parents allow you to attend a theatre production alone?		
Is transport to and from theatres a problem for you?		

5.4. How much will you pay for a theatre show? (The current price at the HB Thom is R20)

R 10	
R 20	
R 30	
More than R30	

The following is for record purposes. Please mark with an X

Age	
15	
16	
17	
18	
19	

Ethnic Group	
Coloured	
Black	
White	
Indian	
Other	

Gender	
Male	
Female	

THANK YOU FOR YOUR TIME