



Patron: The Honourable President T.M. Mbeki

# news

August 2005

Issue 20

*“A business man is a hybrid of a dancer and a calculator”*

Paul Valery, poet

**“For the price of a logo on a tennis racquet, I can save a national theatre company from extinction.”**

Hans Renstrom,  
Former Head of VIP & Cultural Affairs, Volvo AB, Sweden

**Volvo went on to sponsor - and save - The National Theatre of Sweden**

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# Case Studies

## Case Study 1

### Old Mutual and The Performing Arts Network of South Africa (PANSA)

Sponsor: **Old Mutual**  
Location: **National**  
Industry: **Financial Services**

*"Old Mutual encourages all South Africans, from all walks of life, to think about financial planning. This is critically important - particularly for a sector that earns 'windfall incomes'. Many people are not aware of how to plan or the implications of failing to plan."*

*William de Villiers  
Marketing Development Manager, Old Mutual*

#### Objectives:

- To highlight common interests shared by Old Mutual and the performing arts sector, which is often overlooked as a potential consumer of financial products and services available to the general public.
- To support the sector by offering information specifically around retirement planning, and encouraging performing artists to do financial planning and seek the services of financial advisers.

#### Programme Description:

PANSA is a membership-based organization comprising approximately 4000 individual artists and arts organizations countrywide, ranging from established professionals to smaller local groups and practicing artists. Its role is one of advocacy, rights protection, information, advice, education and training for the performing arts.

Old Mutual sponsored some of the running costs of the PANSA national office, to help increase its administrative capacity to provide more effective services to its members. In return PANSA invited Old Mutual to conduct financial education seminars for its members around the country.

PANSA members attended to financial education seminars conducted by Old Mutual in Cape Town, Durban and Johannesburg during the second half of 2004. The seminars focused on financial planning for individuals not always in receipt of regular incomes and demonstrated that planning is possible even given the volatility of the creative industries. They were exclusively issue driven: the call to action emphasised the need for financial planning in conjunction with financial advisers.

#### Results:

- Old Mutual introduced several groups of creative but sometimes under-appreciated people to the world of financial planning.
- The company built on its existing association with the creative industries and demonstrated support for the sector.
- It also encouraged participants to initiate long term relationships with financial advisers.
- Old Mutual gained real insights into a sector that is characterized by uneven income flows, which in turn may inform product development and advice.

## Barloworld



**Barloworld**  
Leading brands

*This programme has been in development since BASA's first Arts Marketing programme in 2001, which identified gaps in levels of professional or business expertise within the arts sector. This ranges from marketing to financial planning; from audience development to cash flow management. Based on our experience of mentoring partnerships, such business-arts relationships are of benefit to both. The arts organization acquires a new perspective on its operations and*

*context and new skills: the business man or woman too acquires a new perspective, entering a world characterized by hard work, lack of funds, but no lack of creativity and energy - a world that, to quote one mentor, is enormously refreshing - and fun.*

Barloworld is partnering with Business & Arts South Africa to run ARTWORKS, the business mentoring programme for the arts. Jennifer Smith, Head of Corporate Social Investment at Barloworld Limited, comments: "Barloworld supports the arts in celebration of human creativity, cultural diversity and as a basis for job creation in South Africa. It is our contention that the Barloworld Artworks programme epitomizes the very reason BASA was established in public private

## Case Study 2

### Renault Art & Culture Project



Artist Madi Phala, Dr Pallo Jordan, MD Roland Bouchara and artist Nkoali Nawa

Sponsor: **Renault**  
Location: **National**  
Industry: **Motor Industry**

*"To us, the design and manufacture of cars is about more than assembly lines - it is about creating cars that reflect the spirit of the times and places we live in, and about being accessible to all who live in these places. This philosophy provided us with the inspiration for the Renault Art & Culture ... it is a partnership that we would like to nurture into the future as part of Renault's contribution to the development of the people of this country."*

*Roland Bouchara  
Managing Director, Renault South Africa*

#### Objectives:

- To differentiate the Renault brand and its products within a competitive market
- To affirm the company's commitment to development in South Africa
- To democratize the arts and create a platform for new talent
- To create an opportunity for cross-sectoral sales

#### Programme Description:

Renault partnered with independent art historian, Barbara Lindop, to initiate a series of 'in situ' exhibitions of artworks by new or as yet undiscovered artists of proven talent. The intention was to take art to the people, and to introduce people to the arts. As the programme rolled out countrywide, car showrooms in Cape Town, Durban and Gauteng were transformed into sophisticated exhibition spaces creating an innovative new platform for the arts and giving selected artists an unprecedented and focused opportunity to showcase their work to

a new audience. All organizational aspects of these selling exhibitions were handled by Renault, from selection of works through to publicity and promotion: the artists were contracted or commissioned on a professional basis (for many this was a valuable learning curve), and artists were guaranteed 100% proceeds from any sales made.

#### Results:

- Huge brand awareness of Renault nationally
- Positive brand link with creativity and innovation
- Sampling, sales and marketing opportunities for product
- Introduction of South African artwork to a new consumer audience
- Sales of artworks benefiting participating artists (some artists sold all work on exhibition and secured further commissions)
- Recognition of implementation of innovative programme by parent company in France

partnership between government and business. The programme matches volunteer business people with artists in a skills mentorship relationship. This will assist artists to manage their talents in a manner which will benefit themselves commercially and mainstream the arts in our economy - as well as to continue to delight and inspire us."

With Barloworld's support, BASA is now able to roll out implementation of this programme countrywide, taking it initially into major urban centres. The intention over the longer term, depending upon the availability of business mentors, is to move into more underserved areas working with local arts organisations.

This is an opportunity for individuals to volunteer, and for companies

to integrate a new element into existing volunteer programmes. Mentors will be asked to motivate and guide their partner, identifying opportunity ...'85 ongoing mentor Gianni Mariano says of his experience:"(This is) a brave space, where I am free to say things that are radical and may challenge; to create knowledge in a new space". Work with an organization involved in theatre, dance, drama, music, the fine arts, literature, craft... and remember the arts educate, bridge divides, build skills, create jobs, link to tourism, inform our national identity. You can make a difference.

If you are interested in finding out more about the programme, please contact Diana Williams on 073 305 9031 or email [artworks@basa.co.za](mailto:artworks@basa.co.za)



# 2004 Business Day / BASA Awards

“As patron of Business & Arts South Africa, I am delighted by the innovative and imaginative thinking that characterizes us as a people, and which is so richly demonstrated in these business-arts partnerships. We hope to continue to nourish this partnership and to multiply its benefits to society, business and the artists. My congratulations go to all of you - artists and companies - who have crossed a divide to reach not only each other, but all South Africans.”

President Thabo Mbeki  
Patron of Business & Arts SA, in his foreword to the awards programme

The nominees for the Awards, presented by Minister Pallo Jordan at the end of April, were listed in the April 2005 newsletter. The selection panel, comprising Darryl Accone, Gordon Cook, Linda Givon, Sizakele Marutlulle, Ivan May, Welcome Msomi, Fiona Ramsay and Annie Williamson were unanimous in commending the quality of the entries. Congratulations go to the winners in each category:

**Best use of a commission of new art:** for a sponsor with the vision to support the creation of new original work in any arts medium – performing, visual, literary etc. – and to use the commission effectively

#### **AngloGold Ashanti** for Tall Horse

This collaborative production with Cape Town's Handspring Puppet Company and the Sogolon Puppet Troupe from Bamako, Mali, premiered in South Africa before moving across the continent. The play and associated exhibition provided a unique and innovative public platform through which AngloGold Ashanti characterized its new pan-continental profile.

**First time sponsor:** for a business supporting the arts for the first time, regardless of size of company or budget. Two awards were made:

#### **Clear Channel Independent** for Art for Humanity “Breaking the Silence”

This billboard campaign to de-stigmatise the HIV/AIDS pandemic started in 2001. In 2004, full-size original artwork commissioned by Art for Humanity appeared on billboards in 32 urban, township and platteland areas, subsequently inspiring similar local arts initiatives. Ongoing research has established the campaign's success as an advocacy tool, driving awareness within communities that might have been ignored by other forms of communication.

and

#### **Deutsche Bank** for Little Artists Project and Exhibition

As a responsible corporate citizen, Deutsche initiated partnership with The Little Artists of Hillbrow in an in-house exhibition of artwork for staff and clients. Prize money went to winning artists, and the accompanying sale and auction generated much needed funds for educational bursaries for the young artists. The initiative generated positive feedback and real benefit for all stakeholders – the street children, the arts programme, the staff and key clients of Deutsche Bank.

**Increasing access to the arts:** for a company which has helped to bring the arts to people who may, for geographical or other reasons, have no access to regular arts activities

#### **National Port Authority** (Port Elizabeth) for the Port/Harbour Festival

This free 2-day annual festival regularly attracts over 70 000 people; some 70% come from nearby disadvantaged areas and are assisted with transport by NPA. Working with the local Department of Arts and Culture, people are introduced to arts activities and, at the same time, to the business and responsibilities of the National Ports Authority

**Media sponsorship:** for consistent support given by electronic or print media to the arts. Two awards were made:

#### **Clear Channel Independent** for Art for Humanity “Breaking the Silence”

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and

#### **Umhlobo Wenene fm** (an SABC radio station) for Joyous Celebration

As a Xhosa language station with a national footprint, Umhlobo fulfils its mandate to support local music through the annual Joyous Celebration, performances of choral and gospel music. Staged in major metropolises, not only does it bring high quality entertainment to the masses but also creates opportunities for talented young singers to advance their careers professionally.

**International sponsorship:** for a company bringing an international arts project to South Africa or supporting South African arts/artists overseas

**Nando's Chicken Restaurants UK** for "Roots – Growing African Art"

Positioned as fast casual restaurants in the UK, Nando's incorporates original work by South African artists on their premises to create a uniquely South African experience for both staff and consumer, and expose South African artists to the UK market.

**Long term development:** for a company that has significantly developed or expanded commitment to a project or programme during a period of 3 years or more

**Spier Holdings** for the Spier Arts Summer Season

The partnership between Spier and the arts has been firmly entrenched over 9 years. Attracting 30 000 visitors annually, this festival and associated activities has positioned Spier as a unique cultural and leisure destination while creating a high profile platform for South African and international artists, generating revenues for further opportunity within the arts.

**Single project:** for an outstanding sponsorship or series of projects with one arts organisation

**De Beers Consolidated Mines** for The Gerard Sekoto Foundation – Murals Project

A supporter of the Foundation since 1983, De Beers sponsored 7 murals in Limpopo and Gauteng at schools, libraries or churches in areas that have an historical relationship with Sekoto. Working with master artists, the local community – particularly the youth – is introduced to the work of Sekoto and is encouraged to participate in creating the mural, leaving behind a lasting legacy around a cultural icon.

**Sponsorship by a small business:** for vital support given to the arts by small companies

**Daddy buy me a pony** (a 9 November Union Company) for Out in Africa South African Gay & Lesbian Film Festival

With the mandate to refresh the image of a festival too often tied to stereotypes, this design agency sponsored a creative re-imaging of the entire festival. Amusing and irreverent, their campaign attracted local and international acclaim, and benefited an initiative representing a marginalized community.

**Sponsorship in kind:** for a company giving non-financial support to the arts

**Crown Relocations** for Cow Parade SA

As the largest independent relocations company worldwide, Crown's charities of choice are child welfare and the arts; in the latter case, Crown offers packing and freight services for the arts. Crown partnered with Cow Parade, transporting the exhibition cows around the country, and rotating them between sites in each centre, for the ultimate benefit of CHOC.

**Strategic sponsorship:** for best use of a sponsorship programme as an integral part of a company's overall marketing programme

**Cell C** for C for the City

Following the project's success in Johannesburg, local artists in Cape Town and Durban were invited to express themselves visibly and in a manner which responded in unforeseen ways to the C shape in the company's logo. This unique brand building campaign that transformed the cities in gigantic art galleries was enormously successful for the company, and created new awareness of South African artists.

**Youth sponsorship:** for projects which involve young artists and/or audiences: an education element should be implicit

**South African Music Rights Organisation** for SAMRO Endowment for the National Arts (SENA) Music Study Award Scheme

The scheme works with schools and communities, offering bursaries and scholarships across various music disciplines, subsidizing training at all levels to benefit the South African music industry, SAMRO's core constituency.

**Chairman's Premier Award:** made at the discretion of the Chairman of Business & Arts South Africa, recognizing sustained and extraordinary commitment to the arts in South Africa

**Cell C**

The award went to a company that was quick to see opportunity, to be innovative and creative and to develop partnerships over time. As a late entry into the market, they faced formidable competition, but with a relatively small budget they generated high impact, avoiding the traditional cluttered environments. This company thought smarter and spent smarter, shaking up and refreshing the arts sponsorship arena ... Cell C

**The 2004 entries were marked by innovation, imagination and real result... Entry forms for the 2005 Business Day/BASA Awards will be available online from October 2005, at [www.basa.co.za](http://www.basa.co.za)**



# News

## Business & Arts Fundraising Roadshow

Starting 25th July, BASA hosted a series of day-long seminars in a major centre in each of the 9 provinces, targeting local artists and arts organizations with the focus on fundraising, specifically on building relationships with the corporate sector. The seminars – held in Durban, East London, Cape Town, Kimberley, Bloemfontein, Nelspruit, Polokwane, Johannesburg and Mmabatho – were presented by Lisa Ball-Lechgar, formerly head of fundraising development at Art & Business in the UK, and currently working in the Lebanon. Insightful, inspirational and practical, the seminars led delegates through a structured process to identify how they fulfil an artistic/cultural/social/community and networking need; essentially to establish the value of the arts not just as a vehicle, but a tool to address the needs of a developing civil society and so to transcend the prejudices faced by the arts when initiating contacts with other sectors. Arising from this, they were introduced to a basic 5-step plan towards developing sustainable sponsorship relationships with businesses. In the more rural areas, an additional section was added which outlined the basic concept of fundraising.

Issues raised with regularity were the absence of tax beneficiation for funding of arts and cultural activities; the difficulty experienced with 'gatekeepers' at businesses; the lack of time and capacity of many arts organizations to give fundraising the time and focus it deserved.

Each seminar attracted capacity attendance and while limited to 15, we accommodated on average 20 participants at each session – all active in the arts sector across a range of disciplines. The response

was extraordinarily enthusiastic, with very positive feedback and requests for more. BASA will monitor all participants going forward on a 3 and 6 month basis, to track any successes or developments arising from the seminar.

We would like to thank Ms. Ball-Lechgar for undertaking this grueling schedule, and for her generosity in offering to work with individual arts organizations in the future, should they ask for her help. We thank too Ms. Melanie Mahona of Eastern Cape Development Corporation for sponsoring the venue in East London, and Legacy Holdings for supporting the seminar in Cape Town and Nelspruit.



Lisa Ball Lechgar with delegates in Kimberley.



## Swimming pool mosaics

Business & Arts South Africa, through the BASA Supporting Grant Scheme, engaged with an innovative project to beautify inner city public swimming pools in Johannesburg. Gabrielle Ozinsky's initial mosaic at the Yeoville Pool – done on a voluntary basis – led to a commission from Junior Ramhova, Head of Sport and Recreation in Region 8, to do more – if funds and resources could be found. Peter Kroll Tiles came on board with in-kind sponsorship and a mosaic now graces the Ellis Park Pool; two more mosaic works are underway at Rosettenville and Rhodes Park. The project has created work for two unemployed residents of Yeoville, and two women from a shelter for battered women. Says Ozinsky:

*"The inspiration is to uplift inner city pools so as to make them beautiful for the people who use them. There's no better way than mosaic as it is a permanent art exhibit and is very hardy and virtually vandal-proof. It also sends a message to people living in the inner city areas that they count, and deserve some beauty in their lives. Hopefully, by doing these mosaics, we will have a positive effect on the area in which they are situated and encourage others to do something to make a difference..."*

## Cow Parade

BASA partnered in this project from the outset, working on the initial application and process, in particular ensuring the artists were properly contracted and paid.

With support from major corporate sponsors – among them, Cell C, kulula.com and Crown Relocations, this ground-breaking project raised R1 million for CHOC, the Childhood Cancer Foundation.

## The BASA Brand

Business & Arts South Africa has been around for 8 years and, during that time, has focused primarily on driving corporate sector interest and support for the arts industries. In the process our own 'brand awareness' has suffered and much of what we do remains hidden, behind the scenes. To address this, we invited Vega School of Brand Communications to develop a campaign to market BASA and the services we offer both to existing members and potential corporate sector members. Four groups of Vega final year students presented imaginative and eminently workable campaign concepts, founded in strong research and the fearless perspective of the young... We plan to implement aspects from these, and are glad – in return for this work – to support a bursary for a young economically disadvantaged student from previously disadvantaged communities to attend Vega in the future.

## Writing and books

### Business & Arts South Africa and Books!

BASA KZN members were hosted by Adams Bookshop in Musgrave, Durban on 30 March at an event focusing on things literary – including the concept of trapping and releasing books into "the wilds"!

Bookcrossing.com ([www.bookcrossing.com](http://www.bookcrossing.com)) involves giving books an identity number and leaving them in public places for people to pick up, read and pass on – serendipitously to who knows where! The identity number and the log on the website help to track the book and provides a wonderful way for bookshelves to be shared across the world.

Adams generously allowed a 10% discount on all books purchased that evening, and the evening was complemented by published poet and award-winning author Kobus Moolman, who offered creative writing courses to BASA members. Writing, reading and sharing literary treasures were the hallmarks of the informal function.

Equilibria Consulting joined BASA as a new member that evening, and we are delighted to welcome Gaye Evans (who is an avid reader and art collector) to the local BASA ranks.



Nicky du Plessis (BASA KZN), Peter Adams (Adams Bookshop), Fathima Ussuph (Media Consultant), Anisa Ussuph (East Coast Radio News)



### New writing – The HSBC/SA Pen Literary Award

"Write! Africa Write!" – so urges Nobel Laureate J.M. Coetzee, the overall judge for the first HSBC/SA PEN literary award for the SADC region, run in partnership with New Africa Books. With major prizes for winning stories, this unique partnership (with Supporting Grant from BASA), invited entries from the SADC region. The 1st prize of US\$5 000,00 went to Elizabeth Pienaar for "Pius"; 2nd prize of US\$3 000,00 to Farhad Khojraty from Mauritius for "Compass";

and 3rd prize of US\$2 000,00 to Fatima Moolla for

"Ice with Water". Of the 137 short stories received, 26 were shortlisted and appear in the first of 3 annual publications of "New Writing from Southern Africa – African Compass" published by New Africa Books.

Presenting the awards in Cape Town, Minister of Arts and Culture Dr. Pallo Jordan commented: "Reading, writing and books as literary and cultural artifacts are an essential part of our heritage. Literature, like orature before it, is central to our living heritage. That makes it imperative for government, non-governmental organizations and the private sector to work together in partnerships that will create greater access to reading materials, writing potential and publishing for more people. The importance of cultural expression, the full creative potential of the reading, writing and publishing sector will only be realised when all the diverse people of our country and the region have reasonable access to the means to write, to read and to be published."

'African Compass' is available at all leading bookstores countrywide.

**New Africa Press are generously offering the book to BASA members at R78,75 (excluding handling and postage) – a discount of 25%. If you would like to order a copy/copies, please contact Tsholo at BASA on 011 832 3000 to take it forward.**

## The Daily Sun and BASA

In keeping with the Minister's comments above, we continue to encourage writers to submit short stories for publication in The Daily Sun. This partnership is a unique public platform for writers, an opportunity to get South Africa writing and reading, an opportunity not to be missed...

# Reflection on the National Arts Festival 2005

Mike van Graan, playwright, writer and commentator, BASA regional representative in the Western Cape

There are two restaurants in Grahamstown that epitomize some of the divides at the Festival. On the one side of High Street is The Long Table, a converted church hall selling splendid home-made food – even catering for vegetarians – at big-city prices. It is usually packed from dinner till the early hours, with clouds of cigarette smoke hanging over excited chatter of mostly white, certainly better-off performers and audience members. On the other side of the street, is the fast-food Steers outlet with its branded burgers, austere hospital-like atmosphere, doing brisk, all-day trade with a predominantly black clientele.

Last year, I spent a bit of time in Steers. Then, I was a reluctant producer on the Fringe with a show that no-one had heard of, Green Man Flashing. There was little interest in the play from the country's theatres. So I had to raise money, take out loans, put in large amounts of my own limited resources to ensure that a play that I believed in would have a life, first at the Festival, and then, hopefully, afterwards. I had to guarantee salaries for five excellent actors and a director, ten days of accommodation, subsistence and travel, all the technical aspects related to the production, as well as the Festival costs like venue hire, ticketing commissions and registration fees. I also had to do the marketing, and, with a colleague, distributed pamphlets, put up posters and hustled people in ticket queues. Fortunately, the show played to packed houses and critical acclaim at the Festival: yet I left Grahamstown with a huge hole in my pocket.

However, the Festival was the platform to launch Green Man Flashing on a national tour that took the play to Hilton, Johannesburg, Bloemfontein, Oudsthoorn and Cape Town and helped to recover at least some of my initial outlay.

This year, I was at the Festival again, also with a show that no-one had heard of, Hostile Takeover, but this time, I could eat at The Long Table more frequently than the year before. The interest and momentum generated by the relative success of Green Man Flashing meant that my next play would be treated more sympathetically by theatre managements. And so it was that this year, I had a play on the Main programme, co-produced by the Market Theatre and the National Arts Festival. I didn't have to fork out a cent. My flight was paid for. I was collected at the airport, put up in a Festival house, and was even given a per diem to cover living costs; a far better, and much less risky way to experience the Festival.

So what had happened to eject me from Steers to a more regular seat at The Long Table in one year? After all, there are numerous performers who have had productions on the Fringe over many years, and who return year after year without their experience of the Festival improving as dramatically.

Doing theatre – like with any business – involves risk. But there are ways in which that risk can be reduced.

First, the play – the product that one is selling to a particular market – has to be of sufficient interest, and probably more importantly, of sufficient quality to that market for them to want to purchase it. I was fortunate in that I had an outstanding director in Clare Stopford with whom I wrestled over the script over a period of many months, so that eventually, there was a script that articulated my vision but which could also work most effectively as a piece of theatre.

Then there was the quality and "recognition factor" of the cast, all of whom had extensive experience and who had appeared on television so that the audience knew and were interested in the actors.

Thirdly, we embarked on a marketing campaign that recognized the importance of word-of-mouth at the Festival. The strategy was to get as many people as possible to the first one or two performances, hope that they would be blown away, and then wait for them to tell others. Of course, a positive review in the Festival newspaper, Cue, would also help, but there's little one can do about that.

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.....

The opening performance of Hostile Takeover at the Festival was sold out, largely on the basis of reputation that Green Man Flashing had engendered, so that the adage "success breeds success" was translated into reality.

Many Fringe plays – particularly by black artists – are written by good writers. More often than not, the writers direct the plays themselves, largely because they do not have the resources to pay a director. The casts are relatively unknown, but are generally talented with huge potential. Many of the writers, directors and performers have limited formal training and limited experience of

"professional theatre". Most of these productions play to poor houses, often to performers in other "black" shows. Such productions come to the Festival generally only because of support from the public sector in the form of the National Arts Council or provincial arts and culture departments or councils. Often, the grants given are just enough to cover transport, accommodation, subsistence and transport and the production costs, so that participants have little funds to purchase tickets to other shows at the Festival from which they may learn, or be inspired by. Learnings and exposure to theatre thus remain insular within similar productions, largely as the result of financial constraints.

There is much that can be done with even limited resources to improve many Fringe productions so that they stand a better chance of attracting an audience, earning income for the participants, and being snapped up by one of the "receiving houses". For a start, writers should work with experienced directors on shaping and improving their scripts,



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...successful Fringe productions will build “brand recognition” ...so that audiences will more readily purchase tickets for new work by the writer  
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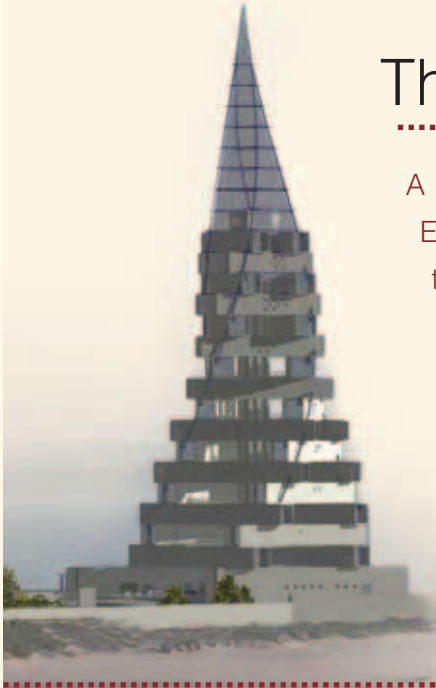
and be encouraged to allow experienced directors to direct their work, rather than doing this themselves. A mix of experienced and emerging actors could be contracted to give life to the play so that the work stands the best chance of attracting an audience. Resources should be made available for this, as these would be crucial elements in developing a product of sufficient quality that would be saleable to a wider market.

Groups that travel to the Fringe should be provided with better training in managing the risks associated with such a – dare I say, business - venture, and be equipped with support or training in marketing their works effectively to their intended audiences.

In the context of a large number of unknown events vying for the attention and spend of highly selective Festival audiences, products – essentially the plays – need to be given the best chance to have critical and box-office success. It may not guarantee a place on the Main programme the following year, but successful Fringe productions will build “brand recognition” for the writer so that audiences will more readily purchase tickets for new work by the writer.

And, those involved in the production will in future eat at Steers by choice, rather than because of economic constraints.

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The annual National Arts Festival in Grahamstown is made possible by grants from The Eastern Cape Provincial Government, The National Lotteries, and sponsorship from Standard Bank.  
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## The arts and urban renewal...

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A 122-metre spiral-shaped building, designed by Pretoria based Equilibrium Studios, was selected from 107 entries as winner of the Statue of Freedom Competition for an iconic tribute to freedom near the entrance to Port Elizabeth harbour. Constitutional Court Judge Albie Sachs headed the selection panel which identified key winning factors as the strength and compactness of the design, and the possibilities of producing an icon that could be seen from land, sea and air and remembered as a distinctive feature of Mandela Bay/Port Elizabeth that could stand the test of time.

The total cost of the statue will be R50 million but, says Metro Executive Mayor Nceba Faku, this should be seen in the context not only of an icon establishing the Nelson Mandela Metro in its correct historical context in terms of the struggle for freedom, but also as a key driver towards winning the struggle for economic freedom

Independent research conducted by ATOS-KPMG estimates an influx of 600 000 visitors to the statue in the first year, generating over R365 million for the Metro and creating more than 1000 sustainable jobs. In addition, the structure will lead the transformation of the

harbour and adjacent central business district as facilities such as a manganese ore terminal and fuel depot are moved. The statue is seen as a working monument, one which will act as a catalyst for a number of related facilities and developments such as an up-market prestigious hotel in the port, conference and ancillary facilities; retail and open markets, the up-grade of the yacht basin; and the re-development of the harbour precinct. Also benefiting will be the port of Ngqura, which will provide modern facilities to replace the ageing ore dump and tank farm in the harbour.

# What BASA members are doing

## SAPPI

SAPPI has business interests in Austria and throughout Europe, which has led to partnership in a cultural exchange programme between the Wiener Schauspielhaus (Vienna's leading contemporary theatre space) and The Market Theatre in Johannesburg, geared to developing skills locally. Trainees from the Market are placed for up to 4 weeks at the Schauspielhaus, working on light and sound design, with access to state of the art facilities and leading designers from all over the world. Recently back from Vienna, Puleng Mabuya and Phuthi Phaiile were fortunate to be part of the technical team for multiple productions at the Vienna Festival, studying, observing and working alongside top lighting and sound technicians and designers. Andre Oberholzer, Head of SAPPI Corporate Affairs, expresses his support for this ongoing project: "This exchange and training programme will, over the long term, improve theatre in South Africa as young people hone their skills, both in Austria – where SAPPI has a major presence – and here at home."

## Sowetan

Thabo Leshile, Editor-in-Chief of Sowetan and Chairman of the Aggrey Klaaste Nation Building Foundation, relaunched the Foundation during July.

## Standard Bank

The National Arts Festival marks the start of the year-long travelling exhibition of the Standard Bank Young Artist of the Year, Wim Botha, culminating in an exhibition at The Standard Bank Gallery in Johannesburg in June 2006.

At the Festival, the Standard Bank Young Artists of the Year are selected in Music, Dance, Theatre, Visual Arts and Film, and all are given a spotlight at the Festival leading to new opportunities. (across the genres of jazz, opera, classic). The Standard Bank National Schools' Festival has run for 22 years, and facilitates communication between learners, in the week immediately after the main Festival. The Schools Festival educates and inspires, encourages creativity and debate; strengthens values and offers an alternative perspective on our lives, our communities and our country. The Standard Bank Grahamstown Jazz Festival and the Standard Bank National Youth Jazz Festival celebrate home-grown talent performing alongside visiting international jazz guests.

## Opportunity for members

**The Thembalethu Youth in Action** project in Schoemansdal, Mpumalanga, works with young people in the area to develop small and micro enterprises to create sustainable job opportunities. They have initiated a small but viable Arts and Craft programme "Wildly African", operating out of the Shongwe Mission, with commercial potential, training potters, painters, seamstresses and paper-makers to develop new product, alongside production of cosmetics made from Marula oil and essence. To date, 33 young people within the 34 villages of Nkomazi have been trained; shortages of equipment and business skills hamper their growth. If you would like to work with them, please call BASA on 011 832 3000.

## New Board Members

Business & Arts South Africa is delighted to welcome 4 new directors, each of whom brings new expertise and skills to the organization – Sikkie Kajee, Winnie Kunene, Mara Louw and Charles Mabaso.

## Cell C and The Sound of Jozi, Durban and Cape Town

C is back in the City as Cell C checks the soundtrack of 3 major cities – 3 live music events showcasing distinct musical styles born in the RSA, performed by leading artists from music genres produced in that city, on a level usually reserved for visiting artists. The Johannesburg launch in August unleashed home-grown kwaito, kwela, afropop, house and South African rock, with the entire backdrop of the custom-built stage a state of the art 20m LCD screen projecting performances, art, words and images in a visual tribute to the music of Johannesburg. Durban in September brings the music from the East Coast – maskandi, mbaqanga, isicathamiya, pop, before moving to Cape Town in November and showcasing the soul of the Mother City. Gareth Gordon-Davis, Cell C's Sponsorship Manager emphasizes that Sounds of the City is aimed at providing a solid foundation for ongoing support and development of local music and culture, saying "It directly fits into Cell C's sponsorship strategy, which focuses on South African music, arts and culture. As such Sound of the City is a crucial extension of Cell C's 'C for the City' art campaign which gave unparalleled exposure and profile to artists in each of our big cities." The campaign will be reviewed annually to introduce continued expansion and innovation.

Each of the Cell C Sound of the City showcases will be edited into a 30-minute television special to be broadcast on SABC1 – The Cell C Sound Of The City Johannesburg showcase will be broadcast on September 4.

All proceeds from Cell C's Sound Of The City will be channelled through to developmental causes including the various music initiatives the company supports.

## The Everard Read Art Gallery

The brainchild of Mark Read and Professor Alan Crump, the Everard Read Gallery has introduced an annual bursary for a post-graduate student from the Wits School of Arts, Fine Arts division. This annual award will include a fully sponsored exhibition, catalogue and prize of R30 000,00 – recognizing and rewarding excellence. The 2005 award saw joint winners – both photographers – Natasha Christopher and Carmen Jerrard exhibiting at The Everard Read Gallery. The selection panel includes Joni Brenner, Alan Crump, Karel Nel, Nasan Pather and Jane Taylor, all from Wits School of Arts.

## We are capable

Julia Moloi, CEO of We are Capable – a national organisation for people with disabilities – recently won the Shoprite Checkers Woman of the Year Award for her work in communications in Arts and Culture, focusing on the disabled. Having founded We are Capable Disability Magazine in 2002, now distributed nationwide through CNA outlets, she launched the first Arts and Culture Disability Festival at Germiston Lake earlier this year. She has worked tirelessly to place people living with disability in the mainstream of society. Ms. Moloi is keen to work on other arts/cultural projects or programmes, seeking to build links between all artists. If you would like more information, contact Ms. Moloi at 011 403 6995.

# BASA Membership

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ABSA Bank Limited  
African Bank  
Airports Company South Africa Limited  
Algoa Brick (Pty.) Ltd.  
Anglo American Corporation of SA Limited  
AngloGold Ashanti  
Anglo Platinum Limited  
ARM  
Ashley & Radmore  
Association of South African Music Industry (ASAMI)  
Audi of SA  
Avalon Group  
Barloworld  
Bell - Roberts  
BHP Billiton  
BMI Sponsorship (Pty) Limited  
Buz Publicity  
Byrne Organ Builders  
Cell C  
DaimlerChrysler South Africa (Pty) Limited  
De Beers Consolidated Mines Limited  
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Montsi Investments  
Nedcor Limited  
Old Mutual Life Assurance Company (South Africa) Limited  
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Spier Resort Management Limited  
Standard Bank of South Africa Limited  
T. MusicMan cc  
TBWA Hunt Lascaris Holding (Pty) Limited  
The Design School Southern Africa (Pty) Limited  
The Everard Read Gallery  
The Goodman Gallery  
The Legacy Group  
The Sowetan  
Trafalgar Properties Limited  
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VWV Productions (Pty) Limited  
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Woolworths (Pty) Limited

## New members

COEO Art Collaborative  
Equilibria Consulting  
Renault SA  
Summit TV  
Tshwane University of Technology

## Honorary membership

This is extended to the following in recognition of the enormous contribution foreign governments, through their cultural institutes, have made to developing the arts and culture in South Africa.

Arts Council of Switzerland (Pro Helvetia)  
Embassy of the People's Republic of China  
French Institute of South Africa  
Office of Public Affairs, US Consulate General  
Royal Netherlands Embassy of South Africa  
The British Council of South Africa  
The Goethe Institute

# Business and Arts South Africa (BASA)

## Patron

The Honourable President T.M. Mbeki

## Nature of Business

The promotion and development of partnerships between the private sector and the arts

## Board of Directors

Mary Slack (Chairman), Wendy Appelbaum, Richard Cock, Sikkie Kajee, Pulane Kingston, Winnie Kunene, Mandla Langa, Mara Louw, Charles Mabaso, Kenneth Marcus, Sizakele Marutlulle, Ivan May, Monna Mokoena, A B Moosa, Richard Steyn

## Staff

Chief Executive Officer	Nicola Danby
Project Administrator	Appointment pending
Administrative Assistant	Tsholo Tshepe
Part-time secretary	Cathy Rosenbaum
Part-time office assistant	Maureen Benya

## Contact Details

Business Et Arts South Africa (BASA)

P O Box 42865, Fordsburg 2033

Tel: 011 832 3000/3041

Fax: 011 832 3040

Email: [info@basa.co.za](mailto:info@basa.co.za)

Web: [www.basa.co.za](http://www.basa.co.za)

## BASA Regional Representatives

Cape Town: Mike van Graan

Postnet Suite 126, Private Bag X18, Rondebosch, 7701

Tel: 082 900 3349

E-mail: [art27m@iafrica.com](mailto:art27m@iafrica.com)

Durban: Nicky Du Plessis

Postnet Suite 234, Private Bag X10, Musgrave, 4062

Tel: 082 901 0735

E-mail: [nicky@culturalradius.co.za](mailto:nicky@culturalradius.co.za)

## Membership application form

Name of organisation:.....

Name of contact person:.....

Designation:.....

Postal Address:.....

Telephone:.....

Fax:.....

E-mail:.....

Website address:.....

Special interests in the arts:.....

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.....

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## Annual membership fee (effective 1 April 2003)

(please refer to the fee scale below and indicate with an X the amount for which you should be invoiced)

Signature:.....

R12 500 (companies with more than 1 000 employees)

R6 000 (companies with 200 – 1 000 employees)

R3 000 (companies with 50 – 199 employees)

R1 250 (companies with 1 – 49 employees)

Please post the completed form to Business and Arts South Africa, PO Box 42865, Fordsburg, 2033, South Africa; or fax it to +27 11 832 3040