



**We Create Dance and Theatre Solutions That Inspire**

**APPLICATION FOR COMPANY FUNDING**

**SUBMITTED TO THE**

**NATIONAL ARTS COUNCIL**

Submitted 13 December 2005

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## **CONTACT DETAILS**

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# 1. MOTIVATION FOR COMPANY FUNDING

In the past thirteen years, the First Physical Theatre Company has grown significantly. What began as a largely student-based company which operated project-to-project on an *ad hoc* basis, First Physical now contracts a core group of six highly skilled resident performers, three full-time support staff, two part-time artistic staff, two full-time apprentices and additional short-term contracts, for on average, over one hundred theatre practitioners per year. The company is in a process of transformation from a part-time company to an institution in South African dance and theatre. In the words of one of South Africa's foremost dance journalists, First Physical has become "**living South African artistic heritage in the truest sense**" (Adrienne Sichel, *The Star*, Feb 11 2005). The next three years will play an important role in consolidating and strengthening a legacy in South African dance and theatre.

Recently, First Physical was asked to identify six major reasons why the company should be funded. By no means comprehensive, the following were identified as significant motivating indicators:

- (1) The First Physical Theatre Company is unique and a valuable part of South African artistic innovation in its interrogation of theatrical conventions and presentation of transformational alternatives.
- (2) First Physical has been publicly funded for almost thirteen years and is becoming an institution in post-apartheid theatre. The next few years will determine whether or not the company is indeed to become an institution that passes down a legacy of innovation to future generations; funding from the National Arts Council is currently one of the most important sources of financial support for the arts in South Africa and for the company.
- (3) The company is based in the Eastern Cape – one of the most impoverished areas of South Africa – and is uniquely positioned to inspire and empower new generations of artists in the region to capitalise on existing and potential sources of economic, social, cultural and artistic wealth.
- (4) The company's unique access to skills, experience and knowledge in the context of its people and the broader context of its association with Rhodes University provides opportunities for meaningful and long-lasting development in the Eastern Cape and further afield.
- (5) The proposed repertoire and touring programme of the company for 2006 – 2008 reinforces pride in a unique aspect of South Africa's artistic heritage and promotes prestige within South Africa, the broader SADC region, and internationally.
- (6) First Physical provides an important meeting point for artists to collaborate, innovate, and create whilst making a living – one of the few sustained centres in South Africa over the past thirteen years.

## 2. BACKGROUND

The First Physical Theatre Company was established in 1993 as an associated non-profit performing arts company of Rhodes University. The Artistic Director, Gary Gordon, is regarded as a pioneer in South African theatre, has worked internationally in the fields of

performance, choreography, and education, and has received numerous prestigious accolades and awards. Based in Grahamstown, First Physical is the only full-time professional company in the Eastern Cape with thirteen years experience delivering world-class performance, education, and development programmes and is regarded as the pioneer of physical theatre in South Africa. Before the launch of the company, physical theatre was unknown as an aesthetic in South African theatre and dance; it is now practised and taught in most major centres in South Africa and is recognised as an important component of the industry. The company tours to the Eastern Cape, Western Cape, KwaZulu Natal and Gauteng, and has produced over one hundred original theatre works. A major achievement over the last three years has been the consistent growth within the First Physical Theatre Company thanks in part to a three-year company funding grant from the National Arts Council and a two year grant from the National Lottery Distribution Trust Fund. Aside from artistic production, collaboration, performance and touring, the company has an intensive on-going training programme, a Youth Company, a Student Company (from 2006), on-going education and development programmes, Dance for All and Community Classes, Merchandise and Educational Resources, an Apprenticeship Programme, and Skills Development Programmes. Some recent comments in the media:

“One of the most invigorating and inspiring dance companies in SA” (*Hayley McClaren, SA Dance Magazine*).

“At the cutting edge of South African choreography” (*Cathryn Pearman, Jol Online*).

“First Physical has exerted a far-reaching influence on South African theatre and dance” (*Acty Tang, This Day*).

“Living South African artistic heritage in the truest sense” (*Adrienne Sichel, The Star*).

“The First Physical Theatre Company, in the last ten years or so, has mooted a language and a discourse that is powerful, provocative and real in our South African performance and artmaking” (*Robyn Sassen, artslink*).

A summary and selected copies of press clippings is included in ***Attachment C: Selected Press Clippings***. Selected accolades and letters of endorsement are included in ***Attachment D: Selected Letters of Endorsement***. Selected recent photographs are included in ***Attachment E: Selected Photographs***.

### 3. MISSION

The company’s **vision** is to be a unique and enduring theatre company of excellence.

The company’s **context** prompts a dedication to playing a role in addressing the imperative for black economic empowerment.

The First Physical Theatre Company’s **mission** is to:

- provide a platform for collaboration between young, aspiring and experienced artists;
- develop original and novel approaches to the creating and performing of theatre;
- contribute to dance development and arts education in South Africa.

The company **values** first and foremost, creative and critical dialogue. Furthermore, the company values:

- Artistic challenge for all company members and respect for all artists
- Collaboration, education, training and research
- Improvement and refinement of policies, systems and procedures
- Responsible utilisation of financial resources towards improved standards
- Open consultation with specialist advisors

The company's **objectives** are to:

- maintain a leading role in the development and presentation of innovative South African theatre works;
- invest in the development of industry practitioners and future theatre audiences focussing on previously disadvantaged individuals, in particular women and the youth;
- take a lead in the development and distribution of training and research resources in South African theatre performance and education;
- develop a pro-active approach to self-sustainability by broadening the revenue base of the company; and
- grow and maintain effective support systems for the development and delivery of artistic, education and training programmes.

## 4. TARGET MARKET

### a. Who is our Target Market?

Market Segments - The company differentiates four major market segments:

- Industry Professionals - Practitioners in theatre, education and training, about half in the 18-25 year old age group (including semi-professionals, teachers, learners etc);
- Theatre Fans - Regular theatre attendees, mostly female and about two-thirds over the age of 25;
- Potential Fans - Infrequent theatre attendees, over half of whom are under the age of 30;
- Theatre Initiates - Newcomers to theatre with a relatively high percentage of males in the 18 – 30 year old age group.

Geographically:

- Grahamstown
- Rural, peri-urban and urban areas of the Eastern Cape
- Metropolitan areas of the Western Cape, Gauteng, and KwaZulu Natal
- Capital cities of the SADC
- Industry professionals internationally

Demographically:

- 63% are younger than 31
- 72% are female

- 33% are professionals or aspiring professionals in the theatre industry
- Specifically targeted groups include:
  - Previously disadvantaged individuals
  - Teachers and educators
  - The youth
  - Promoters, festivals, theatres and producers

Psychographically - The company continually seeks to understand beliefs, attitudes, psychological and life-style factors which influence individuals' principal attraction to the following elements of the company's work:

- Industry Professionals – Concept and Innovation
- Theatre Fans – Emotional Involvement
- Potential Fans – Choreography and Collaboration
- Theatre Initiates – Physicality

A visual representation of the company's target market is included in *Attachment F: Target Market*.

**b. What Value do we Offer?**

The value we offer our target market has been summarised in a proposition:

*We create dance and theatre solutions that inspire.*

**c. How do we Create Value?**

In the ethos of creativity, collaboration, and innovation, we create value for our target market specifically:

Through Production

- Creating prestige and professionalism with integrated, rigorous, and inspiring training solutions
- Creating conceptually, emotionally, and physically inspirational dance and theatre events
- Creating efficient and effective technical support for productions
- Creating integrated and insightful exchanges with dance and theatre from South Africa

Through Research

- Creating solutions to 'practise as research' through integrated and inspiring approaches to dance and theatre in South Africa
- Creating access to integrated and inspiring research, information and educational materials of South African origin

Through Education

- Creating inspirational solutions to enhancing skills, productive ability, and employability of previously disadvantaged individuals in the Eastern Cape

- Creating new and exhilarating experiences of dance and theatre possibilities
- Creating inspirational solutions to teaching in the South African arts and culture curriculum
- Creating prestige, opportunities and inspiration for the youth

A visual representation of the above is included in *Attachment G: Creating Value*.

## 5. IMPLEMENTATION PLAN

Detailed below are specific plans for 2006. A calendar for this period is included in *Attachment H: 2006 Calendar*. Similar rollouts are planned for 2007 – 2008. A summary of specific activities including assigned responsibilities and places of implementation for the three-year period is included in *Attachment I: Activities 2006 – 2008*.

The company's commitment to innovation will continue with particular attention to interaction and collaboration with other professional artists in the creation of new works as well as within the on-going training programme of the company. Annual seasons at the National Arts Festival will be augmented by several performance seasons in Grahamstown and surrounding areas as well as touring seasons in Gauteng, the Western Cape, and KwaZulu Natal. The company also begins its quest in 2006 to extend its touring destinations to the broader SADC region thanks to the support of the Pro-Helvetia Liaison Office SA (PHLOSA). In particular, the company will tour to Botswana, with a view from Pro-Helvetia to extend touring to Namibia and Mozambique in the medium term, and to Zimbabwe and further afield in the next two years. The next three years will pay particular attention to audience development for which awareness, education and understanding are key. First Physical aims to re-evaluate and refine educational projects to better enhance the audience development programme. Educational projects, where possible, focus on teachers and leaders who are able to pass on skills to others. Specific areas of activity include:

### a. Production

The on-going **COMPANY TRAINING PROGRAMME** is essential in maintaining the high level of professionalism for which the company has become known. First Physical's approach to training has its foundation in Gary Gordon's manifesto outlined in 1993. "Physical Theatre is a THEATRE OF IDEAS and a THEATRE OF ACTION". At the core of the company's training programme is the notion of the imaginative, thinking and articulate performer. The performer therefore contributes to, and collaborates in, the making of movement material and a dance language. Choreographic investigations – including conceptual, experiential and creative processes – and technique classes inform the personal development of the performers. This requires the integration of the physical, vocal, mental and emotional resources of the performer and demands a varied training programme. Acting and voice training, creative improvisation, and mime augment Gordon's own contemporary and classical dance training. Specific regular classes planned for the 2006/07 training programme include: Acting, African Dance, Ashtanga Yoga, Creative and Performance Workshops, Ballet, Contemporary Dance, Hip Hop, Horton Technique, Mime and Pilates. Classes will be complemented by workshops by visiting guest teachers.

**PRODUCTIONS AND CO-PRODUCTIONS** planned for 2006 include:

- Gary Gordon's *Bessie's Head*



- A new full-length collaborative work entitled *Vrypas*
- A platform for emerging artists entitled *New Voices 2006*
- A major new site-specific work choreographed by Juanita Finestone-Praeg and Gary Gordon
- An open platform entitled *Dance Fest*
- *Fizz Theatre* – a summer season of dance
- A Christmas show for children.

*Bessie's Head* will form a central part of the company's artistic programme over the next two years touring South Africa and the SADC. *Bessie's Head* is a major full-length danceplay conceived and choreographed in collaboration with internationally renowned playwright Reza de Wet, designers Roux Engelbrecht and Jenni-lee Crewe, and composers Leonhard Praeg and Zingisani Mkefa. *Bessie's Head* is recognised as an important work in the repertoire of South African dance theatre.

Tragic events surrounding the birth of one of Africa's most celebrated writers, Bessie Head, formed the source for building this danceplay. This danceplay promotes awareness around both the personal aspirations and the political milieu of this exiled South African author. Questions of identity and power, the disintegration of women in the face of patriarchal authority, the institutionalisation of 'madness', and postcolonial discourse are central themes in this work.

Bessie Head, an icon in the artistic heritage of South Africa, was born to a white mother whom she never knew, and a black father unknown to this day. She lived most of her working life in exile in Botswana where she died in 1986. Gary Gordon's fascination with Bessie Head led him to extensive research at the National English Literary Museum in Grahamstown where many of her original writings and personal correspondences with a mutual friend are housed.

*"... it ranks in my mind as one of the most intelligent dance pieces to be seen in Cape Town ... [the performers] are not obfuscated by some trendy esoteric theme, such as urban terrorism ... or millennium madness, or hamstrung by the flowing costumes of a work conveniently culled from the European canon, but have achieved the feat of getting into the heads of real people caught up in the topsy-turvy world that was, and is, South Africa"* (Ryan Fortune in "House of Truth", Cape Times)

*Vrypas* is a collaboration between the director (Heike Gehring), designer/writer (Willem Jansen), musician/composer (Francois le Roux aka the Ha!Man), the choreographer (Gary Gordon), and the performers. *Vrypas* will combine storytelling, traditional acting, dance and movement in a powerful fusion that is groundbreaking in its form. The production will address a broad audience through a range of styles which cater for a variety of theatrical interests. Storytelling is a genre that is gaining increasing popularity amongst South African audiences. This was particularly evident by the overwhelmingly positive response from the audience when the text was read and performed at one of the *Woordfees* poetry readings in Stellenbosch in 2003.

In this particular production, physical storytelling, in the form of dance and movement, interrupts and complements the spoken text. It therefore not only enhances the spoken word, but crosses the boundaries and limitations of language in

an evocative sensorial journey. The subject matter of *Vrypas* is centred on snippets from a gay man's life in South Africa.

***New Voices***– an annual collaborative project presented in association with Rhodes University - will highlight emerging young artists and will include works choreographed for the First Physical Youth Company, the First Physical Student Company, the First Physical Skills Programme, as well as post-graduate students from the Rhodes University Drama Department.

***Site-specific work.*** Juanita Finestone-Praeg and Gary Gordon will collaborate on a major new site-specific work to premier at the National Arts Festival.

***Dance Fest*** is an open platform for the presentation of new work by the company and the dance community of the Eastern Cape in general.

***Fizz Theatre*** is an annual summer season of dance programmed and presented to attract new audiences to physical theatre. Choreographed by resident performers of the company, programming is based on proposals submitted by interested choreographers.

***Christmas Show.*** First Physical will collaborate with the Ubom! Eastern Cape Drama Company for the first time in a collaborative Christmas Show for children.

The company's **PERFORMANCE AND TOURING PROGRAMME** will include destinations in the Eastern Cape, Western Cape, Gauteng, and KwaZulu Natal, and will be extended in 2006/2007 thanks to the support of Pro-Helvetia who are interested in funding touring costs to destinations in the broader SADC region. Specifically in 2006, seventeen performance seasons are planned including:

- Rhodes Theatre – *Bessie's Head*
- Cape Town International Festival – *Bessie's Head*
- KKNK – *Vrypas*
- Dance Factory, Johannesburg – *Bessie's Head*
- Maitisong Festival, Gabarone – *Bessie's Head*
- National Arts Festival – Main Programme – *Vrypas*
- National Arts Festival – Fringe Programme
- Rhodes Theatre – Festival Fringe Programme
- Jomba Festival, Durban – *Bessie's Head*
- St Anne's Theatre, Pietermaritzburg – *Bessie's Head*
- Rhodes Theatre – *Dance Fest*
- Windhoek – *Bessie's Head*
- Maputo – *Bessie's Head*
- Aardklop Festival – *Vrypas*
- Box Theatre – *Fizz Theatre*
- Barn Theatre, Port Elizabeth – *Fizz Theatre*
- Cape Town – *Fizz Theatre*

In addition, performances will take place at community centres, town halls, schools and other public spaces where and when opportunities arise.

**TECHNICAL SUPPORT.** A new portfolio will be created in 2006 for a resident performer to oversee day-to-day requirements for efficient and effective technical

support of rehearsals, performances and touring programmes. The portfolio includes the maintenance of the company's wardrobe, set and stage properties stores.

**INTERNATIONAL EXCHANGE PROGRAMME.** The Artistic Director has established exchange interests with London Contemporary Dance. In 2006 plans are being drawn up for resident performer Bailey Snyman to join a team of internationally renowned choreographers to choreograph a work with their company. The solo will form part of an international touring programme in 2006/2007.

## **b. Research**

**CHOREOGRAPHY PROGRAMME.** 'Practise as research' is an important philosophy behind the company's research programme in the context of changing approaches to dance research in South Africa and internationally. Traditionally, research has been theoretically based with academic papers being the recognised output of valid research. It has been argued that choreographic output should be recognised on an equal basis. At the same time, the company's approach to choreography has always been based on innovation, detailed inquiry and the questioning of traditional approaches to choreography. Choreography in this context is thus seen as part of the company's research programme. In 2006, the company's choreography programme includes:

- The reconstruction of *Bessie's Head*
- Collaboration with a theatre director on *Vrypas*
- The development of a new site specific work
- New works created with youth, students, and company members
- The beginning of conceptualisation and rehearsals towards works for the 2007 FNB Dance Umbrella and the 2007 National Arts Festival

**RESOURCE AND MERCHANDISE PROGRAMME** - The improvement and extension of the distribution of merchandise nationally, specifically educational resources which are of use to industry professionals in dance and theatre education. The company's merchandise and resources programme includes educational resources in print and electronic format including manuals, video's, DVD's, CD's and a CD-Rom. It is planned to update the resources in light of continual changes in education and training requirements.

**COMPANY ARCHIVES** - The alignment of the company's archival records with the National English Literary Museum's repository for the long-term preservation of materials for purposes of research.

**COMPANY WEB SITE** - The continual realignment of the company's web site to create better awareness and understanding of physical theatre and the work of the company, particularly amongst industry professionals, semi-professionals and young learners nationally and internationally;

## **c. Education**

**APPRENTICESHIP PROGRAMME** - The development of apprentices who will work closely with the company in further developing skills in performance, creative work, teaching, and technical production.

**SKILLS DEVELOPMENT / LEARNERSHIP PROGRAMME** - The presentation of intense learnership programmes in dance production, focusing on choreographic skills (regardless of the specific dance style practiced by the learners) and on business planning skills. Skills Development Programmes in Dance Production over the next three years will focus on:

- Professional Performance
- Choreography
- Arts Management
- Teaching Dance
- Technical Production

The courses, accredited by Rhodes University, will vary from year-to-year depending on needs of the community and on SETA analyses of workplace requirements. The courses are pitched at National Qualifications Framework Level 4 and/or 5 and specifically target previously disadvantaged individuals from the Eastern Cape. Individuals are selected partly on the basis of their standing in the community and their potential for feeding back skills, experience and knowledge into the broader community. Part of the assessment of learners will include performance programmes produced by the First Physical Theatre Company. The programmes aim to highlight dance in the Eastern Cape and to contribute to dance development with:

- Skills to enhance the product of dance groups in the Eastern Cape and the employability of Eastern Cape dancers in the professional sector
- Entrepreneurial skills leading to greater economic viability of dance groups in the Eastern Cape
- Transferable business skills resulting in greater career development opportunities

It is also planned to establish the financial resources required to extend this area of work into fully-fledged one-year learnership programmes.

**RESIDENCIES AND WORKSHOPS PROGRAMMES** - The presentation of a comprehensive range of workshops to address the needs of a range of beneficiaries including school teachers and learners in dance as well as arts & culture, professional and amateur dancers, and studio teachers in the Eastern Cape, Western Cape, Gauteng and KwaZulu Natal.

The company's residencies and workshops programmes will include a range of workshops for the general public: from school children of all ages to professional dance studios and university institutions as well as arts and culture centres. These workshops are carefully constructed to suit the needs of the participants and can range from weeklong residencies to hour and a half slots. They aim to provide individuals with an exciting, dynamic and useful insight into the world of physical theatre. School learners as well as dance, drama, and arts & culture teachers will benefit from workshops and residencies in terms of the:

- Exhilaration associated with experiencing a new and different kind of physical expressions
- Exposure to leading innovative professionals working in South African theatre and dance

- Knowledge and skills for teachers under-equipped to implement arts & culture curricula

Workshops and residencies are planned for:

- The Cape Town International Festival
- Various Schools in Johannesburg
- SADC touring destinations thanks to the support of PHLOSA
- Eastern Cape and National Schools' Festivals
- Various schools in Durban and Pietermaritzburg
- Dance Studios in Port Elizabeth and the broader Nelson Mandela Metropole
- Other schools on request pending the distribution of promotional materials in December 2005.

It is also envisaged that the company will continue to contribute to Rhodes University's Post Graduate Diploma in Education (PGCE) with respect to the module on arts and culture.

**OPEN CLASSES** - The revision of the company's "Dance for All" programme of regular recreational classes to offer better value for existing learners and to extend its reach to a wider audience. Dance For All classes open to the general public will start in February 2006 and will run on a weekly basis including various open classes taught by members of the company and guest teachers.

**YOUTH COMPANY** - The continuation of a Youth Company providing creative and performance opportunities for teenagers from historically disadvantaged backgrounds. The First Physical Youth Company will be auditioned at the beginning of the year and will include ten young dancers between the ages of twelve and eighteen. The company will perform in July at the National Arts Festival, as part of the Grahamstown seasons of Dance Fest and Fizz Theatre, and at Eisteddfods in the Eastern Cape. The purpose of the company is to:

- Provide opportunities for dancers, particularly from the Township Dance Project, to aspire towards gaining entry into a prestigious professional environment
- Provide creative and performance opportunities for teenage dancers in Grahamstown
- Draw together teenagers from diverse socio-political and economic backgrounds
- Create awareness, education and understanding of physical theatre thereby developing future audiences and future professional performers

Complementing technique classes which are run by a range of teachers around Grahamstown, First Physical's resident performers spend time on a weekly basis with the Youth Company to create challenging and exhilarating dance events.

**COMMUNITY CLASSES** - A community class of youngsters who do not succeed in securing a place within the Youth Company will be conducted on a regular basis with approximately thirty aspiring dancers.

**STUDENT COMPANY** – A student company will be launched in 2006 to complement the existing Youth Company. Ten youngsters between the ages of

eighteen and twenty-five will make up the company and will likewise perform in July at the National Arts Festival, and as part of the Grahamstown seasons of Dance Fest and Fizz Theatre. In addition, the Student Company performers will be available for choreographers to use in other productions staged by the professional company.

## **6. PEOPLE**

### **a. Governance**

The governing body gives on-going compliance and performance guidance to the company.

**PATRON:** Dr Marion North CBE, OBE, PhD, Darts, Dlit (UK)

**MEMBERS:** Prof Fred Hendricks BA (UWC), MSocSc, PhD (Uppsala), Ms Robyn James BMus (UCT), Ms Charmaine Johnson BSc, LLB (UWC), Ms Lulu Khumalo BA Hons (Rhodes), Ms Jane Osborne MA (Rhodes)

**EXECUTIVE DIRECTORS:** Prof Gary Gordon MA (CNNA), Mr Calum Stevenson BA (Rhodes)

### **b. Management**

The management and administration team consists of Artistic Director (Professor Gary Gordon), Assistant Artistic Director (Juanita Finestone-Praeg), Managing Director (Calum Stevenson), Projects Manager (Terri King), and Administrator (Michael Mati). Management is responsible for:

- Planning and Scheduling
- People Management
- Financial Management
- Funder Management
- Marketing Management
- Office Management

**ARTISTIC DIRECTOR** Professor Gary Gordon is one of South Africa's leading dance practitioners with over thirty years of experience in dance production, education, choreography and physical theatre. He has taught, performed and choreographed internationally and has numerous awards to his name.

**ASSISTANT ARTISTIC DIRECTOR**, Ms Juanita Finestone-Praeg, is the longest standing member of the First Physical Theatre Company. She has contributed to the company's vision and been actively involved in all its research, educational, performance and choreographic programmes. She has extensive writing experience including writing outcomes for tertiary theatre, dance and choreography studies and has an impressive repertoire of choreographic works both within the company and independently.

**MANAGING DIRECTOR**, Calum Stevenson, has been instrumental in leading and supporting the establishment, growth and transformation of the First Physical Theatre Company. Focussing on carefully constructed strategies for growth, he has

developed efficient and effective systems to finance, staff, support, administer and market the company's many projects and programmes. Aside from his work with the company, he has administered and coordinated a number of arts projects and commercial ventures.

ADMINISTRATOR, Michael Mati, was born and attended primary school in Port Elizabeth. In 1990, he moved to Grahamstown to attend high school, and matriculated in 1995. From 1996 - 2000, Michael worked as the Area Manager for the Presidents Award Youth Company. Since then he has become the founder and manager of the world renowned performing group President's Award Gumboot Dancers. Michael has performed in Germany and England as well as South Africa. He has also run workshops for the Provincial and National Schools Festivals since 1998. Currently, Michael has been earmarked for future development in senior management with the company.

PROJECTS MANAGER, Terri King, obtained her Licentiate at the Royal Academy of Dancing in London. She taught Ballet and Dance History at UCT Ballet School, and qualified as an AIDT Modern teacher. She has run her own studio teaching Ballet, Modern and Aerobics to all ages and joined First Physical initially as training director in 2004.

**c. Staffing**

Currently the company seeks to award *at least* fifty percent of artists' contracts to previously disadvantaged individuals. In terms of the resident performers and apprentices employed over the past two years, the equity profile is as follows:

	ASIAN	BLACK	INDIAN	WHITE	TOTAL
<b>MALE</b>		4		2	<b>6</b>
<b>FEMALE</b>	1	1	1	2	<b>5</b>
<b>TOTAL</b>	<b>1</b>	<b>5</b>	<b>1</b>	<b>4</b>	<b>11</b>

Following auditions in October 2005, the following **resident performers** were selected:

- Richard Antrobus (resident performer since 2005)
- Ricardo Daniels (recently completed a three year diploma course with Jazzart in Cape Town)
- Nicola Haskins (resident performer since 2003)
- Sifiso Majola (freelancer since training with the Phenduka Dance Company 2001 – 2003)
- Penny Ho Hin (resident performer since 2005)
- Bailey Snyman (resident performer since 2004),

**Apprentices** selected following auditions are both graduates of the First Physical Theatre Company's skills development class of 2004:

- Siya Mbambaza
- Nondomiso Zweni

In addition to their role in the artistic programme of the company, the artists work in education, development and research, and resident performers are assigned particular portfolios to assist with the day-to-day organisation of the company's activities.

Resident performers and apprentices are supplemented by numerous other artists, educators and technicians on **short-term contracts** – approximately 300 contract positions over a period of three years.

#### **d. Communications**

In 2004, the company adopted a formal communications policy designed to ensure effective communication at all levels of the organisation. Amongst the detailed guidelines are provisions for:

- Governing Body Meetings (three annually)
- Management Meetings (monthly)
- Company Meetings (weekly)
- Admin Meetings (weekly)
- Production Meetings (seasonal)
- Publicity Meetings (seasonal)

## **7. FINANCIAL MANAGEMENT**

The First Physical Theatre Company is uniquely positioned in its context as an associated project of Rhodes University. The company is a professional and not a student company, but the University has been a valuable base for the company since 1993. "In kind" support of the University has included office space, furniture and equipment, studios, theatres, IT support, marketing support, transport facilities, legal advice, and HR support to the approximate value of at least R200,000 per annum. This is an enormous cash saving for the company and accounts for the fact that only around R137,000.00 is budgeted for administration for the 2006 financial year (just under five percent of the total budget). In addition, the company's geographic position in the Eastern Cape accounts for savings in terms of lower costs (and greater productivity) compared to larger metropolitan centres – an estimated 10% lower expenditure. Theatre is labour intensive but the total budgeted amount for salaries is under 50% which, it is submitted, is a cost-effective ratio. Travelling expenses associated with touring amounts to 23% of the budget, production costs amount to around 9% and the balance mostly absorbed by marketing-related expenses.

A further advantage of the company's association with Rhodes University is the financial management, accounting and bookkeeping infrastructure which the University provides. Rhodes University has an impeccable financial track record and provides a secure and accountable environment within which to handle grant funds. The company's finances are administered through the University and company management liaises with a number of University staff in the day to day administration of finances including a financial accountant, a senior accounts clerk, an assistant accountant, a financial administrator, a salaries administrator, creditors clerks and others. Accounts are audited internally, and externally by Pricewaterhouse Coopers Inc, Port Elizabeth.

The growth of the company over the past several years has meant that day-to-day administration of finances has become more complex, and in the past eighteen months, management has worked intensively in ensuring that budgeting, cash-flow projections,



record-keeping, budget variance analyses, policies, procedures and reporting mechanisms are streamlined and financial management information is readily available at any given time.

Three years of audited financial statements are included in *Attachment J: Audited Financial Statements*. Please also refer to *Section 12: Income and Expenditure Budget*.

## 8. MARKETING

Following on-going analyses of the company's target markets (see section 6 above), promotion, as well as pricing, programming, ticketing, and distribution strategies, are continually refined to reach the market in the most efficient and cost-effective manner possible. What First Physical attempts to communicate to the target market is the image of a company that is:

- Young, up-market and intelligent
- Current, innovative and energetic
- Serious, caring and socially responsible

For example, with regard to theatre audiences:

**INDUSTRY PROFESSIONALS** - Pro's consist of people with a professional or semi-professional involvement in theatre. Two-thirds of Pro's consists of people under the age of 26, with over fifty percent in the 18 – 25 age bracket - more than any other group. They indicate a relatively low preference for ballet and/or modern dance (25%) and, together with Fanatics, the highest preference for physical theatre and/or contemporary dance (50%). About one-quarter like all aspects of First Physical performances and together with Theatre Fanatics less individuals from this group respond specifically to the choreography compared to Potential Fans and Initiates. Other aspects that audiences respond to include performance quality and the music. Surprisingly more than a third of Pro's indicate that they attend theatre infrequently! They account for the highest percentage (30%) of audiences who have seen First Physical performances more than five times. The highest percentage of respondents compared to the other groups (25%) find out about performances through posters. Primary promotional tools used to target these individuals include:

- Internet Advertising
- Posters
- Company Events
- Company Web Site
- Entertainment / VIP's
- Previews
- Merchandise Sales
- E-mail

Features of the company's work that are highlighted include:

- Collaboration
- Innovation
- Concept

These features translate into benefits of satisfaction, contentment, and a sense of fulfilment in interpreting or understanding the out-of-the-ordinary conceptually innovative work of the company.

**THEATRE FANATICS** - Fanatics are frequent users defined by the fact that they attend theatre more than nine times per year – close to thirty percent attend the theatre more than 12 times per year. Nearly eighty percent of Fanatics are female and sixty percent are over the age of twenty-five. Forty percent are in the age bracket 31 to 59 – higher than any other group. Their preferred dance styles are physical theatre (25%), contemporary dance (22%), modern dance (18%) and ballet (15%). Like Theatre Professionals, a relatively low number of individuals respond specifically to the choreography. Aspects responded to include ‘all aspects’, performance quality, music, and theatricality. Twenty-nine percent have seen First Physical performances more than five times. They are less interested in word-of-mouth publicity indicating that they find out about performances through press advertising (22%), media articles (12%), and radio (2%) – more so than the other groups. Primary promotional tools used to target these individuals include:

- Brochures
- Newspapers Advertising
- Radio Advertising
- Television Advertising
- Media Interviews
- Magazine Articles
- Press Releases
- Public Service Announcements
- Television Publicity
- ‘What’s On’ Listings
- Subscriptions
- Direct Mail
- Telemarketing

Features of the company’s work that are highlighted include:

- Emotional content or impact of the work
- Emotional impact of design, text and/or music

These features translate into benefits of emotional fulfillment associated with the powerful, arousing, and moving impact of the company’s work.

**POTENTIAL FANS** - People who infrequently attend theatre: 51% attend a theatre performance less than five times per year and 45% between five and eight times per year. They are 67% female; 57% are under the age of thirty, 33% are in the age range 30 – 59, and 10% are over the age of sixty – the highest percentage of over-60’s for all segments. Together with Initiates they indicate a lower preference for physical theatre than the other groups and a higher preference than the others for modern dance. Other preferences are contemporary dance and ballet. They indicate the highest liking of First Physical choreography followed by ‘all aspects’, performance quality and music. Not surprisingly, only 11% have seen a First Physical performance more than five times. Forty percent of respondents have seen a First Physical performance only once. Together with Initiates, a high percentage indicate that they find out about First Physical performances via word-of-mouth (46%). Primary promotion tools used to target this market include:

- Billboards
- Displays
- Flyers

- Postcards
- Word-of-mouth

Features of the company's work that are highlighted include:

- Choreographic impact
- Scale of collaboration

These features translate into benefits of a live performance experience offering intriguing, physically impactful choreography and impressive results of collaboration between the artists.

**THEATRE INITIATES** - Initiates go to the theatre not more than four times a year and most respondents (81%) had seen a First Physical performance only once. The highest percentage of males is in this group (34%) followed by Potential Fans (33%). Fifty percent are between the age of 18 and 30; thirty-five percent are 31 – 59; eight percent are under 18; and seven percent are over 60. The lowest percentage of Initiates compared to other groups indicate a preference for physical theatre and/or contemporary dance and the highest percentage prefer ballet and/or modern dance. Initiates indicate a liking for First Physical's choreography followed by performance quality and music. The highest percentage of Initiates compared to other segments find out about First Physical performances via word-of-mouth (48%). Primary promotional tools used to target these individuals include:

- Banners
- Entertainment / Public
- Speeches
- Word-of-mouth
- Competitions
- Complimentary Tickets
- Discounts
- Premiums
- Programmes
- Tie-in Promotions
- SMS

Features of the company's work that are highlighted include:

- Dancers / performers
- Company training

These features translate into benefits of exhilaration associated with the stimulating, impressive and exciting physicality of the company's work.

## 9. FUNDRAISING

### a. Past Funders

Previous funders, sponsors and supporters over the past thirteen years include:

- Amahlati Festival
- Arts & Culture Trus
- Baxter Theatre

- Business & Arts South Africa
- Centre de Recherche pour le Développement Culturel
- CreateSA
- Creative Arts Foundation (now the National Arts Council)
- Daimler-Chrysler Awards
- Danish Center for Culture and Development
- Eastern Cape Department of Sport, Recreation, Arts & Culture
- FNB Dance Umbrella
- FNB Vita Awards
- Grahamstown Foundation
- Hogsback Festival
- Jomba Festival
- Knysna Arts Experience
- Maitisong Festival
- Mmino Norwegian/South African Music Fund
- National Arts Council
- National Arts Festival
- National Lotteries Distribution Trust Fund
- Provincial and National Schools' Festivals
- Rhodes University
- Rhodes University Joint Research Committee
- Rhodes University Vice-Principal's Fund
- Stellenbosch Farmers Winery / Distel Corporation.

#### **b. Recent and Current Funders**

Recent and current funders, sponsors and supporters include:

- Arts & Culture Trust (R50,000.00)
- Business & Arts South Africa (R 15,000.00)
- CreateSA of the MAPPP-SETA (R150,000.00)
- Dance Factory & Johannesburg Development Agency (R 31,000.00)
- Metal Drum Company, London (R 22,000.00)
- Nelson Mandela Metropole (R20,000)
- National Arts Council of South Africa (R750,000 over three years)
- National Arts Festival (R138,000.00)
- National Lotteries Distribution Trust Fund (R1,200,000.00 over two years)
- Pro Helvetia Liaison Office SA (PHLOSA, R50,000.00)
- Rhodes University (R22,000.00 in cash and approximately R200,000 per annum in kind)
- SA Community Fund (R15,000.00)
- VW Community Trust (R50,000.00).

#### **c. Funders Currently Targeted**

- National Lotteries Distribution Trust Fund (R660,000.00)
- Pro-Helvetia Liaison Office SA (R150,000.00)
- Klein Karoo Nationale Kunstefees (R110,000.00)
- Aardklop Festival (R105,000.00)
- New Corporate Sponsor yet to be confirmed (R122,000.00)
- Create SA/SETA Funding (R90,000.00)
- National Arts Festival (R86,000.00)

- National Theatre, Windhoek yet to be approached (R55,200.00)
- Maputo Partner (to be identified - R55,200.00)
- VWSA (R50,000.00)
- Cape Town Festival (R50,000.00)
- Arts & Culture Trust (R50,00.00)
- Rhodes University Joint Research Committee (R22,000.00)
- Jomba Festival (R20,000.00)
- Metal Drum Company (UK) (R20,000.00)
- Nelson Mandela Metropole (R20,000.00)
- Dance Factory / JDA (R15,000.00)
- SA Community Fund (R15,000.00)
- Schools' Festivals (R20,000.00)
- Business & Arts South Africa (R5,000.00)
- St Anne's Theatre (R3,000.00).

#### **d. Fundraising Strategy**

Funding of the arts in South Africa, and elsewhere, is extremely time-consuming and difficult compared to other priorities perceived as more important including social welfare, education and health. As such, the company is grateful that the two major public funders of the arts, the National Arts Council and the National Lotteries Distribution Trust Fund, have a particular interest in funding artistic programming. These two funders remain the two principal funders of the arts in South Africa and of First Physical.

The company does however continually strive to broaden the revenue base of the company through matching First Physical's interests with other funders as well as through directly earned income, the sale of productions, and merchandising. One of the most difficult sources of funding is within the corporate world, and a measure of success in this area has resulted in funding last year from VWSA. The company nevertheless requires a concerted effort to further broaden the revenue base. The next three years will address the following:

- **GOVERNMENT AND RELATED FUNDING** – The NAC and NLDTF will likely remain the principal source of funds in the near future. The Skills Levy fund has and hopefully will continue to be the principal source of funds for skills development and learnership programmes. Provincial government funding will hopefully continue with respect to development-related work. Local government funding has not to date been forthcoming but will be further pursued. Other sources will be pursued for appropriate one-of projects including the National Research Foundation and the National Film and Video Foundation.
- **TRUSTS AND FOUNDATIONS** – Existing sources will be maintained and further opportunities researched.
- **CORPORATE SPONSORS** – Strategic fits with at least three new corporates over the next three years will be pursued including one media partner.
- **FOREIGN FUNDERS** –Foreign embassies and similar organisations will be pursued when there are obvious strategic fits. Small to medium-size foreign business owners with South African connections will be researched. A strategic fit with at least one large foreign corporate will be pursued.

- **INDIVIDUAL** – By the end of 2008, First Physical aims to have a subscription/individual donation scheme operating on an on-going basis.
- **CASH RESERVES** - Perceived and/or real difficulties in administration and the timeous distribution of cash from funders requires that the company build up a cash reserve to ensure steady cash-flow and avoid deficits due to untimely calls for funding applications, decisions on applications, and/or distribution of funds.
- **CAPITAL FUND** – Future requirements for the company’s own studio and office space requires the beginning of a substantial capital fund to be in place by the end of 2008.
- **GOVERNING BODY** – The governing body will be tasked with assisting pro-actively with broadening the revenue base of the company.

*<Budget over page>*

## 10. INCOME AND EXPENDITURE BUDGET: 2006 - 2008

	TOTAL	2006	2007	2008
<b>INCOME</b>	R 9,459,891.05	R 2,896,476.13	R 3,186,123.75	R 3,377,291.17
Donations (Private) - 769	R 849,160.00	R 260,000.00	R 286,000.00	R 303,160.00
Grant (University Research) - 880	R 71,852.00	R 22,000.00	R 24,200.00	R 25,652.00
Grants (Govt - Local) - 759	R 65,320.00	R 20,000.00	R 22,000.00	R 23,320.00
Grants (Private - Vatable, excl VAT) - 765	R 398,452.00	R 122,000.00	R 134,200.00	R 142,252.00
Grants (Private - Exempt) - 766	R 5,425,152.60	R 1,661,100.00	R 1,827,210.00	R 1,936,842.60
Grants (Quasi Govt) - 760	R 2,155,560.00	R 660,000.00	R 726,000.00	R 769,560.00
Programme Income (Exempt) - 784	R 166,566.00	R 51,000.00	R 56,100.00	R 59,466.00
Vatable Income (excl VAT) - 798	R 327,828.45	R 100,376.13	R 110,413.75	R 117,038.57
<b>EXPENDITURE</b>	R 9,112,379.57	R 2,790,073.35	R 3,069,080.69	R 3,253,225.53
Accounting	R 39,192.00	R 12,000.00	R 13,200.00	R 13,992.00
Advertising / Employment	R 2,776.10	R 850.00	R 935.00	R 991.10
Advertising / Promotions	R 419,844.30	R 128,550.00	R 141,405.00	R 149,889.30
Capital Equipment	R 84,916.00	R 26,000.00	R 28,600.00	R 30,316.00
Complimentary Tickets	R 359.26	R 110.00	R 121.00	R 128.26
Computer Expenses	R 16,460.64	R 5,040.00	R 5,544.00	R 5,876.64
Direct Mail	R 5,029.64	R 1,540.00	R 1,694.00	R 1,795.64
Education Materials	R 17,146.50	R 5,250.00	R 5,775.00	R 6,121.50
Entertainment	R 74,464.80	R 22,800.00	R 25,080.00	R 26,584.80
Exam Fees	R 4,082.50	R 1,250.00	R 1,375.00	R 1,457.50
General Expenses	R 98,647.83	R 30,204.48	R 33,224.93	R 35,218.42
General / Other	R 1,959.60	R 600.00	R 660.00	R 699.60
General / Promotions	R 612,930.22	R 187,670.00	R 206,437.00	R 218,823.22
Medical Plan	R 82,303.20	R 25,200.00	R 27,720.00	R 29,383.20
Photocopying	R 5,878.80	R 1,800.00	R 1,980.00	R 2,098.80
Photography	R 154,971.70	R 47,450.00	R 52,195.00	R 55,326.70
Post & Courier	R 5,878.80	R 1,800.00	R 1,980.00	R 2,098.80
Printing / Internal	R 58,416.66	R 17,886.30	R 19,674.93	R 20,855.43
Production Costs	R 771,331.22	R 236,170.00	R 259,787.00	R 275,374.22
Refreshments	R 12,084.20	R 3,700.00	R 4,070.00	R 4,314.20
Regional Services Levy	R 16,867.80	R 5,164.67	R 5,681.13	R 6,022.00
Relocation Costs	R 23,188.60	R 7,100.00	R 7,810.00	R 8,278.60
Rental	R 49,185.96	R 15,060.00	R 16,566.00	R 17,559.96
Salaries	R 4,264,835.58	R 1,305,828.41	R 1,436,411.25	R 1,522,595.92
Scholarships	R 3,429.30	R 1,050.00	R 1,155.00	R 1,224.30
Stationery	R 13,717.20	R 4,200.00	R 4,620.00	R 4,897.20
Stock Purchases	R 37,069.10	R 11,350.00	R 12,485.00	R 13,234.10
Subscriptions	R 14,615.35	R 4,475.00	R 4,922.50	R 5,217.85
Telephone & Faxes	R 58,788.00	R 18,000.00	R 19,800.00	R 20,988.00
Transfers	R 24,592.98	R 7,530.00	R 8,283.00	R 8,779.98
Travel / Touring Costs	R 2,112,579.44	R 646,840.00	R 711,524.00	R 754,215.44
Unemployment Insurance Fund	R 24,836.30	R 7,604.50	R 8,364.95	R 8,866.85
<b>CONTINGENCY BUDGET</b>	R 245,291.59	R 72,291.59	R 83,000.00	R 90,000.00
<b>SURPLUS / (DEFICIT)</b>	R 102,219.89	R 34,111.19	R 34,043.06	R 34,065.64

## **NOTE TO THE BUDGET**

Above is a three-year income and expenditure budget for the First Physical Theatre Company. This application is for company funding for a period of three years ending October 2008 at R1,000,000.00 (R1 million) per annum for a total of R3,000,000.00 (R3 million); or alternatively for R1,000,000.00 (R1 million) for the year ending October 2008 and timeously re-negotiated thereafter . Included are budgets for 2006:

- *Attachment K: Income & Expenditure Graphs*
- *Attachment L: Summary Budgets*
- *Attachment M: Detailed Budgets*

Subsequent to a telephone conversation with the Acting-CEO of the National Arts Council, and on her advice, a note with regard to the application for funding for the three-year period ending 30 October 2008 follows:

- (1) Previously the First Physical Theatre Company was awarded a three-year company-funding grant the end of which coincided with the company's financial year ending 31 December 2004.
- (2) In May 2004, prior to the end of the company-funding grant, the company applied for project funding in anticipation of plans not being put in place by the National Arts Council for continuing company funding grants.
- (3) This proved to be the case, but the project funding grant was nevertheless turned down apparently due to the fact that the First Physical Theatre Company was in line for company funding.
- (4) Subsequent to the above application, and having no indication that company funding would become available, further applications were submitted in November 2004 and March 2005.
- (5) These applications were likewise turned down due to the fact that the company was in line for company funding.
- (6) Prior to the most recent call for applications for project funding (and eighteen months after having first submitted an application for project funding), First Physical was contacted by the NAC and advised to apply for project funding due to the fact that there was no indication if and when company funding would become available.
- (7) An application was duly submitted in September 2005 and was turned down once again due to the fact that the company was in line for company funding.

While the management at the First Physical Theatre Company do not assume that the company or anyone else is automatically entitled to funding from the National Arts Council, it is respectfully submitted that this chain of events through no fault of First Physical has put the company at an extremely unfair disadvantage. The National Arts Council is one of the two principal funders of the arts in South Africa. The company had a reasonable expectation to have an equal chance to access funding from the NAC. The company planned with foresight the possible need to apply for project funding in anticipation of company funding not being available. Eighteen months later, the NAC advised the company to take such action, and to no avail. As a result, the company has been obliged to deplete all cash reserves, and is now forced to operate at a deficit or face closure. Given these unusual circumstances, it is respectfully requested that the grant be allocated for the three year period ending October 2008, or alternatively that the first year of the grant be awarded for the one year period ending October 2006 and timeously renegotiated thereafter.