



1820 Foundation Publications

An evaluation for the 1820 Foundation

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1 Background

During the course of 1989, a variety of socio-cultural developments emerged throughout the country, and many of these impinged directly or indirectly on the nature, composition and style of the National Arts Festival which is held annually in Grahamstown under the aegis of the 1820 Foundation. Inevitably, these issues extended to the 1820 Foundation as a cultural institution by virtue of its responsibility for the Festival. The role of the Foundation in the South African cultural environment was questioned in many quarters, and there was much discussion, polemic and rhetoric regarding its origins, its nature and its perceived intent. The possibility of a boycott of the Festival by Black performing artists was openly discussed and appeared highly likely to materialise.

Following a series of discussions and negotiations between the Foundation and various local and national cultural interests, however, the immediate boycott threat receded, and the 1989 Festival was bigger and more vibrant than ever. Part of the fabric of the 1989 Festival were several innovations which sought to extend the Festival to the people and which were the outcome of the negotiations which had been conducted. It was clear, though, that the respite was only temporary, and that the more fundamental problem of the Foundation's image amongst various interests remained.

The Foundation's Executive Director initiated a process of inquiry with the Institute of Social and Economic Research and the Department of Journalism and Media Studies at Rhodes University in order to determine the nature of that image, the origins and basis of perceptions of the Foundation, and what could be done about it. The original scope of the investigation proposed was comprehensive and would have considered a range of issues and audiences and how these perceived the Foundation's role and status in the South African cultural and political context. Due principally to cost considerations, however, the original proposal was scaled down substantially, and a decision was taken to proceed with an evaluation of the image projected by the Foundation through the numerous publications, promotional material and other items produced in association with its several programmes and projects, and by its administration.

Thanks to the close co-operation of the Foundation's management and staff with the researchers, it was possible to assemble a comprehensive cross-section of all such printed material which could constitute a basis for evaluation.

2 The Evaluation Process

After considering a number of different ways to approach the evaluation, it was decided to proceed on the basis of a series of panel discussions involving a number of different local interest groups. Individuals in the panels included historians, archeologists, academics, clergymen, community leaders, business people; English, Afrikaans and Xhosa speakers, school principals and people with an interest in arts and culture. Consideration was also given to conducting similar panel discussions in other centres, but this had to be abandoned due to cost considerations.

Seven panels consisting of between five and eight persons were selected. The panels were more or less representative of particular interests or points of view and were structured to be as homogeneous as possible, except with respect to gender which was mixed in each panel.

Examples of the publications and other material were grouped together according to particular categories and were displayed in a comfortable environment. Each category was accompanied by a brief statement reflecting the objectives of the publications which were prepared by Foundation staff members associated with the particular projects or programmes.

Each panellist was issued with a clip-board of note-paper on which the categories, publications and objective statements were clearly set out (See Appendix 1). After a short briefing regarding the origin and intent of the evaluation, the panellists were given one hour in which to browse through, study or skim the contents of the publications, making appropriate notes and comments where necessary. Panellists were urged not to spend too long on any particular category or publication and to record their broad initial impressions rather than to try to produce a substantive critique. Panellists were allowed to discuss the programmes and publications amongst themselves, if necessary, although it was made clear that this should not interfere with or disturb others in their group. This section of the evaluation process was very successful and the panellists co-operated enthusiastically to produce a useful set of comments and criticisms which were subsequently used in the analysis.

After the period of examination of the publications, the panellists met for a discussion of their impressions under the guidance of the researchers. These discussion sessions lasted for a further hour and their proceedings were tape-recorded (with the permission of the participants), subsequently transcribed, and constituted further valuable input into the analysis. The panellists were extremely co-operative and enthusiastic in this phase as well, and their contributions to the discussions were frank and to the point.

Prior to actually conducting the panel discussions, the process was tested on a pilot panel which was most helpful in finalising the organisation and content of the material issued to the panellists, as well as the procedure adopted. The seven panel discussions were conducted in an intensive three-day period during November 1989. As can be imagined, the two-stage evaluation process undertaken by the seven panels generated a substantial amount of written material. The exercise of collecting, classifying, summarising and interpreting this material, and the final analysis and evaluation, was conducted between January and May 1990. The contents of the evaluation which follow are the sole responsibility of the researchers and should not be construed to represent the opinion or position of any particular panellist.

The researchers would like to express their appreciation to the management and staff of the 1820 Foundation for the thoroughly professional and co-operative way in which the entire exercise was conducted. Thanks are also due to Ms Niki Cattaneo and Ms Jane Burnett who handled the administrative, organisational and transcribing functions with quiet confidence and competence.

Finally, an enormous debt of gratitude is due to the panellists who participated so readily in this important undertaking. All of them are busy people, and their willingness to give up two hours of their valuable time is much appreciated. Without them, this evaluation would have been impossible.

3 Summary

Note

Panellists were promised personal anonymity and were encouraged to comment openly and freely to the "neutral" researchers. In this situation critical remarks can be expected to outweigh complimentary remarks. Nevertheless, the researchers believe that the comments in this report — sometimes going beyond the publications — reflect important perceptions of the Foundation which should be useful in formulating future policy.

Panellists were not unanimous in their views of the publications. Many panellists praised aspects of the Foundation publications, but others were highly critical of the content of publications and the image they projected. The view was repeatedly expressed that the publications reflected an underlying approach incompatible with the present aims of the 1820 Foundation. A few panellists were prepared to defend the publications as legitimately reflecting an English-speaker's view of South Africa's history. The major criticisms were that:

- 1 Charter, booklets, postcards, maps, Thomas Baines prints, and even stationery, with its emblem of the Union Jack and list of Council members, reflected an almost totally white, English and European perspective. Even the interior decoration of the Monument reflected this view.
- 2 The "brutality" of the Frontier wars was ignored and so, to a large extent, was the existence of African people in the Eastern Cape when the 1820 settlers arrived. This fundamental "falsehood" was reflected in almost every publication. Even the notion that the Settlers brought democracy, tolerance and freedom of speech to South Africa was questioned: Britain in 1820 was not democratic or tolerant.
- 3 Provided the Foundation reflected the truth about the past it had a "wonderful role" to play in the future.
- 4 The Foundation needed to decide whether it was a British Settlers' club; an association promoting the English language in South Africa; or a facilitator of cultural contact. It could not be all three.
- 5 The name would be acceptable if it the publications did not "gloss over the truth".
- 6 The promotion of English as a useful and international language needed to be separated from the inculcation of English culture and ideology.
- 7 The purpose of some publications was unclear. In many cases publications seemed to have no clear purpose or target readership.
- 8 Publications reached only people already involved in Foundation activities and not the people the Foundation sought to involve.

4 Recommendations

- 1 Major decisions need to be taken about the nature and objectives of the 1820 Foundation. If it wishes to be primarily an association of the descendants of British Settlers, few changes in image are needed. If, however, the Foundation wishes to play a significant role as a facilitator of contact among different groups in South Africa, or as a promoter of English and English language education as one of the few common denominators in South Africa, major changes in purpose and image are required. All the other recommendations depend upon these decisions.
- 2 The *Charter* should be completely revamped, with the help of sensitive historians, archeologists and members of the local community. A concise and clear "mission statement" is required.
- 3 Before reprinting, all the standard publications — maps, postcards, booklets and prints — should be reconsidered. The existence in 1820 of an indigenous population and the violence of the Frontier wars needs to be acknowledged, as does the present South Africa situation.
- 4 All publications need to be considered in terms of their target audience and their purpose. With few exceptions, publications need to be directed to a specific audience in order to achieve a specific purpose. *Contact* and the *Annual Review*, in particular, need to be reconsidered.
- 5 The image projected by the publications and also by the decor of the Monument need to be given some sense of Africa.
- 6 The distribution of publications needs to be reviewed and at least some publications designed to attract new interest from sections of the community not already involved in Foundation activities. These publications need to be designed for their target readerships.
- 7 A brief history of the the Eastern Cape, the Settlers and the Frontier wars may be worth considering.
- 8 The revised corporate identity of the Foundation needs to be clearly defined and coherently projected through all the publications.

5 The publications

1 The Charter

A few panellists were prepared to defend every word of the Charter but it came in for the most severe criticism of all the publications.

Preamble

Criticism began with its opening words: "All people in South Africa are settlers or descendents of settlers." Historians and archeologists found it a massive distortion of the historical record and of the meaning of "settler". Others found it arrogant, insensitive, grossly offensive and "repulsive": "I don't know whose throat I can get hold of". (The "pinnacle" of this insensitivity was the siting of the Monument on Gunfire Hill. Some panellists said stories were still told about Gunfire Hill and Makana: the siting of a searchlight on the hill during the 1980s unrest had not been forgotten.)

The problem would begin to be resolved only by a rewriting of the Charter, with much greater sensitivity to the presence of human beings in this part of the country before the arrival of the trekkers and settlers and the history of warfare and subjugation which followed. Panellists making these comments felt themselves unable to join the Foundation and unwilling to participate in many of its projects.

Citing English as an "official language" was irrelevant and needed to be omitted.

Other comments:

The Charter needs to be re-thought in a contemporary context. It should be: much shorter, summarised, succinctly stated, not so wordy. In its present form, few people ever read the Charter.

It contains many contradictions which reduces its credibility: strong ideological perspective with a particular view of history which is not acceptable to many people (the majority of South Africans). "Symbolic" is used frequently — but symbolic of what? "Decendants of Settlers" — excludes Khoi-San? The reference to all as being "settlers" appears to be an attempt to obscure exploitative relationships. Tends to compound current inter-group friction and misunderstanding, rather than to address it in order to remove it — thus, reinforces language and racial barriers. View of a homogenised South African culture?

"Official language" reference must be omitted — quite irrelevant in the context of the Charter. Use of "democratic" is loose/lacks clarity/causes problems — based on numerous dubious assumptions. Name change appears to have been an attempt to deceive — to gain some credibility/legitimacy? Imperative to redress the imbalance in the view/interpretation of history now being perpetuated by the Foundation, especially in the Charter?

Some typical adjectives used by panellists in their references to aspects of the Charter: inexcusable; incoherent; lacks logical order; ludicrous; jingoism; inaccurate; insensitive; smacks of CNE; repulsive; offensive; misleading; ridiculous. (There must be a message in there somewhere!)

One panellist referred to the Charter as "well-motivated".

Policies of the 1820 Foundation

Policies were thought to be too broadly stated, as if the Foundation was attempting to be all things to all people. The intentions were probably quite honourable but were confused and the priorities unclear.

Too broadly stated — tries to include virtually everything; to be all things to all people? Liberal, optimistic, "totalising", inclusivist ideology. Tries to create the impression that there are no real problems or differences in South Africa. Objective should be to make an affirmative, unequivocal commitment to creating a non-racial society — despite the risks involved.

Intentions are probably quite honourable; but somewhat confused, with priorities unclear. Focus should be on finding ways of securing a meaningful/beneficial involvement of Black people in the Foundation's activities — not paternalism, tokenism. Policies are decided upon with minimal consultation, and implemented with selective consultation. Tries to be all things to all people, which is not possible; could turn out to be nothing to anyone. Eurocentric view — must work in a broader context, cannot survive in a vacuum.

The English Language

Seems to be a paranoia about English? The language is accepted as the lingua franca, but the Foundation should also acknowledge and be more supportive of other languages. **MUST** move away from fixation with Settler origins. English survives NOT because of the Settlers, but because it is an international language. The Settler image/emphasis is not helpful to anyone. Preservation of British cultural values is inappropriate — also has little to do with the English LANGUAGE, per se. Reference to "one of our official languages" must be abandoned — whose idea was it anyway? The Foundation should be against any "official" language policies. It might work towards encouraging debate about a "national language policy". Official language principle perpetuates social inequalities; focus on language emphasises "sections"/"groups". Language should be popularised, not idealised.

Education

The Foundation's role in education could be expanded, although there may be problems with its direct involvement in education, especially separate education. Makes a valuable contribution, and should expand its involvement, particularly by increasing appreciation of other languages and cultures. For example, could extend its education function to Afrikaans schools, at least; and, generally, amongst second-language speakers. Must pursue equal opportunities — not English domination.

INSET programme is fine — but what else has the Foundation done? Surely there is an obligation to redress the problems and inequities introduced by decades of Bantu education? Cannot say "it's not our problem" and do nothing (or very little) — otherwise the Foundation may be seen as being discretely collusive in maintaining the status quo.

Education programmes are most encouraging, but relatively unknown (especially INSET). Programme/project intentions sound very good, but there is very little evidence of them being put into practice successfully, at least, from the literature provided.

In the final analysis, EDUCATION should be the Foundation's prime objective.

The Arts

MUST consult with local/national bodies to establish a view of "art". Thus, much innovative activity is ignored, and the Foundation gives the distinct impression that it prefers to concentrate on "high" culture.

Is there a "common" South African culture, or a "people's" culture? THESE (and other questions like them) should be pursued by the Foundation.

The use of "indigenous" is very misleading when there is a distinct absence of African culture, except at Festival time when it is needed to draw money to Grahamstown. Even then, it remains strictly within a White framework. African culture/traditions/art/music, etc. is reflected mainly in the National Arts Festival — this should be deliberately extended to ALL other activities.

The arts do not appear to be fully represented in the Foundation's activities; e.g., ballet? opera? fine art? Gallery?

Conferences

Opportunities in this respect seem to be sadly neglected. The Conference- Centre function should be ACTIVELY marketed as a MAJOR priority. The publications do not market the Monument as a conference venue adequately. But perhaps the emphasis should shift to actually organising conferences on a regular basis — not just as a "venue", which other organisations may or may not choose to use.

The conference publications are boring, and need to be updated — but MUST reflect conferences as a vital aspect of the Foundation's work; otherwise it will stay boring. Perhaps this opportunity should be used to market Grahamstown as well? The university and local schools should be actively encouraged to host conferences which can be planned in association with the Foundation. Present attitude appears to be to produce some mediocre publications and then sit back and wait to be asked or approached about conference facilities.

Now, more than ever before, the Foundation should take the initiative in organising national, regional and local conferences surrounding the multitude of issues which we need to address. The Foundation seems to try to avoid generating debate, thus presenting a sterile image; and it gives the impression of being far removed from relevant and real issues. The Foundation seems, also, to want to be neutral; it MUST realise that this is not possible. It is important, though, not to become involved in conferences or discussions in which there is no follow-up, otherwise its activities will be treated with cynicism. For example, the conferences which do take place all seem to have a heavy academic bias and tend to be once-off events which make little real contribution to improving our lives.

The cost of hiring the Monument as a conference venue should be revised. At present, such costs mean that it is not open to all, and tends to be elitist. It should be "sold" as a free and open venue to become a cultural and political growth point in the Eastern Cape and in the country as a whole.

Commemoration

This should be the least important concern of the Foundation, but is not. The Foundation needs to decide whether its aims are to perpetuate commemoration or to be part of the broader social transformation — it cannot have both. In particular, it must take steps to address the one-sided view of history which dominates the Foundation's image. The Development and Membership material relates ONLY to the commemoration of the English settlers. This is not acceptable to many people, and is in conflict with valuable programmes like INSET.

The Foundation MUST actively seek to dispel the myth that its main aim is the commemoration of the Settlers — unless, of course, this is true!

Implementing policies

There appears to be a diminished effectiveness in the implementation of policies because the Foundation's policies are too broadly cast. The Foundation should seek to play a facilitating role in a changing South Africa by taking pro-active steps to become involved; rather than be forced into a re-active role.

Many worthwhile projects/activities appear to go unnoticed; therefore, the publications, as means of communication, must be judged to have been unsuccessful — except, perhaps, for those associated with the Festival. The publications, generally, do not reflect the activities or policies of the Foundation adequately; in fact, they give the impression that little is actually being done.

The Foundation's work is generally superb; but one gains the impression that WHAT is done is more important than HOW it is done. There is a clear need for the Foundation to be more sensitive to the cultural values and needs of other interests, besides those of English-speaking settler stock. The publications reflect a patchy approach to implementing policies, which does the Foundation's image no good at all.

Other comments

Imperative to re-examine the history of the area in order to redress the imbalances in its apparent perspectives — there is absolutely nothing African about the Monument, and there ought to be. The building should be utilised more; even if only for informal functions and events for local youngsters to begin with. The buildings are dead, empty and bleak — except at Festival time, but the Foundation cannot survive on the Festival alone. In fact, the extent to which the Festival dominates, both in fact and in impression, is not a healthy situation.

The Charter is arrogant and insensitive. The Foundation should work towards replacing it with a much shorter and clearer mission statement which would enable people to understand, at a glance, what the Foundation is all about.

The publications suggest that the Foundation is predominantly interested in selling itself to a distinct, wealthy market — and not doing that terribly well. The aim seems to be to impress superficially, rather than by virtue of real, worthwhile content. The publications are too self-congratulatory, and many are too glossy and up-market to appeal to most people.

The Foundation must honestly address its views regarding racism and discrimination without hiding behind history, or what its members/sponsors might think. The Foundation MUST develop a clear statement of its political aims and views; a starting point would be a drastically revised Charter. The view of history presented by the Foundation's publications is misdirected and problematic; it is perceived by many as a symbol of oppression.

The publications reflect a wide range of styles, notions and designs which do not really hang together. They are not all clearly Foundation publications.

2 Stationery

The listing of Council members on the letterhead (and elsewhere) needed to reflect changing trends. References to Gunfire Hill in the address, wherever it appeared, might be excluded.

Emblem

Many panellists did not know the background to the emblem. When it was explained, objections to the British symbolism were raised. The adaptation of the emblem to incorporate an African motif might be considered.

Looks nondescript and lacks an obvious focus; except, perhaps, one which is loaded with British Colonial Imperialism. In this sense, it has distinctly negative connotations which may

be a reminder of colonial exploitation. The Union Jack which is incorporated in the design does nothing to convince people that the Foundation seeks to promote a "common" South African culture. The emblem is a messy attempt to pull symbols from their historical context and to hold them up as laudible; this is not acceptable to many people. If the Foundation is working towards a new South Africa, then it will probably be necessary to change the emblem because its symbolism is not consistent with such a new South Africa.

Beautiful design, but it is part of the Eurocentric image problem. However, it has now become well-known and should not be changed. Good design, but its meaning should be more clearly explained — does not seem to be very widely known or understood.

Neat, but meaningless; resembles a jungle gym. If this is the Foundation's corporate logo, then it should be on ALL its publications and letterheads.

Attractive, very good, not very inspiring, not clear, puzzling.

Other comments

Stationery is messy, overbearing, cluttered. Too much print and too many different typefaces. List of Council members names is completely unnecessary — might even give offence because it does not reflect "working towards a common South African culture". Letterheads must be confined to vital information only — the simpler, the better. This, together with a good quality cream coloured paper, would add enormously to its impact. Letterhead should refer to the Foundation's aim to promote the English language; and a succinct statement about its attitude towards racism and sexism.

Festival stationery is a poor contrast to the rest, which looks good. Letterheads are bland and symmetrical, but Festival letterhead is at the other extreme — too glitzy. Festival stationery is a problem, but may be necessary because of the sponsor. Gunfire Hill should be removed from the letterhead address — reminder of oppositional history, thus offensive. Gunfire Hill significance should be explained, if it can. It seems to contradict the Charter clause which claims that the Foundation is concerned with what unites people rather than with what divides them.

Letterheads are drab and dull; except those associated with the Standard Bank — which are too "busy". Festival stationery is unprofessional and gimmicky — needs a more elegant typeface. Image projected is businesslike — cold, conservative, snobbish. Dull colours; does not project an image of openness, growth, excitement, fun. Image is not distinct or consistent.

All correspondence to be addressed to the Director is not consistent with a liberal image and is unnecessary for an organisation like the Foundation. All detail on the Compliments slip is unnecessary. This should be plain, simple and elegant, not crowded.

3 1820 Contact

Contact received some praise but it was perceived as being rather superficial and "parochial" consisting very largely of group photographs of the same people. It was seen as an "in-house" publication, of little interest to anyone not already involved in Foundation projects, rather than an outreach publication. Too little emphasis was given to Inset.

Does not reflect the policies or the aims of the Charter. More like the pages of an in-house publication or a chit-chat house magazine — dreadfully boring. Only serves the local community; constantly repetitive photographs of Foundation staff (especially JB and JL). Same faces, stories in every edition. Seldom read by those who receive it — except for social gossip and other events. One panellist conceded reading it regularly, but only for its local chit-chat value — it's a way of keeping up with what is happening in Grahamstown's social circles.

Contains no interesting, seriously researched articles. Target-group is too general, so is of interest to no-one! Title is somewhat ironic, because it seems to make little real contact. No clearly defined target audience or function — so, typical junk mail or doctor's/dentist's waiting room material. Predictable and very "Grahamstown". Quality is good, must be expensive to produce — but content does not justify this cost. If its aim is to attract new members or visitors, then it should be more carefully marketed; e.g., to schools, university, travel agents, publicity bureaux, etc.

Too much emphasis on the Festival; seems to focus on April to September — what about the rest of the year?? Contra: Arts Festival should receive more attention to reflect its scale/success/importance. But the overall effect is over-written, over-glossy, self-congratulatory publication — probably written by people who are under-worked? Photographs of variable quality, so the poor ones always show up. Attractive, but does not live up to its name. "Seductively" glossy, but only encourages a quick flip-through to look at the photos — dangerous for any publication. Should be an outreach publication, accessible to a much wider audience. Perhaps English only is a limitation?

Newspaper format might be better, especially to keep costs down — few people seem to read it in its present form anyway. Emphasis should be on projects and programmes, not staff. Fails hopelessly to reflect the realities of our present society.

Gives a good picture of Foundation projects and encourages people to take part in its activities.

4 Annual Review

Panellists thought the Review too like Contact, with the same kinds of pictures and items of information.

The "tokenism" of black faces in some of the illustrations was attacked. One panellist said: Every time I go near the Monument they try to take a photograph of me so that they can use it to show that black people go there.

Really no distinction between Contact and the Annual Review — has no originality of its own; thus, the same comments as above apply here too. The Foundation MUST establish the aims of these two publications and separate them clearly — otherwise drop one (either one). Absence of proper articles in both publications ; both focus on newsy happenings with no mention of the current cultural debate. These are highly appropriate instruments for carrying these issues to people, but the opportunity is wasted. If the aim of the Annual Review is to show donors what happens to their money and to attract new donors, then it fails in its present form.

Poor layout, photograph standard is inconsistent, patchy production standard.

Review and Contact should be combined into a single GOOD journal with articles of QUALITY. Content MUST be more carefully selected — often looks as if it is thrown together at the last moment. Each Review looks just like the previous one (all the others) and this gives the impression that there is really little in the way of development or achievement. Inevitably left with the feeling: is this all?? — a forgettable publication. Provides a good summary of activities, though very little fine art.

5 Other publications

a Postcards

Most postcards showed only the exterior of the Monument, its least attractive aspect. The township was never shown.

Uninspired, lack imagination, old, should have more/better Festival scenes. Range is too small, thus no variety. Quality is mostly OK, but content is poor — do not reflect the Monument as a living one. A bit dull, especially the views of the building — should be more interior shots because the Monument building cannot be made to look beautiful. Postcards don't reflect the reality of Grahamstown — why deny the townships? — they are equally important parts of Grahamstown. Dardagan cards OK.

b Conference centre

Panellists with business connections felt the Monument was not sufficiently promoted as a conference centre and the booklet promoting it was not adequate. If necessary, the Foundation should promote conferences, rather than waiting for conferences to be offered. The costs of hiring the monument were too high for the local community.

No indication of costs/rates — aware that these may change/fluctuate from time to time, but must provide some idea. Publication presents a one-side portayal of a White town — shame? fear? Needs to have much more information about Grahamstown, with emphasis on the "education centre" role.

Monument as a venue is very expensive and discourages many organisations from even considering it. Lack of accommodation and adequate transport facilities limit the conference centre function; but the publications don't reflect this at all (misleading?). Should say where Grahamstown is and how to get there — not everyone knows.

Needs complete re-designing to really market the conference function. Too outdated and desperately needs new photographs — very poor image presented in present form. Proper conference intention needs sustained marketing ALL YEAR ROUND — but there is no evidence of this.

c Pictorial guide

Comments varied, but the guide was generally acceptable.

Adequate, but uninspired, quite mediocre, doesn't project any particular image. Needs to be updated and include some/more Festival scenes. Better than the Conference Guide, but not particularly exciting; e.g., too much writing for a PICTORIAL guide. Is this meant to be a USEFUL guide, or just a souvenir? Care needs to be taken in using statements like the "desire to emulate their feats in the face of adversity", because this might be offensive to many people. In fact, should take more care, be more sensitive with ALL text material.

d Conference reports

The inconsistent quality of these were noted but they were thought to have a limited appeal to people involved in particular conferences or to other specialists. Apart from one or two more recent examples these were criticised for drabness.

Should be standardised, perhaps book-sized format; quality is too variable in present form. Interpretation of history issue raised strongly here as well; e.g., "There is a very urgent need to address the imbalance in the history of South Africa. The dispossession of land, the wars of resistance, setting the frontiers, etc., should all be portrayed so as to reflect the brutality that went with these events"; and "The Foundation should not be perpetuating an idealistic, naive and untruthful version of our history. If it continues to do so, it will never be seen as a credible organisation — this is particularly important and urgent amongst children who are indoctrinated daily in our schools".

Human Options conference report looks cheap, shoddy — unlikely to appeal to anyone. Winter School reports are good, possibly need more biographical information? Generally

useful material for archives. Tend to be very detailed, so perhaps have only a limited appeal? Perhaps glossy publications would be better — photos and/or sketches would help?

Seem to have improved over the years, but still amateurish in layout, etc. Must emphasise that in-house publications CAN be good, but these are not. They have limited appeal and probably don't sell well — thus, they are a waste of money. Publications reflect that only uninspired conferences are attracted to the Monument, and clearly demonstrates that the conference function is not well marketed at all. The (congratulatory) reference to the President's Council is not a good idea — again reflects the basic insensitivity which is reflected in many of the Foundation's publications.

e Lectures and other booklets

Some of these were thought very out-dated while some of the more interesting lectures were sold out.

Uninviting, drab, scholarly, localised, outdated, have little relevance now. Certainly not for general audiences, probably of interest only to those who attended the lectures? Limited appeal, therefore justifiably inexpensive. But only one had the Foundation's emblem? (see above). Perhaps these should be developed as more clearly part of a series. Probably generally useful, especially the Dugmore lectures.

But where is "people's history"? The Foundation has an admirable opportunity to be leading the field in this regard.

f Map

Several panellists noted that there was not a single black person on the map: as if the 1820 Settlers had arrived on vacant land. There is no warfare, no evidence of subjugation. This came in for severe criticism as an example of the "distorted:" and "false" picture of history projected by Foundation publications in general.

Where are all the Black people?? This is completely unacceptable; naive, amateurish — who would want to buy THIS? This is bad news for the Foundation's image. As a "map", it is uninformative and insignificant — serves to reinforce the Foundation's one-sided view of history — drab, dull, might appeal to a collector of odd maps. Could be done better, though, and would then be useful.

Other comments

Much money seems to be spent, why then does most of the material appear to be so irrelevant?? Generally appear to be expensive publications for a limited market — is this justified? Projects White/English image, especially in terms of history. Must reflect diversity, but misses the boat completely. Seems to be insufficient marketing for such expensive publications. The Gift Voucher is a good idea, but presentation is dreadful — typical of many of the publications. Overall image is amateurish, slickness and professionalism is missing.

No real discussion of issues; especially historical context and realities of South Africa. Skotnes murals are nice, but do need some explanation or interpretation.

6 Inset texts

Inset received high praise as one of the most valuable of the Foundation projects and the publications were generally thought to be adequate for their purpose. Panellists asked why Inset was not given more prominence in other publications.

Readers: Superb!! Good presentation, though no Black writers? Practical, cheap, workable — perhaps needs much more colour and better legibility. These deserve to be better produced. Children love colour, so the illustrations are not as effective as they could be.

These could be a real hit for the Foundation, if more professionally produced: they would sell well. Allocate money from some of the other publications to improve these!

The Way We See It: Interesting concept; intent not so clear — just to please participants? Unfortunate self-congratulation in vol 8. Simple, clean — looks workable. Interesting, but should reach a broader spectrum of people? Legibility poor in many cases — must improve.

Modern Poetry: Awful cover — appears to be thorough — interesting presentation.

General Impressions/Comments: Inset has great potential, but lack of a parental support programme is a weakness; must create a home environment too — without this, the programme is a bit Utopian, especially in rural areas. Use of English only should be motivated/justified. All Inset publications are of a high standard and create a good impression, but it is not clear who they are directed at. Very worthwhile programme and publications. Probably the Foundation's best programme/venture? Deserves far greater financial support, therefore should be a priority for fund-raising so that it can expand and more/better publications can be produced. Commendable, should be expanded. Vital programme which seems to operate on a low budget which is reflected in the quality of the publications — surely this can be improved?? The programme is too important to be spoilt by poor quality publications. Could this not be diversified into Xhosa texts as well? Some of the stories seem to reinforce the notion of subservience and subordination — must be careful about this. If not intentional, could cause problems: if intentional, then dreadful!!

Inset Teaching Manuals/Reports (5 kinds): Language teaching is associated with value inculcation — Foundation should establish a Xhosa Language Academy since most people in the region speak Xhosa. Sometimes it is not clear which age-groups the publications are aimed at. Some publications are too detailed? Inset Review is poorly produced, but nevertheless, a very valuable service. Can these be aimed at Afrikaans children too? General presentation is good/interesting. Programme deserves better quality publications. Reflects attempts to address the shortage of simply written books for Black children, e.g. Turkington.

7 Development and membership

a Application form

Many panellists were unaware that they were eligible for membership of the Foundation. The form was thought of give no clear idea of the benefits of membership, if any.

Membership forms seem to go only to a very select (upper class/moneyed) target audience — deliberately?? Some panellists were not aware that people could become "members". Image projected is that of an exclusive club for settler descendants. Membership is not advertised/communicated to Black communities or ordinary people.

No real membership benefits apart from being a "good cause" — if so, then this should be indicated on the membership appeal. Appeal form could be more attractive; tends to be dull, cluttered. Why an "application"? Can membership be refused? If so, on what grounds? Only adequate — presents the image one would expect: staid, dull, uninteresting.

b Honour your name

This form received little comment and most panellists were unclear about its purpose.

Too much text. Strange title — is it effective? Somewhat obsequious — honour for what?? Seems clear, colourful and elegant.

c Rose garden

The particularly English connotations of the rose garden were noted but the pamphlet received little comment.

Looks like a mourning card! This is NOT a good idea. Not very exciting. Waste of money.

d Baines prints

The total absence of black people was noted and some panellists asked why Baines paintings which reflected other views of the Frontier had not been chosen.

Might look quite innocent and pretty to Whites; but the implicit symbolism has a different meaning for most Blacks. Is this what people want?? Probably more popular than the "Trees" prints. Nice idea, well-produced, professional, but it serves to confirm the impression of a conservative, upmarket, nostalgic, SETTLER tradition. There are other Baines paintings which reflect a more accurate historical picture; but these do not, and may be offensive. Not a very clever idea for making money since it doesn't project the "all peoples" image. Obsequiousness reflected in statements like "intrude on your privacy" and "estrangle your goodwill" is quite unnecessary and is not a good marketing technique.

e Trees

Too "chocolate box" — but better than the Baines prints. Again, the overuse of an apologetic tone could put many people off. Very pretty, but a bit off the Foundation's track?? Ingratiating approach is not a good idea.

Other Comments: No attempt to reflect the indigenous people — if "art is a reflection of society", then who is being reflected here?

Festival benefits are the only real incentive for membership. Whilst fund-raising is necessary, surely it can be done in more relevant ways, in keeping with changing times. The marketing approach is weak (genteel), and tries desperately to be inoffensive, but ends up being too apologetic. Must adopt a more aggressive, determined approach. Imperative to begin to promote the Foundation as an organisation which can play an important role in shaping the future South Africa.

8 Schools English Festival

These publications were generally thought to serve their purpose.

The regional and national schools programmes are attractive and informative, except that some covers are poor and unattractive — inconsistent quality. Layout/type variation could be much more creative. The press-clippings idea is good, but wonder whether sponsors would actually look at it. Might be an idea to produce it more professionally — not exciting enough in present form. Too many pictures of "the organisers". Good personal touch; necessary and effective, but a bit amateurish. Should have fewer group photographs.

Programmes good, easy to follow — adequate, eye-catching, high standard. Generally a worth-while project, but needs more publicity. Even local children and parents know very little about it. Are posters put in the schools? Children are not a homogeneous group — there seems to be little in the way of attempting to bring children from different backgrounds together.

9 Anglo-De Beers English Olympiad

Although there was some criticism of the "elitist" nature of Olympiads, no major criticisms were raised.

Package: A booklet would be better than loose sheets addressed to principals. Connection with the Foundation is unclear — Foundation logo should appear somewhere to identify the connection. Dominated by Anglo-deBeers, whilst Foundation involvement is obscured.

Correspondence 1989/90: Claims to be open to all pupils, but the process/examination favours first language pupils from prestige (private?) schools which have the time and staff to

encourage creative thinking and responsibility for learning. Encourages competitiveness, rather than collective learning. Letter should be open with an invitation to participate. The approach assumes too much, e.g., that teachers know enough about the Olympiad, thus does not give information. Grammatical errors?? Looks as if it has been thrown together.

Other Comments: Discussion opportunities/feedback/follow-up doesn't seem to exist? Gives definite impression of catering for first language speakers — need to involve others? The certificate/diploma is poor — This is probably the worst material on display.

Good idea, but should/could be extended. Ideal for fostering the English language.

Torch in the logo is unfortunate — looks like a Voortrekker movement.

10 Eisteddfod

These were thought to be low-budget publications. There was some criticism of the inefficient running of the Eisteddfod which meant school children spending hours at the Monument in order to give a brief performance. Efficient and disciplined programming was suggested, run by "marshals with muscle". The adjudicators were "treated like gods" in the running of the eisteddfod when some of them gave hurtful, cutting, negative and insensitive criticisms.

1988 Report: Can only be understood by someone who attended the Eisteddfod. Poor quality photographs, with little relationship between text and pictures. The Foundation could be doing much more outreach work here. Cover does not represent the arts/title not on the cover/no indication that this is the 1988 report. Poor presentation.

Adjudicators comments/suggestions are helpful, but there is no evidence that any follow-up or support activities occur. Do the children really benefit? Need to involve the teachers more. Informative. Detailed, but readable. Visually poor. Statistics should be condensed/too much unnecessary detail.

1989 Programme: Amateurish. Is this really a valuable event when most people cannot even afford tuition? Must be put into an appropriate perspective. Small, selective group gets benefit. Perhaps underprivileged children should be sponsored so that they can participate as well. Clear enough, but boring and functional. Entry forms should be separate, not included in the publication.

1988 Original Writing Award Winning Entries: Type should be better and larger. Not at all clear how one gets hold of this publication. Is it sent to the schools? or sold? If it is sold, then it should be made more attractive. Standard of production is low. Should be professionally produced for school libraries, etc. Boring — could be made much more attractive. Good idea, but poorly presented. Probably only read by the contributors!!

1989 Eisteddfod Original Writing: Not clear who this is sent to. Probably children who go to "good" schools; thus, privileged, advantaged. Second language speakers cannot compete.

Forms, Entrant Card and Diploma: Sudden use of three languages? Seems paternalistic, and could be viewed with suspicion. Diploma poor, though better than the one for the Olympiads. Diplomas often have spelling mistakes of names — must be carefully checked. Could be smaller/cheaper?

Other Comments: Generally, very amateurish — needs more professionalism. Distinct concept of "high" culture is evident. Foundation involvement in some activities is not clearly evident. Quality suggests that this is an "orphan child" project, but perhaps better this way, than over-glossy.

Eistedfod organisation and arrangements does little for the Foundation's image as an efficient institution; if staff problems occur, why not use teachers or senior pupils?

11 Scholarships

The information leaflets were thought to be appropriately modest for the modest sums offered.

Application Forms: Combined booklet/posters might be preferable to a loose-leaf format. The forms are clear enough and adequate; if an applicant cannot understand this, then he/she would not be scholarship material. Dull and daunting — as these things usually are. The pamphlets could be more professional and interesting — also perhaps in booklet form? Very poor; usually disappear on school and other notice boards. Needs a larger poster-format with colour.

Other Comments: Seems to ignore the fact that the majority of people cannot compete on the same level as privileged Whites. It is clear that more funds are needed — the amounts offered are too small compared to the continually escalating costs. Awards are only modest, so the documentation is appropriately unpretentious.

On the whole, a severe, even punitive, impression is conveyed — emphasis on regulations, conditions etc. Application is not really invited or encouraged. Should be presented as a positive achievement, not to scare people off.

Cannot be conducted in isolation — must address present educational inequalities in the country.

12 Gold Shield

Few panellists commented on these. Where comments were made, the Gold Shield Awards were thought to be failing in their purpose on two grounds: they attracted almost entirely children from elite schools, which had not been the purpose of the awards on which they were originally based; and they were thought to raise the expectation of reward for community activity, which was not desirable.

The listing of other countries with which South Africa effectively had no contact was thought to clutter the stationery, without serving any purpose. One comment was that the emblem of a lion on a shield appeared to symbolise British domination of Africa.

Booklet: Both booklet and type should be larger. Poor quality. Same kind of daunting rules as for scholarships! Does not encourage 14-year olds to want to participate.

Sample Award: Garish — no indication of the basis on which the awards are made.

Letterhead: The list of countries is cumbersome, pointless and unnecessary. South Africa has little or no contact with most of these countries. Overall impression is too fussy. 1820 Foundation emblem nowhere to be found. Gold Shield emblem is puzzling — British lion conquered South Africa??

Other Comments: Worthy concept, but insufficient participation is evident — why is this? Connection (if any) between the GSA and the Foundation is unclear. The whole programme is curiously out of place — this is 19th century stuff. Whole scheme is problematic — not aimed at the right people: in other countries it is meant to give underprivileged children an opportunity to become involved and to achieve something, but this is not so here. "Service" component is wrong; school children will only be interested in community service if their efforts are rewarded?

13 National Arts Festival

These publications received least criticism, perhaps because they came at the end of a strenuous study with limited time. They were thought to be well suited to their purpose. A redesign of the Booking Kit (which has already taken place) was thought necessary.

An important and repeated comment on the Festival was that the Foundation appeared to rely too heavily on this single event.

Flyer: Excellent — uses limited space to best advantage. Not enough information for non-locals? Should be distributed sooner to allow time to plan accommodation, etc.

Booking Kit: OK for the mentally active, but still an improvement on the loose-leaf format. Needs a simplified version for locals who don't need information on accommodation etc, and resent having to pay R 5-00 for unnecessary bulk. Has definitely improved over the years and reflects a sound response to demand. The pull-out diary is a good idea.

Main Programme: Must have a ground plan of the Monument and a map of the City. Cost of tickets and the duration of the show should accompany every entry. Although probably necessary, the advertising intrudes too much — especially double facing page adverts. Should be limited, or appear at the end/beginning only? Much hard work is evident.

Festival content does not really reflect a policy of making the English language more accessible. Most productions are elitist.

Colour-code the page tops of sections for easier identification?

Fringe Programme: Map of the City showing all venues is vital. Well-presented and comprehensive, and a great deal of work is evident. Production duration should be standardised. Fringe is much more alive and interesting because it accepts and promotes a broader definition of culture. Programme is much better than before — outstanding.

Confusing — too much stylistic diversity. The objective should not be to visually please and excite, but to inform calmly and clearly.

Fest-Quest: Needs feedback from local business community. People always welcome the opportunity to make comments — excellent idea, especially the chance to win a prize which adds interest. No opportunity to comment on cost structures. Should include an opportunity to comment on controversial productions. Does not measure up to the quality of other Festival publications — should be in a plastic cover with an attractive cover page.

Memo to Fringe Participants: Adequate — perhaps a bit late in going out. Good, and an improvement on previous years. Too long and wordy, especially for second language users.

Other Comments: All Festival publications are excellent, beautiful, professional. Could make some money selling the Festival posters. The Festival is a benefit to both the Foundation and Grahamstown's tourist industry.

The Foundation should encourage/facilitate local participation in the Fiddlers Green venue — especially by the local Black community. The Festival is the crown of the Foundation's achievements. The Foundation should reserve the right to reject sub-standard productions and those which are a rip-off. The Foundation should be doing its utmost to make the Festival acceptable to Black people; for example by involving them more in the planning and organisation.

6 General

Some general comments were:

Publications are lacking in cohesion. There is no sense of corporate image and even the emblem is not consistently used on all the publications.

I would like to see one short line (somewhere) on what the Foundation thinks of racism.

I worry that even the Foundation now sees the Festival as its main task.

We need to ask black citizens what they can contribute to the Festival (and how they can benefit from it).

Fiddlers Green took away the tourists and the town was empty.

Fiddlers Green was very exciting — the shops need to make themselves more sellable.

Afrikaans-speakers have a very positive attitude to the Festival and the Foundation.

Cue is one of the best ideas but it is too limited, it needs to include the Winter School and more about the Fringe.

International Arts Festival?

Some general comments were made about the festival's international focus. It was noted that the festival was not consistently used on all the publications. There is no sense of excitement and even the...

I would like to see the show (reviewer) when the Foundation think of making their own publications. It is not clear what the main task is.

We need to ask black citizens what they can contribute to the Festival and how they can benefit from it. The Foundation should be more proactive in this regard.

It is one of the best things but it is too limited. It needs to include the West Indian school and other cultural activities. The Fringe Program is very positive and the Foundation...

More about the Fringe. The Fringe Program is a very positive attitude to the Festival and the Foundation...

Could you do the program of activities for each identification? The Fringe Program is a very positive attitude to the Festival and the Foundation...

Fringe Program: Map of the City showing all your activities. Well presented and comprehensive, and a great deal of work is evident. Program duration could be standardized. Fringe is much more alive and interesting because it accepts a broader definition of culture. Programmes for each better and better...

Consider a more stylistic diversity. The objective should be to make it pleasant and enjoyable for everyone to enjoy and create.

Fest-Quest: Needs feedback from event organizers. It is a good opportunity to make comments on a local idea, especially if it is a new one which adds interest. No opportunity to comment on cost structures. It is a good opportunity to comment on controversial programmes. Does not raise any of the other Festival publications... a good cover with a good cover page.

Menu to Fringe Participants: Adequate... improvement on previous years. The last two weeks of the festival are the most important.

Other Comments: All Festival publications... make more money selling the Festival programme. The Foundation and Ombudsman's report...

The Foundation should encourage local artists and writers. It is especially important to encourage Black artists. The Foundation should also encourage Black artists to participate in the festival. The Foundation should be more proactive in this regard.

Appendix: Evaluation forms

A The Charter

Target group: General

Objective:

The 1820 Foundation Charter is the "mission statement" of the Foundation. For general information, it outlines the origins and policies of the Foundation. It also states how the Foundation intends to implement its aims.

1 Preamble: Origins

2 Policies of the 1820 Foundation

2.1 The English Language

2.2 Education

2.3 The Arts

2.4 Conferences

2.5 Commemoration

2.6 Implementing the policies

3 Any other comments

B Stationery

Target group: General

Objective:

The stationery is intended for general use by monument staff. It is designed to project the image — the "corporate identity" — of the 1820 Foundation and the Monument.

Foundation emblem:

Other comments:

C 1820 Contact and Annual Review

Target group: General

Objective:

1820 Contact (three issues a year) and the *Annual Review* provide information on Foundation projects. They are sent to all members of the 1820 Foundation, and to others, who are on the mailing list by request. They are also available in the Monument building for visitors to take.

1 1820 Contact: November 1989 (Photocopy)

2 1820 Contact

3 1820 Annual Review

4 Other comments:

D Other Publications

Target groups: Visitors to the Monument; Conference delegates; General

Objective:

To provide information on the 1820 Foundation and the Monument; as souvenirs; as records of proceedings, and to be sold at the Monument Shop.

1 Postcards

2 1820 Settlers National Monument (as a conference centre)

3 1820 Settlers National Monument: A Pictorial Guide

4 Conference Reports: Examples: National Arts Festival Winter School: A collection of lectures; An international conference on the population dynamics in Southern Africa

5 Lectures and other booklets: Dugmore Memorial Lectures (4 booklets); A Select Bibliography on the 1820 Settlers and Settlement; An Unknown People Inhabit South Africa

6 Other comments

E INSET: Texts

In Service Education and Training for Teachers

Target groups: Black pupils and teachers

Objective:

INSET projects offer black teachers the opportunity to increase their classroom competence and their personal English and study capabilities.

These include:

- *TELIP: Teachers' English Language Improvement Project;
 - *Molteno: for School Readiness teachers;
 - *Breakthrough to Literacy: A child-centred method of teaching reading.
 - *Bridge to English: Transferring mother-tongue reading skills to English.
-

1 INSET readers (3 booklets)

2 The Way We See It (2 booklets)

3 Modern Poetry for Secondary Schools

4 Other comments:

F INSET: Teaching manuals and reports

In Service Education and Training for Teachers

Target groups: Black teachers, researchers, funders

Objective:

To provide guidance for teachers, course co-ordinators and designers of courses.

1 Guides to English Language teaching

2 Six Tales from Shakespeare: Teacher's study guide

3 An approach to the teaching of a bushveld story

4 Various reports: Report on an initial survey of the further training and in service education offered at colleges of education in South Africa; Educational projects and services available in the Eastern Cape; Factors affecting the 1820 Foundation's INSET programme; A theoretical process model of INSET/ESL project work:

5 INSET Reviews

6 Other comments:

G 1988 Development and Membership

Target groups: Prospective members, Donors and prospective donors

Objective:

To persuade individuals or corporations to become members of the 1820 Foundation; or to donate money to the Foundation: by sponsoring projects of various kinds; by sponsoring nameplates on theatre seats, or by buying sets of prints.

1 Application for membership of the 1820 Foundation

2 We wish to honour your name

3 The plan for a commemorative rose garden around the 1820 Foundation precinct

4 Thomas Baines prints

5 Indigenous Trees (prints) by Helen Vanderplank

6 Other comments:

H National and Regional Schools' Festivals of English

Target groups: Teachers, pupils, sponsors

Objectives:

To encourage people to attend the schools' festivals which promote a knowledge of and interest in the arts. The National Schools' Festival, for Standard 10, takes place in Grahamstown, and four Regional Schools' Festivals, for Standard 9, are held in Durban, Johannesburg, Port Elizabeth, and Bloemfontein. The Lowveld Festival (held near Nelspruit) is for trainee teachers in KaNgwane. About 3200 pupils attend these six festivals with teachers.

1 Regional Schools' Festival programmes (3 booklets)

2 National Schools' Festival Programme 1989

3 Correspondence on Regional Schools' Festivals (5 letters)

4 Book of clippings on Festivals (for sponsors)

5 Other comments:

J 1820 Foundation Eisteddfod

Target groups: Teachers, pupils and parents

Objectives:

The Eisteddfod aims to stimulate interest in the arts. Participants show their talents and receive constructive criticism from the adjudicators. Categories include: music, ballet, speech and drama, singing, creative writing, art and photography. Languages catered for are Xhosa, Afrikaans and English. In 1989 there was a record of 3733 entries.

1 1988 Eisteddfod Report

2 1989 Eisteddfod Programme

3 1988 Eisteddfod Award winning Original Writing entries

4 1989 Eisteddfod Music

5 1989 Eisteddfod Original Writing

6 Forms, entrants' card and diploma

7 Other comments:

Target groups: Teachers and pupils

Objectives:

The Gold Shield Award Scheme, based on the International Duke of Edinburgh Award, is non-competitive and aims to develop a sense of adventure, individual achievement, new skills and friendship among young people. The participants aged between 14 and 25 years, undertake projects, suited to the local community, in four categories: Service, Skills, Expeditions and Physical Recreation.

1 The Gold Shield Award booklet

2 Sample award

3 Letterhead

4 Other comments:

M National Arts Festival

Target groups: Performers, exhibitors and audiences

Objectives:

To promote the Standard Bank National Arts Festival among participants and audiences. To provide information and guidance.

1 Festival Flyer

2 Festival Booking Kit

3 Main Programme

4 Fringe Programme

5 FestQuest: Festival Questionnaire

6 Memorandum to Fringe participants

7 Various information for participants and exhibitors:

8 Other comments:



