



CITY HALL MUSIC SERIES PROPOSAL

MARCH 2010 – FEBRUARY 2013

**TO
NATIONAL LOTTERY DISTRIBUTION TRUST FUND**



FROM

THE CAPE TOWN CITY HALL REDEVELOPMENT & MANAGEMENT COMPANY

CONTACT PERSON: ANDREW BORAINÉ
TELEPHONE: 021 419 1881
FAX: 021 419 0894
E-MAIL: info@capetownpartnership.co.za

PREAMBLE

The Cape Town City Hall Redevelopment and Management Company (City Hall Management Company) is submitting the 'City Hall Music Series' proposal in partnership with the Cape Town Central City Partnership (Cape Town Partnership). The Cape Town Partnership being the more established of the two, will provide financial management and administration services to City Hall Management Company for the project proposed

EXECUTIVE SUMMARY

Cape Town lacks a dedicated music venue and centre. The proposed programme couples with the exciting plans to upgrade the City Hall¹ to fill that void, and to do so in the fast-emerging cultural precinct of the mother City.

Support for the proposed programme will inject a world-class music platform into the cultural and entertainment life of the Mother City. This will not only stimulate the cultural landscape, but also couples with policy prerogatives at local government level which target accelerating growth of the cultural sector, as a means to further enhance the destination marketing of the Cape, plus the nurturing and placement of creative industry workers.

The programme is conceptualised not simply as a series of music events, but at a holistic level, as a vehicle to galvanize momentum towards the broader cultural transformations underway

The Flagship season is envisioned to build on the work that has historically taken place in the City Hall. The proposed concert series is a progression of the work around marketing the music culture of Cape Town and Africa and to integrate new and on-going independent music programmes into the mainstream. This increased awareness will grow the current audience to include local and international tourists. In order for the programme to be successful the City Hall will need to secure the buy in from the various music bodies, organisations, producers and independent artists. The City Hall team has already started a consultation network. While it is clear that there will be scope for third-party or 'outside' users of the venue and its infrastructure, the "Flagship" programme will serve as a core programming theme to set the benchmark for new and vitalised usage of the City Hall.

In order to achieve these goals, a number of activities are required such as investing in the upgrade of the auditorium, the entrance foyer, creating stronger networks and marketing the new vision. The concert series proposed will incorporate a much wider variety of music than has previously been seen at the City Hall. The upgrade of the auditorium's audio and lighting capacities is crucial if we are to attract national, African and International musician and big band concerts to the venue. Planning the concerts to include the wide variety of music forms is important to attract a broader audience and market.

¹ The City Hall is one of a number of key projects in the Central City Development Strategy (CCDS) a 10 year collective visioning and development plan for the broader central city. One of the 5 main objectives to turn Cape Town into "a leading centre for knowledge, innovation, creativity and culture in Africa and the South" City Hall as a flagship in the central city – part of a broader cultural precinct starting in the East City (includes Castle, Library, District Six Museum, Good Hope centre, The Granary)

THE VISION

The City Hall Company's vision is that the City Hall be a centre for performance participation, experience, developing and learning of traditional, indigenous, contemporary and classical music. The City Hall is envisioned to be:

- Used as a sustainable cultural centre for the City of Cape Town with an emphasis on the promotion of music. The centre will include performance venues, rehearsal space, educational facilities, retail opportunities related to music and culture, and supporting activities such as restaurants and bars.
- Be an important cultural tourism asset to the city. It will form the flagship of proposed positioning of the East City as the first phase of a cultural hub in the Central City.
- Form an essential part in a 'town to township connection', ensuring marginalised communities (of all kinds) have a base in the city for the dignified performance of local music practices
- Attract tenants centered on music and entertainment, arts and culture industries and support services, as well as on a range of mixed use tenants that further the City Hall's positioning as a destination of cultural visitation.

THE CONCEPT

International experience shows that successful cultural tourism infrastructure development is most often anchored in an important cultural display institution which has iconic architectural or heritage value. Cape Town's positioning as a cultural capital warrants the development of a centre focusing on music and development. Regular programming around the symphonic, choral, carnival, jazz and other music genres would provide the destination with a unique resource for locals and tourists. The ideal place for such a centre is the City Hall, which is considered of the best facilities for acoustic music forms in the country and is centrally located, near to transport. Furthermore, the City Hall lies at the heart of the planned East City/Grand Parade cultural hub, one of the distinctive and linked 'precincts' where creative industries and heritage or cultural sites are clustered.

MUSIC SERIES PROGRAMMES

The City Hall Music Series serves to POSITION and MARKET the new project, and involve the people of Cape Town in the unfolding development of this exciting new centre.

ANNUAL HUMAN RIGHTS WEEKEND CONCERT SERIES

The weekend adjoining the 21 March Human Rights Day public holiday is celebrated annually in Cape Town with public open space music performances, typically located at the Company Gardens.

Over the years, these activities have been hosted or supported by local government, and on occasion have also fallen within the programme of the Cape Town Festival. The celebrations offer a leisurely day for families to picnic and enjoy a musical menu which caters for a diverse range of tastes, thereby serving to draw an inclusive audience into the heart of the City.

Because of the proximity of residential areas, the public performances on the free open air stage normally wrap up at sunset.

Experience has proven that a sector of this traditional audience remains in the Central Business District, often attending other night time performances at clubs and inner-city locations.

The presence of the City Hall as a reconfigured music venue within walking distance of the Company Gardens caters superbly to this audience, and also affords an indoor option in the case of inclement weather.

Opportunity for cost sharing with respects one or more headline acts visiting the City over Human Rights weekends augments the prospects of configuring two strong concerts per annum.

For purposes of budgeting and marketing, the City Hall will focus on staging two evenings of music over the Human Rights weekend, with each show of duration 4 hours.

Month:	March
Number of days:	3 Days
Dates:	21 March (weekend following or preceding Human Right day)
Music Genre:	Mix
Series Duration:	2010 – 2012
Budget:	R1, 487, 648.00 for 2010 - 2012

AFRICAN RE-CONNECTION SERIES

The series builds on previous presentations which have showcased African musicians of high international profile in South Africa, and especially Cape Town.



The Cape Town City Hall Management and Redevelopment Company will work with partners who have previously introduced star artists such as Manu Dibango (Cameroun), Salif Keita (Mali) and Angelique Kidjo (Benin) to an enthusiastic and capacity local audience.

Professional presentation of African stars at the City Hall will serve to enhance the profile, stature and orientation of the venue. Firmly locating it as a catalyst and linking the City to a broader African cultural matrix.

Pairing visiting stars with South African musicians affords the series a dual role by showcasing and linking local talent with African performers who have received international recognition. Events of this stature typically generate high profile media which stimulates both news and editorial coverage.

The African Re-Connection thematic underpinning the series also plays a critical social cohesion role, in popularising African music which serves to humanise the culture of others. This offsetting the of xenophobic experiences is particularly important in the cosmopolitan yet fragmented society of Cape Town.

Equipping and configuring the City Hall to a consistent level of presentation is part of the overall business plan. The configurations - spatially and technically – must be a requisite for presenting Artists of this calibre, are attainable and the challenge is to ensure that they are consistently sustained during the course of three years.

Month:	September
Number of days:	3 Days (Thursday, Friday, Saturday)
Performance Dates:	Heritage weekend
Music Genre:	Mix
Series Duration:	2010 – 2012
Budget:	R4, 871, 648.00 for 2010 - 2012

CONTEMPORARY AFRICAN SERIES

This series serves to showcase innovative South African musicians, spanning genres as diverse as Cape Jazz, Hip Hop, Kwaito , Mbaqanga and classical forms. Most of the performances will entail collaborations, where local instrumentalist work alongside national or international guests.

Timed to coincide with school vacation, the series will include matinee sessions, which see youth and school bands sharing the stage with young professionals and African mentors..

The evening shows will particular feature two headline acts. Collaboration with the Cape Philharmonic Orchestra is also proposed.

Month: July
Performance Dates: First 2 weeks in July
Workshop Dates: 2 x Saturdays
Number of days: 6 Days (Thursday, Friday, Saturday)
Music Genre: African Contemporary
Series Duration: 2010 – 2012
Budget: R2,760, 837.90 covering 2010 - 2012

CAPE TOWN HERITAGE MUSIC SHOWCASE SERIES



“Daar kom die Alabama, Alabama kom oor die see
Daar kom die Alabama, Alabama die kom oor die
see.
Nôï, nôï, die rietkoi nôï, die riet kooi is gemaak, die
riet kooi is vir my gemaak
Om daarop te slaap. Nôï, nôï, die rietkoi nôï, die
Rietkoi is gemaak, die riet-kooi is vir my gemaak,
Om daarop te slap”²

The Cape Heritage Music will showcase some of the Cape music flavour that is traditionally associated with end of year and new year celebrations in the streets and sport stadiums. This showcase will combine the Massed choirs, Christmas Bands, Carnival and the Cape Malay choirs.

The City Hall has in the recent past been used as a venue to host the competition, each style and division having it own competition with its own judges and audience. Building on an existing platform, the City Hall Company wants to bring all the bodies and genres together on one platform in order to raise the profile of the heritage music of the Cape.

The series will run during the month of January every Friday to Sunday evening. The line-up will be different on each night combing at least two genres, example, the Massed Choirs performing alongside Carnival Troupes. Raising the profile of the heritage music of the Cape will weaved into place focussing on development of the amateur or semi-professional choirs.

A workshop series will run during the same period on Saturday mornings. The workshops will be facilitated by professional musicians and choir masters other facilitators will be brought in according to the skill enhancement identified by the youth. The last performance will include new songs that were developed in the workshops.

Each year the various troupe leaders will be asked to identify promising young individuals who may gain from attending the workshops. The workshop classes may need to be extended each year following reports after each workshop series.

² The melody from one of the most well known Moppies

Month: January
Performance Dates: Weekends (Friday, Saturday & Sunday)
Workshop Dates: 4 x Saturdays
Number of days: 12 Days (4 weekends)
Music Genre: Cape Tradition
Series Duration: 2011 – 2013
Budget: R1, 424, 094.40

THE CAPE MALAY CHOIR SEASON SERIES

DIE MOPPIE

Toe skryf ons weer 'n Moppie van: '*Garatie van Claremont Strand* (nou Claremont het nie 'n strand nie); *Sy dra 'n troupan op haar regte hand* (maar dit moet op die linker hand wees); *Dit is die ring van haar vierde man*, *Hy is Moegerem van Wynberg Strand* (nou Wynberg het ook nie 'n strand nie).' Dit is hoe ons te werke gegaan het. Hoe kan ons die mense laat lag? Hoe kan ons die storie oordra? En die ritme in dieselfde tyd moet ook daarso wees³.

The Malay choirs have been around since the 1800's, the choirs were formalised initially by the apartheid regime and then they gained independence years later to form their own singing groups. There are currently three Malay choir boards that organise the competitions: Suid Afrikaanse Koorraad, Tafelberg Manne Koorraad and the Cape Malay choir board.



Following on from the Music Heritage series the Cape Malay Choir series will run over weekends during February and March to coincide with annual competition season (either Friday and Saturday or Saturday and Sunday). The days will be confirmed when the competition dates has been confirmed.

The support offered by the City Hall will be to market and develop the season as a premier event to promote the Cape Malay music.

Much like the Heritage Music series this series will also include a workshop series that will run every Saturday or Sunday afternoon for the duration of the season. Each show will feature at least one emerging musician as identified by the workshop facilitators.

Month: February and or March
Performance Dates: Weekends (to coincide with the competitions)
Workshop Dates: Saturday or Sunday x2
Number of days: 12 Days (Saturday & Sunday)
Music Genre: Tradition Cape Malay
Series Duration: 2011 – 2013

³ Adam Samodien 1/2, p.4, District Six Museum Archive

Budget: R1, 525, 450.40

INTERNSHIP PROGRAMME

A technical internship will be established during the first of the concert series. The board, managers and advisory will identify three youth member who have expressed an interest in gaining knowledge. The individuals will shadow the production manager, stage manager, lighting and sound technicians during the set-up and strike of each series. The aim is to train and employ at least one internee for the each year.

During the second and third year additional internships will be put in place to shadow the administrative and marketing staff.

The long term aim is train a people who could eventually manage the programmes, the venue and assist other music and cultural organisation. The service will be offered to emerging organisation and community projects as part of the City Hall Company's development

OUTPUTS

- Upgrading the auditorium to match international standards
- Branding and marketing the City Hall as the premier music centre in South Africa
- Attracting a new audience to the venue and alerting them to the new plans for the centre
- Creating a platform for music networks to forge deeper interaction
- Improving on the concert line-up and visibility each year
- Position the City Hall as a cultural centre on the tourism maps

AUDITORIUM UPGRADE



Acoustics

The Auditorium has reflective qualities which enhance vocal and acoustic instrumental performance but a low frequency reverberation which seriously compromises music performances that use electric, amplified equipment. If the City Hall is to become an attractive option for a diversified range of music genres, this limitation needs to be addressed in the short term.

Acoustics Implementation

The simplest – and least obtrusive – remedy would be to facilitate and guide the options for short term PA/audio installation in the hall, as modern audio systems operate with greater efficiency when focused from a 'flown' or 'suspended' position. The provision of clearly marked load-bearing flying points would be a major step to facilitate safe and efficient suspension of trussing, whether for audio, lights or drapes. The installation of steel cable suspenders at critical points over the stage, measured and specified by a structural engineer would greatly enhance the operational versatility for

the first 12-month period, and probably thereafter as well. Such facility would be a generic one, not limited to the hardware of a particular supplier or contractor.

Such an intervention would not actually alter the acoustics of the hall but it would allow for more efficient deployment of audio hardware within what is known to be a difficult environment. Acquisition of at least two trusses and fly-bars, for similar 'flown' installation, would allow for some dampening of acoustic reflections.

Sound / Audio Equipment

Basic audio equipment that allows for amplification of speeches or playback from a CD will be acquired. For the first two years (at least), major music events would be serviced by external contractors. The initial investment would be limited to 'low tech' infrastructure, or 'backbone', which should be generic to the widest range of users/contractors and facilitate rapid configurations as anticipated by a diversifying user base.

The recommended equipment could include:

- 16 Channel audio mixing desk; 2 x flown loudspeakers; cabling, microphones and stands
- Running of multicore from stagebox to Front of House control position, possibly optical /digital routers, and including communications system from Stage to FOH.

Lights

Installation should be limited, again, to flying points and rigging infrastructure which facilitates lighting setup/facilitation. At best, a set of second hand par cans x 24 would be purchased in first year. Specialised lighting and audio-visual equipment will be provided by a contractor as needed.

Staging, Rostra & Similar

It is suggested that a set of generic and modular Layher stage risers be acquired as the building block to a versatile stage configuration. These allow quick configuration, and low profile storage.

Entrance Hall Dressing

The entrance hall/foyer is where the first impression of the new/re-branding of the venue will be formed. It is therefore crucial that this venue should be 'redressed' to match the aim of the redevelopment of the City Hall and the Centre for music and culture.

It has been suggested that the entrance foyer, currently containing paintings of past Mayors be replaced with photographs or prints of local, national and international musicians that are well know and whom have performed in Cape Town.

BASIC AUDITORIUM & ENTRANCE HALL UPGRADE

1,419,000.00

Acoustics (consultant, Installation certificate, Ground Support Points, Structural Engineer)	1	1	150,000.00	150,000.00
Trussing & Fireproof Drapes	1	1	280,000.00	280,000.00
Audio mixing desk, flown loadspeaker, cabling, microphones & stands	1	1	150,000.00	150,000.00
Audio wiring & FOH communication system	1	1	330,000.00	330,000.00
Lighting desk, Parcans, Cabling, installation	1	1	250,000.00	250,000.00
Entrance Photographs & Framing	8	1	2,000.00	16,000.00
Photograph Lighting	16	1	500.00	8,000.00
Entrance Hall Painting	1	1	5,000.00	5,000.00
Project Manager (part time for 6 months)	1	6	5,000.00	30,000.00

MARKETING

Overall Marketing Strategy

The Centre will be positioned as a venue with a clear identity – a music centre of quality and a popular destination that provides high level programming to suit a variety of musical tastes. It will be the place 'to be seen' in Cape Town, South Africa and Africa – cosmopolitan sought after venue that attracts a discerning clientele that is interested in music. Attributes of the Centre will be that it is well managed, good and constant programming, clean, secure, service-orientated with access to sufficient parking nearby.

The potential pool of visitors is estimated at 4 million people of which a conservative estimate of 10% would result in 400 000 persons annually visiting the venue. This is similar to visitor numbers to other cultural tourism heritage sites in Cape Town. Forecasts in this business plan do not rely on the number of visitors to the City Hall. There is a growing interest in heritage and cultural experiences from both international and domestic tourists. A stakeholder analysis concluded that the City Hall's product offering *complements* rather than *competes with* other venues. There is enthusiasm amongst other entertainment venues in the City for the City Hall and precinct vision.

Target markets/beneficiaries

A variety of target markets have been identified as being necessary to secure the success of the business. They are all equally important and inter-linked. The Auditorium needs to be suitably maintained and equipped to attract audiences willing to pay market-related ticket prices for entertainment. These audiences will include the local population as well as domestic and international tourists. In turn, more users will be attracted and prepared to pay market-related rentals for the hire of the Auditorium. These include current (e.g. Cape Philharmonic Orchestra, Philharmonic Choir, various Malay choirs) and potential users (e.g. event organisers).

Similarly sponsors and funders will be keen to be linked to a popular re-launched City Hall and tenants will want to be part of such a vibrant music centre. Corporates looking to raise their profile, by supporting the City Hall, attach their names to high level events.

The Tourism Opportunity

- Both international and domestic tourism trips to the Western Cape and Cape Town have grown consistently in recent years.
- The market profiles (source markets, key market segments, product preferences and purpose of travel) of both domestic and international tourists to the Western Cape and Cape Town favour increased use of cultural experiences and heritage products.
- The Western Cape's nightlife (theatre, restaurants and nightclubs) appeal to both domestic and international visitors, with stronger interest from international tourists.
- International tourists are increasingly interested in participatory and insightful tourism products that capture and portray the spirit of the destination and its

people. South Africa's current cultural tourism product is still relatively weak in this regard.

Advertising and promotion plan

It is proposed that clients and potential clients will be reached in the following ways:

Venue Marketing

- .Building close working relationship with current users.
- Ensuring all City Hall Company sponsored events have promotion material such as posters on poles & shop windows, flag on poles and flyers
- Hosting music exhibitions and awards ceremonies
- Branding – ensuring the venue is completely re-branded including designing a logo, good signage and a well positioned PR Campaign. This would include re-branding the foyers in simple but effective ways that suggest a new approach.
- Public relations Campaign – a news and arts orientated PR campaign hitting all media in Cape Town, Nationally and selected international agencies
- Regular block ads the in the daily papers
- A tourism orientated campaign which ensures the centre is placed high in the tourism agenda and that it becomes part of a regular package of tour guides into the East City. Recognizing that the District Six Museum is already a first stop in the township tourism programme of tour guides

Concert Series Marketing

- Building relationships with music events already using the centre such as the Philharmonic, Philharmonic Choir, Malay Choir Competitions as well as the biannual music event produced by Miagi
- Regularly website updates with links to creative industries website, on-line creative magazines and internet booking systems
- A monthly e-newsletter with special mentions of the upcoming series
- Flyer, flag and poster design and print for each series. Each series will have its own brand identity alongside the general City Hall venue branding
- Developing and growing the database
- Regular block advert in daily newspapers
- Encouraging new worthy articles to printed in community, arts and daily newspapers
- Word of mouth – ensuring that the venue is of high quality and has an ongoing programme of strong activity that repositions it

BUSINESS/IMPLEMENTATION PLAN

July 2009 – March 2010

The Board will establish an advisory committee made up of key stakeholders or relevant interested parties who would benefit from the centre and its operations. These would include music groups and key individuals from the music industry (such as the Cape Music Initiative – an SPV of government); current regular users of the City Hall (such as the Cape Philharmonic Orchestra, and others); tourism bodies (Cape Town Tourism, representatives of tour companies, etc); heritage agencies and individuals (Iziko Museums, District Six Museum and key heritage specialists), as well as others as necessary.

The advisory committee may be asked to extend its services until February 2011, after the first full annual music series has been completed.

AUDITORIUM UPGRADE

November

- The Board will undertake to hire an acoustic consultant to advise and develop a full audio brief that includes an equipment list and time frames for installation.
- The brief needs to address the interim plan of upgrading the acoustics of the auditorium and the front of house.
- Similarly the board will undertake to appoint a lighting consultant to develop a lighting brief for the upgrade of the auditorium, entrance halls and surrounding areas. This brief will also need to include a full equipment list, costing and installation time frame
- A consultant will be brought in to assess the current seating restriction and develop a brief that addresses the changes that is required. The brief will include cost and time frame

January 2010

- Appointed a structural engineer will to take the briefs created and develop by the consultants structural plans.

February 2010

- The structural plans will need to be sent to the City and necessary authorities including Heritage, for inspection and final approval.

March 2010

- The first phase of the installation will take place in March, to accommodate the basic requirements for the Human Rights Weekend concert series.

April – September 2010?

- The installation will continue in April to be completed in time for the Contemporary African Series in July.

FOYER UPGRADE

- Paint the foyers leading to the auditorium
- and frame images of famous local and international musicians (the collection will be representative the genres of music the City Hall Music Series is promoting)

- Toilets and basic building maintenance to commence

ADMINISTRATION

July – March 2010?

- Board to negotiate and finalise the lease agreements for the City Hall with City of Cape Town
- Board to interview and employ part time marketing manager, a music programme coordinator and a company manager
- Detailed marketing, fundraising, technical, programme and management plan for the City Hall Music Series should be developed and presented to the board and advisory committee
- Company manager to follow up on funding status and initiate new contact and generate funding proposals
- Board to complete all initial and outstanding founding documentation

MARKETING

The Marketing should be planned in conjunction to the advertising and promotion plan and with each individual music series.

Venue Marketing

- Build close working relationship with current users
- Ensure all City Hall Company sponsored events have promotion material such as posters on poles & shop windows, flag on poles and flyers
- Hosting music exhibitions and awards ceremonies
- Create a brand image of the City Hall Management Company
- Design a logo that suits the aims and objects of the Company and the concert series
- Establish relationships with marketing & advertising agencies
- Designing a logo and good signage, re-brand the foyers in simple but effective ways that suggest a new approach
- Develop a PR Campaign This would include.
- Public relations Campaign – a news and arts orientated PR campaign hitting all media in Cape Town, Nationally and selected international agencies
- Regular block ads in the daily papers
- A tourism orientated campaign which ensures the centre is placed high in the tourism agenda and that it becomes part of a regular package of tour guides into the East City. Recognizing that the District Six Museum is already a first stop in the township tourism programme of tour guides

Concert Series Marketing

- Build relationships with music events already using the centre such as the Philharmonic, Philharmonic Choir, Malay Choir Competitions as well as the biannual music event produced by Miagi
- Regularly website updates with links to creative industries website, on-line creative magazines and internet booking systems
- A monthly e-newsletter with special mentions of the upcoming series
- Flyer, flag and poster design and print for each series. Each series will have its own brand identity alongside the general City Hall venue branding
- Developing and growing the database
- Regular block advert in daily newspapers

- Encouraging new worthy articles to printed in community, arts and daily newspapers
- Word of mouth – ensuring that the venue is of high quality and has an ongoing programme of strong activity that repositions it
- Distribute posters a week prior to the event
- The distribution points will differ according each concert series target market

MUSIC SERIES

The marketing of the series is covered above under the Concert Series marketing. The time frames of when the printing and distribution takes will be standardised, eg printing take place two weeks prior to the event and distribution of takes place a week prior

The full music series plan must be completed by the end of 2009. Relationships and negotiations with musicians, music boards, manager and producers should commence no later than September 2009, or as soon as the City of Cape Town (the owners of the City Hall) has signed the lease agreement with the City Hall Company

Detailed plans for the three year series proposed should be completed by April 2010. A methodology will be developed through the first year, the methodology will be reviewed and refined on a annual basis. Major adjustments will be made as required.

September – March (Human Rights Weekend Concert Series)

- Engage in discussion with Cape Town Festival and producer of annual Human Rights Day concerts
- Draft a list of potential artists
- Book artists
- Establish relationship with hotels and tour companies to get special deals
- Book flights and accommodation for non Cape Townians (to be booked early in Jan to avoid the World Cup rush)
- Design marketing material
- Interview and book security, production manager and other staff required
- Finalise all contractual agreements with artists
- Book additional lighting and sound equipment
- Print marketing material
- Book newspaper, radio and other advertising
- Send out invitations for the flagship event
- Place the concert series onto the online booking system
- Send e-newsletter
- Update website

April

- Evaluate the Human Rights Concert series and start planning for the following year

January – July (Contemporary African Series)

- Company manager and music coordinator to meet with producers who have involved in successful international African concerts and event to compile a list of international artists
- Invite artists and negotiate deals with managers
- Confirm and sign contracts with artists

- Once artist are confirmed alert press
- Design marketing material for the series
- Print marketing material
- Meet with business in the area to secure alternative parking
- Book newspaper, radio and other advertising
- Send out invitations for the event
- Place the concert series onto the online booking system
- Send e-newsletter
- Update website

July

- Concert performance

August

- Evaluate the series and start planning for the following next season

March – September (African Re-Connection Series)

- The African series follows similar planning and management as the Contemporary African Series.
- The production negotiations need to take place at minimum of three months prior to the start of series.
- The marketing of the series is largely standardised with minor changes and the needs arise

September

- Concert performance

October

- Evaluation and start planning for the next year

September - March (Cape Music Heritage Showcase & Cape Malay Choir Season Series)

- The City Hall Management Company has already started engaging with the various board, meetings will need to be held with the boards on a continuous base, to keep both parties updated of any new developments.
- Planning of the two series will need to overlap as the various boards plan their rehearsal and competition around the same time.
- The branding for each of the series should look very different so as not to lead to confusion of when what is taking place. (there are overlaps with performer – the Cape Malay Choirs will be performing in the Heritage Music Showcase and the next month having its own season). This will need to be carefully managed.

January

- Cape Music Heritage Showcase concert series performances

February

- Evaluation of the series inserting the changes recommended into the planning of the following year's programme planning.

February/March

- Cape Malay Choir Season Series concert performances

April

- Evaluation of the series inserting the changes recommended into the planning of the following year's programme planning

Note:

- All evaluations will include the management of the City Hall Management Company, members of the Board, members of the advisory committee and members of the production companies/team leaders.
- The aim of the evaluations is to develop and refine a methodology that works for the City Hall Management Company
- Bi-annual evaluations will be held with marketing, production, administration and building development team to note and suggest any changes that are vital the success of the programming and the Centre. These evaluations will feed into developing a Centre as a long term sustainable music and cultural centre.

BUDGET & FINANCE

The Cape Town Partnership (CTP) has agreed to a partnership with the City Hall Management Company(CHMC) for financial period covering the request of this grant application.

The Cape Town Partnership will assist the City Hall Management Company will financial and business management until 2013, in addition the allow the CHMC to make use of it's bank account.

The CTP will therefore draft all financial reports due to the NLDTF.

Budget explanation

The budget has been developed over a three year period covering March 2010 to February 2013. The budget has been broken down into two main categories:

1. Venue, marketing and administration related costs
2. City Hall Music Series related costs.

The City Hall Music Series related costs have been broken down per Series per annum. The costs have been calculated at an increase of 10% per annum. Explanations have been provided in the description column

For easy reading the Expenditure per annum has been calculated in white at the top of the budget breakdown and the Income per annum pink at the bottom of the budget breakdown. *Please see attached the full budget breakdown*

GRAND EXPENDITURE TOTAL	16,943,150.80
GRAND PROJECTED INCOME	7,508,840.00
BUDGET DEFICIT/AMOUNT REQUESTED	9,434,310.80

The total amount requested from NLDTF covering the period of March 2010 to February 2013 is **R9,434,310.80**.

Income

The projected income will be generated by ticket sale and other sponsorships.

The CHMC is in the process of applying for sponsorship from:

British Council:	R40, 000.00 - artist fees and per diems
French Institute in SA:	R100, 000.00 - artist fees and per diem
Pro-Helvetia:	R100, 000.00 - artist fees and per diems
Goethe Institute:	R40, 000.00 - towards artists fees and per diems
National Arts Council:	R250, 000.00 – company costs/administration
Arts and Culture Trust of the President:	R80,000.00
Provincial Government of Western Cape:	R200,000.00 over three years towards educational programming
Business Arts South Africa:	R20,000.00 - for business development/administration
Corporate Donors:	R80,000.00 per annum

And rather treating memory as a static site or narrative, this session is going to explore how memory is performed and remade through music, theatre, carnival, live poetry, festivals and other acts and spaces of performance⁴.

⁴ Zayd Minty, then co-ordinator of the workshop on Performing Identities and Performing Memory. Hands on District Six: landscapes of post-colonial memorialisation, Cape Town, 25 -28 may 2005