DARKROOM CONTEMPORARY **DANCE THEATRE**

ANNUAL REPORT 2017/2018

ORGANISATIONAL INFORMATION

FOUNDER & ARTISTIC DIRECTOR: Louise Coetzer

FOUNDER & COMPANY MANAGER: Oscar O'Ryan

PERFORMING ARTISTS 2017/2018:
Anderson Carvalho, Odwa Makanda, Kristy Brown, Teagan de Marigny, Lwando Dutyulwa, Joy Millar, Inge Beckmann, Cilna Katzke, Lewellyn Afrika, Lee Kotze, Kayla Schultze, Steven van Wyk

COLLABORATING ARTISTS 2017/2018:
Dean Henning & Mark van Niekerk -Sound Artist (Without Eyes), Mischa Mathys - Sound Artist, Unmute Dance Company, Helo Samo & Caitlin Mkhasibe (illustration/design), Oscar O' Ryan Photography, Matinino (Music), Any Body Zine, Soma Movement, Mamela Nyamza (Dance Makers) Garth Erasmus (Music), Day Apart dance Collaborative, Kristin Wilson (Dance Makers), Cape Town Youth Choir (Music), Northern Dance Project, Lean Coetzer, EOAN Group Theatre Company, nylon theatre (Dance Makers), Wilken Calitz (Music), Tania Vossgatter, Joy Millar, Kimberly Burger, Ciara Baldwin & Nathan Bartman (Dance Makers)

MANAGING COMMITTEE:
Louise Coetzer (Artistic Director), Oscar O'Ryan (Project Manager), Noel Daniels (Chairperson), Basier Dramat (Treasurer), Naren Sewpaul (Secretary), Auriol Hays, Nicolette Moses, Bridgette Brukmann, Undere Deglon

REGISTERED NON - PROFIT ORGANISATION
REG NR 089 - 552 - NPO

REGISTERED PUBLIC BENEFIT ORGANISATION
PBO NR 930043891

B - BBEE LEVEL 2 CERTIFIED

web: www.darkroomcontemporary.com

Darkroom Contemporary Dance Theatre exists as a vehicle to reimagine dance within contemporary society, through innovation & interdisciplinary collaboration. The company produces works that delight, excite, engage and inspire.

Based in Cape Town, South Africa, Darkroom Contemporary was founded in 2010 by Louise Coetzer and Oscar O'Ryan, with the aim to develop work opportunities for the multitude of talented dancers produced by local training institutions. Coetzer, a dancer and choreographer, and O'Ryan, a photographer and filmmaker, bring together expertise from their respective fields to form a dynamic partnership. Darkroom Contemporary is recognized for delivering innovative, unexpected works of the highest artistic standard, simultaneously creating unique audience experiences and new ways of appreciating dance.

The company regularly stages works in unexpected performance areas, transforming ordinary spaces into intriguing, multi-faceted arenas. Darkroom Contemporary's dance film works sits alongside its performance projects, making the work accessible to a larger global audience through the medium of film and digital media.

Projects spearheaded by the founders provide platforms and creates opportunities for skills development and exchange among all artists involved. Project collaborators include dancers, physical performers, visual artists, sound designers, photographers, filmmakers and digital artists. Darkroom Contemporary has implemented a wide range of performance, film, developmental and educational projects in the Western Cape and Gauteng. The company operates as a non profit organization with the objectives to promote dance, theatre, and dance film through a variety of projects.

DARKROOM

// a space for developing

CONTEMPORARY

// of the times

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OUTCOMES

Darkroom Contemporary implements a wide range of Performance, Film and Development projects to achieve a unique set of outcome, including :

Adding value to the existing performing arts landscape, through presenting new dance theatre works of the highest standard.

Acting as an incubator for ideas, experimentation and collaboration.

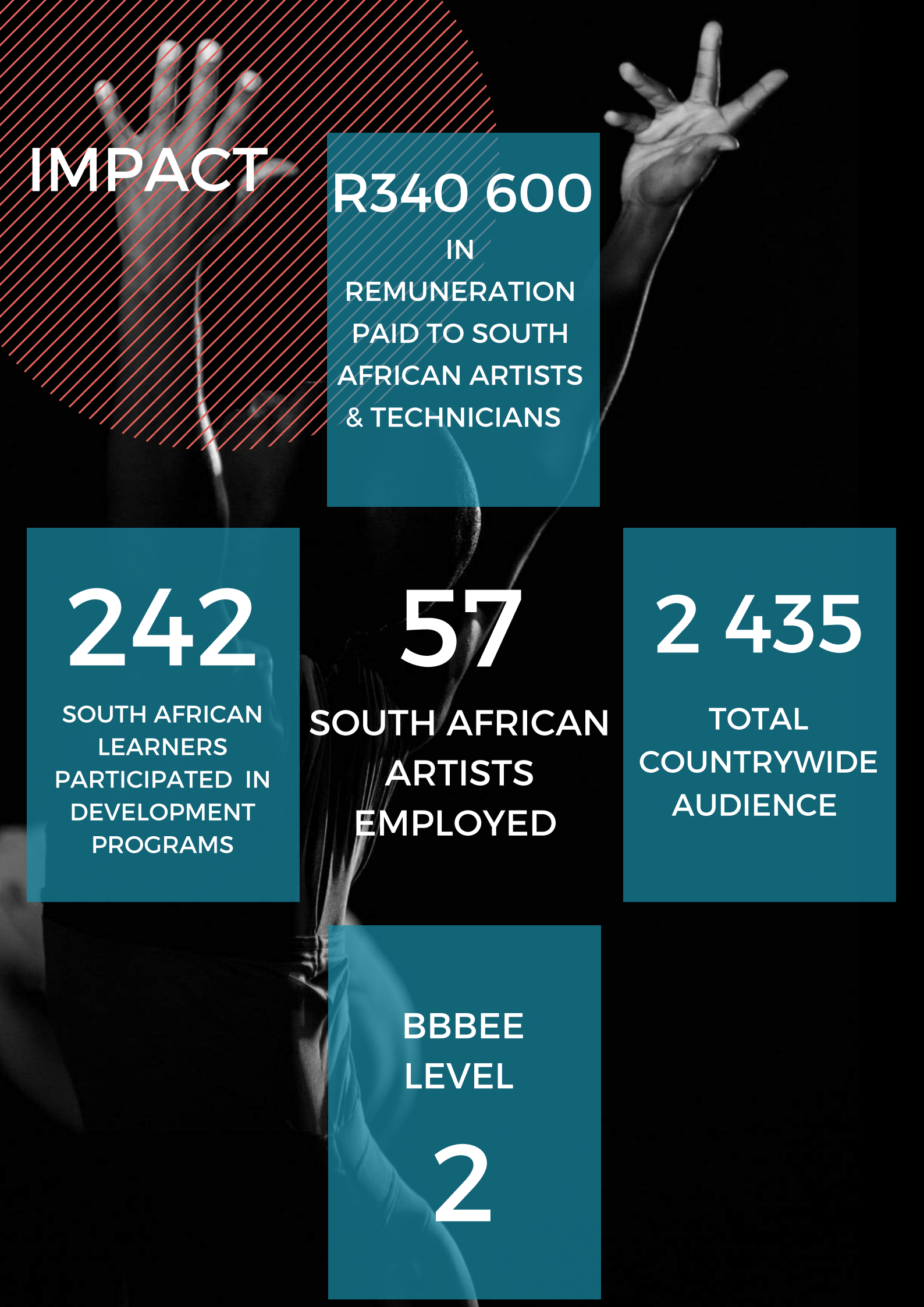
Creating opportunities and platforms for performing artists.

Promoting artistic collaboration among professionals working in all genres.

Making dance theatre accessible to various audience demographics.

Creating unique audience experiences through interactive performance works.

Developing a new generation of audience support for the art of dance.



IMPACT

R340 600

IN REMUNERATION PAID TO SOUTH AFRICAN ARTISTS & TECHNICIANS

242

SOUTH AFRICAN LEARNERS PARTICIPATED IN DEVELOPMENT PROGRAMS

57

SOUTH AFRICAN ARTISTS EMPLOYED

2 435

TOTAL COUNTRYWIDE AUDIENCE

BBBEE LEVEL

2

PRINCIPAL FUNDER

FUNDERS & SPONSORS

We thank Darkroom Contemporary's 2017/2018 Season Funders and Sponsors, for their investment that enables the development of the South African dance industry, its artists and practitioners.

F Conrad & Associates
Professional Accountants (SA)

DWDE
DISABILITY WORKSHOP DEVELOPMENT ENTERPRISE

BAXTER THEATRE CENTRE
at the UNIVERSITY OF CAPE TOWN

Western Cape Government
Cultural Affairs and Sport

youngbloodafrica

THE CENTRE FOR THE LESS GOOD IDEA

arts & culture
Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA

PHOTO HIRE AND SALES

sunshineco.
professional photographic equipment

PROPHOTO LAB
BY ORMS

FOUNDING **Directors**

Louise Coetzer, a dancer and choreographer, and Oscar O'Ryan, a photographer and filmmaker, bring together expertise from their respective fields to form a dynamic partnership. Together they manage, facilitate and implement all areas of organizational projects and activities.

Louise Coetzer
Founder, Artistic Director

LOUISE COETZER (b 1980, South Africa) is a dance artist & choreographer working within the genres of site-specific performance creation, dance choreography for the stage, and dance film. Her works are experiential, experimental and innovative, and often have interdisciplinary collaboration at their core.

Coetzer approaches dance making as a medium for narrative and connection - that of the bodies within space, but also with the aim of connecting dance as art form to the world outside the studio or theatre, and to other art forms. This act of connecting the dance making process to that of another artistic language has inspired, and often demanded constant new approaches to the work, and spills over into her site-specific performance and dance film projects.

Oscar O'Ryan
Founder, Company Manager

OSCAR O'RYAN (b 1978, South Africa) is a photographer and videographer specializing in capturing movement and dance as well as reportage style visual stories. He works with a range of theatre companies including The Baxter Theatre, The Cape Dance Company, Jazzart Dance Theatre, The Baxter Dance Festival, Infecting the City Festival, Dance For All, New Africa Theatre, and Skenkonst Sormland (Sweden), capturing rehearsal, performance, marketing and studio photography.

He has launched numerous personal projects which focus on storytelling through reportage style photography. He has shown solo exhibitions at Youngblood Gallery, Let There Be Light, City Hall and the Baxter Theatre Centre.,

Darkroom Contemporary implements a wide range of performance, film, developmental and educational projects in the Western Cape and Gauteng.

PERFORMANCE

- SUSPEND at Puncture Points
- WE, THE TRANSPOSED at Infecting The City
- 3D Mapping at Gen Re
- STATIONS at Edge of Wrong Festival
- In C I DOUBLE BILL

FILM

- SUSPEND Film screened at Edge of Wrong Festiva (CT)
- SUSPEND Film screened as OFFICIAL SELECTION at Dance :Lab Nicosia (GREECE)I
- THE FORGOTTEN Film awarded 3rd place Jury Award at Danceador Videodance Festival (USA)

DEVELOPMENT

- ACCESS ME Photo Story
- UNFINISHED Volumes 3 - 6
- INTERNSHIP Programme 2018
- SCHOOLS PERFORMANCE at Dance For All

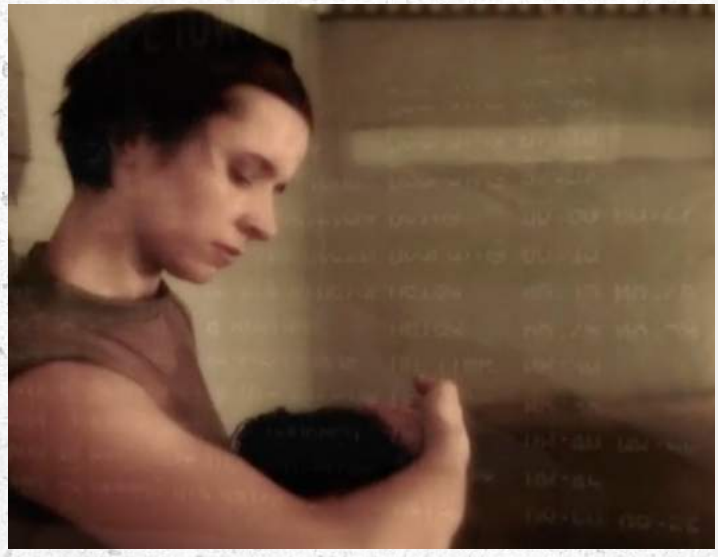
SUSPEND at PUNCTURE POINTS

DATE: 11 - 25 March 2017
VENUE: Cape Town Harbour COLLABORATIONS: Without Eyes (Sound Design), Oscar O'Ryan (Installation Design) CHOREOGRAPHY: Louise Coetzer
PERFORMERS: Anderson Carvalho, Cilna Katzke

Commissioned by Burgan Cape Terminals supported by Gulfstream Energy and exhibited at the port of Cape Town.

PERFORMANCE PROJECTS

IMPACT: 6 temporary, paid work opportunities for professional artists
AUDIENCE REACH: 220
OUTCOMES: Audience Development, Job Opportunities, Development of new, interdisciplinary works, Innovation through use of new media and Capacity Building



A movement and sound installation work, commissioned for Puncture Points - where energy meets the everyday. SUSPEND focuses on the local transportation systems, and the areas of waiting within terminals and stations - unavoidable points of suspension as part of every journey.

Puncture Points is an interdisciplinary art project that interrogates the nexus between energy and society in the context of the city of Cape Town. Departure points of inquiry are premised on the cause and effect relationship between energy and society as well as how to critically conceptualize intersections of energy and the everyday. Puncture Points speaks across disciplines in response to these questions in the form of an art project that seeks to creatively capture practices and processes around the coalescence of energy and the everyday in Cape Town.

Puncture Points commissioned 15 artists to create works based on their research. Louise Coetzer's SUSPEND is an interdisciplinary installation work incorporating movement, sound and visual design to portray energy as suspended motion.

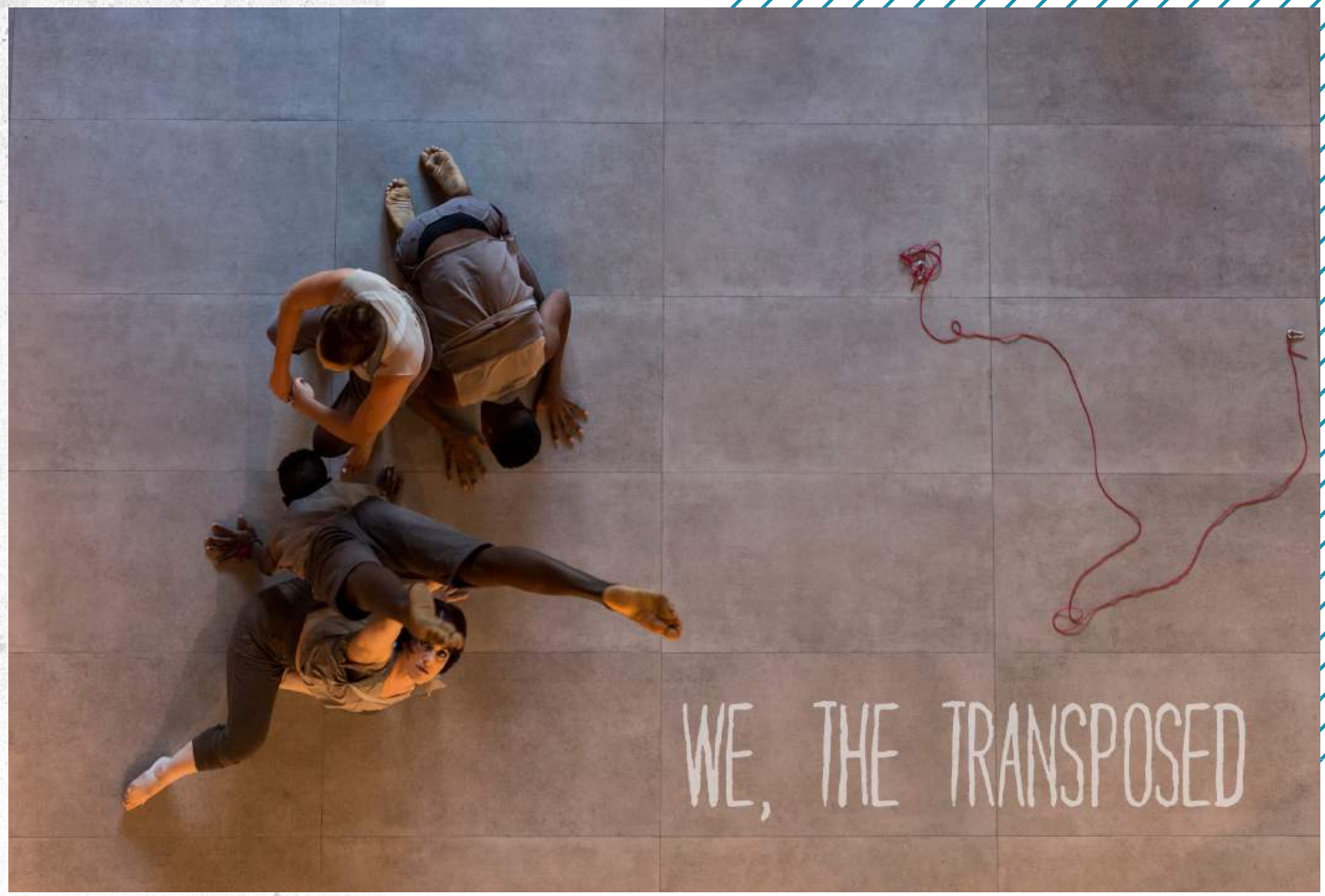
3D PROJECTION MAPPING PERFORMANCE at GEN RE Annual Conference

DATE: 15 August 2017
VENUE: Cape Town Comedy Club
ARTISTIC COLLABORATION: Ebenhaezer Smal (Sound Design), Fabian Humphry (Visual/Mapping Projection)
CHOREOGRAPHY: Louise Coetzer
PERFORMERS: Steven van Wyk, Cilna Katzke

Commissioned by Sugarbird Studios for the 2017 Gen Re Annual Conference.

IMPACT: 4 temporary, paid work opportunities for professional artists
AUDIENCE REACH: 130
OUTCOMES: Audience Development, Job Opportunities, Development of new, interdisciplinary works, Innovation through use of new media and Capacity Building

An interactive, 3D Projection mapping performance, created for an industry event at Cape Town Comedy Club. Using visual projection and sound design, the dancers portrayed themes of artificial intelligence, coding and new developments in digital media.



WE, THE TRANSPOSED at Infecting The City

DATE: 6 & 8 April 2017
VENUE: St Georges Mall, City centre (Public Performance)
ARTISTIC COLLABORATION: Mischa Mathys (Sound Design)
CHOREOGRAPHY: Louise Coetzer
PERFORMERS: Teagan de Marigny, Kristy Brown, Odwa Makanda, Lwando Dutyulwa

Funded by the Department of Arts & Culture Mzansi Golden Economy

INFECTING THE CITY

IMPACT: 6 temporary, paid work opportunities for professional artists
AUDIENCE REACH: 301
OUTCOMES: Audience Development, Job Opportunities, Development of new, interdisciplinary works, Innovation through use of new media and Capacity Building

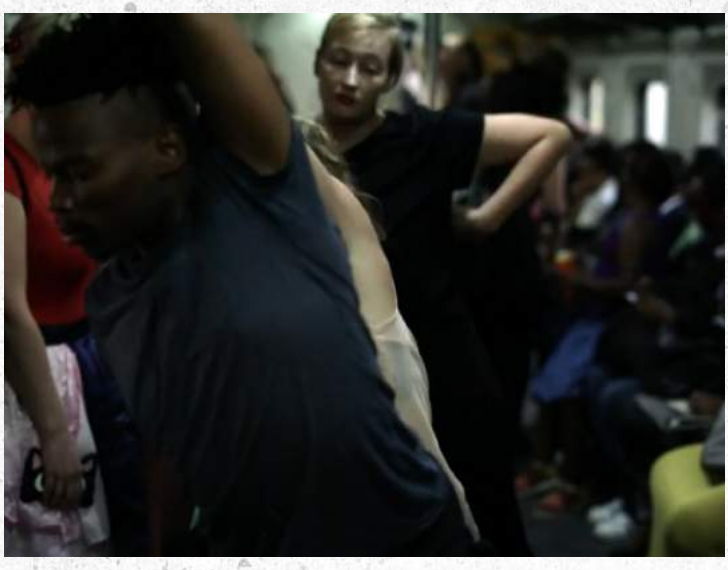
A free, public performance of WE, THE TRANSPOSED as part of Infecting The City 2017. This project included a schools performance at Dance For All.

STATIONS - a performance & video collage by Darkroom Contemporary// RISK // edge of wrong

DATE: 28 April 2017
VENUE: Cape Town Station & aboard Metrorail train
ARTISTIC COLLABORATIONS: RISK (Musicians), Edge of Wrong Festival
DIRECTION: Louise Coetzer
PERFORMERS: Odwa Makanda, Lwando Dutyulwa, Kimberly Burger, Nastasha Buratovitch, Louise Coetzer
Musicians: RISK- Lliezel Ellick, Frankie Vee, Vasti Knoesen
Video Recording: Oscar O'Ryan, Imraan Samo

CREATED AS PART OF THE 2017 EDGE OF WRONG FESTIVAL OF EXPERIMENTAL MUSIC

BENEFICIARIES: Professional Development & Skills Exchange between 8 participating artists.
AUDIENCE REACH: 65
OUTCOMES: Audience Development through free, public performance, opening up dialogue across disciplines, skills exchange among artists



A performance and video collage created on the 17h55 Train between Cape Town Central and Salt River Stations. Darkroom Contemporary performs to a soundscape created by musicians Lliezel Ellick, Frankie Vee & Vasti Knoesen (RISK). Travellers were invited to record the journey, with all the footage stitched together to make a video collage film. This happening formed part of the Edge Of Wrong Festival 2017.

In C I DOUBLE BILL

DATE: 23 August 2017 - 23 August 2018
VENUE: Various, including Youngblood Arts & Culture (CT), Magnet Theatre (CT), UCT Centre for Theatre, Dance & Performance Studies (CT), Centre for the Less Good Idea (JHB), Dance Factory (JHB)
ARTISTIC COLLABORATION: Without Eyes & Brydon Bolton(Sound Design), Heath Nash (Set Design)
CHOREOGRAPHY: Louise Coetzer
PHOTO & VIDEOGRAPHY: Oscar O'Ryan
PERFORMERS: Cilna Katzke, Lewellyn Afrika, Lee Kotze, Joy Millar, Kayla Schultze

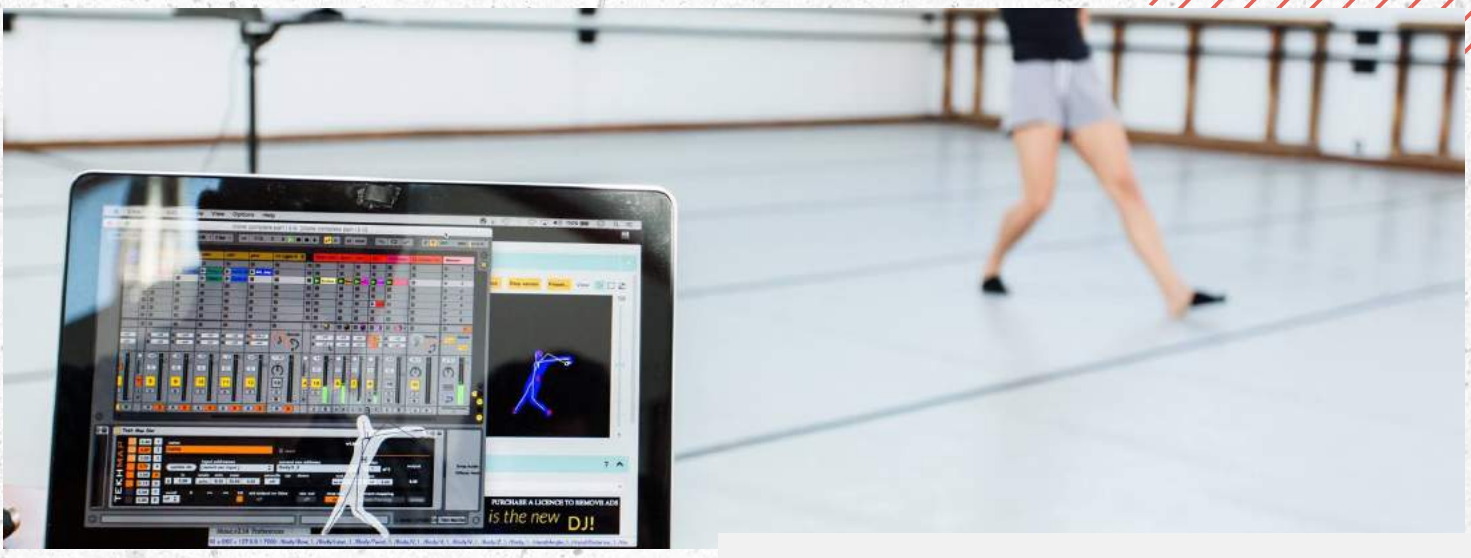
Funded by the National Lotteries Commission with support from the Western Cape Government's Department of Cultural Affairs & Sport, Baxter Theatre Centre, Centre For the Less Good Idea,

IMPACT: 23 temporary, paid work opportunities for professional artists
AUDIENCE REACH: 769
OUTCOMES: Audience Development, Job Opportunities, Development of new, interdisciplinary works, Innovation through use of new media, national Distribution of new works, festival participation, training & skills development and Capacity Building

An extensive project consisting of the development of new works, festival participation (Dance Umbrella), national distribution through performance tour to Gauteng and development initiatives including workshops, schools performances and artist discussions. This report focuses on rehearsal phase and development initiatives implemented until end of February 2018. (Main performance activities took place in March 2018 and beyond.)

IMPACT: 23 temporary, paid work opportunities for professional artists
AUDIENCE REACH: 769
OUTCOMES: Audience Development, Job Opportunities, Development of new, interdisciplinary works, Innovation through use of new media, national Distribution of new works, festival participation, training & skills development and Capacity Building

The rehearsal phase of In C I DOUBLE BILL positioned Darkroom Contemporary at the centre of Cape Town's dance community. Partnerships allowed the company to use rehearsal space at UCT Centre for Theatre, Dance and Performance Studies, Cape Academy of Performing Arts, and Dance For All. Open classes, rehearsals and discussion sessions invited the public to be part of this rehearsal process.



The two works programmed as part of In C I DOUBLE BILL, both extensively employ elements of new technology and interactive sound design. CLONE uses responsive motion sensor technology, while IN C recreates its sound score through randomized sound programmed. Audience members were invited to experience these interactive elements at various project events.

DANCE FILM PROJECTS

SUSPEND Film Screenings:
EDGE OF WRONG FESTIVAL (CT)
DANCE LAB NICOSIA (GREECE),

DATE: April 2017 & August 2017
LOCATIONS: Cape Town, SA & Nicosia, Greece
ARTISTIC COLLABORATION: Without Eyes (Sound Design), Oscar O'Ryan (Videography & Edit)
CHOREOGRAPHY: Louise Coetzer
PERFORMERS: Anderson Carvalho, Cilna Katzke

2017 OFFICIAL SELECTION

2017 OFFICIAL SELECTION

SUSPEND

CHOREOGRAPHED & DIRECTED BY LOUISE COETZER
CINEMATOGRAPHY & EDITING BY OSCAR O'RYAN
MUSIC BY WITHOUT EYES
FEATURING CILNA KATZKE & ANDERSON CARVALHO

PRODUCED BY DARKROOM CONTEMPORARY
COMISSIONED BY PUNCTURE POINTS, BURGAN CAPE TERMINALS & GULFSTREAM ENERGY

IMPACT: 4 temporary, paid work opportunities for professional artists
AUDIENCE REACH: 280
OUTCOMES: International representation through film festivals, Audience Development, Job Opportunities, Development of new, interdisciplinary works, Innovation through use of new media and Capacity Building

A dance film created from the SUSPEND performance at Puncture Points. This film version of SUSPEND was launched as part of the Edge of Wrong Festival of Experimental Music 2017, and included as Official Selection of the Dance Lab Nicosia MOVING IMAGES VIDEO DANCE FESTIVAL

ACCESS ME - Visualizing accessibility through movement, photo and film

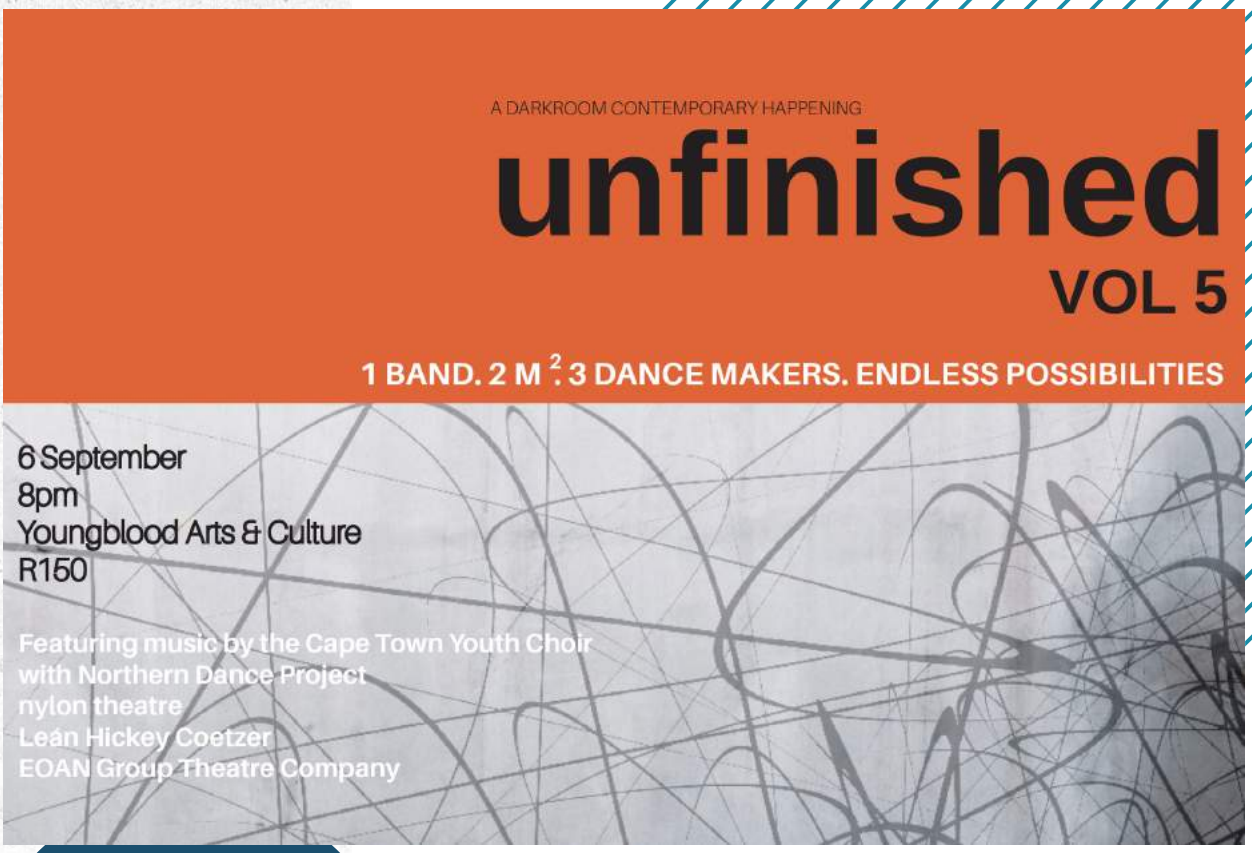
DATE: 2 March & 23 March 2017
VENUE: Youngblood Arts & Culture Development
ARTISTIC COLLABORATION: Unmute Dance Company (Dancers), Oscar O'Ryan (Photography), Helo Same (Illustration)
ART DIRECTION: Louise Coetzer & Themba Mbuli
PERFORMERS: Yaseen Manuel, Andile Vellem, Rae Classen, Nadine Appolis

DEVELOPMENT PROJECTS

IMPACT: Skills Exchange & Collaboration among 8 participating artists
AUDIENCE REACH: 350
OUTCOMES: Audience Development, Development of new, interdisciplinary works, Innovation through use of mixed media and opening up dialogue among participating artists.

A collaborative project initiated by Darkroom Contemporary as audience development initiative. Exhibition and performances were shown as part of First Thursdays initiative and at a special launch event at Youngblood. The exhibition was shown for a 4 week period after the launch.

ACCESS ME is a photo story formed through documenting ideas and emotions around accessibility, and a collaboration between Darkroom Contemporary & Unmute Dance Company. The story hopes to communicate real opinions about what accessibility means. ACCESS ME asked the Unmute Dance Company performers to describe their own stories relating to access - of struggle, hope, overcoming and ultimately new aspiration. The resulting photo story and short film by Darkroom Contemporary throws a glimpse on these individual histories, while the performance by Unmute Dance Company unpacks the theme of access through movement. ACCESS ME asks us all to recognize those moments of believing to be trapped, locked in or limited, isolated or helpless, alone, misunderstood, yearning for change, looking for hope, or trying to overcome.



UNFINISHED Volumes 3 - 6

DATE: 30 March 2017, 29 June 2017, 6 September 2017, 1 November 2017
VENUE: Youngblood Arts & Culture Development
ARTISTIC COLLABORATION: Matinino (Music), Any Body Zine, Soma Movement, Mamela Nyamza (Dance Makers) Garth Erasmus (Music), Day Apart dance Collaborative, Kristin Wilson (Dance Makers), Cape Town Youth Choir (Music), Northern Dance Project, Lean Coetzer, EOAN Group Theatre Company, nylon theatre (Dance Makers), Wilken Calitz (Music), Tania Vossgatter, Joy Millar, Kimberly Burger, Ciara Baldwin & Nathan Bartman (Dance Makers)

PROJECT MANAGEMENT: Louise Coetzer & Oscar O'Ryan

IMPACT: Professional Development, Skills Exchange & Collaboration among 18 participating art groups

AUDIENCE REACH: 320

OUTCOMES: Audience Development, Skills development and exchange, Development of new, interdisciplinary works, creating platforms for performance, talent identification & developmnet, and opening up dialogue among participating artists.

UNFINISHED is a platform to share and connect people through dance and music. Dancers & Musicians never meet before the performance. Everything comes together on the night.

Expect the unexpected.

Spearheaded by Darkroom Contemporary, UNFINISHED brings together Cape Town's dance community and a selection of classical and experimental musicians. This initiative invites dance makers to create short works outside of their comfort zones, in a short space of time, and using a small space to perform them in, while the musical input acts as the catalyst and driving force behind the performance. UNFINISHED was launched in 2016, and continues to build on the success of this unique project. Each performance event places a spotlight on the possibilities which exist when dance is juxtaposed with live musical accompaniment.

INTERNSHIP PROGRAM

DATE: 5 February 2018 - 11 April 2018
VENUE: various
FASCILITATED BY: Louise Coetzer & Oscar O'Ryan
INTERNS & TRAINEES: Thaele Jade Wilson, Bianca Rijkmans, Annie Hendricks, Nikita Deyers, Jenna Corker, Nuske George, Talia Lewis, Teneal Galant, Alice Maybin.

FUNDED BY NLC & DCAS

IMPACT: 10 female interns received experiential learning opportunity

OUTCOMES: Youth development, encouraging female leadership, skills development & training, professional development. Talent identification.

The Internship Program offers skills development & experiential learning opportunities in practical dance performance, theatre technology, front of house, arts administration, and site specific performance.

SCHOOL'S PERFORMANCE at Dance For All

DATE: 3 April 2017
VENUE: Dance For All
ARTISTIC COLLABORATION: Mischa Mathys (Sound Design)
CHOREOGRAPHY: Louise Coetzer
PERFORMERS: Odwa Makanda, Kristy Brown, Teagan de Marigny, Lwando Dutyulwa

Funded by the Department of Arts & Culture.

IMPACT: 57 youth audience members (10 - 21 years old)attended this free studio performance

OUTCOMES: Audience Development, Youth development through arts education,Job creation.

This educational event invited students from the Dance For All Academy in Athlone to attend a Studio Performance of WE, THE TRANSPOSED, followed by an informative discussion and Q&A Session with the dancers and artistic team from Darkroom Contemporary.During the discussion session, themes from the performance were discussed and considered, including power, belonging, transformation and hope. The Darkroom Contemporary performers shared their own individual stories of overcoming challenges and achieving goals. The event ended with an opportunity for questions from the students, which were answered by the choreographer and dancers.

STUDIO SESSIONS

DATE: February & March 2018
VENUE: Dance For All, UCT and CAPA
FACILITATED BY: Louise Coetzer

FUNDED BY NLC & DCAS

09 February at UCT SCHOOL OF DANCE
16 February at UCT SCHOOL OF DANCE
23 February at DANCE FOR ALL
02 March at CAPE ACADEMY OF PERFORMING ARTS

DAR KRO OM CONT EMP ORARY

Western Cape Government
Cultural Affairs and Sport

NLC
NATIONAL LOTTERIES COMMISSION
LOTTO FUNDED

IMPACT: 26 recent graduates and professional dancers benefitted from these skills development sessions.
AUDIENCE REACH: 26
OUTCOMES: Professional skills development, audience development, training opportunities, community development of the dance industry

Leading up to the performance tour of IN C I DOUBLE BILL in March 2018, Darkroom Contemporary hosted a series of educational workshops and development initiatives. For the duration of the company rehearsal period in Cape Town during February 2018, open STUDIO SESSIONS took place every Friday - dancers are invited to attend company class or participate in the day's rehearsal.

Members of the public are welcome to attend these open sessions, which is followed by a forum discussion to highlight and address current issues affecting the arts & culture communities in Cape Town. All sessions free of charge and open to all.

AWARDS

Shortlisted Nomination for 2017/2018 DCAS Cultural Affairs awards

Western Cape Government
Cultural Affairs and Sport

AWARD CATEGORIES AND SHORTLISTED NOMINEES

ARTS AND CULTURE

Best Contribution to the Visual Arts, including Public Arts

- African Diamond Design
- Dark Room Contemporary Physical Theatre
- Stellenbosch International Chamber Music Festival

Best Contribution to the Performing Arts: Dance

- Dance for All
- First Step Ballet, McGregor
- Ivy Meyer

Best Contribution to the Performing Arts: Drama

- Ameera Conrad — *The Fall*
- Francois Hugo Theart
- Magnet Theatre

Best Contribution to the Performing Arts: Music

- Kronendal Music Academy of Hout Bay/Dwyn Griesel
- Stellenbosch International Chamber Music Festival
- West Coast Youth Orchestra

Best Contribution to the Literary Arts, including Poetry, Prose and Play-writing

- Bulelwa Basse
- Peter Voges

Best Contribution to Crafts and/or Design

- Culture Queen Creation
- Mamela Africa Cultural Incubator
- Hein Marais (Township Angels)

The Forgotten Dance Film awarded 3rd place Jury Award in the Danceador's Lose Yourself To Dance Video Contest

audience AWARDS

2017 Jury Film

2017 OFFICIAL SELECTION

2017 OFFICIAL SELECTION

SUSPEND

CHOREOGRAPHED & DIRECTED BY LOUISE COETZER
CINEMATOGRAPHY & EDITING BY OSCAR O'RYAN
MUSIC BY WITHOUT EYES
FEATURING CILNA KATZKE & ANDERSON CARVALHO

PRODUCED BY DARKROOM CONTEMPORARY
COMISSIONED BY PUNCTURE POINTS, BURGAN CAPE TERMINALS & GULFSTREAM ENERGY

March

Departures

WE'RE HEADING FOR MAGNETIC SOUTH: HERE'S THIS MONTH'S BOARDING PASS

THE KINETIC VIEW

DANCING SMART

Dance rules Johannesburg this month; Dance Umbrella making use of various formal and non-formal spaces across the city, showcasing work from across the continent and beyond. Louise Coetzer's *In C* gets a slot at the Dance Factory in Newtown and her new collaborative work, *clone*, premiers at William Kentridge's Centre For the Less Good Idea as part of the *For Once* programme. Collaborative? Motion sensors read cues from the dancers' movements, triggering sound events that compose a unique sound score to each performance, in real time. Brydon Bolton adds gravitas as the live solo double bassist and sculptor Heath Nash contributes set and visual design.

clone, 15-16 March at the Centre For the Less Good Idea, *lessgoodidea.com*. Dance Umbrella, 6-18 March in Newtown and across Johannesburg, *danceforumsouthafrica.co.za*

Words: Peter Frost. Image: Darkroom Contemporary

Umbrella folds with an emotional male rollercoaster

Musa Hlatshwayo and Sbonelo Mchunu unfurl the complexities of black male masculinity in *Doda*. PHOTO: NARDUS ENGELBRECHT

MASEGO PANYANE

THE irony of the memoirs of a Dance Umbrella newbie is that my maiden experience of one of its productions was probably of its last showcase. After 30 years of telling stories through dance, one of the most important showcases of the arts in the country will possibly come to an end because of financial constraints.

A travesty if you ask me.

Back to the dance. I walked into the Dance Factory in Newtown and was slightly unsure of what to expect. It looked and felt like a theatre, but I was uncertain about how the whole evening would pan out.

The first experience I had had of a theatrical dance piece was last year at the Grahamstown National Arts Festival, where I saw Dada Masilo's *Gizelle*.

While I was floored by the intensity of emotion attached to the piece and how a European production could be given a new lease on life that made it more African, I was also struck by how the full production looked and felt, and how the costuming, lighting and music all worked in perfect symmetry to create an impressive effect. I remember how in awe I was at how movement – wordless movement at that – could be translated into emotion and how it was completely theatrical, just without dialogue.

The productions I experienced on Saturday night comprised a double bill of *Doda* and *In C*, productions that were, in their genesis, completely different, but both concerned with dissecting the human condition.

The opening of *Doda*, as presented by Musa Hlatshwayo – the Standard Bank Young Artist for Dance and a talented, established choreographer – kicked off with the guitar riff of a maskandi track. Hlatshwayo and Mchunu then went through the process of unfurling the complexity of black male masculinity.

In between, pieces of dialogue were carefully curated into the work, by the characters on stage – but it's mostly intense, charged dancing that takes place. In the beginning, Hlatshwayo, in character, tells the stories of Bongeka Phungula and Popi Qwabe, who were found dead in Soweto last year, as a way to illustrate how the negative influences of patriarchy can sometimes have adverse and even fatal impacts on women.

What was more touching was that Hlatshwayo had been acquainted with both of the slain young women, as they had both been his dance students at some point.

This is something that he explains as being a catch-22; he was in grief about what had happened to them, but he also recognised the importance of using the medium of art to tell parts of their stories.

We could see through their movement and sudden tapping of feet, and their pained expressions the amount of discomfort and turmoil that society forces men to go through, to prove they are worthy of being men and "leaders in society".

This piece is an emotional rollercoaster, created by a black man as a form of artistic expression, for other black males and others besides.

The next production, *In C*, is a contemporary dance piece choreographed to the 1964 classic by Terry Riley.

The duo Without Eyes gave the music a 21st-century treatment, which allowed the dancers and the sound to form a conversation that ebbed and flowed. The show was produced by the Darkroom Contemporary Dance Theatre.

The choreography of Louise Coetzer allowed you to tap into the intimacies of dance. I was struck by how the dancers would quite literally at times fold themselves into one another, creating a call-and-response piece that was charged with emotion and aesthetically pleasing to see. It created the ultimate viewing experience.

I was concerned about my ability to connect with the work but this seemed misplaced, because art has a specific role – to comment, entertain and inspire – and as a first-timer, I felt that I had experienced all three of these emotions.

Not bad for a newbie.

SK GREAT MOMENTS AT THEIR GREATEST

SHOWTIMES
FRIDAY 9 MAR – THURSDAY 15 MAR

SHOWS, PRICES & TIMES SUBJECT TO CHANGE.
(*) NO COMPLIMENTARY TICKETS FOR NEW RELEASES FOR ONE WEEK FROM RELEASE DATE UNLESS OTHERWISE STATED

CRESTA

15:17 TO PARIS
13
Fri, Sat: 10:30, 12:45, 15:15, 17:30, 20:00, 22:15
Sun, Tue: 10:30, 12:45, 15:15, 17:30, 20:00
Mon, Wed, Thu: 12:45, 15:15, 17:30, 20:00

DEATH WISH
18
Fri, Sat: 09:30, 12:00, 14:30, 17:00, 19:30, 22:00
Sun, Tue: 09:30, 12:00, 14:30, 17:00, 19:30
Mon, Wed, Thu: 12:00, 14:30, 17:00, 19:30

FIFTY SHADES FREED
16
Fri, Sat: 10:00, 12:30, 15:00, 17:45, 21:00
Sun, Tue: 10:00, 12:30, 15:00, 17:45, 20:15
Mon, Wed, Thu: 12:30, 15:00, 17:45, 20:15

BLACK PANTHER (3D)
10-12 PG
Fri, Sat: 10:45, 13:45, 16:45, 19:45, 22:45
Sun, Tue: 10:45, 13:45, 16:45, 19:45
Mon, Wed, Thu: 11:00, 14:00, 17:00, 20:00

CINE PRESTIGE

BLACK PANTHER (3D)
10-12 PG
Fri, Sat, Tue: 09:00, 12:00, 15:00, 18:00, 21:00
Sun, Mon, Wed, Thu: 11:15, 14:15, 17:15, 20:15

GNOME ALONE (3D)
PG
Fri, Sat: 09:30, 11:45, 14:00, 16:15, 19:15, 21:30
Sun, Tue: 09:30, 11:45, 14:00, 16:15, 19:15
Mon, Wed, Thu: 11:45, 14:00, 16:15, 19:15

RAAISELKIND
13
Fri, Sat, Sun, Tue: 09:15, 14:15, 19:15
Mon, Wed, Thu: 14:15, 19:15

DOWNSIZING
13
Fri, Sat, Tue: 09:15, 12:15, 15:15, 18:15, 21:15
Sun, Mon, Wed, Thu: 11:45, 14:45, 17:45, 20:45

GAME NIGHT
16
Fri, Sat: 09:45, 12:15, 14:45, 17:30, 20:15, 22:45
Sun: 09:45, 12:15, 14:45, 17:30, 20:15
Mon: 12:15, 14:45, 17:30, 20:00
Tue: 09:45, 12:15, 14:45, 17:30, 20:00
Wed, Thu: 12:15, 14:45, 17:30, 20:15

RED SPARROW
18
Fri - Sun: 10:15, 14:15, 17:15, 20:30
Mon: 11:15, 14:15, 17:15, 20:15
Tue: 10:15, 14:15, 17:15, 20:15
Wed, Thu: 11:15, 14:15, 17:15, 20:30

TAD THE LAST EXPLORER: SECRET OF KING MIDAS
7-9 PG
Fri, Sat, Sun, Tue: 09:15, 11:30, 13:45
Mon, Wed, Thu: 11:30, 13:45

THE ROAR
7-9 PG
Fri - Thu: 16:00, 18:00, 20:45

THREE BILLBOARDS OUTSIDE EBBING, MISSOURI
16
Fri, Sat: 11:30, 16:30, 21:30
Sun - Thu: 11:30, 16:30

EASTGATE

15:17 TO PARIS
13
Fri, Sat: 09:45, 12:15, 14:30, 16:45, 19:00, 21:15
Sun - Thu: 09:45, 12:15, 14:30, 16:45, 19:00

CATCHING FEELINGS
16
Fri, Sat: 09:15, 12:00, 14:45, 17:30, 20:15, 22:50
Sun - Wed: 09:15, 12:00, 14:45, 17:30, 20:15
Thu: 09:20, 12:05, 14:50, 17:35, 20:20

DEATH WISH
18
Fri, Sat: 09:15, 11:45, 14:15, 16:45, 19:15, 21:45
Sun - Thu: 09:15, 11:45, 14:15, 16:45, 19:15

FIFTY SHADES FREED
16
Fri, Sat: 20:45
Sun: 18:00, 20:45
Mon - Thu: 10:15, 12:45, 15:30, 18:00, 20:45

IMAX

BLACK PANTHER (3D)
10-12 PG
Fri - Thu: 11:00, 14:00, 17:00, 20:00

CINE PRESTIGE

BLACK PANTHER (3D)
10-12 PG
Fri, Sat, Sun, Mon, Tue, Thu: 09:00, 12:00, 15:00, 18:00, 21:00
Wed: 10:45, 13:45, 16:45

GNOME ALONE (3D)
PG
Fri, Sat: 09:00, 11:15, 13:40, 16:00
Sun - Thu: 09:00, 11:15, 13:40

TAD THE LAST EXPLORER: SECRET OF KING MIDAS
7-9 PG
Fri, Sat: 10:30, 12:45, 15:30, 18:00
Sun: 10:30, 12:45, 15:30

THREE BILLBOARDS OUTSIDE EBBING, MISSOURI
16
Fri, Sat: 19:00, 21:45
Sun - Thu: 16:00, 19:00

24 HOURS TO LIVE
16
Fri - Thu: 09:15, 11:30, 14:00, 16:15, 18:30, 20:45

GAME NIGHT
16
Fri, Sat: 10:00, 12:30, 15:00, 17:45, 20:30, 22:50
Sun - Thu: 10:00, 12:30, 15:00, 17:45, 20:30

RED SPARROW
18
Fri - Thu: 11:30, 16:30, 19:30

THE ROAR
7-9 PG
Fri, Sat: 09:30, 14:30, 22:30
Sun - Thu: 09:30, 14:30

BEDFORD SQUARE

FINAL PORTRAIT
16
Fri - Sun: 09:45, 12:30, 15:15, 17:30, 19:45
Mon - Thu: 12:30, 15:15, 17:30, 19:45

L'ELISIR D'AMORE (DONIZETTI)
TBA
Sun: 14:30

BLACK PANTHER (3D)
10-12 PG
Fri, Sat, Mon, Tue, Wed, Thu: 11:00, 14:00, 17:00, 20:00
Sun: 11:00, 14:45, 17:45, 20:45

FIFTY SHADES FREED
16
Fri - Thu: 18:00, 20:30

TAD THE LAST EXPLORER: SECRET OF KING MIDAS
7-9 PG
Fri, Sat: 09:00, 11:15, 13:30, 15:45
Sun: 09:30, 11:45
Mon - Thu: 11:15, 13:30, 15:45

THE GREATEST SHOWMAN
10-12 PG
Fri - Sun: 09:15, 11:45, 14:15, 16:45, 19:30
Mon - Thu: 11:45, 14:15, 16:45, 19:30

THREE BILLBOARDS OUTSIDE EBBING, MISSOURI
16
Fri, Sat: 09:30, 12:15, 15:00, 17:45, 20:30
Sun: 09:15, 12:00, 15:00, 17:45, 20:30
Mon - Thu: 12:15, 15:00, 17:45, 20:30

RED SPARROW
18
Fri - Sun: 10:00, 14:15, 17:15, 20:15
Mon - Thu: 11:15, 14:15, 17:15, 20:15

MAPONYA MALL

DEATH WISH
18
Fri, Sat: 12:00, 14:30, 17:00, 19:30, 22:00
Sun - Thu: 12:00, 14:30, 17:00, 19:30

PROUD MARY
16
Fri - Thu: 16:15, 18:30, 20:45

MONSTER FAMILY
7-9 PG
Fri, Sat: 12:00, 14:15, 16:45, 19:00, 21:15
Sun - Thu: 12:00, 14:15, 16:45, 19:00

FIFTY SHADES FREED
16
Fri, Sat: 11:30, 14:45, 17:15, 19:45, 22:15
Sun - Thu: 11:30, 14:45, 17:15, 19:45

JUMANJI: WELCOME TO THE JUNGLE
13
Fri - Thu: 12:30, 15:30, 18:00, 20:30

BLACK PANTHER (3D)
10-12 PG
Fri - Thu: 11:00, 14:00, 17:00, 20:00

TAD THE LAST EXPLORER: SECRET OF KING MIDAS
7-9 PG
Fri - Thu: 11:45, 14:00

CATCHING FEELINGS
13
Fri, Sat: 11:00, 13:45, 16:30, 19:15, 22:00
Sun - Thu: 11:00, 13:45, 16:30, 19:15

RED SPARROW
18
Fri - Thu: 11:15, 14:15, 17:15, 20:15

FOURWAYS MALL

CATCHING FEELINGS
16
Fri, Sat, Sun, Tue: 09:00, 11:45, 14:30, 17:15, 20:00
Mon, Wed, Thu: 11:45, 14:30, 17:15, 20:00

DEN OF THIEVES
16
Fri - Thu: 11:30, 14:30, 17:30, 20:30

FERDINAND
PG
Fri - Sun: 09:15, 11:45, 14:15

FIFTY SHADES FREED
16
Fri - Sun: 16:45, 19:45
Mon, Wed, Thu: 11:45, 14:15, 16:45, 19:45
Tue: 09:15, 11:45, 14:15, 16:45, 19:45

BLACK PANTHER (3D)
10-12 PG
Fri - Thu: 11:00, 14:00, 17:15, 20:15

TAD THE LAST EXPLORER: SECRET OF KING MIDAS
7-9 PG
Fri, Sat, Sun, Tue: 09:45, 12:00, 14:45, 17:00, 19:30
Mon, Wed, Thu: 12:00, 14:45, 17:00, 19:30

WONDER
7-9 PG
Fri, Sat, Sun, Tue: 10:00, 12:30, 15:15, 18:00, 20:45
Mon, Wed, Thu: 12:30, 15:15, 18:00, 20:45

THE ZONE @ ROSEBANK

15:17 TO PARIS
13
Fri, Sat: 09:15, 12:00, 14:15, 17:00, 19:30, 21:45
Sun - Thu: 09:15, 12:00, 14:15, 17:00, 19:30

CATCHING FEELINGS
16
Fri, Sat: 09:00, 11:45, 14:30, 17:15, 20:00, 22:45
Sun - Thu: 09:00, 11:45, 14:30, 17:15, 20:00

DEATH WISH
18
Fri, Sat: 09:15, 11:45, 14:15, 16:45, 19:45, 22:15
Sun - Thu: 09:15, 11:45, 14:15, 16:45, 19:45

PADMAAVAT
13
Fri - Thu: 16:00, 20:00

FIFTY SHADES FREED
16
Fri - Thu: 09:45, 12:15, 15:15, 17:45, 20:45

TAD THE LAST EXPLORER: SECRET OF KING MIDAS
7-9 PG
Fri - Thu: 09:00, 11:15, 13:45

BLACK PANTHER (3D)
10-12 PG
Fri, Sat, Sun, Mon, Tue, Thu: 11:00, 14:00, 17:00, 20:30
Wed: 11:00, 14:00, 17:00, 21:00

GNOME ALONE (3D)
PG
Fri - Tue: 09:30, 11:45, 14:00, 16:30, 19:00, 21:15
Wed: 09:30, 11:45, 14:00, 16:30, 18:45
Thu: 09:30, 11:45, 14:00, 16:30, 19:00

MAZE RUNNER: DEATH CURE
16
Fri - Thu: 09:00, 21:00

GAME NIGHT
16
Fri, Sat: 09:30, 12:15, 14:45, 17:30, 20:15, 22:45
Sun - Thu: 09:30, 12:15, 14:45, 17:30, 20:15

CINE PRESTIGE

RED SPARROW
18
Fri - Thu: 09:00, 12:00, 15:00, 18:00, 21:00

VEEREY KI WEDDING
TBA
Fri - Thu: 12:00, 15:00, 18:00

THE MALL OF ROSEBANK

FINAL PORTRAIT
16
Sat: 10:00, 12:30, 14:45, 17:15, 19:30, 22:00
Sun: 10:00, 12:15, 15:00, 17:15, 19:30
Tue: 09:30, 11:45, 15:00, 17:15, 19:30

FINAL PORTRAIT
16
Fri, Mon, Wed, Thu: 10:00, 12:30, 15:00, 17:15, 19:30
Sat: 10:00, 12:30, 14:45, 17:15, 19:30, 22:00
Sun: 10:00, 12:15, 15:00, 17:15, 19:30
Tue: 09:30, 11:45, 15:00, 17:15, 19:30

L'ELISIR D'AMORE (DONIZETTI)
TBA
Sat: 17:00
Sun: 14:30
Tue: 11:30

DARKEST HOUR
7-9 PG
Fri - Thu: 11:30, 14:45, 17:45, 20:30

I, TONYA
16
Fri - Thu: 09:30, 12:30, 15:15, 18:00, 20:45

THE POST
10-12 PG
Fri, Sun, Mon, Tue, Wed, Thu: 11:30, 14:30, 17:15, 20:15
Sat: 11:30, 14:30, 17:15, 20:15, 23:00

THE SHAPE OF WATER
16
Fri - Thu: 09:30, 12:15, 15:00, 17:45, 20:30

THREE BILLBOARDS OUTSIDE EBBING, MISSOURI
16
Fri, Sun, Mon, Tue, Wed, Thu: 09:00, 11:45, 14:30, 17:15, 20:00
Sat: 09:00, 11:45, 14:30, 17:15, 20:00, 22:45

CALL ME BY YOUR NAME
16
Fri, Mon, Wed, Thu: 11:00, 14:00, 17:00, 20:00
Sat: 11:00, 14:00
Sun: 11:00, 20:00
Tue: 14:00, 17:00, 20:00

LADY BIRD
16
Fri, Sun, Mon, Tue, Wed, Thu: 09:45, 12:00, 14:45, 17:30, 19:45
Sat: 09:45, 12:00, 14:45, 17:30, 19:45, 22:30

LOVING VINCENT
13
Fri, Sun, Mon, Tue, Wed, Thu: 09:45, 12:00, 14:30, 16:45, 19:30
Sat: 09:45, 12:00, 14:30, 16:45, 19:30, 22:15

PHANTOM THREAD
16
Fri - Thu: 11:00, 14:00, 17:00, 20:00

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BUDGET TUESDAYS

CINEPREMIÈRE #NEW RELEASE

BLACK PANTHER 3D Fri/Mon-Thurs: 14:30, 17:15 & 20:00 Sat & Sun: 11:45, 14:30, 17:15 & 20:00	13V

NOW SHOWING #NEW RELEASE

DEATH WISH ★ Fri-Thurs: 20:00	18DLV
BLACK PANTHER 2D Fri-Sun-Tues-Thurs: 13:30, 17:00 & 19:45 Mon: 13:30	13V
GNOME ALONE Fri/Sun-Thurs: 13:00 Sat: 11:45	PGV
GAME NIGHT Fri/Sun-Thurs: 14:45 Sat: 11:45	16LV
HARE KRISHNA! THE MANTRA, THE MOVEMENT AND THE SWAMI WHO STARTED IT ALL Fri-Thurs: 17:45	7-9PG

CINEBOLLYWOOD

3 STOREYS ★ Starring: Richa Chadha, Pulkit Samrat, Sharman Joshi Fri-Thurs: 13:30, 17:00 & 20:00	TBA
BRAMMANDA NAYAGAN ★ Starring: Anushka Shetty, Nagarjuna Akkineni, Pragya Jaiswal Fri-Thurs: 13:45	TBA
SONU KE KI SWEETY Starring: Nushrat Bharucha, Kartik Aaryan, Sunny Singh Nijjar Fri/Sun-Thurs: 17:00 & 19:45 Sat: 19:45	TBA

STARTS 16 MAR

TOMB RAIDER 3D ★	TBA
RAID ★	TBA

CINEPREMIÈRE

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Lee Kotze en Kayla Schultze in 'n toneel uit die produksie *In C: Double Bill*. Foto: OSCAR O'RYAN

Dans en tegnologie saamgebring

Elkeen kan in minute 'n danser word. Gehore by die dansproduksie *In C: Double Bill* kan met die interaktiewe bewegingsensor-installasie 'n danser of komponis wees. Hul eie bewegings word gebruik om klank en bewegings te maak en dit kan dadelik gesien word.

Die produksie waarin klank, beweging en tegnologie saam gebruik word, is tans in Kaapstad te sien.

Darkroom Contemporary bied die projek *In C: Double Bill* tans tot Sondag in die Magnet-teater in Observatory aan.

Die projek is 'n voortsetting van Darkroom Contemporary se doelstelling om werkgeleenthede te skep en vaardighede in die uitvoerende kunste aan te help. Daarom bied hulle as deel van 'n omvattende program slypskole, interaktiewe installasies en besprekings aan.

Hulle het 'n skenking van die Nasionale Lotery ontvang nadat die Baxter-teater gehelp het met aanvanklike finansiering in 2016, en kry ook geld van die Wes-Kaapse regering se departement van kultuur en sport en die Centre for the Less Good Idea.

Die choreograaf van die twee dansstukke, *clone* en *In C*, is Louise Coetzer. Sy is ook die artistieke direkteur.

Brydon Bolton het nuwe musiek gekomponeer vir *clone*.

> **In hierdie tyd van tegnologie, digitale media en visuele oorlading wil ek dans by dié onwaarskynlike velde uitbring.**

Die musiek is geskryf vir solokontrabas en musiek wat op 'n rekenaar geskep word. Daar is ook sensors wat die dansers se bewegings "lees" en in klank omsit. Dus klink elke opvoering anders. Die beeldhouer Heath Nash het die stel en visuele ontwerp gedoen.

In C was 'n opdragwerk van die Baxter-dansfees in 2016. Terry Riley se komposisie van 1964 kry nuwe lewe wanneer die musiek op twee skootrekenaars gemaak word deur die duo Without Eyes.

Volgens 'n mediaverklaring streef Coetzer daarna om dans na die hart van die tegnologiegedrewe lewe van stadsmense te neem.

"In hierdie tyd van tegnologie, digitale media en visuele oorlading wil ek dans by hierdie onwaarskynlike velde uitbring," sê sy.

Bespreek by www.quicket.co.za.

Darkroom merges sound, motion and technology

INTERDISCIPLINARY ART: Kayla Schultz and Lee Kotza dance in this vibrant, contemporary programme merging sound, motion and technology in a series of innovative representations of new dance. *Pictures: Darkroom Contemporary*

Staff Writer

THE award-winning Darkroom Contemporary has launched its new interdisciplinary performance project, *In C I DOUBLE BILL*, which merges sound, motion and technology in a series of innovative representations of new dance.

In C I DOUBLE BILL exists as dance performance merged with audio-visual experiences, while provoking questions on the search for human connection within a technologically consumed world.

They have been nominated for Best Contribution to Visual Arts, including Public Arts, by the Department of Cultural Affairs and Sport of the Western Cape.

Evolving from its ongoing campaigns to share dance with a broader audience, Darkroom Contemporary's artistic director, Louise Coetzer, said their mission was to place dance at the centre of the urban, technologically driven landscape through *In C*.

"I approach dance-making as a medium for narrative and connection – that of the bodies within space, but also with the aim of connecting dance as an art form to the world outside the studio or theatre, and to other art forms."

"In an age of digital media and mass visual overload, my interests stretch towards allowing dance to interact with unexpected fields, especially those which seemingly have little or no direct connection – maths, science, computer and digital technologies, physics and design," said Coetzer.

The group has been recognised for their innovative approach to presenting and reimagining dance theatre.

These performances will include space for audiences to experience the project's interactive motion sensor installation – a sonic playground where everybody becomes a dance-maker and a composer, using their own motion to create unique soundscapes and movement phrases in real time.

Created in collaboration with some of Cape Town's leading composers, musicians and designers, this double bill consists of two dynamic dance works by choreographer Louise Coetzer, *clone* and *In C*, both featuring live music.

This project is a continuation of Darkroom Contemporary's mission of developing sustainable employment and skills development opportunities within the performing arts sector.

CONNECTED: Joy Millar and Lee Kotza perform in award-winning Darkroom Contemporary's interdisciplinary performance project called *In C I DOUBLE BILL*.

A series of collaborative performances, interactive installations, educational workshops and forum discussions have been set up as part of this event.

In C was staged as part of the 30th Dance Umbrella festival at the Dance Factory in Gauteng. *In C I DOUBLE BILL* then returned to Cape Town for a performance run at the Magnet Theatre last week.

ARTISTIC DIRECTOR'S REPORT

DARKROOM // a space for developing
CONTEMPORARY // of the times

Darkroom Contemporary's 2017 /2018 season of activities was our most ambitious to date, including a wide range of developmental, performative and film projects.

PROJECTS

Darkroom Contemporary presented a variety of performance projects during 2017/2018: Suspend is an installation work created for Puncture Points, an interdisciplinary arts exhibition shown at the Cape Town harbor. This project shared our work with a diverse visual arts audience and was commissioned by Burgan Cape Terminals supported by Gulfstream Energy. Next up was a 3D Mapping Performance at Gen Re Annual Conference at the Cape Town Comedy club. For this project we worked with talented visual effects artist Fabian Humphry. In April 2017 We, the transposed formed part of the program for popular public arts festival Infecting The City. This was our first time at Infecting The City and the company performed twice to packed audiences. Stations is a public performance and video collage, created in collaboration with musicians RISK for the Edge Of Wrong Festival. A cast of dancers and musicians boarded the train from Cape Town to Salt River stations, treating commuters to an impromptu performance to end their work week. This was a unique and exciting experience for all. Our major performance project was In C I Double Bill, a recreation of In C along with new work clone. Most of these performance activities ran over March 2018, so will be focused on in our next report.

Dance Film projects included a screening of Suspend as Official Selection for DanceLab Nicosia in Greece. Our 2015 dance film The Forgotten received a Jury Award in Danceador's Videodance Festival in America and was included as Official Selection at One Dance UK in London.

Our development initiatives included Access Me - a photo story visualizing access through movement, photo and film. This project was a collaboration with Unmute Dance Company and resulted in a photo exhibition and film screening at Youngblood. UNFINISHED Volumes 3 - 6 were also presented at Youngblood. This very popular development initiative invites dance makers to present works - in -progress, along with live music in a bid to share dance with a broader audience. Our Internship Program offers experiential learning and practical skills development opportunities to recent graduates. This year we mentored interns in Dance and Project Management & Stage Technology. We presented a Schools Performance of We, the transposed at Dance For All and another Schools Performance of In C I DOUBLE BILL at UCT. Both these performances were followed by an artists discussion and Q&A Session with the dancers. Our hugely popular STUDIO SESSIONS initiative launched early in 2018. This free arts development initiative invites dancers and audiences to attend company class and rehearsals, getting a glimpse behind the scenes and gaining deeper insight into the work being rehearsed. This initiative continues due to its popularity.

I am happy to report that our work extended particularly towards enriching and developing young lives. Our Dance Trainee and Internship Programs offered experiential learning to 10 young women working towards careers in the arts sector. Along with schools performances and our arts enrichment program STUDIO SESSIONS, we shared Darkroom Contemporary's work with 242 young people. As always, our job creation program provided contract based job opportunities to 5 recent graduate dancers who are in the first two years of their professional careers.

Here are some of the highlights from 2017:

Darkroom Contemporary took up permanent, shared studio space as its administrative work base. This move has opened up new exciting opportunities to collaborate with the artists who share the studio space, leading to group exhibitions, performances and screenings at UNTITLED Studios.
Following on closely from a development grant from the Baxter Theatre Centre approved by Nicolette Moses in 2016, three further grants were approved to support Darkroom Contemporary's 2017/2018 activities. The NLC, DAC & DCAS funding breakthroughs were positive steps towards establishing lasting relationships with these funding bodies.
Darkroom Contemporary was shortlisted as one of 3 nominees for the DCAS Annual Cultural Affairs Awards in the category of Visual Arts, focused on public art. This award nomination strengthens the organization's newly formed partnership with the DCAS.
At the beginning of 2018, our focus was on final preparations for Darkroom Contemporary's first large scale tour. The organization toured with a company of 10 including dancers, musicians and management, presenting four performances in Johannesburg, Gauteng, along with 3 workshops and an artists discussion. This meant far greater national reach and extremely positive responses from participants and audiences alike.
Further highlights from our Gauteng tour include forming part of the 30th and final Dance Umbrella main program, and being invited to present work as part of FOR ONCE at William Kentridge's Centre for the Less Good Idea.
Darkroom Contemporary's dance film The Forgotten was a 3rd place Jury Award Winner, at the international Danceador Lose Yourself to Dance Videodance Festival (USA).
New partnerships were forged with UCT's Centre for Theatre Dance & Performance Studies, Dance For All, Cape Academy of Performing Arts, the Centre for the Less Good Idea, Moving Into Dance, Oakfields College, and Guga S'Thebe.

Due to the advances we have made in way of production values, audience reach, beneficiaries served and programs implemented, a larger production and artistic team has become a necessity. I am happy to report that we effectively built our largest artistic team to date during the rehearsal phase of In C, including 5 professional dancers, one associate dancer, two dance trainees, 3 musicians and an assistant rehearsal director. The production team included a production stage manager, an assistant stage manager, set designer, two theatre technology interns, and a front of house intern.

MERCHANDISE & MARKETING

We produced our first ever company t-shirt and merchandise as marketing and branding tools. Company manager Oscar O'Ryan worked with recent graduate and graphic designer Chelsea Adams to create items that captured the essence of our brand. The t-shirts were sold online and at performances, and proudly worn by company members at all workshops and public events. Along with this, we included a selection of company merchandise for the first time. Photo calendars, art prints, tote bags and postcards were sold at performances and events.

Another addition to the project team meant we worked extensively with a Media & PR liaison, due to the generous in- kind sponsorship from our board member Undere Deglon. Candice Jansen from Headsupp Communications created and implemented our In C marketing and media plan, with a great success rate in garnering radio, TV and print media attention for our company activities linked to the project. We plan to ensure sufficient resources to engage Candice again for our upcoming projects.

CHALLENGES

Darkroom Contemporary has seen tremendous growth and expansion in a short space of time over the past year, leading us to a critical stage in our development. We have seen the positive impact and wide reach our work can have when we are engaged in a full time work process with sufficient artistic and support staff. Due to the limitations in our resources, this highly productive time period is short lived and not sustainable. We are limited in how much we can supply, and sadly only over short periods of time. Looking to the future, we must endeavor to remain active in our project implementation phase for longer and more sustained periods of time, with the eventual goal of being a full time working company with sufficient support staff.

Linked to this, are the logistical challenges we face due to not having a full time work space. Hiring dance studio space by the hour for an extended 5 week work phase adds up quickly. This year we were grateful for the generous assistance from Debbie Turner at the Cape Academy of Performing Arts and Lindy Raizenburg at UCT's Centre for Theatre, Dance & Performance Studies where we took up rehearsal space. Further rehearsals were taken at Dance For All in Athlone. Long term planning must now consider the procurement of sufficient rehearsal, work and storage space, which will allow us to implement more programs.

We have started looking towards employing support staff for short contracts outside of project cycles, in an effort to effectively manage the work load related to our project fundraising, planning, reporting and implementation. Again, the future goal is now to employ sufficient organizational staff on a full time basis to effectively co-ordinate the various arms of our projects and activities. Our most pressing challenge is to secure funding resources to cover these ongoing operational costs.

Darkroom Contemporary management has worked hard to ensure effective and accurate project implementation, record keeping and reporting of our recently funded projects, in a bid to develop a strong and lasting partnership with our existing funders.

However, we have a long way to go towards implementing our programs in more consistent cycles, thereby employing dancers for longer contracts and offering training to more young people, but this goal is certainly a valid one. Out of the 50 professional dancers auditioning for In C, we were limited by resource to offer employment to only 5 dancers this time around, and only for a period of 6 weeks. We can identify that there is a clear, vast need for consistent employment for professional dancers in the Western Cape and beyond. The challenge at this stage is to continue attracting new sources of funding, especially private companies, international grants and patrons.

A further challenge has been identified as our project measure and impact measure systems. While these are in place, a more in depth picture of Darkroom Contemporary's impact could be presented with the use of additional tools like testimonials and audience feedback after performances, beneficiary feedback forms and detailed reporting measures. Again, the capacity of our staff and volunteers is simply not large enough to handle the work load related to recording such detailed, necessary data at this stage.

On the international reach front, our pressing challenge remains securing sufficient funding to enable an international tour of We, the transposed to Budapest. With an invitation to a residency at 4D Sound, this is an opportunity we cant miss out on, especially after seeing the incredible value in touring during our recent Gauteng trip. Our local and international funding applications have not shown any success thus far, but we are committed to finding the means to make this tour possible.

LOOKING AHEAD

Looking back on this year, I am thankful to every individual who has impacted our growth through sharing of advice, resources, generosity or optimism. We are fortunate to be surrounded by a community of teachers, supporters, advocates and friends cheering us on every step of the way.

Our upcoming performance seasons focus on restaging existing works, and developing new works with a focus on interdisciplinary collaboration and the use of new technologies. We are also actively seeking out further national reach opportunities, including festival participation in other provinces as well as international opportunities.

We plan on continuing the momentum of our media exposure, after the extremely positive exposure we've received in the press recently.

Our fundraising strategies are casting a wider net, including patronage programs, fundraising events and identifying possible commercial business partnerships.

Our mission remains to serve our arts communities through the development of new works, job creation programs and arts educational experiences while developing our existing audience networks. The upcoming year promises to offer new opportunities and challenges and we strive to make the most of every possibility that comes our way.

Louise Coetzer - Artistic Director.

FINANCIAL STATEMENTS

DARKROOM CONTEMPORARY

STATEMENT OF FINANCIAL POSITION
as at 28 February 2017

	Notes	2018 R	2017 R
ASSETS			
Current assets		**174,434**	3,426
Cash and cash equivalents		**174,434**	3,426
Total assets		**174,434**	3,426
ACCUMULATED FUNDS AND LIABILITIES			
Accumulated funds		**130,304**	(39,333)
Accumulated funds		**(32,555)**	(39,333)
Grant Reserve		**162,858**	-
Current liabilities		**44,130**	42,759
Loans payable		**44,130**	42,759
Total member's interest and reserves		**174,434**	3,426

	2018 R	2017 R
Income	**123,008**	117,785
Donation & Sponsors	**15,168**	100,694
Production Income	**43,920**	17,091
Government Grant	**63,918**	
Interest received	**2**	-
Expenses	**116,228**	143,931
Bank Charges	**2,383**	2,343
Hiring expenses	**3,750**	18,257
Insurance	**1,924**	1,810
Printing and Stationery	**2,993**	-
Production expenses	**97,668**	115,149
Stipends	**3,200**	1,950
Subscriptions	**-**	1,946
Website Expenses	**4,310**	2,476
Net surplus / (deficit) for the year	**6,779**	(26,146)

DARKROOM CONTEMPORARY

STATEMENT OF COMPREHENSIVE INCOME
for the year ended 28 February 2018

	2018 R	2017 R
Grant Received - NLC	**366,300**	-
Expenditure - NLC	**203,442**	-
Bank charges	**746**	-
Hire costs	**37,536**	-
Printing and stationery	**2,343**	-
Production cost	**137,658**	-
Travel & accomodation	**25,160**	-
Surplus - NLC	**162,858**	-

DARKROOM CONTEMPORARY

STATEMENT OF CHANGES IN FUNDS
for the year ended 28 February 2018

	Accumulated funds R	Total R
Balance at 01 March 2016	**(39,334)**	**(39,334)**
Net surplus for the year	6,779	6,779
Balance at 28 February 2017	**(32,555)**	**(32,555)**

F Conrad & Associates

Professional Accountants (SA)

AMIZ Financial (Pty) Ltd and registration number 2017/142432/07 t/a
Practice NO 43535

TO THE MANAGEMENT OF DARKROOM CONTEMPORARY

We have compiled the accompanying financial statements of Darkroom Contemporary from information you have provided.

These financial statements comprise of the Statement of Financial Position of Darkroom Contemporary as at 28 February 2018, the Statement of Comprehensive Income for the year ended 28 February 2018 and a summary of significant accounting policies and other explanatory information.

We performed this compilation engagement in accordance with International Standard on Related Services 4410 (Revised), *Compilation Engagements.*

We have applied our expertise in accounting and financial reporting to assist you in the preparation and presentation of these financial statements in accordance with International Financial Reporting Standards for Small and Medium-sized Entities (IFRS for SMEs). We have complied with relevant ethical requirements, including principles of integrity, objectivity, professional competence and due care.

These financial statements and the accuracy and completeness of the information used to compile them are your responsibility.

Since a compilation engagement is not an assurance engagement, we are not required to verify the accuracy or completeness of the information you provided to us to compile these financial statements. Accordingly, we do not express an audit opinion or a review conclusion on whether these financial statements are prepared in accordance with IFRS for SMEs.

F Conrad
Professional Accountant (SA)
Practice No. 43535

Date: 29|5|2018

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