

10 September 2012

Dear LUTSF

Please find enclosed my report and documentation for travel to Cape Town South Africa to observe the creation of 'I Stand Corrected' written and directed by Mojisola Adebayo and choreographer Mamela Nyamza and to act as an outside eye.

Evidence included

- Airline ticket to Cape Town.
- Programme from the show 'I Stand Corrected' with my credit.
- Invite from The British Council in Africa to the opening of the show.
- The Humanity Festival Programme and leaflet including the show 'I Stand Corrected'.
- Press cuttings;
The Pink Tongue August 2012
Peoples Post 31 July 2012
- Artscape July/August programme for it's various theatre spaces.
- Poster of those who have died from hate rape in South Africa.
- Copy of my notebook from one of the rehearsal sessions

Thank you for a fantastic opportunity and a wonderful experience. It really was great professional development, I learnt a huge amount and was able to practise my feedback skills on a live project.

Yours sincerely

Ellie Beedham

REPORT

Report for the application to observe two outstanding artists at work in the studio and act as an outside eye in their process of creating a new political work for the stage in Cape Town, South Africa.

Prior to the visit to Cape Town, I took part in a four-day workshop with the dramaturg Peggy Ollislaegers, who is the Director of Dutch Dance Days in Maastricht. This was a very useful period to prepare and focus on the project plus test techniques for the visit to South Africa. Over this period a selection of choreographers, producers and dramaturgs worked on practising how to prepare, watch, frame and feed back to artists. This was set up by The Place, the hub of artist development for dancemakers in London.

A year earlier I took a course with Liz Lehrmann which was also the foundation for this personal project. As part of the Artist Development team at The Place, I work closely with emerging and established choreographers to support and present the development of new work. I have a personal interest in political dance works for the theatre.

'I Stand Corrected' is a new work which was written and directed by Mojisola Adebayo and co-created with Mamela Namyza. The piece was commissioned by Artscape in Cape Town, supported by The Arts Council of England, the British Council and Oval House theatre in London. The work examines the prevalence of rapes and murders in South Africa as a result of correctional rape, where men believe they can make gay women straight through violence. I met girls who had survived rape during my visit.

The two artists, Mojisola and Mamela, met through the British Council four years ago and the collaboration developed from that meeting. I have kept a keen eye on Mojisola's progress since she wrote her first work *'Moj of the Antarctic'* which was shown at the Lyric Hammersmith and Oval House before touring around South Africa. I met Mamela at The Place when she performed her work *'Hatched'* at Dance Umbrella in 2011. Both are outstanding black artists in their own right and came together for the first time to create something new.

The show they created *'I Stand Corrected'* had a sell-out 4 day run and was part of the *'Humanity'* festival at Artscape which incorporated the Women's Day National holiday. The festival also included a photography exhibition by Zanele Muholi documenting gay life in Africa. It is significant that, prior to this show, all Zanele's work was stolen from her apartment, work which documented life for women and lesbians over the last decade.

<http://www.zanelemuholi.com/about%20me.htm>

The festival programme also included a set of portraits of grandmothers from the townships and their stories of how they had lost their children and grandchildren to HIV/AIDS. There was an Afrikaans version of 'The Vagina Monologues', talks with NGO's, performances by Jazz singer Melanie Scholtz, plus advice sessions with legal counsel for those who wished to know about leaving abusive spouse and free breast screening at a mobile unit.

I spent my time in studio 301 and the Arena Theatre observing runs and giving direct feedback on structure, focus, intention, dynamics and timing. I fed back to the Director and creative team. I attended a range of production meetings, costume fittings, technical sessions, the dress rehearsal and 3 out

of 4 of the final performances including the British Council's opening night reception.



The show will be reworked for London and presented at Oval House Theatre <http://www.ovalhouse.com/whatson> from 20 November to 8 December 2012. Images by the work's set and costume designer Rajha Shakiry at http://www.rajhashakiry.co.uk/RajhaShakiry/Gallery/Pages/I_Stand_Corrected.html



During the visit, I was fortunate to have a series of meetings with key dance/arts figures in Cape Town including Marlene LeRoux, Director of Education and Audience Development at Artscape theatres, and programmer of the Humanity Festival

<http://www.artscape.co.za/>

Jean September the Deputy Director of the British Council, South Africa; Jacqui Manyapelolo Artistic Director of JazzArt dance theatre.

http://www.jazzart.co.za/index.php?option=com_content&view=featured&Itemid=101

Plus I attended the launch of the Women's Day Festival and the postgraduate presentations at GIPCA, The University of Cape Town managed by

Jay Pather. <http://www.gipca.uct.ac.za/about/>

I was also lucky to meet the South African film maker Shelly Barry <http://opencontent.uct.ac.za/Humanities/Seated-Experiments-in-Filmmaking> and I visited the District Six Museum, a testimonial to the forced removals and history of marginalisation in Cape Town. <http://www.districtsix.co.za/>

Outcomes

This project was professional refreshment at its best. I was able to develop my creative feedback skills on a live project and nurture my creative eye. I used the techniques developed with Liz Lehrmann and Peggy Ollislaegers and found this both exciting and motivating. I realised that being an outside eye was something I greatly enjoyed and would like to do more of in the future. (Please see a few pages from my notebook which I have included in the evidence section).

'I cannot overstate the significance of Ellie Beedham's feedback on the process of creating *I Stand Corrected*. As I was and am also performing in the production, I found it very difficult to get perspective on the work during the early stage of rehearsals and found myself becoming quite frustrated. On her arrival, Ellie's careful and considered, sensitive and informed, insightful and intuitive reflections greatly supported my process and gave me a great deal more confidence in my directorial decision making. Ellie brought a unique perspective as she has good knowledge in the fields of both theatre and dance. The time she spent with us was therefore invaluable. Her contribution was much more than I had initially expected and I would like to take this opportunity to thank the Lisa Ullmann Travelling Scholarship Fund for sponsoring Ellie Beedham's visit'.
The Director.

I worked with, and met, a series of truly inspiring professional women (actors, dancers, set designers, advocates, photographers, film makers, producers, government officers, college tutors and artists) who are challenging perceptions and prejudices head on and I was humbled by the amount they have achieved in a very challenging climate.

Through a series of meetings and events I attended I made a useful network and learnt a great deal about the shape of dance in the Cape. This information, contacts and knowledge will directly feed into my work in the UK supporting choreographers and artists.

I Stand Corrected

opened on 8 August 2012 at the Arena Theatre, Artscape, Cape Town.

Created, Directed and Performed by Mojisola Adebayo and Mamela Nyamza
Choreography by Mamela Nyamza
Script by Mojisola Adebayo
Set and Costume Design by Rajha Shakiry
Lighting Design by Mannie Manin
Music Supervised by Mix 'n' Sync

Ellie Beedham 10 September 2012