

APPLICATION FORM: NMMU ENGAGEMENT EXCELLENCE AWARDS

(CONSULT THE Nelson Mandela University ENGAGEMENT EXCELLENCE AWARDS POLICY AND READ THE APPLICATION FORM BEFORE COMPLETING THE TEMPLATE IN ORDER AVOID A DUPLICATION OF INFORMATION.)

COMPLETE THIS FORM IN TYPESCRIPT. PROVIDE ONLY THE INFORMATION REQUESTED.

SECTION A: Application category			
<ul style="list-style-type: none"> Indicate with an X in the appropriate box the award you are applying for. Your application will only be considered for the award you have applied for 	<input type="checkbox"/> Engagement Excellence Award – Science, Technology and Engineering <input type="checkbox"/> Engagement Excellence Award – Social Sciences and Humanities <input type="checkbox"/> Engagement Excellence Team Award <input type="checkbox"/> Engagement Excellence Project Award – Science, Technology and Engineering <input type="checkbox"/> Engagement Excellence Project Award – Social Sciences and Humanities <input type="checkbox"/> Emerging Engagement Excellence Awards <i>(note that Professors and Associate Professors are not eligible for this category)</i>		
Surname of Applicant/Team Leader	Barry		
First Name	Michael		
Initials	MP		
Title	Mr		
Telephone numbers	041 5042566/ 2508		
E-mail address	Michael.barry@nmmu.ac.za		
Employment position held at NMMU	Senior Manager Arts, Culture and Heritage		
Faculty	N/A		
Department	Arts & Culture		
Division	CSL		
Immediate line-manager	Mr L Hashatse (Mr Paul Geswindt – Acting)		
Eligibility: Are you permanently employed and/or on a long term (3 years or more) fixed contract? (indicate with an X)	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%; text-align: center;">Permanent X</td> <td style="width: 50%; text-align: center;">Fixed term contract</td> </tr> </table>	Permanent X	Fixed term contract
Permanent X	Fixed term contract		
If this is an application for one of the <u>Engagement Excellence Project Awards</u>, provide a brief title and description of the project (250 words maximum)	<p>Title: I Mpilo Y Amanzi Production</p> <p>Description:</p> <p>The production I Mpilo Y Amanzi consisted of eight Nelson Mandela University students. Some of these students possessed prior training in theatre and the dance forms of classical ballet, contemporary, hip - hop, and African dance. The rest were students with</p>		

talent whom the department identified via their various engagement activities, such as student societies and student concerts. A show was conceptualized, taking inspiration from the international art project by Dr Magda Minguzzi titled: *The Spirit of the Water*. A script was developed from this stimulus. The production was then staged at the prestigious National Arts Festival in Grahamstown, and hosted other performances in P.E. This engagement activity provided the opportunity for students to further develop in the field of dance, and provided a training ground for students to grow in a course of work which the university does not yet formally offer, the performing arts. It provided a trained professional dance teacher, performer and choreographer to train, workshop and develop their talents in a setting where different genres could be simultaneously developed. The production focused on the preservation of the ocean, and bringing about awareness around over-fishing, and ties in with the heritage of the Khoi Koi people who used to live in harmony with the ocean. It also tied in with the university theme of the new Ocean Sciences Faculty campus launch. The value of these outputs adds to the representation of the university as an engaged institution. That is, academically and socially, and utilizing the performing arts as a vehicle to mirror to communicate important issues. Activities such as these, add to the case of the formalization of the performing arts at the institution. This exercise also equips students with development of their talents within the arts which can also generate streams of income in addition to the study courses, in these financially challenging times.

If this is an application for either the Excellence Awards or the Emerging Award, provide a brief description of your engagement activities and initiatives (250 words maximum)

Description: Eight students from the Nelson Mandela University were exposed to development in dance and dance production, and theatre performances. These took place at the Nationals Arts Festival, Grahamstown 2017, with the department's 2nd annual production. The show was also staged at the Nelson Mandela University Performing Arts Festival. This saw a combination of professional and student theatre productions, with three shows being staged per day. These were absolutely free of charge to the students, staff and broader community. It was also staged at the

	<p>Ocean sciences information Session, South Campus September 2017. The production was also staged at the prestigious launch event in September last year. The production also interacted with learners from the Northern areas of Port Elizabeth, by hosting workshops for them, and letting them see what possibilities of prestigious performance they can achieve through hard work and discipline. The cast acted as role models for these learners. The learners comprised 5 learners per school, from seven schools, from Hillside High to David Livingstone. They also were taken to Grahamstown for one day to see the production. This output provided an opportunity for interaction with even more learners from the community in Q and A sessions held with learners from schools such as Woolhope High, Cowan High, St Thomas High, Newell High, Chapman High, to name a few. The piece was welcomed by the students of the university, with pride in seeing their peers excel in dance on this level. This initiative is extremely important in those spaces as there are extremely few arts programmes in the previously disadvantaged areas of Port Elizabeth, with a wealth of hungry talent.</p>
<p>If this is an application for the <u>Engagement Excellence Team Award</u>, provide</p> <ul style="list-style-type: none"> • the names of all staff members and students participating • the nature of their involvement • a brief description of the team's engagement initiatives and activities (250 words maximum) 	<p><u>Staff:</u></p> <ol style="list-style-type: none"> 1. Mr Michael Barry- Manager, Dept. of ACH. Creative input and support. Set design. 2. Michele Du Preez – Cultural coordinator. Oversaw finances and logistical support. 3. Brandon Matiwane – Cast coordinator. Logistics assistance, project assistance. 4. Kelley Felix – Graphic design of all related materials. Social media and marketing coordinator. 5. Siyamthanda Spaji – event assistance, marketing assistance 6. Nicki-Ann Rayepen- Project leader. Choreographer. <p><u>Nelson Mandela University Students:</u></p> <ol style="list-style-type: none"> 1. Kudakwashe Majonga – Architecture, 4th year student. Lead dancer. Choreographic assistance. 2. Shareez Klaasen – 3rd Year student. Education. Lead dancer. Choreographic assistance 3. Courtney Mattheus – Pharmacy student. 3rd year. Lead dancer. Choreographic assistance 4. Sange Mtukushe – BA MCC, 2nd year student. Dancer. 5. Caylem Aiken – BA MCC, 1st year. Dancer 6. Simone' Barkhuizen- Psychology student. 3rd year. Dancer. 7. Andile Nabo- Logistics management. 3rd year. Lead

- Dancer. Choreographic assistant.
8. Cameron Miller. BA MCC student. 1st year. Dancer
9. Lelethu Rayi. Stage manager. Environmental Health student. 3rd year. Writer. Poet.
10. Craig Hetherington (Set Design) Architecture. 4th Year student
11. Timon Oosthuizen – Music student. Final year. Original Music Composition.
12. Tiago Vital - Music student. Final year. Original Music Composition.
12. Tiago Vital

Description:

The Nelson Mandela University Department of Arts Culture and Heritage thrive when utilizing the combined resources of the people within in it. We are engaged in various aspects of the arts, and utilizing these to communicate the broader strategic narratives of the university. The Mandela Shirt Public Art installation was one of our initiatives which promote the new university identity. Through these and others, we work to actively decolonize the university space, and make it more relatable to the diverse students that it is home to. The department also hosts an annual poetry publication, developing student writers, has an annual Isisusa Jazz concert, and staff concert, and other events such as these to enliven the institution through the music, dance, drama and celebrations. The department hosted four art exhibitions last year, namely the Cedric Nunn *Between States of Emergency*, *The Gender Fluidity Exhibition Story of My Life Exhibition*, and the *ArtAble* exhibition. It encourages staff, student and social cohesion by cultural events such as these. The department also has the Archives and Exhibitions centre under its wing and is working on a process of re-imagining it through engaged discussions. We work in that space to engage and attract students to it, through academic talks, infused with the arts, for alternative lenses through which to negotiate social issues currently in society. Other initiatives that the department participates in include; The Performing Arts Winter School, in collaboration with The Northern Areas people's Development initiative (NAPDI). This enlivens selected schools in the Northern Areas with a performing arts programme. The department also works with different faculties annually to promote their agendas through the arts. The latest task upon the department is the Naming, and Renaming project of all university buildings. The department also bring the

	<p>arts to various events such as the VC Inauguration, the previous VC farewell, VC Scholarship Awards, staff end of year function, staff association function, to name a few.</p>
<p>Are your Engagement activities/projects/initiatives registered on the Engagement Management Information System (E-MIS) on SharePoint? If not, please ensure that they are before you submit this application. Applications that are not registered and updated on the E-MIS will not be considered for Awards. The most recent date on E-MIS for each project update (achieved when 'submit' is clicked) must be in 2015. Provide the exact titles (as featured on the E-MIS) for all of the Engagement activities/ projects/ initiatives with which you are involved. Visit http://caec.nmmu.ac.za/Engagement-Information-and-Reporting/Engagement-Management-Information-System</p>	<p><u>Had a tough time registering this- noted this to the coordinator.</u></p>
<p>SECTION B: Engagement categories</p>	
<ul style="list-style-type: none"> • <i>You are required to describe and report in detail on a minimum of <u>two engagement categories (these are 1, 2, 3 and 4 below) in order to be considered for an award.</u></i> • <i>If you or your team are involved in three or four of the engagement categories, report in detail on all of these categories.</i> • <i>Applications that describe and can provide evidence of <u>engagement activities across all four categories are encouraged.</u></i> • <i><u>Refer to section 5 of the attached Engagement Excellence Awards policy which provides a guideline on the specific activities you should report on under each of the categories you have chosen.</u></i> 	
<p>Report on your:</p>	
<p>1. Engagement through Community Interaction, Service and Outreach: The production performed on various platforms, where audiences from the community, school learners, students and staff of the Nelson Mandela University could interact with the show. Question and answer sessions interacted with both students, and with high school learners. On the level of performance, it engages them on the issues presented before them, and following the performances, dialogues with learners are held in order to make sense of how these young people negotiate societal issues around them through the medium of the performing arts. It serves as a vehicle of access to excellence and liberation from disadvantageous circumstances through perseverance and discipline, and being occupied with positive expression. Taking the school learners out of the school environment and into uplifting and inspiring spaces does much to increase their ambitions, and open their minds to the possibilities that exist in their futures. In addition to schools, local artists in the city are struggling to retain consistent employment in the arts, and therefore are constantly looking for employment, with many recent protests in this regard. This production created the opportunity to students of earning money, as it utilized the services of university students for costume manufacturing and design, to music composition, set design and manufacturing to students. It also provided a stipend to students for their involvement. The Performing Arts festival is fast becoming a coveted one that many look to as an employment opportunity, and with this comes the responsibility of our students to assist in arts development programmes within the city. Through this the institution is again represented as one who provides such opportunities for its community, and helping to develop local talent, and feed into the creative economy of the city.</p>	
<p>Report on your:</p>	
<p>2. Engagement through Teaching and Learning: The skillset of dance teaching and theatre is one housed within the department. The participating students are taken through a 6 week intensive journey of training and rehearsals, and a series of</p>	

performances and interactions at different levels. Although the university does not have a formal course for this yet, the department prides itself on the training of young performers, some of who have come through various teaching programmes to emerge as successful performers in the industry. The skills of theatre techniques, training in physical theatre, classical dance technique, contemporary dance, partner work, and performance development are all the areas in which teaching and learning occur. Further to this, the department works with the students which it engages for the duration of their times at the institution. Through the mode of physical expression, the students involved find new ways with which to negotiate academic tasks at hand, through the self-discipline that it allows. Students have also based their year projects on the production. Holistic development of talented individuals is a priority of the department, and as such it provides various arts development opportunities. The department is concerned with adding to a holistic student experience, by creating pockets of excellence for those display talents within the performing arts, creating a balanced student experience.

Report on your:

3. Engagement through Profession/Discipline-Based Service Provision:

Report on your:

4. Engagement through Research and Scholarship:

SECTION C: Descriptions

1. Describe the impact your Engagement activities have made on stakeholders/beneficiaries/communities and provide details on how these activities are acknowledged/recognized by:

1.1. External communities/stakeholders/beneficiaries: (not staff and students of NMMU)

Through the production of *I Mpilo Y Amanzi* community artists and productions were staged as a result at the Nelson Mandela University, providing a platform for their works. They are namely; Nobesuthu Rayi, *Rock and a Hard Place*; *Fallen Falls*, Mandilakhe Gwashu, PE's Finest Dance Crew; It also engaged local artists namely options in business and the arts. It engaged local schools in the NMB, by providing free access to professional and student theatre. The school learners are brought in by bus to attend, see various productions, engage with Q and A sessions, and have workshops. The schools engaged are: St Thomas High, Lawson Brown, Pearson, Newell high school; Kwazakhele High school, Walmer High, Masifunde arts centre; Khumbulani High, Patterson High, Bertram High school, St Thomas High, Woolhope High, Cowan High, Booyens Park High. In addition to these it also engaged local artists groups from Uitenhage, Walmer Township and Missionvale.

<p>1.2. Internal communities/stakeholders/beneficiaries: (staff and students of Nelson Mandela University)</p>	<p>The department prides itself on nurturing internal partnerships and relationships for the upliftment of the arts. The students with talent and training in dance and drama that arrive at the institution need their talent to be further harnessed on to the next level of progression. With the exposure and training by a trained professional, the students gain the experience of that content in order to grow. They are provided a space within which to further develop their skills. These students are the most direct beneficiaries of this programme. The events and projects are always well received by the student and staff community equally.</p>
<p>2. Describe how your Engagement activities contribute towards faculty/department/entity engagement goals and objectives. <i>(Refer to your Department/Faculty/Entity's strategic plan here)</i></p>	
<p>The strategic framework for the department speaks to having 'pockets of excellence.' This annual dance production enables this strategic objective, especially in campaigning for a formal performing arts course at the university. Our internal staff and students benefit greatly from this, as they are able to view and witness their own peers and students representing the university in this area of excellence hosting an annual festival in the performing arts. Through the exercise of the skills development initiative through this production, it allows the university to interact with other performers in the city. The said festival ties directly in with that objective, and is being grown from year to year. Furthermore, the performing arts play a vital role in providing an outlet of expression for students who engage with this art form, and the university recognizes this. Moreover, telling the narratives of the university take place through performance. Having the expertise of highly trained professionals in the department greatly assists with this, enabling the department to provide professional engagement within dance and drama to various pockets of students.</p>	
<p>3. Describe how your Engagement activities contribute towards the achievement of the Nelson Mandela University Vision 2020 Engagement Strategic Goals and Objectives. <i>(Refer to the attached Nelson Mandela University Engagement Strategic Goals and Objectives)</i></p>	
<p>Through providing engagement opportunities in the performing arts, it provides platforms for the holistic development of the staff and students of the Nelson Mandela University. It sensitizes them to the arts and value of this in our society, through both observation and participation in these activities. These opportunities nurture and develop future participants, and patrons of the arts as professionals who understand and appreciate the value of it in our society. Student vibrancy remains a primary objective of the department. Through such activities we are able to utilize components of the arts as vehicles for interrogating societal issues, and having our students engage with them, through their own interpretation. Moreover, through such activities, students and staff are conscientized about pertinent issues, and lived experiences of their peers.</p>	
<p>4. Describe how your Engagement activities contribute towards: <i>(Refer to any relevant media coverage, representation on boards or committees, scholarly publications, conference presentations etc.)</i></p>	
<p>4.1. Addressing the needs of society and various external communities served by Nelson Mandela University:</p>	<p>Formal dance and drama training programmes are greatly lacking on a tertiary level within the city, and within previously disadvantaged communities of the city too. With creating sustainability of specifically crafted projects in these fields, the Nelson Mandela University is positioned as an entity that takes the arts and talents in the city seriously, and shows acknowledgement of this problem by creating such opportunities for its students and community. Many arrive at the institution with prior training, yet upon entry to the university do not have a place for these skills to be further developed, so that they may utilize them to make additional and even primary incomes from this within the city's</p>

creative economy. More training needs to take place to adequately prepare them for this, and projects such as these directly. Furthermore, the Nelson Mandela University Performing Arts Festival bringing school learners from the said communities exposes them to possibilities of their talents being harnessed, and opens the horizons to more possibilities of success beyond their circumstances.

4.2. Profiling and promoting the Nelson Mandela University as an engaged university:

All media and press releases refer to the Nelson Mandela University in their marketing of these productions. In so doing, this represents the institution as one that is proactive about the arts, and one that recognizes the importance of it in our society. Also, by marketing these events as open to the public, it provides another gateway into the university for those who would not otherwise have engaged with it, or visited it. All of these activities profile the institution as one engaged with its community and surrounding areas. The Nationals Arts Festival in an international one, and through connections made at such the university name is taken even further.

5. Describe how you have successfully integrated engagement into the Teaching and Learning and Research functions of the university. (Refer to sections 5.1, 5.2 and 5.3 of the Engagement Excellence Awards Policy as a guideline)

By working with students in dance and drama societies which exist in dance and drama or formalized professional productions, it is playing a role in strengthening the case for the formalization of a performing arts unit at Nelson Mandela University. The Faculty of Arts commissioned a dance research officer (housed in the Dept. of Arts Culture and Heritage), to assess the demand and conduct research and engagement projects that would make a case for the aforementioned. To this end, a colloquium was held, and following this a dance publication was produced, profiling the dancers and performers that took part in these productions. Thus, these projects tie directly into the research functions of the institution. Navigating societal issues such as Fees must Fall, gender issues and many more which require urgent interrogation, through the arts and performance opens up dialogues for its improvement and new innovations around problem solving. Engaging hard topics through the arts makes it easier for audiences to understand the contexts of marginalized issues, and subjectivities at the institution.

6. Provide details of scholarly outputs/contributions made to a body of knowledge as a result of your engagement activities. (Refer to publications, new teaching programmes, technical reports, conference proceedings, etc.)

The project leader is in the process of writing an academic article that shows the demand for dance, drama and the formalization of this at the institution. It shows the benefits of the performing arts within our students, and how exposure to the arts, especially for students with talents in this field, benefit from this development. Furthermore, it will show how exposure to the arts benefits viewers at the institution, as being more societally engaged, and for these people to be future patrons of the arts. There is a lack of published information around the arts and the state of the performing arts in the city. The department has taken it upon itself to have regular outputs of this nature to supplement the body of knowledge pertaining to the benefits of the arts at the university, city, and province.

7. Describe the important role performed by you or the team in:

7.1. The leadership and management of the engagement activities and initiatives:

Teamwork is the glue that enables stronger outputs, and the success of any activity. This is an aspect which the dept. of ACH prides itself on, and lives by regarding all of its undertakings.

Under the leadership of a passionate manager, who also is an artist, the department is able to carry out, and see projects through to their ultimate fruition.

The dynamic team housed within the department of ACH, pools all its skillsets and resources to bring these projects to life and execute them, going above and beyond the calls of duty at many

times. Artistic skills such as script conceptualization, scriptwriting, choreography, directing, lighting design, graphic design, photography, and endless commitment to the administration of these projects are what bring them to life. The impacts of these outputs are evident in the testimonies from students and learners who benefit from them. As referred to previously, Mr Michael Barry, the head of the department is the example that sets the tone for the level of personal investment that each of us put into our projects. He is the one who supports our ideas, and adds such value to them by listening to them and adding to them, rather than breaking them down. His innovative ideas, and leadership style supports us in our undertakings. The role of project leader, assigned to Ms Rayepen, was fitting due to her experience in the performing arts, as both a dancer and choreographer. Her prior training made her suitable for this role, and she is able to utilize both her administrative skills, and specialized skillsets of prior training in the arts to add much value to her projects. Ms Felix equally has her background in graphic design and photography, making her perfect for the ingenuity with which she handled her task of design and social media. Ms Du Preez, with her long standing history with financial coordination work perfectly, especially because she has the human (e) touch, which can sometimes be the making or breaking of such interactions. Mr Matiwane brings his expertise of PR, the arts, and coordinating the performers to ensure that things from a logistical point of view run smoothly. Mr Siyamthanda Spaji provided invaluable assistance with marketing, event setups, and much more.

7.2. The level and extent of partnerships/collaborations/networks/linkages formed internally and externally:

<p>a. Internally (<i>inter-departmental, inter-faculty and interdisciplinary</i>):</p>	<p>Faculty of Education ongoing collaboration, Residences, CANRAD, VC's office. Students of the Nelson Mandela University. Staff of the Nelson Mandela University</p>
<p>b. Externally (<i>at local, national and international level</i>):</p>	<p>National Arts Festival, Mandela Bay Development Agency, P.E Opera House. Learners from Nelson Mandela Bay, community schools. Local artists of Nelson Mandela Bay.</p>

SECTION D: Signature

Applicant Signature		Date	28/5/18
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SECTION E: FOR OFFICE USE

(Administered by the Centre for Academic Engagement and Collaboration and the NMMU Engagement Committee)

Resolution regarding application from Awards Committee:	
Feedback to applicant:	

SECTION F: Portfolio of Evidence

Attach any relevant documents as a portfolio of evidence to support your application. Limit this portfolio of evidence to a maximum of 20 pages. This can include photographs, promotional material, commendations from stakeholders/beneficiaries etc., publication references, (extracts from) annual or project reports to funders/sponsors etc., or any other relevant materials that may serve as evidence.

List of supporting documents submitted along with this application as addendums:

Please ensure that the documentary evidence below is clearly cross-referenced with the relevant section and number in the application template, for example Section B1 or Section C4.

Engagement Excellence Awards Application Form
Portfolio Of Evidence

List of supporting documents submitted along with this application as addendums:

Please ensure that the documentary evidence below is clearly cross-referenced with the relevant section and number in the application template, for example Section B1 or Section C4.

1. National Arts Festival Poster - *I Mpilo Y Amanzi*
2. Article – *I Mpilo Y Amanzi*
3. Picture - *I Mpilo Y Amanzi* - National Arts Festival
4. Picture - *I Mpilo Y Amanzi* - National Arts Festival
5. Picture - *I Mpilo Y Amanzi* - National Arts Festival
6. Picture - *I Mpilo Y Amanzi* - National Arts Festival
7. Picture - *I Mpilo Y Amanzi* - National Arts Festival
8. Picture - *I Mpilo Y Amanzi* – Performing Arts Festival (NMU)
9. Picture - *I Mpilo Y Amanzi* - National Arts Festival
10. Picture - *I Mpilo Y Amanzi* - National Arts Festival
11. Herald publication, Ocean Sciences Info Session — *I Mpilo Y Amanzi*
12. *Impilo Y Amanzi* - Performing Arts Festival Poster – NMU, September 2018
13. Picture - *I Mpilo Y Amanzi* - National Arts Festival – Marketing
14. Cast of *I Mpilo Y Amanzi* with learners from the Northern areas schools of Port Elizabeth

AMANZI

DIRECTED & CHOREOGRAPHED BY NICKI-ANN RAYEPEN

NMMU DANCE PRODUCTION

GYMNASIUM

3 JULY 10:00

4 JULY 20:30

5 JULY 12:00



Nelson Mandela
Metropolitan
University

for tomorrow

Addendum # 2

<http://news.mandela.ac.za/News/NMMU-takes-dance-production,-exhibition-to-Nationa>

Subscribe to news

30/06/2017

The ocean as the source of life and its ill-treatment or lack of appreciation by humans will be one of the highlights at the National Arts Festival, through the stage production *I Mpilo Y Amanzi*.

An originally conceptualised dance production, written and staged by Nelson Mandela Metropolitan University's (NMMU) Department of Arts, Culture and Heritage students, *I Mpilo Y A Manzi* uses a mixture of dance styles to tell the juxtaposed story of the oceans.

The ballet is based on the international art project "*The spirit of water*" by Dr Magda Minguzzi with Chief Margaret Coetzee, Chief Xam ≠ Gaob Maleiba - advocating for the preservation of the ocean, bringing about awareness around over-fishing, while tying into the heritage of the Khoisan people who used to live in harmony with the ocean.

It infuses a mixture of contemporary, neo-classical, jazz and traditional dance styles to bring the ocean to life, touching on history and heritage, juxtaposed against modern man and his folly of over-consumption. It brings forth an allegory of warning on man in his present day to think about the future of the ocean, and generations to come.

The production, directed and choreographed by NMMU Arts, Culture and Heritage projects co-ordinator Nicki-Ann Rayepen, will run at the National Arts Festival in Grahamstown from July 3 – 5.

It joins a Sculpture and Design exhibition at the Johan Carinus Art Centre, which opened on Wednesday and will be open daily until July 9.

"A wealth of talent and demand in dance exists within the University's student population and increasingly a light of importance and relevance is being shone on the arts to assist with many current social projects," Rayepen said.

"Moreover, an opportunity for the harnessing and development of our students in this regard is being recognised."

NMMU Arts, Culture and Heritage senior manager Michael Barry said the University was cognisant of the need for a more active role in the development of the cultural economy in the city and the Eastern Cape.

"Feeding into the cultural capital and economy of the city is one within which the university bears a responsibility to, and is cognisant of," he said.

The crew, including the eight-member cast, leave for the City of Saints on Sunday, ahead of the performances at the Rhodes University Gymnasium from Monday to Wednesday.

NMMU music students composed the production, with originally composed music for the production created by Garth Erasmus from the Khoi Konnexion. Four of the cast members were instrumental in the choreography, while an Architecture student helped with set design.

The production will also be showcased at the University close to the launch of the country's first dedicated maritime centre of excellence, the Ocean Sciences Campus, later this year.

- NMMU Sculpture and Design exhibition

84 Beaufort St, Grahamstown

Times: 09h00 - 17h00 daily from 28 June to 9 July

- I Mpilo Y Amanzi

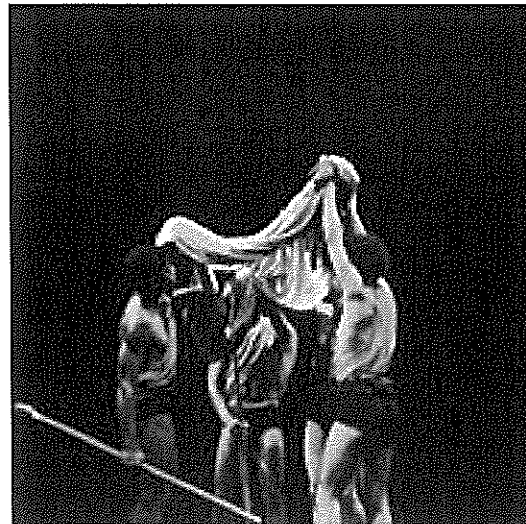
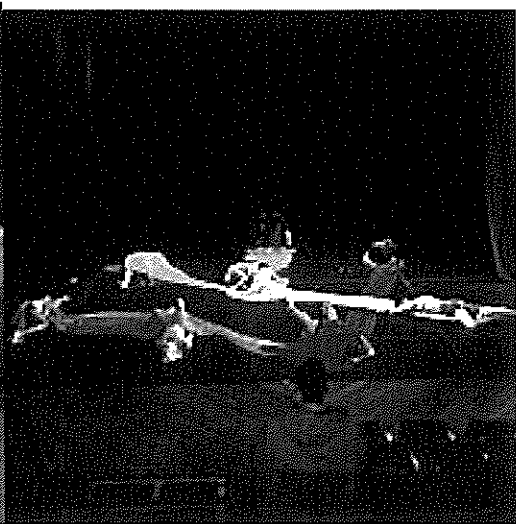
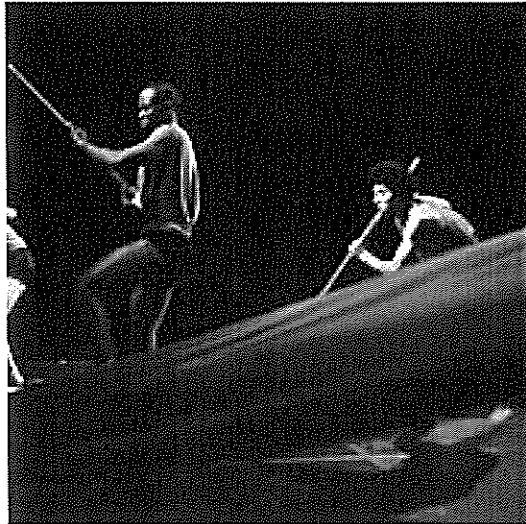
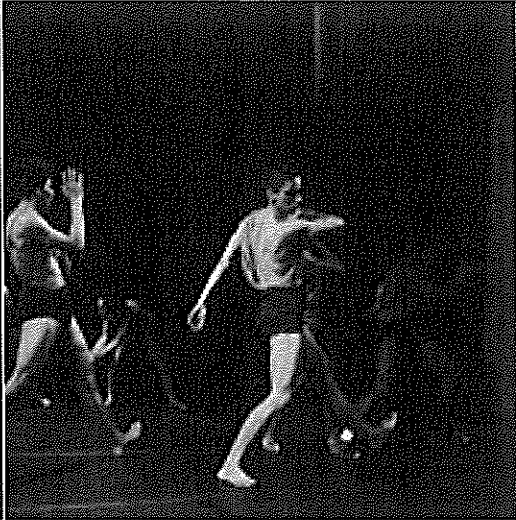
Rhodes University Gymnasium

Africa Street, Grahamstown

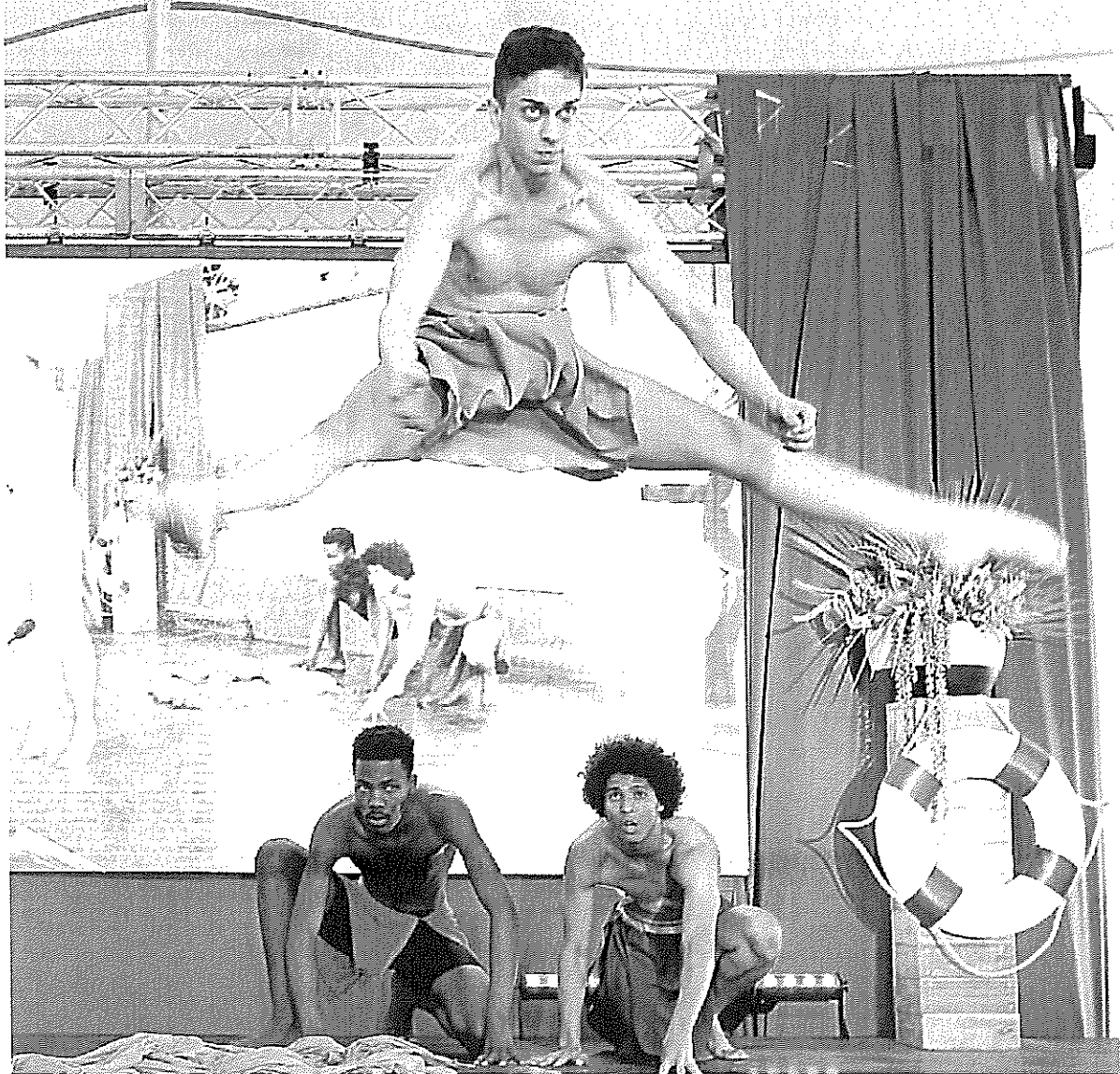
Times: 09h00 – 3 July

20h00 – 4 July

12h00 – 5 July

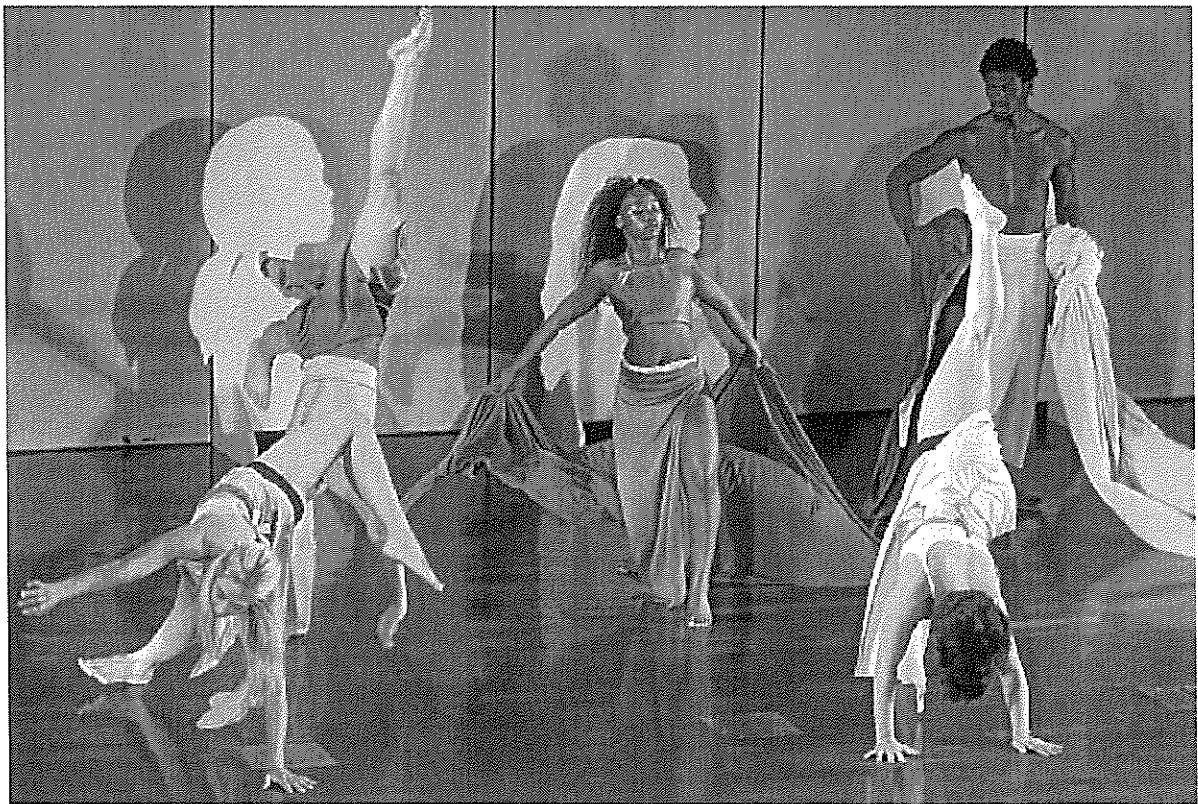


CAMPUS LAUNCHED



OCEAN CULTURE: A dance troupe from NMU's Arts, Culture and Heritage Department performs at yesterday's launch of the new Ocean Science Campus in Summerstrand. See story on page 2 PHOTOGRAPH: BRIAN WITBOOI

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AMANZI

DIRECTED & CHOREOGRAPHED BY NICKI-ANN RAYPEN

WAMU DANCE PRODUCTION

GYMNASIUM

3 JULY 10:00

4 JULY 20:30

5 JULY 12:00



Nelson Mandela
Metropolitan
University

for tomorrow

NELSON MANDELA UNIVERSITY



Nelson Mandela University Dept. of Arts, Culture & Heritage presents

I MPILO Y AMANZI

(Keelahoegowab : IIGami Igaub xa (hurib)

13TH - 15TH SEPTEMBER | GOLDFIELDS AUDITORIUM
NORTH CAMPUS | NELSON MANDELA UNIVERSITY

"An allegorical tale showing the folly of modern man, taking him back to the Khoi people who lived in harmony with the ocean, illustrated through movement!"

The production makes reference to the art project "The spirit of water" by Dr Magda Minguzzi with Chief Margaret Coetzee, Chief Xam ≠ Gaob Maleiba \

PO Box 77000, Nelson Mandela University, Port Elizabeth, 6031.
T 041 504 1111 (Port Elizabeth) T 044 801 5111 (George)
E info@mandelauniversity.ac.za

PRODUCED BY THE NMMU DEPT. OF ARTS, CULTURE AND HERITAGE

I MPILO Y AMANZI

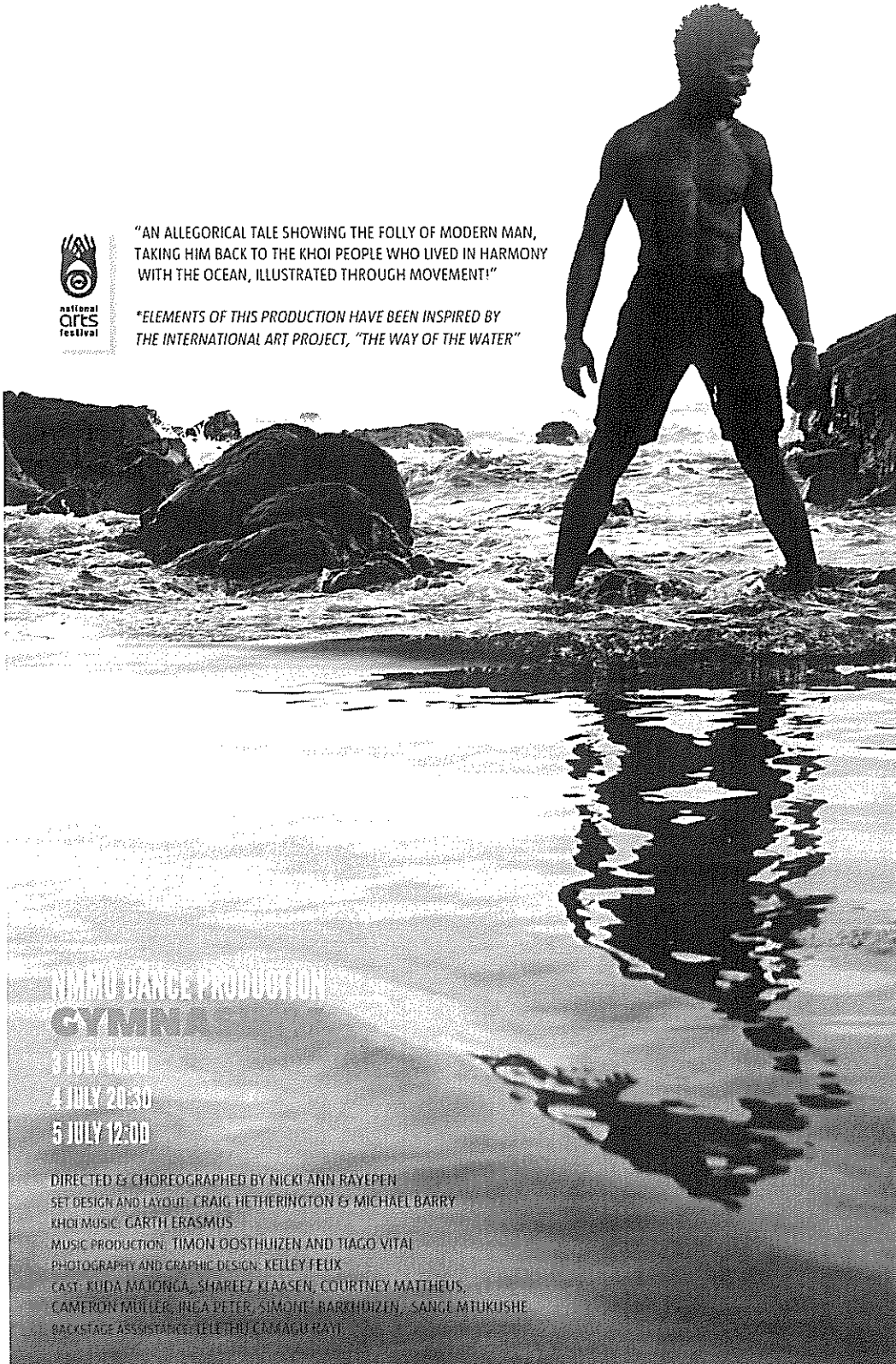
(KOEKHOEGOWAB : ILGAMI LGAUB XA (HURIB))



national
arts
festival

"AN ALLEGORICAL TALE SHOWING THE FOLLY OF MODERN MAN,
TAKING HIM BACK TO THE KHOI PEOPLE WHO LIVED IN HARMONY
WITH THE OCEAN, ILLUSTRATED THROUGH MOVEMENT!"

*"ELEMENTS OF THIS PRODUCTION HAVE BEEN INSPIRED BY
THE INTERNATIONAL ART PROJECT, "THE WAY OF THE WATER"*



NMMU DANCE PRODUCTION

GYMNASIUM

3 JULY 10:00

4 JULY 20:30

5 JULY 12:00

DIRECTED & CHOREOGRAPHED BY NICKI ANN RAYEPEN
SET DESIGN AND LAYOUT: CRAIG HETHERINGTON & MICHAEL BARRY
KHOI MUSIC: GARTH ERASMUS
MUSIC PRODUCTION: TIMON DOOSTHUIZEN AND TIAGO VITAL
PHOTOGRAPHY AND GRAPHIC DESIGN: KELLEY FEUX
CAST: KUDA MAJONGA, SHARIEZ KLAASEN, COURTNEY MATTHEUS,
CAMERON MILLER, INEA PETER, SIMONE BARKHURZEN, SANGE MTUKUSHE
BACKSTAGE ASSISTANCE: TELETHI COBAGU RAYI

