

CAPE
TOWN

CARNIVAL



Annual Review 2016



Letter from Chairperson of Cape Town Carnival Trust

Contents

Letter from Chairperson of Cape Town Carnival Trust	1
Introduction	2
Overview and Objectives	4
Values and Positioning	6
Social Cohesion	8
Participation and Performance	10
Social Return on Investment	12
Job Creation	14
Direct Work Opportunities	16
Skills Development	18
Skills Development Opportunities Identified	22
Local Economic Development	24
National and International Tourism	26
Celebrating Culture	28
Overview, Concept and Design	32
Call for Participation	34
Co-creation	36
Creative Narrative	38
Greening the Cape Town Carnival	50
The Cape Town Carnival Brand	52
Activations	54
Media Launch	56
Marketing and Branding	58
Media and PR Campaign	60
Conclusion	64

It's in their smiles, in the lightness of their steps, in the beauty of their dance, the WOW of the floats, the rainbow colours of their costumes, the rhythm of the music, and the beats of our hearts ... it's the Cape Town Carnival!

#Streetlife – Cape Town Carnival 2016: what a spectacular showcase for our “South Africanness”, our warmth, our talent, our beauty in diversity, taking the everyday scenes on our streets and turning them into larger-than-life reflections of our lives.

Every year I am struck by what an enormous collaboration of people with generous hearts and open minds this is; each contributing in his or her own way.

Interacting with the vast array of people that are the Cape Town Carnival, I am inspired and hopeful for our country. I see young people with dreams

in their eyes taking leadership roles and inspiring others. I see parents setting great examples. I see entrepreneurs awakening and artists

excel. I see established businesses lend a hand and government contributing, too. I see social cohesion growing.

A huge thank you to Jay Douwes and her team for their tireless work to deliver on our dreams year after year, to the communities who enthusiastically work, laugh and pray to give life to Cape Town Carnival. We appreciate the vital support of our sponsors and are excited to continue partnering with you for maximum positive social impact. Thank you greatly to the trustees for their strategic guidance, governance and unwavering support.

We will be delighted to see you at the Cape Town Carnival 2017.

– Prof Rachel Jafta



Project Overview

Cape Town Carnival brings people together. The Cape Town Carnival street parade and event showcases and celebrates the diversity of Cape Town and South Africa.



In celebrating this diversity the Cape Town Carnival provides the following:

- Provide opportunities for community participation in arts and culture.
- Provide opportunities for arts and culture activity in areas and schools that previously would not have had a purpose or incentive to do so.
- Provide a national and international performance platform.
- Stimulate the participation of groups and individuals who would not have had the opportunity or incentive to engage and work together otherwise.
- Enhance networks and collaboration with the creative community, amongst arts and culture NGO's, and other carnivals nationally and internationally.
- Ensure that all participants receive marketing and media exposure which enhances economic opportunity.
- Build skills development into all the work we do.
- Create an environment of social cohesion for locals and tourists to experience South African creativity and culture.
- Create employment and training opportunities in costume, float design and production, as well as large event logistics.

We strive to:

- Create a significant hub for clothing, costume and set-building industries in the Western Cape.



CAPE
TOWN

CARNIVAL



Overview and Objectives

The 7th annual Cape Town Carnival event was held on the Fanwalk, Somerset Road, Greenpoint on 12 March 2016.

A dazzling display of spectacular floats, performances and giant puppets brought the Cape Town Carnival parade theme “Street Life” to life for thousands of delighted spectators and visitors.

The Cape Town Carnival parade consisted of floats, puppets, performances and costumes. These were created by 150 artists working in teams and sharing their skills in a vibrant and fun environment in our workshop in Maitland. Collaboration with Brouhaha (Liverpool), the Goa Carnival (India), Afrikaburn (Tankwa Karoo) to jointly produce works and performance; inclusion of cyclists, runners, firefighters and more from other events like the

Cape Town Marathon and the Cape Town Cycle Tour to showcase Cape Town's finest events adds to the experience. Local is lekker; we are proudly South African. Our event is friendly, safe and is rated as excellent by local and international visitors. Food and drink and great DJ's top off the experience.

Months of collaboration, practise and preparation went into developing artworks and performances for the contemporary theme of “Street Life”. 1879 performers from 54 community cultural groups participated; dancing and shimmying their way along the 1.2km parade route. Community engagement is the cornerstone of the Cape Town Carnival and this ensures a great experience for all involved throughout the year. We do it together and we celebrate our “South African-ness”. The Cape Town Carnival continues to build its reputation as the pre-eminent

carnival; building on active programs of job creation, skills development and community empowerment through art, creativity and a celebration of our vibrant culture.

Objectives

- To stage a world class street parade that is safe and well attended – providing a WOW experience!
- To showcase the artistic skills and talents of locals in a carnival that is truly representative of Cape Town and South Africa's diverse cultures and unique creativity.
- To be a sustainable event in relation to the triple bottom line – financial, social, and environmental.
- To attract local and international participation and tourism
- To manage and build brand reputation.



CAPE
TOWN

CARNIVAL



Values and Positioning

Values

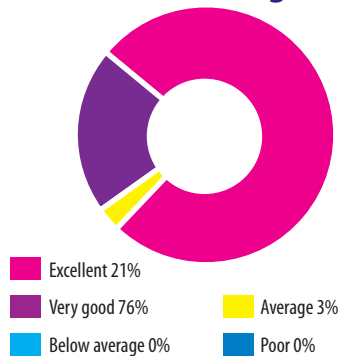
The values of the Cape Town Carnival include Integrity; Passion; Excellence; Sustainability; Co-Creation; Trust and Growth.

- **Integrity** – We act in the best interests of all partners
- **Passion** – We perform our duties with enthusiasm and a positive attitude
- **Excellence** – We consistently look for ways to improve
- **Sustainability** – We understand the bigger picture and add value to the bottom line
- **Co-creation** – We build strong relationships and deliver value to stakeholders
- **Trust** – We work together as part of a high performing team and we deliver what we promise
- **Growth** – We support the communities in which we operate

THE CAPE TOWN CARNIVAL 2016

For one awesome day on the 12th March 2016 we became the City. We brought our streets alive in a festival of fireworks, music, dancing, street parade, costumes, drums, floats, procession, masquerades, traditional foods, live entertainment, buskers and more – much more.

Cape Town Carnival 2016 rating



Positioning

The Cape Town Carnival is a glamorous celebration of African identity, diverse communities and the transformative power of creativity. The event brings people together in celebration and impacts the social, cultural and economic environment along the way.

- The Cape Town Carnival provides opportunities for arts and culture activity in areas and schools that previously would not have had a purpose or incentive to do so.
- The Cape Town Carnival stimulates the participation of groups and individuals who would not have had the opportunity or incentive to engage and work together otherwise.





Social Cohesion

Via the event and through the Cape Town Carnival's ongoing activities and workshops, citizens from disparate demographic and regional groups are brought into direct and meaningful contact.

Event

The Cape Town Carnival parade provides a unique opportunity for South Africans to rub shoulders with each other as spectators, to share an experience beyond geographic or historic divides, freely associating in a shared civic space and in a unifying celebration with positive focus. The Cape Town Carnival transcends team rivalry or sport preference and invites spectators and participants to enjoy themselves with their fellow South Africans without economic impediment. There are few, if any, events of this scale in South Africa that offer such a diverse meeting point for people irrespective of age, race, gender or economic status.

Back of house

During event preparation, the participants gather in shared backstage spaces, eating, drinking, socializing and getting excited together on the day.

Program and practices

In addition to the direct event experience, the Cape Town Carnival's ongoing program embraces and encourages social cohesion and the dissolving of historic barriers.

Unified academies are formed from diverse Community Groups

While coming from different regions or backgrounds, participating community cultural groups are grouped with others of similar dance or performance style, to form unified Cape Town Carnival academies.

Rehearsals bring groups together

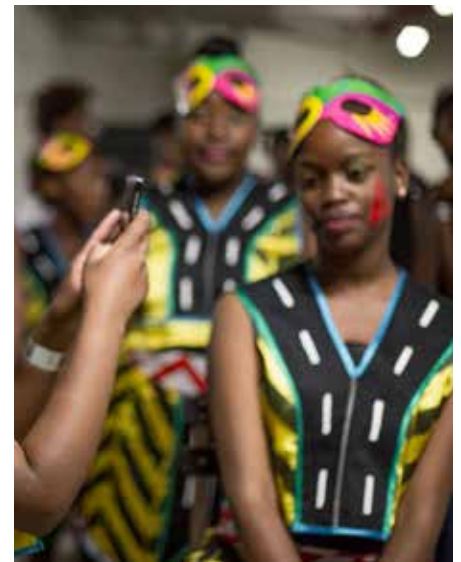
In the months before the Cape Town Carnival event, academy rehearsals provide opportunities for direct social interaction and combined effort in the guise of fun, culminating in the synchronized performance of the Cape Town Carnival parade. This brings people together in sustained contact who might not otherwise associate with each other, encouraging communication, teamwork and friendship.

Dry run rehearsals bring academies together

On coordinated practice days, representatives of all participating community groups and academies gather and interact.

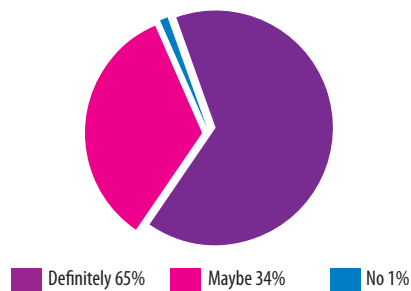
The Cape Town Carnival's Building Better Teams' sessions

To help instill a sense of cohesion, openness and direct connection, the Cape Town Carnival holds regular Building Better Teams (BBT) sessions. All community leaders are invited to participate in these day or half-day gatherings, providing a forum for issues to be raised and addressed, information to be shared and appropriate team building fun with dance or percussion to be enjoyed. These sessions also offer an evolving template for community briefing and debriefing and a forum for participating leaders from across the City to hear and be heard, fostering a spirit of healthy co-creation and shared responsibility.

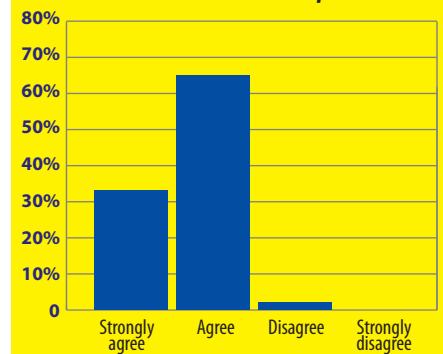




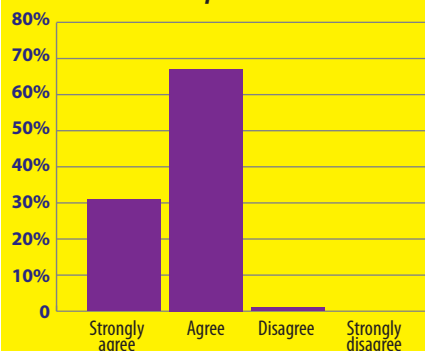
Do you feel that the Cape Town Carnival adds something new to the culture of Cape Town?



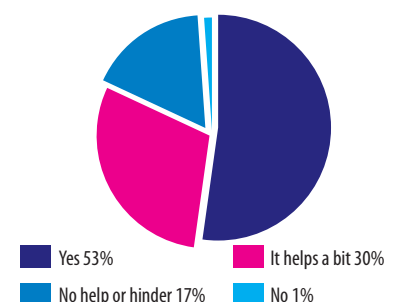
"Including different communities adds a lot of value to Cape Town"



"The diversity of South Africa is well represented"



Do you think this event helps bring different race and cultural groups together?



Participation and Performance

Participation in the Cape Town Carnival is broad and inclusive, currently comprising 54 diverse community groups. While already a positive and active array of groups, the potential for increased participation remains exciting.

Participation in the Cape Town Carnival can affirm a sense of community identity. The Cape Town Carnival offers an opportunity to express and explore individual and community identity while

also cultivating awareness of our role in the larger regional community.

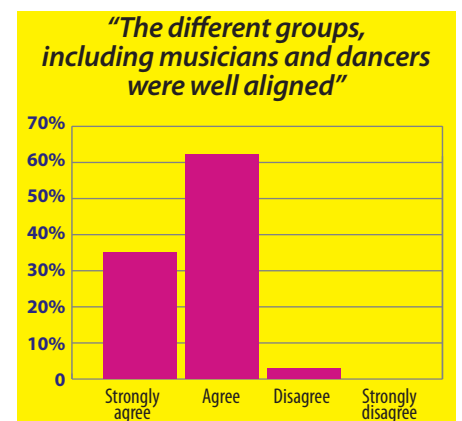
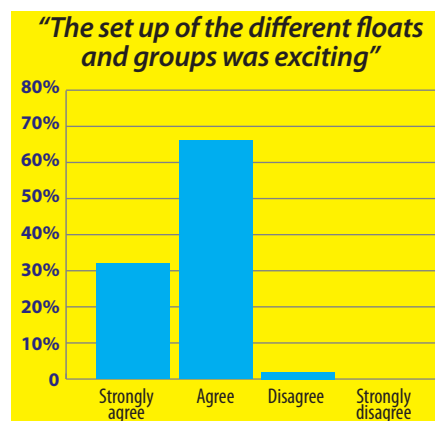
The Cape Town Carnival facilitators assist with sourcing and securing venues for rehearsals, and community group leaders are paid a transport and admin stipend to reduce any economic impediment to participation.

Community group leaders cite the Cape Town Carnival's positive role in helping teenage participants avoid

drugs, alcohol abuse and teenage pregnancy as one of the reasons they encourage participation.

The Cape Town Carnival rehearsals provide a healthy, energetic social context. Participation in the Cape Town Carnival encourages a sense of belonging and accomplishment that can contribute to improved self-esteem.

Participation	Total	Female	Male	Adult	Youth	B	W	C
Performers - Groups	1756	1043	713	480	1276	650	141	965
Performers - Leads	123	89	34	19	78	49	36	38
Performers - Production Staff	31	16	15	11	20	5	6	20
Total	1910	1148	762	510	1374	1019	183	1023
%		60%	40%	27%	73%	37%	8%	55%





Social Return on Investment

The Cape Town Carnival conducted a survey on the Fan Walk on event night. The sample size of 820 of the calculated 50,000 spectators' viz. 1.6% is providing a 99% confidence level. The results are as follows:
64% of respondents reside permanently in Cape Town, 22% reside in the Western Cape and 14% were visitors in the City. Of these 14%–7% were from the rest of South Africa and 7% were international

visitors.

Respondents reflected racial diversity as follows: 34% Coloured, 27% Black, 30% White and 9% Indian. This multicultural representation of Cape Town's diverse community gives credence to achieving our objectives of social cohesion and building bridges.

Respondents indicated an average spend of R330 per person/ family attending – with an estimated

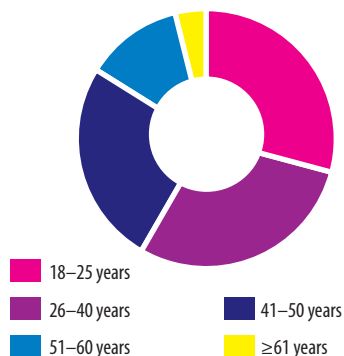
expenditure at the Cape Town Carnival of R10.1million. This income was spent predominantly on vendors situated on the parade footprint and on restaurants in the surrounding area.

TICKETED SEAT REPORT

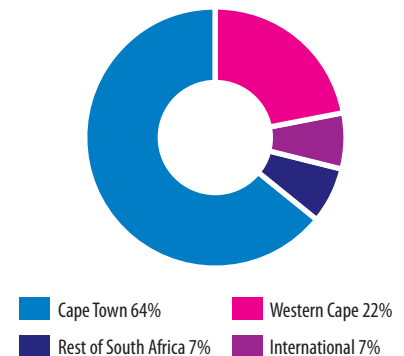
The event was a free event for attendees, but there were seated areas that were ticketed for those who wanted to attend the event with a secure elevated



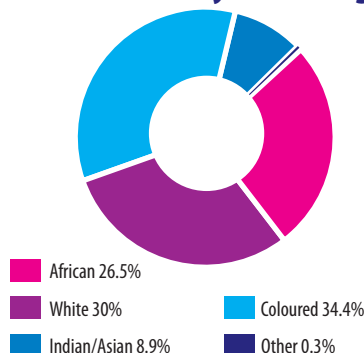
What is your age?



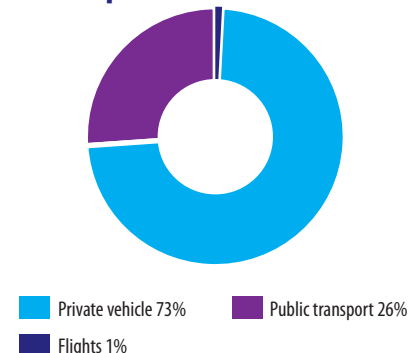
Where do you live?



Which South African race/culture do you belong to?



How did you get to the Cape Town Carnival?



viewing area, 490 tickets were issued. These ticketing areas generated an income of R169 270 and were fully booked. We believe that ticketing elevated viewing areas offers the event a huge opportunity for future income generation.

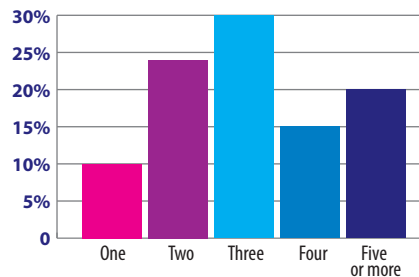


Did you come with your family?

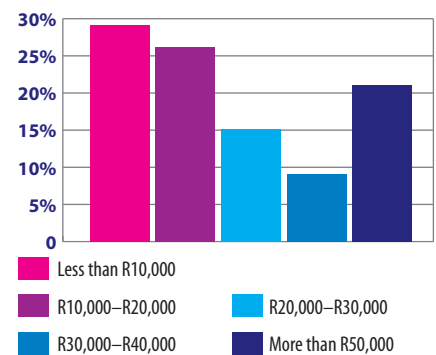


Yes 58% No 42%

If you came with your family, how many of your family members came with you?



What is your monthly household income?



50 000
Spectators

Job Creation

Job creation, of 1 month or more, is a key priority of the Cape Town Carnival in the context of South Africa's national objectives.

The majority of jobs created by the Cape Town Carnival are via Costume Production, Float Building, and Event Logistics. The Cape Town Carnival job opportunities encompass diverse fields and skill sets, from metalwork and welding to design, pattern-making, garment manufacture, marketing, PR and event planning, amongst others.

The Cape Town Carnival 2016 created 404 jobs; 336 of these were youth.

Budget and funding have a significant, direct impact on job creation, particularly for the majority of semi-skilled and unskilled workers. The number of jobs created is directly impacted by funding available for job creation.



CASE STUDY – JOB CREATION

Name: **Mocheko J. Nkoana**

I'm currently based in Johannesburg and have been doing Stilts from 2003. I have a troupe of 40 stilt walkers and am constantly looking for commercial gigs to sustain our artists.



What skills have they learned during their time with Cape Town Carnival:

"There is a team that are based in Cape Town that were trained for participation in the Cape Town Carnival. Further training from the Cape Town Carnival team has helped keep all highly motivated. The team is known as the Cape Town Special Performers.

How has this opportunity impacted on his life:

We appreciate the platform we were given to showcase our skill and we acknowledge your contribution to our arts activities while also creating income for youth. My personal experience was really awesome ... it was the best time I ever had as a crowd entertainer.

Cape Town Carnival Jobs Created	Total	Female	Male	Adult	Youth	Black	White	Coloured
CTC Trust Office	6	4	2	5	1	1	3	2
Float Building	51	13	38	14	37	22	19	10
Costume Production	36	24	12	18	18	22	4	10
Community Participation Programme	31	16	15	10	21	11	5	15
Events Logistics	28	7	21	6	22	13	12	3
Marketing	2	2	-	1	1	1	1	-
Marketing Activations	250	145	105	14	236	84	28	138
Total	404	211	193	68	336	154	72	178
%	100%	52%	48%	17%	83%	38%	18%	44%

CASE STUDY – SKILLS DEVELOPMENT AND JOB CREATIONName: **Anelisa Mahonono**

Age: 24

Residence: Phillipi, Cape Town



How she was employed prior to Cape Town Carnival:

Anelisa is studying Boiler Making at the Northlink college as a part-time student.

Anelisa started at Cape Town Carnival Float building as a cleaner this year. She displayed a natural ability to self organize and do a job thoroughly, but she was very shy and did not speak or engage much.

In the middle of February through informal conversation between the

crew members at an organized crew gathering, Anelisa revealed that she was studying Boiler Making at the North Link college in Cape Town. She had done some of the theory courses, but had no practical experience with tools or metal. She was working to save money to continue her studies.

When we realized that Anelisa was studying metal work, she was immediately put in the steel department to gain experience of steel construction for the remaining month of the build period. Nazeem Abdullah, head of the steel and construction team, took her into the fold and put her to work under the guidance of experienced metal worker Pedro (Orlane) Kavhai, who showed her how to work with the tools safely and correctly. She learned how to handle a small angle grinder and was tasked with cleaning off all cut steel and welded joints, a small but important part of the construction work. She also learned how to work a drill press and had her first lessons in welding.

"She is a good worker" says Nazeem Abdullah, "She did remarkably well for the short time she had, she still needs more practice to get really comfortable with the power tools and learn how to cut straight and accurately, but that comes with time, and I hope we get to give her more experience next year, teach her welding and take her up to the next level"

Anelisa had the opportunity to experience hands on the medium and material that she has chosen as a career, but had no experience of. She had an all too rare opportunity to get practical experience of her theoretical subjects; this will naturally deepen her experience of her course studies.

"The change in Anelisa over the last month of the build was notable" says Angela Mac Pherson, HOD of Float building "She positively transformed in front of our eyes into a confident and outspoken young woman. She is an intelligent focused worker with real potential."

**CASE STUDY – JOB CREATION**Name: **John Shukuru**

Age: 33

Residence: Woodstock, Cape Town

Decorative paint work, cleaning and finishing of manufactured garments, spray painting with airgun, basic form fabrication/beading, accessory making and makarapa fabrication.

"John approached us seeking employment and opportunity. He previously worked as a guard. He is a foreign national, but has followed all the correct procedures, and has paperwork in place. During his employment with Cape Town Carnival he has managed to uplift himself enough to move from a basic commune with many residents, to a house share in Woodstock. He has improved his English, and is now comfortable with conversational English. He is an example of true self empowerment and upliftment. I believe that John will be successful at whatever he turns his hands to, as he has a natural creativity, a flair for hand-stitching, crafting and weaving. He says that it has been an enormously uplifting experience to be involved in such a positive and creative process and how proud his family is. He has managed to send money home each week, and is looking forward to be reunited with his wife and daughter.

– Gillian Gregg, Costume Supervisor

Direct Work Opportunities

Direct work opportunities (or direct job opportunities) are defined here as employment of any duration arising directly from the Cape Town Carnival's procurement of goods and services. Such individuals are not employed by the Cape Town Carnival itself but by suppliers servicing the Cape Town Carnival.

The Cape Town Carnival 2016 created 514 work opportunities of which 32%

were youth. The majority of direct work opportunities were in Event Logistics, thanks to the Cape Town Carnival event day itself with focus on security and marshals. The racial composition in this category is synchronous with the racial demographics of the Western Cape.



Service Providers Jobs Created	Total	Female	Male	Adult	Youth	Black	White	Coloured
CTC Recycled Merchandise	7	7	-	6	1	2	-	4
Costume Production	25	18	7	15	10	14	2	9
Events – Vendors & Security	391	63	328	200	191	118	52	221
Make-up	85	77	8	4	81	6	59	20
Marketing Services	74	38	36	9	65	25	23	26
Total	582	203	379	234	348	165	136	280
%		35%	65%	40%	60%	28%	23%	48%





986
Work Opportunities
(including Service Providers)

60%
Youth Employed



Skills Development

The Cape Town Carnival offers a unique incubator for creative talent and presents opportunities for skills development integral to the Cape Town Carnival's vision and practice.

In the Costume Department, a number of highly experienced personnel are put in charge of an apprentice/assistant who shadows the artisan throughout the project to develop specific skills, including:

- Design, Sketching and Technical Rendering
- Pattern-making, Prototype Development
- Production Planning, Purchasing and Jig-making
- Garment Fabrication
- Accessory Fabrication

The Floatbuilding Department operates a creative hub and a collaborative design development approach that

includes input from junior personnel, with guidance and support from senior staff. This approach has enjoyed success in identifying talented individuals and supporting them in developing their skills:

- Metalwork and Welding (Arc and MIG)
- Crafting
- Scenic and Soft Material Finishing
- Decorative Detailing
- Design and Concept Development

CASE STUDY – SKILLS DEVELOPMENT

Name: **Zodwa Matyolo**

Age: 38

Residence: Langa, Cape Town

Basic computer skills, decorative paint work, cleaning and finishing of manufactured garments, admin procedures, packaging and dispatch and wrap procedures

Zodwa joined the Carnival in 2014 as a cleaner. She was placed as a general assistant to the Cape Town Carnival Costume Department 2016. Zodwa has been instrumental in supporting our workshop manager and has handled certain tasks successfully and single handed. Her incredible work ethic separates her from the team, as well as her tireless attitude. Zodwa really shone when we started preparing to dispatch the costume undergarments to the various communities. It is a fairly complex procedure of matching sizes to names, labelling each bag, double checking names against measurements sheets, as well creating an Excel dispatch document for each community group. She grasped the task with both hands, and didn't hesitate to use her basic Excel skills to create the dispatch documents. Her organizational skills were shown once we started boxing items for Event Day. Zodwa ensured that all the boxes were correctly labeled and sorted into destinations. She did all the measurements and data capturing for Float Operators and excelled at it.

During our down cycle Zodwa is instrumental in assisting our production manager with selecting and dispatching items for Costume Hire and activations. She has an eye for costume and styling, as well as having the capacity to handle large groups. The Indoni Carnival hosted in Durban routinely rents items from us, and travels to Durban to handle the Costume Dept during the event. She has shown a great aptitude for dealing with crowds of communities, following the plan and is generally indispensable. Zodwa will take on any task with the same passion, be it painting and decorating headgear or working on the computer. Her sense of responsibility and accountability make her an absolute asset to the team.



CASE STUDY – SKILLS DEVELOPMENT

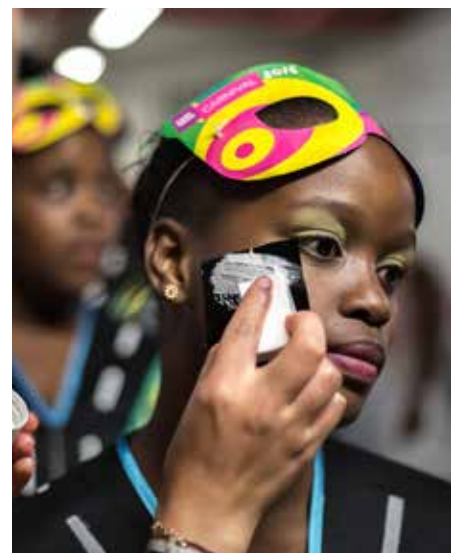
Name: **Jovan and Luweghan Maritz** (twins)

Age: 25 years

Residence: Delft, Cape Town.

Prior to Carnival; Students Prestige Academy. Skills learned; Make up skills improved. People skills improved.

Their involvement with Cape Town Carnival has certainly increased their confidence, they have been provided with references which have helped them find work. Jovan is currently employed by MAC and Luweghan was at Smash box and is currently being interviewed by Inglot.



- Puppet-Making and Prop-Making
- Sculpture
- Art Direction
- Team Coordination and Process Management
- Bookkeeping
- Music



CASE STUDY – SKILLS DEVELOPMENT

Name: **Shereleen Januarie**

Age: 34

Residence: Brooklyn, Milnerton

BOH3 – Leads Production Assistant

The skills acquired as an assistant in production on the day at Back Of House 3 are good inter-personal communication; coordinating; project and time management.



The Cape Town Carnival has grown in many aspects such as production, participation, creativity and marketing over the last 7 years. We have come to love the brand that inspires social cohesion amongst a vast group of communities and people.

Every year the Cape Town Carnival brings people from vast backgrounds together and has brought about exposure for many communities and their leaders. I believe that this attracts support for their respective organisations, however should be more involved/exposed in the marketing campaign.

Carnival has been supporting my career aspirations and studies in becoming a Public Relations Manager, in granting me hands on experience within the production side as well as being a dedicated promoter for the event. I believe that I will still grow within the field and be granted the opportunities to work in other departments.

– Shereleen

Skills Development (continued)

CASE STUDY – SKILLS DEVELOPMENT

Name: **Lisa von Brandis**

Age: 45 years old

Residence: Glen Cairn, South Peninsula, Cape Town

After studying Fine Arts at Rhodes University, Lisa has been an independent freelance fine artist all her working life. She started working at Cape Town Carnival as a lead painter in 2010.

While Lisa has been with Carnival through the years, she has exercised her abundant talents and skills in painting, mixing of colours and beautiful renderings. She has taught many of the new members of the crew these skills.

Through Cape Town Carnival Lisa was introduced to sculpting, in which she has shown a natural talent. She has had the opportunity to work with various materials and on many different scales.

This year in the 2016 Carnival cycle Lisa took on the role of Head of the Scenic department. This has meant she has had to step out of her role of artist into a managerial position. She had to overcome the challenges of changing her way of working, from one of hands on problem solving and creating to the bigger picture of running various projects simultaneously, ensuring all members of her team were productively occupied and properly informed of their tasks. She had to oversee the progress of all projects, order materials timeously and work with the other heads of department to successfully complete the various projects on time and in budget. The scenic department by its nature of being at the end of the chain of procedures often has to deal with the



last minute rush of getting all projects finished on time. Lisa did an amazing job, completing all projects calmly in good time. She has a lovely way with people and inspires respect from all her team with her kindness, her skills and experience.

Lisa also stepped up into engaging in the design process this year and did the beautiful illustrated rendering of the District Six float. Working with the initial concept sketches by Angela Mac Pherson, using the historic material researched by Jano January, turned the District Six Museum float into a beautiful 3-D model under the guidance of creative director Brad Baard. She then led the team through the process of turning the scale model into an impressively realistic and heart

warming float.

Lisa's experience with sculpture at Cape Town Carnival has led to her being employed as a sculptor in private commissions for theatre and film. Lisa's newly learned skills of running a team has inspired confidence in her ability with people and increased her expected daily wage. With this experience behind her, she stands to be offered positions of running teams on other productions and will be offered this position again on the Cape Town Carnival 2017 build cycle.

Lisa says "This year at Cape Town Carnival has given me a lot of confidence and has made me feel things that didn't seem possible are now totally possible. I love Cape Town Carnival, I just love it."

**CASE STUDY – SKILLS
DEVELOPMENT**

Name: **Zintle Matshoro**

Age: 23

Residence: Cape Town CBD

Prior to Cape Town Carnival:
Student CPUT. (Environmental
Health / Sciences)



Skills learned in the make-up department are colour mixing, application of make-up and current make-up trends. Zintle's communication skills were improved, she learnt how to accurately follow instructions and work with other artists. Zintle had no prior make up training before Carnival. She enjoys the work and has helped us with activations and media events.



Skills Development: Opportunities identified

CONSTRUCTION DEPARTMENT

The construction department has traditionally been gender biased towards men. We have become conscious of the historic tendency of male crew members to habitually take over the work that female construction crew are tasked with. We realise this comes from a training in gender etiquette and needs to be consciously changed by all members of both gender, if we are to

make a break through.

We recognise the tendency to train young men in metal work, rather than women. This year, we have broken the mould and have a brand new Black African female trainee who started from scratch in the steel department.

DESIGNERS

The design department lacks skilled, experienced African (Black and coloured)

designers.

This is not an easy skill to transfer in a short period of time as it needs several layers of knowledge, understanding, experience and skills to design well. Skilled African designers are in high demand and highly paid in the creative industry in South Africa.

We are working on targeting student designers through collaboration with design schools in order to broaden the



demographic profile of the design team, and engender a love of Cape Town Carnival in young future designers.

LIGHTING DEPARTMENT

There is a notable gender bias in the electrical/lighting department, where we have no female electricians. This will begin to be addressed in 2017.



Local Economic Development

The Cape Town Carnival encourages entrepreneurial and small business development through the procurement of services from small enterprises.

In 2016, these included:

- Small businesses were commissioned to handle elements of costume production.
- Launch event services were procured from small event companies which helped to get them going.
- Vendors on the day were all small business vendors.
- A small metalwork studio was engaged to supplement the metalwork capacities of the Cape Town Carnival workshop.
- Small businesses were commissioned to handle the technical services for the event.

- Small businesses were commissioned to handle the bars and VIP areas.
- Small businesses were commissioned to install the event branding, handle the photography and complete the research surveys.

In addition to procuring services from small enterprises, the Cape Town Carnival encourages participating community members to capitalize on the potential for income-generating activity in their areas. Opportunities range from the micro- entrepreneurial level of selling cool drinks at group rehearsals to the enterprise level of professional performance projects.

These opportunities are ongoing and represent a step in the direction of community groups becoming hubs of economic activity in their own right.

CASE STUDY – LOCAL ECONOMIC DEVELOPMENT

The Cape Town Costume Department utilised several small businesses. Some of which are home based, and others operating from business premises.

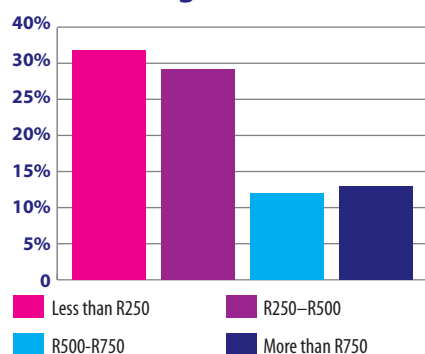
We engaged the services of a few factories and listed service providers. A large proportion of what was spent was for supply of goods made to our specific design brief. The costume department spent ± R 800 000 at SME's.

This equates to roughly 53% of the entire costume budget.





How much did you spend on the evening of the carnival?



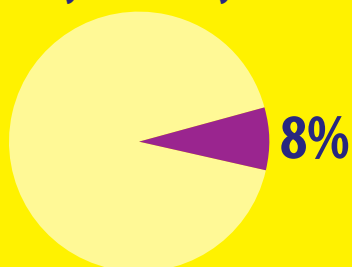
VENDORS

29 vendors were appointed to sell merchandise, food and beverages along the Cape Town Carnival parade route. They saw sell-out success on the event day and night with an estimated 86% of the spectators purchasing items from these vendors.

All vendors reported better than expected sales with several vendors completely sold out of merchandise during the evening. This indicates a healthy demand for merchandise, food and beverages. It further suggests strong future opportunities for more vendors.

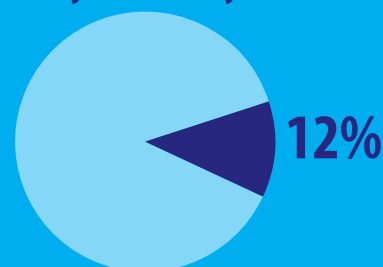
All vendors expressed enthusiasm to return next year and complimented the professionalism of the event.

What did you spend your money on?



"I booked a hotel or accommodation for the night"

What did you spend your money on?



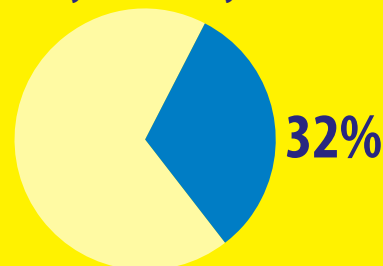
"I purchased seats on one of the numerous stands"

What did you spend your money on?



"I spent money on food and beverages at the vendors"

What did you spend your money on?



"I ate supper at a restaurant in the vicinity of the Fan Walk"

National and International Tourism

The Cape Town Carnival is recognised by the City of Cape Town as having the potential to become an iconic Cape Town event, capable of attracting foreign and local tourists to the city.

- The prominent presence of the Cape Town Carnival in Cape Town's stand at Tourism Indaba 2016 and the inclusion of the Cape Town Carnival in the opening Ceremony of the Cape Town Cycle Tour emphasise this recognition.
- The fact that 7% of our spectators

were International spectators and another 7% came from outside of the Western Cape allows us to state that the Cape Town Carnival is attracting both local and International visitors who are coming to the City to attend the Carnival.

- The current Green Point route attracts foreign visitors staying at hotels and B&Bs in the area and feedback received was overwhelmingly positive. As a lively and uniquely African city celebration, the Cape Town Carnival

offers a truly memorable experience for visitors.

- To fulfil its potential as a tourism magnet, the profile and presence of the Cape Town Carnival will benefit from increased presence in international media. This places a priority on a high quality presentation of the Cape Town Carnival itself in order to deliver syndicated photo opportunities.





7%

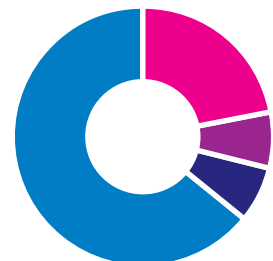
International spectators

7%

South African spectators from
outside of the Western Cape



Where do you live?



Cape Town 64%

Western Cape 22%

Rest of South Africa 7%

International 7%



Celebrating Culture

The Cape Town Carnival honours and celebrates both traditional and emerging cultural forms. From District Six to the Amabhaca Tribe, you will see them appearing alongside urban dance forms such as hip hop.

Cultural groups like the Minstrels, Vadhini Indian Arts Academy and Die Nuwe Graskoue Trappers Riel band and dancers, represented the participation of distinct cultural traditions.

The Cape Town Carnival encourages active participation in and appreciation of arts and culture via:

- Encouraging community cultural, music and performance groups to increase their numbers of participants
- Marketing and visibility – The Cape Town Carnival increases awareness of arts and culture in the life of the city, both in the form of the Cape Town Carnival itself and in the visibility of participating cultural groups, both during the event and online
- Accessibility – via a free, crowd-pleaser event, the Cape Town Carnival reduces perceived barriers to engagement in the creative and cultural arts
- Creativity and inspiration – The Cape Town Carnival conveys the message that you can create and you can participate
- The Cape Town Carnival stimulates interest in cultural themes and subjects.

This year, the Cape Town Carnival's thematic and design content was aimed at honouring local culture by celebrating Street Life.

CASE STUDY – CULTURAL: TRADITIONS

AmaBhaca

The Bhaca people or amaBhaca are an ethnic group in South Africa, mainly found in the small towns of the former Transkei homeland, Mount Frere and Umzimkhulu, and surrounding areas. Their language, isiBhaca, is close to Swati with strong Xhosa and Zulu influences. The origin of their name comes from when they were fleeing King Shaka Zulu during the Mfecane wars of the 1820s. The word ukubhaca in Nguni languages means to flee, and it is argued that their name stems from their flight during the Mfecane from present day KwaZulu-Natal. The nation that does not have its language listed as one of South African official languages, yet it exists with its own distinct and vibrant language; its own people, its own diversity and its own culture.



In November 2015 Cape Town Carnival heard of the Amabhaca Tribe living and working here in the Western Cape from an individual Lundi Mama who proposed that they perform in the carnival and receive the valuable exposure that the Carnival brings to communities living and working in the Western Cape.

A reflection from their organiser, Lundi Mama:

"The Cape Town Carnival was something new to all our participating members. It was both exciting and an effort to the whole crew because they had to first find out what the Cape Town Carnival really is all about. In their preparations they were introduced to serious workshops and rehearsals as well as external assistance from Sbonagaliso Ndaba who was a step to professionalism. As they had to champion their production, to be involved in organization process was a learning curve. This was their first big event. To participate in the Cape Town Carnival in front of the thousands of spectators was exciting. As Lundi Mama, on behalf of my community, it was an awesome move to conceptualize people with the carnival. They need to understand the concept of a carnival and become carnivalists and spread that to the local schools, because this has always been foreign to our community. I believe this move of 60 participants was a great move indeed. Thanks to Cape Town Carnival it is really appreciated."

CASE STUDY – CULTURAL: SOCIO ECONOMIC DIFFICULTIES

Janet Ranson, Uturn and 25
homeless people

The Cape Town Flower Seller Bouquets were initiated and produced by local artist, Janet Ranson, an active community arts worker. Janet work-shopped the production with a group of homeless people, facilitated by Uturn, a service organization that provides services and activities for the homeless, aimed at enabling them to improve their lives. The process taught the group how to craft with waste materials and how to make something beautiful out of discards. The intention was that the people involved in the project would be able to explore creativity to produce marketable products to enable them to make a living on the street. The inclusion of marginalised people into the project was inspiring and has opened the way to more projects of its kind.



It was a great opportunity and was a very interesting experience for me. In future I would love to bring work parties to the Float Building workshop, there is such an amazing energy in the Cape Town Carnival workshop. It would be wonderful to expose some of these marginalized people to what is going on there.

– Janet Ranson

CASE STUDY – CULTURAL: HERITAGE AND HISTORY

District Six

The tragic story and rich history of District Six is central to the history of Cape Town's street culture. The historic mixed race settlement was a cultural melting pot and the birth place of many of Cape Town's artists, poets and musicians. The forced removal of its residents to remote areas in the Cape Flats, in 1966 under the Apartheid government, left a hole in Cape Town's culture and a vacant space on the sought after slopes of Table Mountain above central CBD.

The fifty year anniversary of the forced removals from District Six coincided with the Cape Town Carnival theme of "Street Life" this year, and gave the perfect opportunity to celebrate and commemorate the life and memory of this iconic suburb, its community and the ripple effects of its tragic demise.

The float was developed in collaboration with The District Six Museum and the Cape Town Carnival. It brought out the heartfelt stories and memories of virtually all who came into contact with the project. The float department worked furiously to complete the project by

13 February 2016, in time for the memorial walk through the historic site with members of the old community and their families. Amazing stories of the old days were told to us by ex-residents on the memorial walk as we pushed the float through the streets. Interesting family

connections were made and it soon became clear that our own crew were deeply connected to this iconic place. The Float Building crew got to experience a deeper level of their fellow crew members family histories and the experience seemed to bring us together in a way that we had not expected.



Celebrating Culture (continued)

CASE STUDIES – CULTURAL: INTERNATIONAL COLLABORATION

Brouhaha International

Yasmin Long, a young carnival artist from the United Kingdom, completed a two month exchange programme with Cape Town Carnival in this cycle. The common social and creative vision behind the international carnival culture was highlighted through this intersection. Carnival culture is a global community which shares the ideals of empowering social development through creative street events and festivals. The huge potential of creative cross-pollination became very apparent with Yasmin working with local artists at the Cape Town Carnival workshop.

There are exciting possibilities for further collaborations. Cape Town Carnival artist Leeshaam Stringer will be doing a two month residency in the UK later in 2016, which will enrich his skills and benefit the team. Not only did Yasmin bring fresh creative input and ideas from the UK carnival community to Cape Town, but actively broke down some of the existing historic racial and class divides within the Cape Town Carnival building crew. Through her love of people and her exploration of Cape Town itself, she facilitated the social integration of the Float Building crew to mingle comfortably on a social level. She acted as a much needed catalyst toward social integration within the group.



CAPE
TOWN

CARNIVAL



Overview, Concept and Design

The creative vision of the Cape Town Carnival is to stimulate everyone's sense of their own power to create and participate. This comes from the belief that creativity is fundamentally empowering.

Imagination with focus and action

produces change. The Cape Town Carnival's creativity combined with collective effort, shared reward and immediate experience, is then a force for fun as well as social change.

The problem-solving, exploration and ingenuity involved in designing for the Cape Town Carnival encourages resourcefulness and a can-do attitude that speaks to qualities of South African character and can play a role in the energizing of a creative economy.

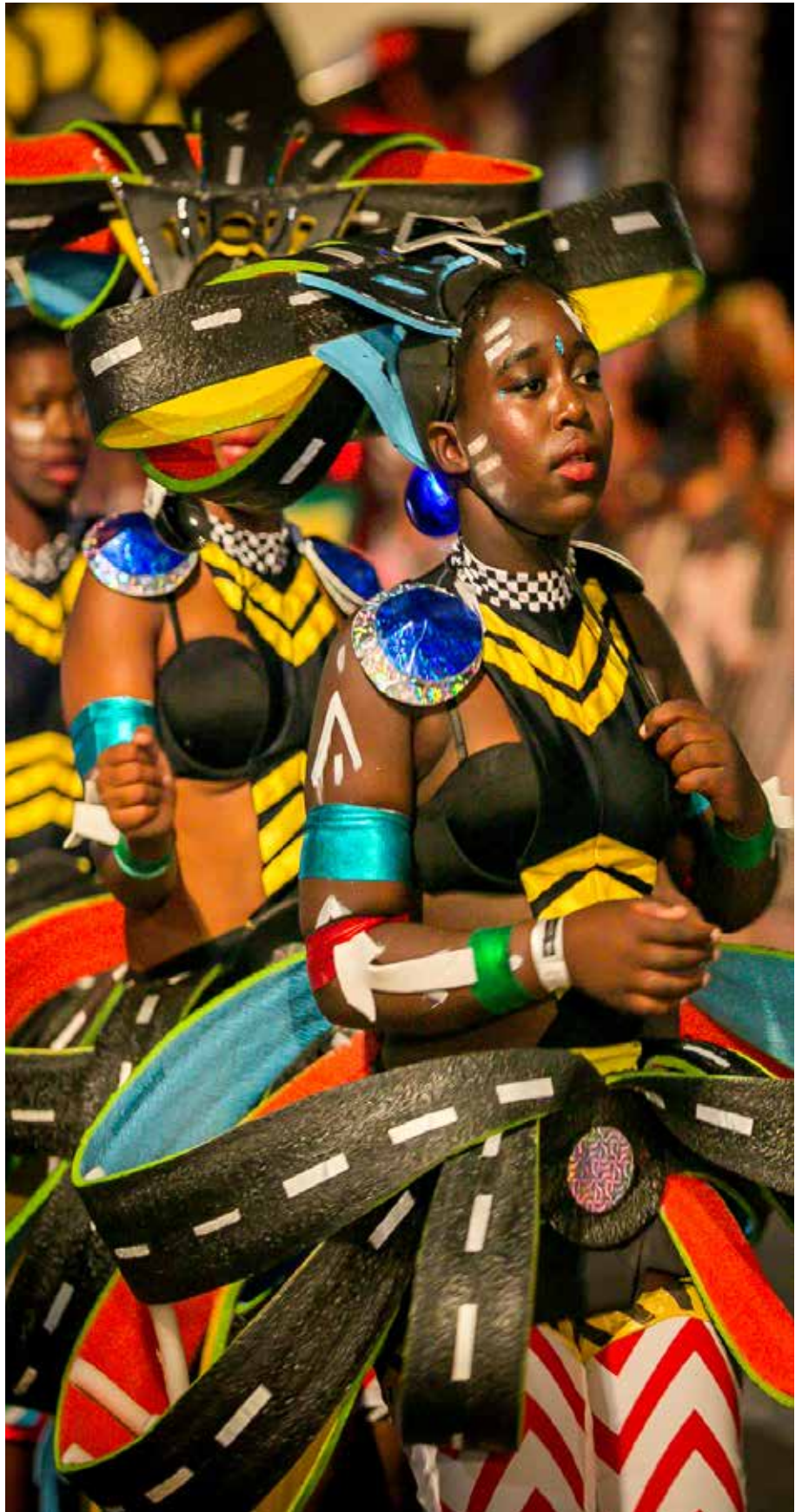


Concept and Design

Every year the Cape Town Carnival chooses an overall theme and develops distinct concepts with respective groups around that theme.

This approach has modeled some of the creative forms possible through the Cape Town Carnival while steadily increasing levels of creative participation and opportunity on a stable platform.

Themes are chosen annually to develop and convey the values and vision of the Cape Town Carnival.



Call for Participation

The 2016 Street Life theme sought to show our cultural heritage, exploring the lives and the stories that are distinct to our streets and our part of the world. The streets are where we come together and are connected. We looked at distinct styles and representations of this. This theme depicted representations of or incorporated fire-fighters, street sweepers, municipal workers, school children, business people, sports and other leisure activities, night life and party people – a true celebration of our city's diversity.

- The diversity of our lives represented in our streets was highlighted in round table discussions of the Cape Town Carnival team. Our shared and unique perspectives can both unite and distinguish us.
- Concepts were developed in consultation with community leaders. All participating community group leaders were invited to input their interpretation and inspiration around the theme.

CALL FOR CREATIVE PARTICIPATION

In 2016, the emphasis was placed on creative collaboration. One of the ways in which we facilitated this was to spend energy and resources on a call out and engagement of the broader Cape Town creative community, and further afield.

We were rewarded with several diverse and interesting projects coming through this process and into fruition.

Case Study: Viwe Makisi

Viwe Makisi designed the leads costumes for "Construction". She submitted her design through the creative participation process, and it was one of 3 selected. She was then guided through the technical drawing process. Viwe was instrumental in the fabric selections. Our pattern cutter made the pattern for her, and she manufactured and fitted the garments herself.



This has been very empowering for Viwe as she witnessed the process through, from design sketches to garments worn on the event. It validated for her that she has the capacity to achieve her dreams of becoming a designer. Viwe has voiced how proud she is of her achievements, and it has had a massive positive impact on her self confidence and self esteem.

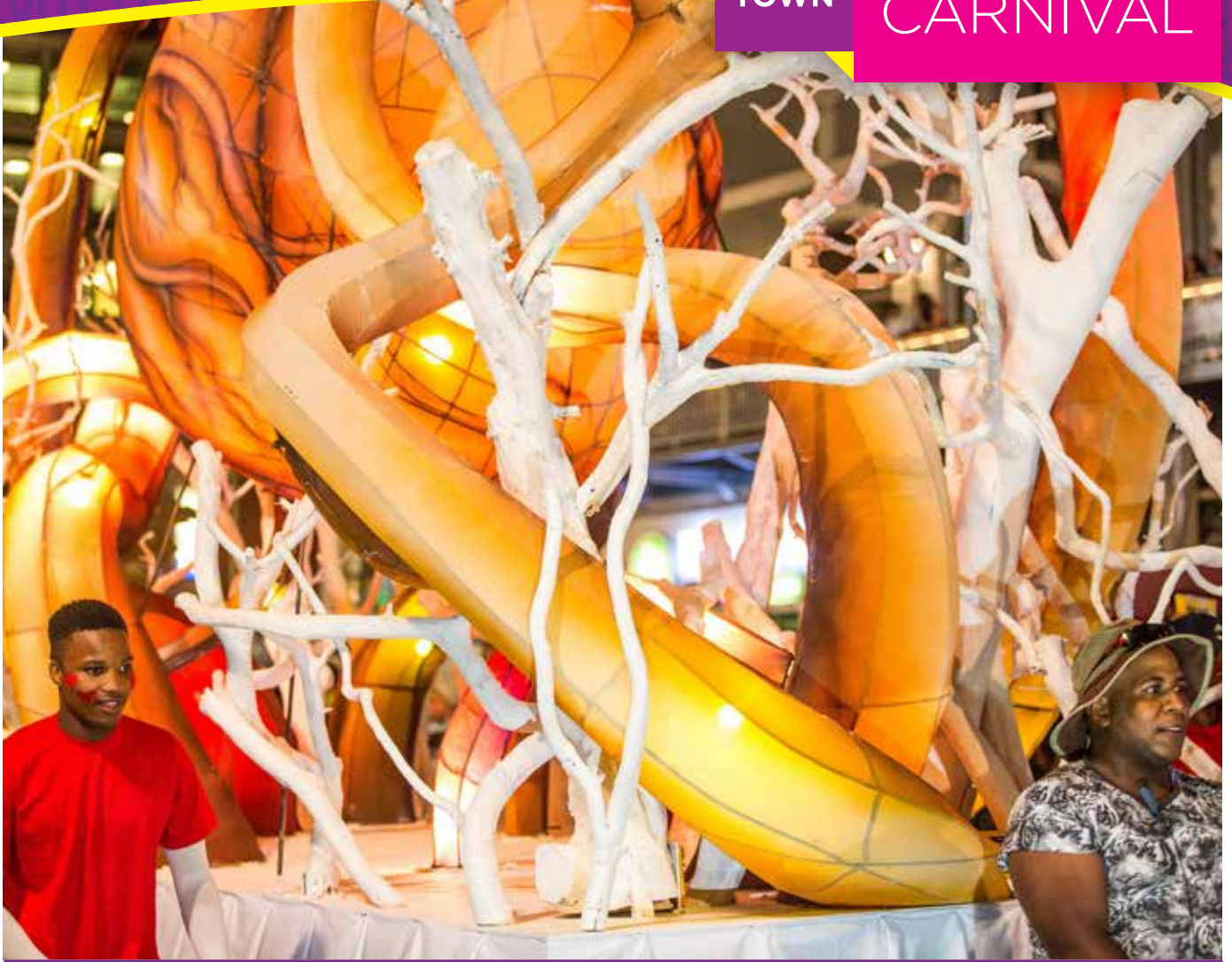
Case Study: A UNIMA Project, Slyza Tsotsi



Slyza Tsotsi, proposed by Khanyisile Mbongwa, (Executive Director of UNIMA and the Handspring Trust) in response to an invitation from Cape Town Carnival Creative Director Brad Baard, and run by Ned and Siphokazi Mpofu, was one such project. It celebrated the history and development of the local Pantsula dance style through puppetry, music and dance and brought a much appreciated injection of local contemporary street culture into the story of "Street Life". The group was entirely made out of local Xhosa artists and puppeteers, which was a breath of fresh air and inspiring to the other black artists on the workshop crew. This was a great opportunity to celebrate and expose one aspect of our uniquely South African street culture to the international audience and will hopefully join many explorations of our local cultures.

In the past we have engaged puppeteers from UNIMA to perform and animate projects built within the Cape Town Carnival production process. This creative collaboration was a new development in that the project was conceived, proposed, designed, built and performed on the parade by a group of UNIMA artists.





Case Study: Heart of the City

Lucille Barnard's "Heart of the City" float sculpture was an independent project, proposed in response to the Call for Creative Proposals and co-funded by Cape Town Carnival and AfrikaBurn.

Lucille's piece is a beautiful sculptural representation of the Human Heart. It speaks of the fact that it is not the bricks and mortar, roads and cars that make up the city so much as the people that live, work and love. They animate our cities, towns and streets. It highlights and celebrates our common humanity in a society where our differences are so often emphasised.

This project showcases the development of our Cape Town Carnival artists through the Float Building department into independent, self-organized individual artists with capacity to run a production

independently. Lucille worked within the Cape Town Carnival Float Building department for several years as a welder, before proposing and producing this successful independent piece. It was also showcased at AfrikaBurn 2016.



This is the fourth successful project co-funded by AfrikaBurn and Cape Town Carnival and demonstrates the possibilities of shared use of creative and financial resources, with learning for all. We developed our online

proposal forms in collaboration with the AfrikaBurn team to make it easier for artists to apply for funding from both organizations.

Through this opportunity, Lucille completed her first large scale public art piece. The Cape Town Carnival offered the platform on which to make a personal artistic statement to a broad public audience and receive substantial media coverage. The use of the Cape Town Carnival workshop space and facilitation of the process made this piece possible.

The working relationship with AfrikaBurn has increased the projects reach and impact.

"The Heart of the City" was showcased at AfrikaBurn 2016, under the name "the Beat and the Breath", taking the Cape Town Carnival influence further afield.

Co-creation

CO-CREATION PLUS INTERNATIONAL CULTURAL EXCHANGE

The Hazard Tape Spectacular was an exciting example of creative collaboration within the Cape Town Carnival process. The collaborative way in which this project was designed and developed allowed many people to experience the benefits of co-creation, reaping the knowledge, experience and expertise of all parties involved to create a vibrant dynamic and interesting story.

The concept of using the street material, Hazard Tape, to create a visually spectacular project was proposed by Head of Float Department, Angela Mac Pherson. The concept fell under the "construction/work day" section of the overall parade story.

DESIGN DEVELOPMENT

The concept was developed by Sean Mac Pherson, a young female Fine Art student at UCT, who took it into final design, using an existing trolley as a base and creating renderings and scale model for the team to build from.

STRUCTURE

Sean worked with Kenny Sibanda and Pedro (Orlane) Kavhai in the steel department to create a light steel structure under the guidance of Nazeem Abdullah.

WILD PATTERN

Yasmin Long, a British exchange artist, and local artisan Nosimphiwe Kedama then covered the structure with hazard tape to create the explosive final pattern.

PERFORMANCE

Amit Raz performed on the float and proposed a costume design to support his performance and with the design skills of Sam Murgatrayd, Nazeem Abdullah and Justin Stuart, these

elements were produced, adding another layer of visual spectacle and action for Amit to play with.

The inclusive process of embracing and exploring new ideas as the project evolved was exciting and rewarding for all involved. The collective ownership was valuable and made it a favourite of the workshop crew.



CAPE
TOWN

CARNIVAL



Creative Narrative

The specific Street Life scenes chosen for inclusion in the Cape Town Carnival 2016 fulfilled the creative criteria of diversity, relevance, colour and clarity. They represent a cross-section of different groups found on our streets, including historical places, characters, music, dance, and local treasures.

OPENING PARADE

The Cape Town Carnival 2016 parade began with the opening by the Executive Mayor Patricia de Lille and the Premier Helen Zille.

After the official opening the fun began:

- Over 1890 participants
- 54 participating groups
- From neighbourhoods across Cape Town
- This year's theme is Street Life!

Cape Town Cycle Tour

Cape Town streets are home to the Cape Town Cycle Tour – the biggest timed cycle race in the world. Pedal Power represented this famous Cycle Tour and the early morning street activity that takes place in our beautiful City – cycling.

Cape Town Marathon

The Cape Town Marathon is Africa's only IAAF silver label status marathon – "Africa is our home, this is our race – must run it!" is their pay-off line. Hosted by City of Cape Town and part of Cape Town's Street Life their runners helped open the parade.

Western Province Marching Association

The Western Province Marching Band arrives to herald the dawn of a day in the life of the streets.

Mayoral Float City Of Cape Town

City of Cape Town is the host city for the Cape Town Carnival.

URC Youth Brigade

The cleaning clan comes out bashing and clashing their bin lids and tin cans and making mad music.

Gregoire's Group

Street art moves from the catwalk to the sidewalk. This group is self-styled, self-costumed and organized by Carnival fan, Gregoire Fontaine.



RECYCLE CITY

This parade section depicts all the things that local municipalities do for us. The spotlight is on the people who are so often invisible – our street cleaners, dustbin collection, bin pickers and recyclers. Thanking all City and CID street cleaners who help keep Cape Town clean every day.

Wheelie Bin Monsters

Travelling by dustbin all the way from Johannesburg, the Lunatic Fridge Puppet Troupe presents the Four Dustmen of the Apocalypse.

- **General Waste**, a rat who has won many medals for his work in the field.
- **Pepe** the paper shaper
- **The Uncanny Can Man** (sponsored by collect-a-can)
- **Schlop** the sea monster of plastic

Pavement Aristocrats

Mining the city's trash for treasure, the Pavement Aristocrats take recycling to new heights. Where some people see problems, others see potential and possibilities!

The Time Flies

Arising from desert flames, The Time Flies band describe themselves as The Masters of Time, Space and Dimension –

an inspired group of veteran musicians who have performed in numerous bands on five continents.

Road Safety Leads

#STREETLIFE #WALKSAFE – Look both ways before you cross the road – these gorgeous women may stop you in your tracks.



Creative Narrative (continued)

RUSH HOUR

OUTTA MY WAY, I WANNA WIN THE RACE! RUSH! RUSH! BEEP BEEP. Capetonians are rushing on trains, foot, taxis, and cars to their final destination. It incorporated the general public getting to work; nurses, chefs, doctors, corporate workers, school children, puppet cars, a bus and more.

Bridgetown Theatre Company

Bridgetown Theatre Company focuses on arts teaching and development of persons from 8 to 99 years old.

Grannies

"The Grannies" are part of the 'Lost Couple' mask family, a collection of large-headed mask characters originally devised by Daniel Buckland of Dark

Laugh Theatre and Kyla Davis of Well Worn Theatre, both Johannesburg based companies. The original "Lost Couple" was created in 2012 for a pop-up performance at AfrikaBurn and subsequently spawned a whole family of masks including "The Grannies". They have developed a near-cult status, appearing around the country at festivals, events and outdoor shows.

KFM

KFM Presents Street Stylers and Muizenberg High School with KFM presenters Alex Jay, Sechaba G, Zoe Brown, Liezel van der Westhuizen and Deon Bing.

Street Stylers

Street Stylers – a brotherhood of dancers who eat, sleep and breathe dance. As seen on SA's Got Talent!



Muizenberg High School

The Street Stylers went to Muizenberg High School and helped prep the learners dance moves for their 3rd Cape Town Carnival participation. Here is what the Muizenberg High learners had to say:

Cape Town Carnival has made us better leader. We have learnt to love our community. Made me a hard working and dedicated person. United us as a group. Cape Town Carnival connects

us. Keeping it here in our hearts. #Cobra (dance captains call sign), #love your body, #Muizenberg making waves, #Diversity #commitment, #I am Awesome-self-confidence

Flywheel Drift Bikes

Flywheel Bikes is the pioneer lowrider bicycle outfit in South Africa, designing and manufacturing custom bikes in Cape Town.

GRAPHIC TRAFFIC

“Graphic Traffic” was a creative explosive show of traffic signs, robots and street signage. Bulumko High School, Siyazama and Black Moses groups from Khayelitsha were stunning in their costumes and their choreography. TSOGO SUN – Africa’s premier hospitality and entertainment group welcomes you.

Graphic Traffic Float with Siv Ngesi

The Graphic Traffic magician (Siv Ngesi – proud South African actor/comedian, voted as GQ Top 10 Best Dressed Men, M&G 200 Young South Africans and Sexiest Men 2015) is conjuring the lines and signs of the language of the street, always contained but now released to take on a life of their own.

Also in action in the Graphic Traffic theme were the following groups:

- **Siyazama**
- **Black Moses**
- **Bulumko High School**
- **Project Playground Gugulethu**
- **Rainbow Academy Drummers –**

The Rainbow Academy runs a vocational training programme in performing arts and business for talented disadvantaged youth.

Fire Department

Engaging civic participation and celebrating their role in the life of the city, bare-chested firemen from the Cape Town Fire Department embodied a macho ideal in a playful way. City of Cape Town’s Fire and Rescue Service, Disaster Risk Management and Volunteer Wildfire Services – we salute you and thank you.



Creative Narrative (continued)

Police

Law Enforcement, Traffic and Metro Police – the men and women in blue aim to keep us all safe on the streets.

Field Band Foundation

Field Band Foundation operates more than 40 bands that are active throughout South Africa. Through development of drum and bugle corps for underprivileged communities, Field



Band Foundation teaches life-skills, performance, music and movement. Promoting imagination, team spirit and self-discipline.

CONSTRUCTION

"Construction" incorporated the daring skills of community upliftment group Action Arte acrobats (Hanover Park) using scaffolding on a mobile stage to dazzle the audience, accompanied by award-winning community drumming group, Limited Edition.

Hazard Tape Spectacular

Enter the spectacular Hazard Tape Metatron who's dynamic creative power spread through the streets of Cape Town to construction workers and all who build the city.

● **Hazard Leads:** The vivid Hazard backpacks by Yasmin Long, international carnival exchange from Brouhaha International.

● **Construction Leads:** Costume designed by Viwe Makisi. Viwe joined Carnival team as an EPWP participant with a passion for fashion and designed these fabulous green outfits.

Limited Edition

Limited Edition Drum Corps from Mannenberg marched into the limelight in 2010 when they reached the finals of SA's Got Talent. They are school-going boys who reject gangsterism and drugs and value team work, hard work and enjoyment.

ActionArte

ActionArte inspire and empower through social circus in Hanover Park. Actionarte create positive people using unique programs that inspire nurture and empower with amazing circus-related skills to capture minds and fascination.

FIELD TO FORK

"Field to Fork" brought the fields and farming to the public with

vintage tractors and their wares. The outstanding Riel group, Die Nuew Graskoue Trappers from Wuppertal, evoked memories for many of the audience. They were supported by the gorgeous dancing flower sellers from the Bridgetown Theatre group. Traders and shoppers followed.

Western Province Vintage Engine and Tractor Club

We honoured the farmers and the farm workers of the Western Cape who work from dawn till dusk to bring us the food that fills our tables. The Western Province Vintage Tractor and Engine Club was established 24 years ago. Their mission is to restore and collect vintage tractors and keep this agricultural way of life alive for future generations.

Die Nuwe Graskoue Trappers

Riel Dance Champions 'Die Nuwe Graskoue Trappers' hail from Wupperthal and Blikkiesfontein. Born of traditional Khoi and San ceremonial dances, Riel is a dance form unique to South Africa, revived throughout the Karoo and Cederberg.

Flower Sellers

Adderley Street flower sellers are Cape Town legends, bringing fresh beauty to the city for 150 years. Performed by the Bridgetown Theatre Company Seniors.

Traders and Trade

● **Valerie's LEAD** – This is the first carnival creation by Valerie Amani, an up and coming young fashion designer.

Trader Flash Backpacks

The inanimate retail goods, mannequins and shops did not miss out on the Cape Town Carnival special offer, quality

guaranteed!

- "It came from Chinatown" – **Goodzilla**
- Shoppers with trolleys – **Born To Shop**
- **Trader Trolleys** – informal trade makes up 12% of the Cape Town local economy and employs 18% of the city's economically active residents

Amabhaca Tribe

Amabhaca Tribe from Lwandle community are taking part for the first time. The amaBhaca are sometimes called the forgotten race, seldom mentioned in the ethnicity of South Africa, with their own diversity, language and culture.

SIDEWALK CAFÉ

Sidewalk cafés are home to Cape Town's café culture as people watch the passing parade with waitrons at their beck and call. "Sidewalk Café" was reflective of their culture. With people relaxing, communicating, gossiping, with life sized ice-creams and tables



Creative Narrative (*continued*)

being used by the Cape Town Roller girls as waitrons.

- **Table Leads**

- **Sundaes**

- **Cape Town Roller Girls** – Cape Town Roller Girls non-profit uplifts and empowers through roller derby. Roller derby is a women's flat-track full contact sport.

Cordao De Ouro and UCT Students

Brazilian drummers help bring the dazzling display of capoeira. In capoeira, music sets the rhythm, the style of play and the energy of a game.

Promenade Mondays

Promenade Mondays skaters and bikers play on Sea Point Promenade every Monday evening in summer and showed

their style and skills for Cape Town Carnival 2016.

Brouhaha International

Brouhaha International brings international carnival collaboration of artists and performers from Liverpool (UK), Goa (India) and Cape Town.



EXTRA MURAL AND LEISURE

“Extra Mural and Leisure” time was performed by Soccer Fans (from Browns Farm and Masiphumele), skateboarders from all over the city and the Indian dancers from Athlone joined in to spread their cheer.

Vadhini Indian Arts

Vadhini Indian Arts Academy instills appreciation of Indian cultural heritage in South Africa.

Soccer

Soccer Fans reclaim the Fan Walk for the Beautiful Game that has inspired youth throughout South Africa. The Fan Walk began with soccer celebration in 2010 and the re-invention of this public space.

● Project Playground Langa

Based in Langa an NGO run by a Swedish group who trained facilitators from the local areas to run various programmes for adults, youth, children, physically disabled children and the aged. The training involves, soccer, after school assistance with homework, dance classes, feeding the elderly. A community awareness of the importance of recycling which is



Creative Narrative (*continued*)

also run from their premises.

- **Amaghawe Esizwe**

Amaghawe Esizwe – the world is proud of these people – come from Noordhoek, Ocean View and Masipumelele.

- **Happy Feet Youth Dance**

Happy Feet Youth Project from Langa provides a safe environment for children to learn about gumboot and traditional dancing after school.

Joy Toyi Toyi

Toyi-toyi is a South African dance used in times of oppression or celebration. South Africa has one of the highest rates of public protest in the world, using streets to facilitate social change.

Ubu Rasta

Now in their 3rd year of participation, Ubu Rasta bring joy and love from the Marcus Garvey community in Phillipi.

DISTRICT SIX

District 6 and the streets of that time, was honored in the form of a float depicting (with historical and archival accuracy) what existed 50 years ago with a contemporary intervention by graffiti artist, Mak1one.

Fifty years ago District Six was declared whites only, leading to destruction of a



non-racial multicultural community. To join the past with hope for the future, the float was combined with the joyous dancing and singing of the Happy Boys Minstrels, Eoan Crew dance group (who have historical links to the area) and Umbon'omhle dancers (from Langa where people were relocated).

Eoan Crew

Eoan Group began in District Six in 1933, South Africa's first grassroots opera, dance and theatre company. Today, Eoan Crew are trained in hip hop, modern, Cape Malay and Indonesian dance.

Happy Boys

Minstrels started a movement to reclaim the streets by those suffering political oppression. With the birth of democracy it became a joyful celebration of success, witnessed annually at 2de Nuwe Jaar.

Um'bonomhle

Um'bonomhle from Langa brings us the styles and clothing of an era lost to most of us.

7764 – Michelle Davids' Dance Group

7764 is the area code for Athlone, home to Michelle Davids' dance group. Athlone forms part of the historic Cape Flats. Athlone was previously known as West London. The oldest performer in this carnival ~ 84 yr old Dorothy ~ is being encouraged by her family to get up and boogie.

SLYZA TSOTSI

Slyza Tsotsi means "run for it thug/ street smart person".

Slyza – shift, maneuver, escape, figure out.

Tsotsi – thug, street savvy person, mover and shaker.

Slyza Tsotsi

The Slyza Tsotsi float was created by Ukwanda Collective and Khanyisile Mbongwa with support from UNIMA and the Cape Town Carnival.

Phatizwelethu

Phatizwelethu Marimba is from Nyanga East and encourages cultural studies and youth through arts participation. They were supported by

the following schools:

- **Qingqa Mntwana Primary School**
- **Cape Town High School**
- **Hope Dancers**
- **Likhwezi Arts Project** – Likhwezi

Arts Project works with young people around Khayelitsha, and is focused on dancing, singing and community service. They showcased the isiPantsula dance style that has evolved into a culture. This



Creative Narrative (continued)

style emerged in the 50's and 60's in Alexandra and Sophiatown townships in response to forced removals and was used to address social and political discontent.

Aphrodite Belly Dancers

Aphrodite Belly Dance Studio empowers women to love themselves through dancing in contact with the inner self.

Night Life

"Bug Burlesque" included the Rouge Revue Burlesque Company coupled with exciting performances by Steenberg High School and Lavender Hill High School. Lavender Hill High School is part of the MOD programme (Mass Participation, Opportunity and Access, Development and Growth Programme) introduced by the Western Cape Department Education.

Bug Burlesque

Into the night – bug burlesque, creatures of the night, attracted to the light.

Team Rouge

Team Rouge is Team Tarbaby and Rouge Revue burlesque dancers with Steenberg High School and Lavender Hill Secondary School.

- **Steenberg High School**
- **Lavender Hill Secondary School**

CITY LIGHTS

The Cape Town Carnival finished off with performances from BioRithm and LEAP Maths and Science School in "City Lights", Likwhezi, Siyatshisa, Theatre through Motivation from Langa and Kraaifontein in Urban Jungle and The Heart of the City float and The Township Angel float, accompanied by stilt walking

angels from Gugulethu.

City Lights

Dancer choreographer Mansoor Galant designed City Lights costumes.

BioRithm

BioRithm Community Dance Fitness Company promotes health through fitness, friendship and love. Unique and self-liberating, discover the capacity to take charge of your life.

- **Leap Science and Math School** – based in Pinelands prepares pupils from disadvantaged backgrounds for adulthood.

Urban Jungle

Welcome to the urban jungle – night life is wildlife! The desire to be connected to the wild spirit of the earth, expressed itself in fashion, style, music and dance in our cities.

- **Lavuthi Bahyi** – A group of dancers who were formed in the rural township of Bloekombos, Kraaifontein. Comprising children from various schools who meet to keep fit and use Traditional African dance as their genre to keep them off the streets and safe.
- **Theatre Through Motivation** – Theatre Through Motivation encourages arts and theatre in rural areas near Paarl and Kraaifontein
- **Siyatshisa** – A group of young adult dancers from Langa area, the group was formed to keep them occupied and enhance the Traditional African Dance genre among the youth. The youth in turn teach kids in the area and work alongside Love Life Centre in Langa who work to promote HIV awareness and prevention.
- **SambAfrik** – SambAfrik is "the most passionate vibrant rhythm-addicted



music-dedicated Afro-Brazilian samba ensemble in Cape Town.”

The Heart of the City

Streets are the arteries of the city. Feel the beat of the #heartofthecity. The warm heart of Cape Town, bejeweled by the city lights by night. The Heart of the City: The Beat and the Breath – sculpture by Lucille Barnard co-funded by AfrikaBurn and Cape Town Carnival.

Township Angels

Township Angels – A tribute to all who care. The Township Angel pays tribute to the many people of South African townships who tirelessly care for the children and elderly, fostering orphans, working in crèches, clinics and homes to bring shelter, care and love to countless lives.

Displaced People

The streets are home to many people. 7000 people live on the streets of Cape Town. Many more seek shelter and refuge in South Africa from war, conflict and persecution in their own countries. Every human being brings talents, skills and stories to enrich our colourful cultural mix.



Greening the Cape Town Carnival

From its inception, the Cape Town Carnival took the conscientious design decision to favour people-power over fossil fuel.

Every year, all floats are people-powered. Four to eight people push each float the length of the parade. This is made possible by a light and efficient re-usable base chassis. People power motivates light construction methods, which in turn reduces consumption of materials, as well as noise and vapour pollution during the parade.

- Float lighting favours energy-saving LED technology and is powered by a combination of small generators and renewable energy solar batteries, kindly supplied by sponsor MLT Drives.
- Float-building materials are salvaged from previous floats for re-use and wherever possible new float elements are designed to be re-usable components, creating a versatile set of parts that can be combined in different ways.
- All float bases were built to be durable and have an estimated minimum lifespan of 10 years.
- Each year particular floats, props and puppets are kept for future re-use by the Cape Town Carnival and for event and commercial rental.
- Public transport is the favoured method of access for the Cape Town Carnival participants and a significant portion of spectators on event day. This is made possible by the central location of the event and the public transport network of the city.

The Float building workshop has continued to strive towards a greener way of working, considering the environmental impact of the processes and work done in the crews immediate

working conditions and the wider impact on the natural environment.

Materials used

In 2016 we continued to use pre-used materials, making use of second hand materials donated by film set building companies and recycled plastics collected by crew and from recycle depots. We regularly visited scrap yards and dumps to find suitable discarded materials to use for the planned



constructions. The paint finishes we use are water based, which makes them less toxic for the artists to use and to dispose of and don't use the solvents necessary for oil-based paints.

WORKSHOP SET UP

Wastewater system

In 2016 we set up a system to deal with waste paint in the water, by installing a sump system, collecting waste water from the paint department. The paint particles sink and collect into sludge at the bottom of the sump and the cleaner water poured off. The sludge is then allowed to dry, evaporating off excess water and the solid waste left discarded into dry waste.

Ventilated areas

The paint department has a spray booth constructed to protect the workshop from fumes and remove airborne paint fumes. The welding department is situated in a well-ventilated area in the workshop.

Material disposal

In the wrap and sorting process, we separated and transported materials to suitable recycle depots, and donated scraps of valuable materials and paints to other crafting projects for further use, ultimately only throwing away materials that cannot be recycled or reused.

SPECIFIC RECYCLE CREATIVE PROJECTS

Several of the projects of the "Street Life" theme were concepts or stories dealing specifically with waste and recycling in our city and environmental impact.

● PAVEMENT ARISTOCRAT – RECYCLED PLASTICS

The Pavement Aristocrat construction attempted to investigate the consumer, throwaway society we live in and the intrinsic value of the materials we throw away on a daily

basis. It talks about the informal recycling of materials in our city streets, about the discrepancy between the haves and the have-nots, and the value of the recycling work that the informal bin pickers do on a daily basis. It was a celebration of the awakening awareness of the value discarded materials have, and the city's people who spend their time reclaiming them and performing the important work of saving them from landfill to put back into the system for re-use.

- **WHEELIE BIN MONSTERS**

These quirky puppets proposed and made by a group of artists from Johannesburg, The Lunatic Fridge, where conceived to promote and highlight recycling in the city. Housed in plastic wheelie bins, as used for refuse and recycling, they each represented a character that was made of and each dealt with a different material, tin, paper and general waste.

- **FLOWER BOUQUETS**

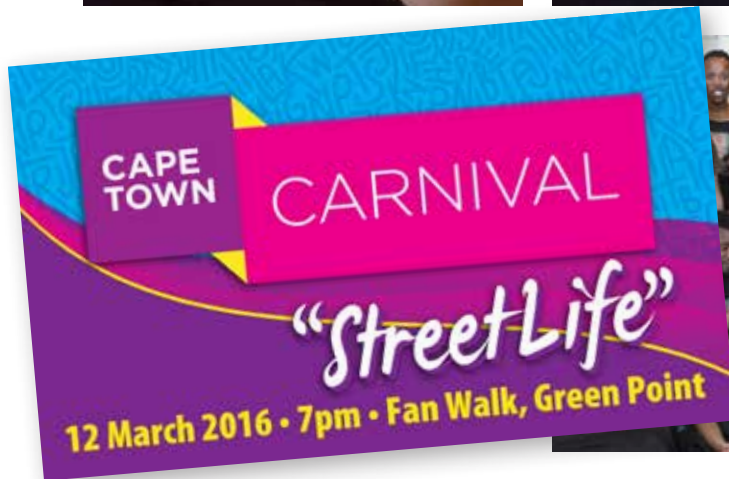
The Flower Bouquets as made by Janet Ranson and a group of homeless people, where made entirely of recycled materials, waste plastic and cast off wrappers and packaging. The process taught homeless people how to craft with waste materials and make something beautiful. The intention being that the people involved will be able to take the skills learned and create marketable products to enable them to make a living on the street.



The Cape Town Carnival Brand

The Cape Town Carnival brand embodies:

- African Glamour
- Fun
- Celebration
- Togetherness
- Creativity
- Community



CAPE
TOWN

CARNIVAL

The Marketing, Media and PR campaign for the Cape Town Carnival 2016 consisted of:

- Activations
- Media Launch
- Branding and Promotional Materials
- TV
- Print
- Radio
- Outdoor
- PR
- Carnival Website
- Social Media
- Digital Campaign



Activations

What is a Cape Town Carnival marketing activation?
Energetic, fun and colourful, the Cape Town Carnival turns up the heat before the big event with tactical activation performances with some of the best lead dancers, dance groups and

drummers, a key feature of the marketing campaign. Expect a lot of energy and powerful dancing to get a real taste of the Cape Town Carnival spirit!

Activations allow lead dancers to interact with the public to promote the Cape Town Carnival. They provide on-going job creation for the lead performers and dancers.

An increased number of Marketing

Activations included:

- New Years Eve party, V&A Waterfront
- V&A Waterfront amphitheatre x 7
- District Six 50 year commemoration march
- Cape Town Cycle Tour Expo
- Expresso TV
- SABC TV
- KFM Radio
- Cape Town Marathon
- Cape Town 12
- Cape Town Tourism | "We are Africa"
- Cape Town Tourism | iglta





Media Launch

ANNOUNCEMENT OF THE CAPE TOWN CARNIVAL 2016 THEME

The main focus of the Cape Town Carnival Media Launch is to reveal the theme and give Cape Town's media, the Cape Town Carnival funders and key guests a taste of what lies in store for them on the Cape Town Carnival night.

The Cape Town Carnival 2016 Launch took place in October outside the Tsogo Sun Cullinan Hotel representing the street life scene. The evening's performances included skaters, cyclists, skateboards, puppets, costumed, Samba and African Drums and a taste of varied Cape Town Carnival dance genres and

food from traditional African to a Hip Hop Flash mob.

The 150 guests included media, funders, participants and the Cape Town Carnival team.

Representatives of the Cape Town Carnival's main sponsors were invited to speak at the launch.





Marketing and Branding

A strong design theme was created for 2016 that helped imprint a fun, colourful, Cape Town Carnival atmosphere across the city.



Branding Materials used for the Cape Town Carnival 2016

Advertising Material	Quantity	Distribution areas
A3 posters	1000	Libraries, Schools, Restaurants, Fan Walk businesses
A1 pole posters	1000	Along main roads into City
Flags on lamp poles	20	Somerset Road Green Point
Fence wraps	60	At Cape Town Carnival
Feather flags	25	At Cape Town Carnival
VIP stand branding	4	At Cape Town Carnival
Pull up banners	2	VIP press area
Banners	8	At start of Cape Town Carnival parade
Certificates of participation	2000	Each Cape Town Carnival participant
Event newspaper		At Cape Town Carnival parade
Event knock and drop	3000	Distributed to residents in Green Point area
A1 mall posters	20	For mall activations
Media 24 advertising billboard	1	Media 24 building, Cape Town



CAPE
TOWN

CARNIVAL

CAPE
TOWN

CARNIVAL

“Street Life” **12 March
Green Point**

www.capetowncarnival.com



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



CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD

DStv



MEDIA 24



KFM



Media and PR Campaign

The following media campaign was developed embracing our Media 24 partners at all points.

Media review	
Total ad value	R15 475 000
TV	R 3 250 000
PR advertising value	R10 515 000
Radio Advertising value	R 660 000
Print and newsprint	R 430 000
Digital	R 320 000

PR

An extensive PR campaign was run prior to and at the Cape Town Carnival, with special focus on all areas of potential exposure. A promotional calendar was developed with attention paid to sponsors, community group involvement, performers, bands, event day logistics and all the fun around the Cape Town Carnival.

PRINT

An extensive print campaign was run through various print publications.

Magazine Ad inserts

Cape Town Tourism, Kuier Magazine, MNET subscriber Magazine, DSTV Dish Magazine, You, Huisgenoot and HelloCT magazine.

Newspaper Ad Inserts

- Quarter page adverts in Peoples Post in all their editions X3
- Times – a double page spread, covering the theme for 2016.

RADIO

The Cape Town Carnival's 2016 official radio partner was KFM. They delivered a three week-long campaign with radio jingle, interviews and an outside broadcast on Carnival day.

- KFM listenership and demographics fit the Cape Town Carnival's broad

target market.

- KFM also provided two MCs for Carnival night and 5 DJ's were actively involved and paraded on the KFM float.

Further Radio Coverage

Cape Talk, Fine Music Radio, KFM, Radio Atlantis, Talk 702, SAfm

TELEVISION

As the main funder, M-Net aired a 30-second promo with 87 flightings on 14 M-Net Channels in February and March, a Travel 30 second promo with 95 flightings on 16 M-Net channels and a 26-minute documentary of the Cape Town Carnival was screened on M-Net 101 on 1 May 2016, Mzansi Magic on the 30th April and Mzansi Wethu on the 7th May. Further coverage of these items took place on Cape Town TV. These promotional adverts and documentaries were produced by F.I.L.M. Programme.

Other Television Coverage

Kyknet, SABC 1 YOTV, SABC 2 Morning Live, SABC 2 Hectic Nine-9, SABC 3 Expresso Morning Show, SABC 2 News and CTV

F.I.L.M. PROGRAMME – LEARNERSHIP

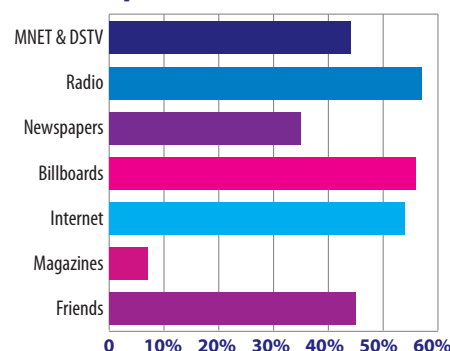
Since 2013, Cape Town Carnival has commissioned the F.I.L.M. Programme to develop a 26 minute documentary about the Cape Town Carnival Event. Film Mentorship and Training T/A the Film Industry Learner Mentorship (F.I.L.M.) programme, is an accredited Skills Development Facilitator and Training Provider in Film, Electronic and Digital Media.

F.I.L.M.'s aims are to provide a vital bridge between education and employment for people from disadvantaged communities – to enter the Film, Electronic and Digital Media Industries – to promote industry transformation, life, occupational and entrepreneurial skills development, employment and career channelling via hands-on experiential learning on local and international productions and to help create transformed, diverse, representative, internationally competitive, South African crews and heads of departments and emerging black film makers and media entrepreneurs.

To achieve this, the F.I.L.M. programme has partnered with the Cape Town Carnival since 2013 empowering many F.I.L.M. trainees, interns and alumni to produce and direct entertaining, challenging content covering the progressive build-up to the Carnival in preceding months – and during the Carnival itself – in short programmes which have been placed on F.I.L.M.'s YouTube content platform, Kwaai City (www.facebook.com/KwaaiCity).

In 2015 and 2016 F.I.L.M. produced and directed the 26 minute M-Net Cape Town Carnival documentary and was awarded 3 SAFDA awards for the Cape Town Carnival 2015 – Elemental production, giving due credit to the incredibly hard work, dedication and

Where did you hear about the Cape Town Carnival?





passion the talented F.I.L.M. interns, trainees and alumni have invested in the Carnival.

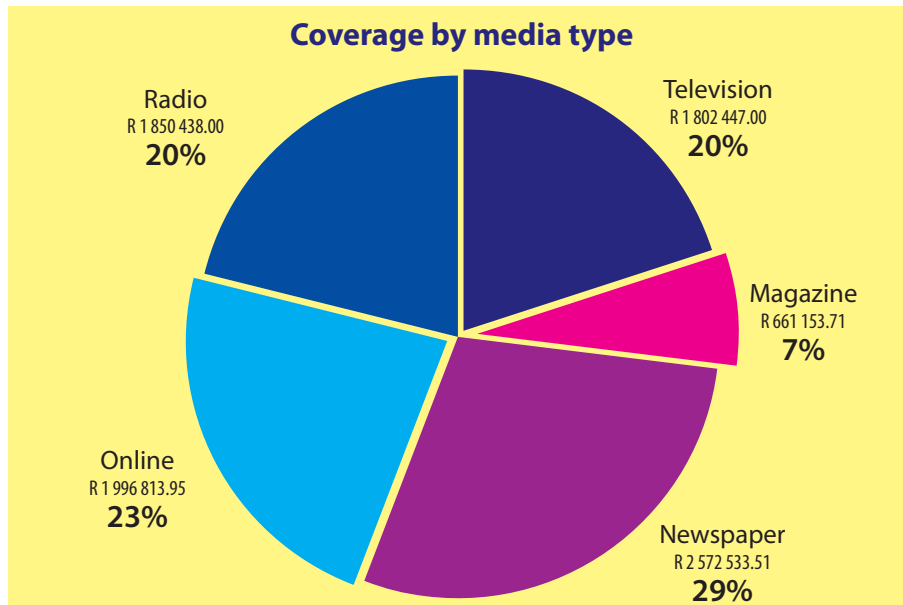
The F.I.L.M. Cape Town Carnival partnership has promoted the careers of many aspiring Film and Electronic Media entrepreneurs.

ONLINE, SOCIAL MEDIA AND WEB

The social media plan was devised to match the PR rollout including growing



Media and PR Campaign (continued)



the Facebook fanpage. The Cape Town Carnival also ran an online campaign with various Media 24 publications (You, Huisgenoot), our digital partner 24.com, our radio partner KFM and our travel partner Tsogo Sun to promote The Cape

- Adverts on utility bills
- Pamphlets to all libraries, cash halls, clinics, community centres

Cape Town Tourism

- Inclusion on website event listing page, on weekly events blog, in

STREET PARTY

A new concept of two street party areas to end the Parade was introduced.

- Potential for a ticketed event environment
- Scale up to showstopper mega-event finale
- Big name acts
- Broaden the extent of the Carnival Party environment

RAISED VIEWING WITH TICKETED SALES

Eight seated stands were introduced with on-line ticket sales. This option resulted in allowing slightly older people to attend as well as those who wanted to secure their viewing. All 490 tickets were sold. Other viewing areas included:

- VIP areas – MNET, Cape Town Carnival and Tsogo Sun
- City of Cape Town Hospitality Lounge at the Victoria Junction Hotel



Town Carnival through newsletters, banner ads and digital magazine ads.

Partnership with the City of Cape Town's Marketing and Tourism Departments

Including:

- Listing on website, Facebook, Twitter
- Event blogs, Newsletters
- Event leaflets in City Visitor Centres
- Posters
- Lamp pole flags

printed and online events calendar and event listing in monthly visitor e-mailer

- Distribution of event leaflets through Visitor Centres
- Visitor Guides, maps and other collateral
- Twitter Campaign (event listing, ticket give-away, attendance and tweeting at the event)
- Facebook Updates

MALL ACTIVATIONS

Two mall activations took place at the Bayside Mall and Gardens Mall where we introduced a competition to promote the Cape Town Carnival within the stores windows called "Pimp your store window".

CAPE
TOWN

CARNIVAL



Conclusion

The Cape Town Carnival provides a unique opportunity for South Africans to rub shoulders with each other as spectators and participants, to share an experience beyond geographic or historic divides, freely associating in a shared civic space and in a unifying celebration with a positive focus.

The Cape Town Carnival transcends team rivalry or sport preference and invites spectators and participants to enjoy themselves with their fellow South Africans without economic impediment. There are few, if any, events of this scale in South Africa that offer such a diverse meeting point for people irrespective of age, race, gender or economic status.

Culture - and art in all its forms - are direct expressions of identity and meaning. For 7 consecutive years, The Cape Town Carnival has provided

the means, and the platform, for the expression of the diverse cultural identities of South Africans. The Cape Town Carnival proudly builds, makes, facilitates and showcases South African arts and performance.

Our core base of community groups, who spend months in practice and preparation for Carnival day, has grown from an initial 34 groups to 54 groups and there were 1 756 individual participants in our parade this year. In addition to these performers, the 404 designers and makers in our artworks and costume departments represent a diverse range of emerging creative talent from our communities. It is this group of Carnival participants who are responsible for creating the dazzling display of spectacular floats and costumes, giant puppets, backpacks, trolleys and other artworks that bring the streets of Cape Town magically alive each year.

It is through these activities that the youth of our diverse communities, and citizens from disparate demographic and regional groups, are brought into direct and meaningful contact with each

other and social cohesion is fostered. The Cape Town Carnival continues to build on active programs of job creation, skills development and community empowerment through art, creativity and celebration of our vibrant culture.

Initially the CT Carnival was entirely dependent on sponsorship funding. We have modestly, but steadily grown our revenue through the provision of services, art and performance at other events.

50 000 spectators (a significant increase from the 17,000 who first joined Carnival's celebration in 2010) from Cape Town, surrounds, others parts of South Africa, Africa and the global community took part in the Cape Town Carnival experience and with support from all three tiers of South Africa's government and our corporate sponsors, the Cape Town Carnival (currently a provincial flagship project and a major arts and culture event for Cape Town and the Western Cape) is building its status into the international arena, which will bring with it tourists and economic benefits to local communities.



CAPE
TOWN

CARNIVAL



Thank you!

www.capetowncarnival.com



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



CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD

DStv



MEDIA24





www.capetowncarnival.com