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May - September 1990

By 1990, ten years will have passed since the Frontline States formed the regional grouping known as SADCC (the Southern African Development Coordinating Conference), ten years since Zimbabwe's independence from Britain, and fifteen years since Angola and Mozambique's independence from Portugal. To mark the coincidence of these important anniversaries an exciting series of cultural events is being planned in Britain, starting in Glasgow during May 1990 and ending in London in September, with the possibility of touring in other European countries from October 1990.

The principal aim of FRONTLINE AFRICA will be to heighten public awareness of the regional identity being created by SADCC, and the rich cultural diversity of the Frontline States: Angola, Botswana, Mozambique, Tanzania, Zambia and Zimbabwe; joined later by Lesotho, Swaziland and Malawi to form SADCC.

Celebrating Zimbabwe's, Angola's and Mozambique's independence not only allows FRONTLINE AFRICA to focus on their national regeneration, but also draws attention to South Africa's efforts to destabilise the economies of the Frontline States, dramatically reinforcing SADCC'S primary objectives to reduce dependency on South Africa, and create a genuine and equitable regional integration.

Promoting the region's contemporary cultural experience will be one of the most effective ways of increasing understanding of the complex problems of decolonisation; political, economic and cultural independence; and regional development, subjects which are seldom referred to in the British media.

In the words of Amilcar Cabral:

... the longest, most permanent form of resistance against settlerism and imperialism in Africa has been cultural resistance: for cultural resistance does survive even the destruction of a people's political and military power."

"African culture survives ... and through the struggle for liberation blossoms forth again."

"(the majority of the African people) have no need to assert or reassert their identity which never confused nor would have known how to confuse with that of the colonial power."

FRONTLINE AFRICA will be a serious attempt to rectify the legacy of colonialism in Britain and Europe, and help to change the eurocentric values which mislead and confuse not only our understanding of African culture, but the implications of political struggle in the region.

PRINCIPAL THEMES

ART FROM THE FRUNTLINE

Contemporary art exhibition, focussing on painting, graphics and sculpture

- (a) Secondary exhibitions 0% crafts
- (b) Workshop participation by visiting artists

MUSIC FROM THE FRUNTLINE'

Concert tour by the most vital and interesting popular musicians from across the region

- (3) Separate sets for smaller venues
- (b) Secondary tour of traditional "art" instrumentation and song
- (c) Integration of dance

POEMS FROM THE FRONTLINE

Publication of translations of poems by national writers and younger poets

- (a) Public readings by visiting poets, integrated with "Music from the Frontline"
- (b) Participation in writers' workshops

Associated cultural themes

FILM FROM THE FRUNTLINE

THEATRE FROM THE FRONTLINE

PHOTOGRAPHY FROM THE FRUNTLINE

General complementary aspects

- i. Television documentary
- ii. Trade fair
- iii. International symposium
- iv. Merchandising
- v. Practical support

## ART FROM THE FRONTLINE

Major contemporary art exhibition, drawing on work from the last ten years. Selection to reflect diversity across the region, commitment to "new ways of seeing" and individual excellence.

Artists like:

Mozambique: Malangatana Ngwenya Tanzania: Sam Ntiro

Chichorro Elias Jengo

Mankeu Mahumana Francis Msangi

(Makbnde sculptures) (Square paintings)

Zambia: Henry Tayali Zimbabwe: N Mukomberanwa

J Takawira

Ndbele

Angola: Filipe Salvador

Henrique Abranches

Massongui Afonso

Cooperation of Kulturhuset (Stockholm) guaranteed during their selection 0; young artists from Angola, Mozambique, Zimbabwe and South Africa tor exhibition in May or September 1989.

Size of "Art from the Frontline" exhibition between 400 and 500 square metres. Opening in Glasgow, May 1990. Interest expressed by the City Art Galleries, Manchester; Museum of Modern Art, Oxford; Riverside Studios, London. Discussions expected with Royal Festival Hall (through Hayward Gallery); Commonwealth Institute; Institute of Contemporary Art.

Potential\_Eurbpean venues: Nest Berlin (NGBK); Bremen (Overseas Institute). Contact to be eetablished with EEA (Extra-European Art) and promoted through ECASAAMA in Bonn at December 1988 conference.

Art catalogue to accompany exhibition to cover all aspects of cultural life within the region. Articles to be commissioned locally, but quality and visual impact primary.

Curator: Emma Wallace, currently visual arts officer at the Commonwealth Institute. Available full-time April 1989. Wide knowledge of the region's art, especially Commonwealth countries. would select jointly with specialists in region.

(a) Secondary exhibitions: smaller-scale, not necessarily organised by FRONTLINE AFRICA, but shown simultaneously.

Possible topics: printmaking (Tanzania); black arts and crafts (Zimbabwe); popular art (Zambia); British Council craft exhibition (Botswana).

(b) Workshop participation by visiting artists. Specifically to provide flow of information/experience between region's artists and black artists in UK. To be organised in association with Greater London Arts and other regional bodies.

## MUSIC FROM THE FRUNTLINE

Principal objective to draw on growing interest in "African " music by promoting FRUNTLINE AFRICA to younger audiencee. Selection of musicians and groups based on diversity and popularity within the region. Some unlikely to have toured in West Europe.

Musicians like: Orchestra Marabenta Star (Mozambique)

Reme Dngala band (Tanzania)

Semba da Tropical (Angola)

Ilanga (Zimbabwe)

Amayenge (Zambia)

Mochobe (Botswana)

Major concerts blending sounds from each country, highlighting the vitality and musical virtuosity of the musicians, in sharp contrast to the presentations of "African" disco music being flown in by commercial promoters.

Venues: yet to be approached, but discussions first with WDMAD concerning their participation.

Cvordinators: Rik Glanvill, currently music editor at City Limits, and contributor to the Guardian's and NNE'S music columns. Jointly organised the successful Harambe concerte in Newcastle.

Roger Harris, director at AA Enterprisee, the merchandising company for the Anti-Apartheid Movement, in the process of developing its own FECDFd label.

(a) Separate sets for smaller venues: between major concerts, individual groups to play at different venuee in other citiee. Likelihood that an independent promoter will be needed to handle this aspect.

(b) Secondary tour of traditional "art" instrumentation (and Song): smaller concerts to reflect the rich history of African musical instrumentation; e.g. Shona drume, bows, pipes, mbiras and marimbas. To be developed with the Kwanongoma College Of Music in Bulawayo, other local national reenurces, and the UK National Sound Archive.

(c) Ihtegrating dance: important to explore the possibility 0% dance as a separate theme within FRONTLINE AFRICA. Strongest link with (b) above. Possible coordinator of this form of cultural expression: Clare Cooper (see appendix)

## POEMS FROM THE FRONTLINE

The selection of poems, in translation, by important national poets throughout the region, together with mark by younger poets expressing new feelings and needs of societies in the process of development. Important to ensure that a wide cr055msection of work is presented, and its theme 15 clear and uncompromising: cultural resistance.

Poems by, for example:

Angela: Agostinhb Neto

Costa Andrade

Luandinb Vieira

Hmzambique: Jose Craveirinha

Neemia de Sousa

Marcelino dos Santes

Tanzania: Eric Sikujva Ng'Maryo

Walter Bgoya

Zimbabwe: Musaemura Bones Zimunya

Zambia: Bright Mwansa Chunga

Batswana: oral poetry

Book to be illustrated with graphic work by artiste selected for "Art from the Frontline" exhibition.

Publisher: Journeyman would.waht to publish the.book in the home market, and negotiate foreign rights sales. For English-language export market approach to be made to Vicky Unwin at Heinembnn' Educational to jointly publish, in recognitiun 0% their ability to succeesfully sell intb these markets. Also possibility that Arts Council would be willing to C0tpublish through the Literature Department and Dr Alastair Niven. Likewise UNESCO support for translations.

Editor: Two southern African possibilities: Njabulb Ndebele (Lesotho) and Mbulelo Mzamane. T0 diecuss with, amonget othere, Landeg white at York University before first approachee made.

(a) Public readings by visiting poete: coordination of such events in association with several organieatibns in the UH: National Poetry Society; Commonwealth Institute; Barbican Centre. Beacuae poetry and song so closely linked in countries like Angola and Mozambique, there will be a need to integrate such readings with secondary events under "Music from the Frontline".

(b) Participation in writers' workshops: this offers visiting poete the opportunity to enter into dialogue and debate with writers here. To be coordinated with the new Arts Council literature touring officer taking up peeitibn in early 1989, and other regional arts organisatione.

Associated cultural themes

FILM FROM THE FRUNTLINE

To discuss with Keith Shiri the possibility of coordinating his season of films from SADCC (due for screening in Harare in 1989) with FRUNTLINE AFRICA.

THEATRE FROM THE FRUNTLINE

Following the experience of the "Commonwealth Theatre Laboratory" in New Delhi in December 1988hJanuary 1989, a workshop initiative to give theatre-workers from the region the opportunity to meet, exchange ideas and experiences, concentrating on practical working methods. To discuss with PAN Project at Goldsmith's College through Clare Cooper (see appendix).

Also to liaise with Toronto Festival which is planning a major theatre festival from southern Africa in June 1990. Possibility of Glasgow and London stopovers of moms productions.

PHOTOGRAPHY FROM THE FRUNTLINE

To be followed up.

Complementary aspects

1. Television documentary

Toni Strasburg oi Debonair Productinns ("Mazimbu"; "Degtructive Engagement") has submitted an informal outline of FRDNTLIHE AFRICA to Channel 4 for diacugsion. Propmsal to film in the regioh (working with local television where possible) following dayhtdeay private and profeasional lives of artists? poets, musicians from different countries. Aiming to capture the tension and excitement of cultural development under the continuous threat of military and economic pressure from South Africa. Dbjsctive to have it screened during summer 1?90.

ii. Trade fair

Exploration of the possibility of a trade fair by SADCC countries to coincide with FRONTLINE AFRICA. Sponsorship vital, and could only be handled professionally by commercial organisers.

Possibility of approaching Alexandra Palace as venue w with the support 0% Haringey Council.

iii. International symposium

Proposition that a conference be convened under the auspice; of Glasgow District Council to bring together a wide range of international development bodies, SADCC and support groups to debate the issues facing the Frontline State, and what can be done from 1990 onwards. Discussions could be linked to the Southern African Regional Art College due to be built in Harare.

iv. Merchandising

Full extent of possibilities to be considered, but at the simplest level:

(a) graphic imagery for retail w postcards, tee-shirts, calendars etc.

(b) LP/cassette of "Music from the Frontline" to be available during FRONTLINE AFRICA (which will mean pre-recording in Harare, for instance)

(c) Cooperation with companies currently marketing Frontline produce (through and with AA Enterprises)

v. Practical support

FRONTLINE AFRICA to publicise the AFRICA fund, set up by the non-aligned countries in Harare in 1986 to strengthen the economic and financial capability of the Frontline State to fight apartheid. Any profits accruing at the end of FRONTLINE AFRICA to be donated to the fund, and further support actively pursued with collections and publicity. Contact with the AFRICA fund in New Delhi in hand.

Peter Sinclair

18 November 1988

(The Journeyman Press Ltd

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## Appendix

### ORGANISATIONAL STRUCTURE

First phase: December 1988-March 1989 (4 months)

Initial contacts and research, applications for overall funding, approaches to commercial sponsors, organisational structure fixed (with legal advice to ensure requirements of funding bodies met)

Staffing: Peter Sinclair, part-time director, Journeyman office

Second phase: April 1989-March 1990 (12 months)

Full-time staffing, travel and preliminary selection, establishment of office facilities through Haringey Council and later with Glasgow, initial promotion and publicity build-up

Staffing: Peter Sinclair, full-time director

Clare Cooper, full-time administrator/coordinator.

Initially London-based, moving to Glasgow prior to May 1990. Currently "Dance Umbrella" coordinator, previously PAN administrative director, and assistant director at Visiting Arts

Emma Wallace, full-time exhibition curator (SEE above)

Administrative support: (1) full-time (1) trainee black arts administrator, seconded through Haringey Arts Council

Publicity co-ordinator (from September)

Book-keeper (part-time)

Third phase: April-September 1990 (6 months)

Shipping, artists' travel and accommodation where applicable, major publicity

Staffing: as above, with additional short-term support when required

Fourth phase: October 1990-March 1991 (6 months)

European liaison, return shipping and travel

Staffing: Peter Sinclair, part-time

Book-keeper (part-time)

#### ESTIMATED CORE COSTS

First phase (December 1988-March 1989): 110,000

Second phase (April 1989-March 1990): 100,000

Third phase (April-September 1990): 120,000

Fourth phase (October 1990-March 1991): 40,000 Total: 250,000

Events estimated to generate income of between 100,000 and 150,000,

Funding to be sought from wide range of government organisations, NGOs, local authorities, and commercial sponsors. Initial contact so far with:

1. Glasgow "Mayfest": key to May 1990. Close association with FRONTLINE AFRICA throughout, and will be instrumental for first-phase funding and commitment during 1989-90.
2. Arts Council of Great Britain: first meeting indicated support from Literature Department for application to "International Initiatives" funding (Luke Rittner).
3. EEC: 06 VIII: Brussels to be approached after SADCC support obtained at Luanda conference of ministers in January/February. In view of the EEC's financial commitment to SADCC, highly likely that Brussels will support FRONTLINE AFRICA as an opportunity to raise public awareness of their role.
4. Greater London Arts: initial discussion indicated strong support, especially in relation to impact at local level.
5. Bulbenkian Foundation: possibility exists of some degree of indirect support for visiting artists and their participation in workshops.
6. Visiting Arts Unit: no approach yet, unlikely to be negative.
7. Local authorities: approach to be made before end of December to Manchester City Council to ensure third major city involved. Other local authority support linked to local events, like Haringey's Summer Festival.
8. Commercial support: to be actively followed through, with guidance from RAM. SADCC commercial partners to be approached, especially in Europe. Indirect assistance from airlines to be sought for travel and shipping.
9. SADCC governments: to assist only within region. Provide facilities for travel, accommodation and contact for coordinators during selection, especially during shipping and outward travel by nationals.
10. Commonwealth Foundation: to be approached, given that the majority of SADCC partners are Commonwealth countries.