

"ii  
!  
\_/  
A  
ZA  
CR  
EH sueBV  
LAZ  
SOUTH AFRICA SPEAKS  
1%MHHS  
WMWMWQM  
SUSIFIGGIS  
JONASGWANGWA  
ABDULLAHIBRAHIM  
LOUIS MAOHUBELA  
NJABULO NDEBELE  
ALBIE SACHS  
CAIPHUS SEMENYA  
WALLYSEROTE  
BARNEY SIMON  
ALBERTINA SISULU  
JANETSUZMAN  
ORGANSERS  
LINDA BERNHARDT  
GILL LLOYD  
ZABALAZA FESTIVAL  
PO BOX 795  
Lounou N1  
TEL: (01) 353 0802  
(01)432 3753  
FAX: (01) 635 9545  
(m) 482 3841  
ZABALAZA : STAND FIRM  
Nth January 1990.

Dear Sir,

Enclosed please find application for funding for  
ZABALAZA - South Africa Speaks - scheduled to take  
place in London in July 1990.

I would also like to highlight the Festival plan, which  
works on three levels:

a) CONFERENCE FOR DELEGATES. This would be to work  
through policy issues, adopt resolutions and provide  
the overall political guidelines for the continuing  
development of People's Culture and will follow on from  
the issues raised at CASA.

b) WORKSHOPS AND SKILLS TRAINING PROGRAMME for  
delegates. In all the regions of South Africa community  
arts projects are being set up. As part of this process  
cultural workers are embarking on programmes to upgrade  
skills, not only technically in each art form but also  
administratively to ensure the survival of these  
projects and the continuing development of progressive  
culture. Cultural workers within South Africa see this  
aspect of the Festival as providing the springboard for  
the work they are embarking on within the country. The  
programme will comprise skills workshops, seminars,  
talks and training sessions (some lasting beyond the 2  
week duration of the festival).

The aim of the festival is also to bring together  
exiled South African cultural workers and those from  
within the country. The intention is to provide an  
environment conducive to the reflection, analysis and  
consolidation necessary to sustain directed cultural  
action.

c) SHOWCASE/PERFORMANCE of progressive South African  
culture for the general public, to demonstrate the  
wealth of progressive culture abounding inside and  
outside South Africa and to assert on public platforms  
the messages of this culture.

Page 2

Many of the theatre and music groups together with the art exhibition will be travelling to other countries to take part in cultural events which highlight the progressive nature of the work. We are working together with SACCC (Holland) on a film festival which will tour Holland and Germany prior to coming to London. We are also working with the Swiss and Italian anti-apartheid movements to co-ordinate tours in these countries.

Venues which have indicated interest include the Rote Fabrik in Zurich which is planning an event in June 1990 dealing with political culture from South Africa, The Freiburg Festival in Germany June 1990 focussing on progressive work, and the Arte Programesten in Copenhagen, Denmark which is interested in booking a smaller festival including theatre, music and art exhibition. The Tropical Institute in Amsterdam is one of several venues in Holland interested in presenting work. Thus we believe that although the Festival is taking place in London, it will have some implications for cultural perspectives relating to South Africa in other countries as well. Above all, the emphasis of this festival is the ongoing progressive cultural work within South Africa. Through consultation with grassroots organisations within the country, it is clear that an event of this kind held in London at this time will strengthen the continuing development of progressive South African culture. The message from structures at home is that now would be the time for event which can bring together South Africans in exile and from the country together with other progressive cultural forces and create a dynamic which will be fed back into work towards a post apartheid culture.

We hope that you will endorse the aims of this project and the longer term aims of cultural workers within South Africa by giving it your financial support.

Yours in struggle,

gas A a 6% W

Gill Lloyd

!

a

Linda Bernhardt

on behalf of festival committee

## FESTIVAL MOTIVATION

### INTRODUCTION

The culture of 'a free democratic South Africa is today being forged in struggle. Cultural workers, through their efforts and organisations, have contributed immeasurably to the spirit of defiance and resistance in the country.

This liberation culture is firmly rooted in every corner of the country. It finds expression and is manifest in all components of the community - youth, women, churches, workers. It articulates in the most dynamic and accessible way a vision of what the people are struggling for - a non-racial, non-sexist, united democratic South Africa.

### CULTURE UNDER SIEGE

This phenomenon has not gone unnoticed by the state. Cultural workers and their organisations, like all others struggling for a free South Africa, are under siege. Cultural workers and their organisations have been targeted by Pretoria for e.g. assassination attempts, bannings, detentions, censorship, security police action. Many have been forced into exile.

### WHY A FESTIVAL OUTSIDE SOUTH AFRICA NOW .3'

The festival will give South African cultural workers the opportunity to meet, Share skills and experience, and practice their art in an ' .ws environment conducive to free and unhampered:ln cultural expreSsion.

It will provide a forum for the exchange of experience and ideas between progressive South Africans who are kept apart by the daily inhibitions of apartheid and the restrictions of living under a state of emergency. It will also give them the opportunity to work with people working in various art organisations reflecting the cultural diversity that England has to offer and articulating other struggles.

Finally, it aims to bring together exiled South African cultural workers and those from within the country in dynamic interchange aimed at mobilizing and developing progressive culture.

Previous festivals - Culture and Resistance in Botswana 1982 and Culture in Another South Africa in Holland 1987 - have proved to be milestones in the development of this democratic South African culture. They have enabled the reflection, analysis and consolidation so necessary to all forms of sustained and directed cultural action.

#### PERFORMANCE AND EXHIBITION

As outlined in the general proposal, a two-week festival of performance and exhibition will take place from the 2nd to the 15th July 1990. The groups and individuals taking part reflect all the major currents of creative work in South Africa.

#### CONFERENCE

A conference on South African art and culture will take place during this period. This will afford participants, as well as the broader international community the opportunity to critically examine some of the theoretical issues relating to South African culture both historically and in a future South Africa.

#### TRAINING AND WORKSHOPS

Apartheid ideology and practice has systematically deprived generations of black South African cultural workers of the skills and resources needed to fully realize their creative potential. That a dynamic peoples culture has emerged bears testimony to the creativity and resilience of the South African people in struggle.

With limited resources, cultural workers through their organisations are trying to redress this historical situation as a matter of priority and urgency. The Festival, with its emphasis on training, will give this initiative further impetus and support and establish an , infrastructure to enable this process to continue beyond the event.

#### STRUCTURE

The training programme is being drawn up in close consultation with cultural organisations in the country to ensure that its aims and objectives are practical and achievable given the concrete reality of the situation in South Africa.

The training programme and workshops are based upon the three major artistic disciplines: performing arts, visual arts and literary arts.

### 1) Content

In all disciplines, creative expression-- its inspiration, direction, definition and appreciation - will be critically examined through practical workshops. The appropriate media, language and techniques to facilitate and harness creative impulse will be examined. Participants will be encouraged to experiment with different creative techniques and these will be assessed according to accessibility and relevance to the communities.

### 2) training .

The approach, structure and implementation of community-based training programmes for cultural workers in all the disciplines will be critically examined. In South Africa, community cultural centres have been established to provide the facilities and resources for training and production. The programme will bring together workers in community cultural centres in the United Kingdom and those from South Africa to share skills, experience and impart knowledge that can be directed back into community cultural centres.

### 3) Production and Administration . " "

Probably the most intensive part of the programmes this will focus on the skills and resources necessary for artistic production and management. Workshops in all the artforms will be devised to define and impart skills in: -

- a) Finance funding, budgeting, accounting
- b) management running a cultural centre, - contracts, copyright, royalties etc

### 4) Distribution

The focus and emphasis will be on the channels for dissemination and exposure of cultural work in the respective disciplines e.g.

- a) the recording and distribution of music
- b) film distribution
- c) publication and distribution of literature
- d) art exhibitions

Under apartheid, production, administration and distribution, have historically been controlled by an elite, both inside the country and internationally. Inevitably this has led to the exploitation of black cultural workers. This is an issue which will be addressed and the question of international distribution and touring will be explored.

Although the programme is discipline-based to i  
facilitate an organisational structure, the . 1  
interrelation of the disciplines will be stressed. 5  
at all times. .

#### PARTICIPANTS

Selecting cultural workers to participate in the F  
programme is being done by representative cultural 1  
organisations in South Africa. It is envisaged  
that cultural workers from all disciplines, and  
all geographical areas will be represented. There  
is a special emphasis on women and youth.

Experienced and trained cultural workers from  
South Africa and abroad are being approached to  
run the workshops.

Cultural workers, teachers and administrators  
attached to British-based institutions are also  
being invited.

The intention is to invite cultural workers who  
have been involved in other struggles to impart  
their experience and skills e.g. Nicaragua, Chile,  
Cuba, Angola, etc. South African cultural workers  
have been isolated for a long time and would gain  
much from such an interaction.

An important part of the workshops and conference  
programme will be a focus on the role. of cultural  
institutions, traditionally inaccessible to the  
black majority- museums, galleries, archives and  
libraries etc and their future role in the  
building of a national culture in post apartheid  
South Africa. Central to this focus will be an  
examination of the concept of cultural identity  
and the positive aspects of diverse cultural  
expression set against the negative and divisive  
concept of apartheid ethnic culture. Traditional  
South African art continues to be plundered for  
commercial exploitation. The value of this  
material for a free South Africa is being  
increasingly recognised. Workshops will focus on  
the practice and phiIOSOphy of museums, galleries  
and archives and aims to equip participants with  
the skills and resources to begin the collecting  
and curating of this material on a national level.  
Museums and galleries in the United Kingdom will  
be invited to participate, especially those with a  
community focus.

#### \_, CONTINUITY

Training handbooks, conference papers, exhibition  
catalogues, recordings and film will record the  
festival, workshop and training programme and  
conference. These will be disseminated as widely  
as possible in South Africa to cultural centres,  
artists and organisations, to ensure the ongoing  
development of progressive culture.

#### CONCLUSION

This festival is being organised in the spirit of unity as expressed by the trade unions and community organisations within the country who are co-operating in a broad front against apartheid. Support for this festival will demonstrate, in a concrete and practical way, that the freedom-loving people of the world stand by those struggling for a free South Africa.

## OUTLINE OF FESTIVAL PROGRAMME PROPOSED BY WRITERS' UNIT

M

The unit identified four areas of training which could serve as the basis of workshops during the course of the festival:

a) Creative writing b) Editing and production skills c) Scriptwriting and d) Theory. '

a) Creative Writing: A workshop combining both creative writing and production skills where poetry, prose etc presented by participants could form the basis of a publication. Centerprise, a progressive writers' collective in London could possibly be approached about adapting some of their workshops to suit our needs.

b) Editing and Production skills: Editing and methods of publishing appropriate to the needs of cultural workers at home was suggested. The Mary Ward Centre which offers a 3 day course in desk top publishing was suggested as one possibility.

C) Scriptwriting: An interdisciplinary approach: involving scriptwriting within the context of theatre and film.

d) Theory: Presentations followed by discussions of topics emerging from and/ not included in the framework of the conference-e.g. A history of South African Literature etc.

e) Conversations with the ICA: In-depth discussions at the ICA held with progressive writers such as Ngugi, Gillian Slovo etc on their lives, writings and culture in general.

PERSONNEL: A full-time co-ordinator was needed plus workshop facilitators. 2/3 members of the writers' unit to provide input in the workshops. - '

PERFORMANCE: 2 poetry readings were proposed: one small informal reading involving Arekopaneng writers and cultural workers from home -to which people would be invited to come and listen as well as a bigger event where poetry would be integrated with the other art forms. ,

CONFERENCE: A day of plenary and group sessions involving current issues and debates on writing.

Key topics suggested so far:

-The question of language needs to be addressed, with specific reference to the status of African languages in a post-apartheid society; the role of Afrikaans in protest culture etc;

- the context of rural writing;

- cultural imperialism.

EEELLEAElgif A festival publication comprising interviews with cultural workers, creative material, debates etc.



## Joint Performance Project Summary

The Zabalaza Festival plans a series of workshops and training programmes in each of the artforms. These are closely linked to programmes being developed in the country. -

In some instances these workshops/training sessions are seen as the starting point of initiatives which will continue in South Africa i.e. training programmes for administrators/ workshop leaders/ facilitators. In other cases we are looking at skills upgrading. It is intended that this will provide development of creative abilities e.g. performance skills, non-verbal methods of communication, the development of practitioners and facilitators using theatre as education. For administrators workshops will for e.g. focus on mastering the intricacies of touring to remote areas, planning curricula, running community centres together with general arts administration skills.

Central to the workshop training programme is the interaction between: cultural workers from SA and their counterparts from community groups within the UK and those from other struggles e.g. Cuba, Phillipines. This will provide the opportunity to exchange ideas, share problems, find solutions and also provide an opportunity for South African cultural workers to develop an understanding of the international dimensions of struggle.

The following programme has been devised as one section of the Zabalaza Festival workshop/performance component:

This would involve a group of 20 trainees drawn from music, theatre and dance. They would take part in the two-week ZABALAZA Festival and participate in the short-term skills related workshops. Thereafter they would work on an interdisciplinary production for a period of 6 weeks together with an artistic team chosen for their particular expertise in the fields of direction, choreography, arrangement and writing with special reference to the conditions found in a society in transition. Trainees will also work in the abovementioned areas and it is envisaged that the production will be run on a co-operative basis which will enable all the participants to be involved in the decision-making.

.;" .ra:,' . . 5." . "W

This production would then be performed at the Sechaba Festival in Glasgow in September. This project extends the opportunities for South African cultural workers to implement some of the practices drawn from the workshop/training sessions of the Zabalaza Festival and provides a uniting project for the two festivals.

## Joint Performance Project Description

Today, probably more than ever before, tremendous opportunities present themselves for cultural work that reverses the tide of apartheid cultural manipulation. The struggle to build a unified, non-racial South African nation has led to the emergence of a new culture - more recently labelled as "Peoples culture".

All the ingredients for the flowering of a new South African sensibility that expresses a generalised spirit of non-racialism, democracy and humanism exist. But the impact and resonance of this art is dependent on the availability of appropriate skills. In all the regions of South Africa community arts projects are being set up. As part of this process cultural workers are embarking on programmes to upgrade skills, not only technically and creatively in each art form but also administratively to ensure the survival of these projects and the continuing development of progressive culture.

The Zabalaza Festival is planning a series of workshops and training programmes in each of the artforms. These are closely linked to programmes being developed in the country.

In some instances these workshops/training sessions are seen as the starting point of initiatives which will continue in South Africa i.e. training programmes for administrators/ workshop leaders/ facilitators. In other cases we are looking at skills upgrading. It is intended that this will provide development of creative abilities e.g. performance skills, non-verbal methods of communication, the development of practitioners and facilitators using theatre as education. For administrators workshops will focus on mastering the intricacies of touring to remote areas, planning curricula, running community centres together with general arts administration skills.

Central to the workshop training programme will be interaction between cultural workers from SA and their counterparts from community groups within the UK and those from other struggles e.g. Cuba, Phillipines. This will provide the opportunity to exchange ideas, share problems, find solutions and also provide an opportunity for South African cultural workers to develop an understanding of the international dimensions of struggle.

4- .r

l

.1

y

n

n

h.

M

The following programme has been devised as one section of the Zabalaza Festival workshop/performance component. This would involve a group of 20 trainees drawn from music, theatre and dance. They would take part in the two-week ZABALAZA Festival and participate in the short-term skills related workshops. Thereafter they would work on an interdisciplinary production for a period of 6 weeks together with an artistic team chosen for their particular expertise in the fields of direction, choreography, arrangement and writing with special reference to the conditions found in a society in transition. Trainees will also work in the abovementioned areas and it is envisaged that the production will be run on a co-operative basis which will enable all the participants to be involved in the decision-making.

This production would then be performed at the Sechaba Festival in Glasgow in September. This project extends the opportunities for South African cultural workers to implement some of the practices drawn from the workshop/training sessions of the Zabalaza Festival and provides a uniting project for the two festivals.

## BUDGET NOTES

### ADMINISTRATION

The Festival Committee has appointed Linda Bernhardt and Gill Lloyd as full-time organisers of the Festival. They will take responsibility for the areas of Theatre and Music.

Additional co-ordinators are being appointed to oversee the following portfolios.

1) Training and Conference.

2) Literature, Graphic Arts and Cinema.

A general co-ordinator will work on general office organisation and publicity.

In addition, a trainee from South Africa will be involved in general organisation and ancilliary touring. The trainee will come to London as soon as funds are made available. .

A Festival Co-ordinating Committee has been set up in South Africa and is liaising with cultural organisations and artists nationally as well as taking care of many practical aspects of the Festival.

### PUBLICITY

This is an important area of the budget, firstly to publicise the Festival events themselves, and secondly, to highlight the context within which this Festival is taking place, namely the struggle for a free, democratic South Africa.

### TRAVEL AND TRANSPORT

Minibuses will be used to carry performers to and from venues and home after late night events. ' ,2 1,?

Each participant will be issued with a London trhnspourt travelcard for general travel to daily workshops, conferences and events.

### THEATRE AND MUSIC

Many of the Theatre and Music events will come to London as part of a touring itinerary which is being organised by the Festival administration. These tours also assist the budget in that they will contribute to international expenses.

### LITERATURE AND CONFERENCE

The budget is structured to enable both a series of specialised workshops/seminars in each artform and a conference which would work through policy issues and provide general cultural guidelines.

### FILM

A touring film exhibition is being provided for the Festival by an organisation in the Netherlands, hence our film budget is concentrated on people attending the Festival.

#### ART

The central art exhibition is being curated by the Museum of Modern Art in Oxford who are fundraising for that aspect of the Festival. Further exhibitions including photography and workers' posters will be exhibited at other galleries as well as community centres and other venues forming part of the touring festival circuit.

#### TRAINING

This is regarded as a most important aspect of the Festival. The training budget reflects the cost of bringing 35 participants to England. Additional participants will be included from each artform. The remaining cost relates to the individual workshop/training programmes for each artform. Several of the arts unions in the UK are assisting with the securing of materials and facilities.

#### CONFERENCE

The budget reflects the cost of bringing 10 delegates specifically to attend the conference. Additional delegates will be drawn from each artform.

#### INCOME

Applications are currently being considered by:  
Arts Council International Initiatives.

Visiting Arts

Unesco

Lambeth Council

EEC

Trusts and sponsors

Concrete financial arrangements are now being established with London venues. The box office income figures will be assessed thereafter for inclusion in the budget.

There are also many items in the budget which can potentially be provided in kind and this area is currently being investigated.

COURSE.

Course C00ordlnator: 8wks x \$350 \$2800.

Course Director: 38 days at \$120 \$3960.

Camera Tutor: 4days at \$120 \$480.

Sound Tutor: 4days at \$120 \$480.

Edit Tutor: 4days at \$120.00 \$480.

Lighting sparks: Bdays at \$90 \$180.

Actors 3 x Gdays x SSOpd \$900.

EQUIPMENT.

2 x Camera Channels VHS or Umatic \$1200.

Betacam x 1wk doc 0 2days drama \$2300.

Edit suites x Bdays VHS/umatic \$500

Edit Suite x ?days Betacam \$2000

Additional equipment hire \$500

Stock - tapes \$500

Consumables pentels/sheets etc \$80

Lights \$600.

Scenery/costs/props \$300

Facility fees \$300

Travel and transport 0 \$1300

Subsistence \$500

Admin 6300

Room hire/studio \$1000

TOTAL \$20660

PROVISIONAL BUDGET FOR SIX WEEK FILM TRAINING

00

00

00

00

00

00

00

00

00

.00

.00

.00

.00

.00

.00

00

.00

.00

.00

.00

.00

.00

.00

ZABALAZA FESTIVAL.

FILM TRAINING PROGRAMME PROPOSAL.

A six week course for six people in documentary and drama\_bn video equipment.

WEEK 1: Mon

Tues

Wed to

Week 2 Wed

Thurs -

Fri -

Week 3

Week 4.

Week 5.

Week 6.

-- General Introduction

Principals of documentary film-making.

Different documentary styles.

Equipment - hands on.

Familiarisation.

Technical update - Camera/sound

Basic exercises where to put the camera. Basic grammar.

A series of graded exercises illustrating different styles of shooting and editing.

Participants work throughout in two groups of three.

Set up documentary shoot for week three.

as Thurs.

Documentary shoot - all six

working together rotating

around different crew roles.

Edit and review documentary exercise.

Introduction to drama. Scripting and storyboarding. Auditioning actors. Different technical requirements. Acting/directing exercises. Prepare for two day drama shoot. '

Mon/Tues: two day drama shoot.

Wed/Thur: Edit drama shoot.

Fri: Course review.



7 cc 9 T

OVERALL ADHIIISTRATIDH.

x co-ordinators x 12 months

x co-ordinators x 6 months

assistant x 12 months

1 p'time bookkeeper

1 p'time secretary

Publicist Fee

Technical director x 2 months

Co.ordinators in South Africa

2

2

1

ADMINISTRATION EXPENSES

Festival Office x 3months

Telephone

Fax

Admin travel

Stat Postage

PL EL insurance

PUBLICITY

Initial proposal

Fest prog/posters

Design

Publicity distribution

Press kits/releases

Photos

Press d3

Biogs

Mailings

Video recording and copyin

Merchandise

Launch event

I)?

GEHERAL TRAVEL & TRANSPOR .

1 x travel to South Africa

8 minibus-s x Zwks x \$200

Petrol

8 drivers x \$150 x 2wks

Travelcards x 120 x \$20

\$24000.

\$12000.

\$9000.

\$4000.

\$4000.

\$4000.

\$4000.

\$1600.

\$4000.

\$2000.

\$5000.

\$1200.

\$5500.

\$2000.

\$3000.

\$600.

\$8000.

\$800.

\$1000.

\$2000.

\$1500.

\$6000.

\$300.

\$2000.

\$2000.

\$2000.

\$4000.

\$1000.

\$3600.

\$1000.

\$2400.

\$2400.

0v  
00  
00  
00  
00  
00

THEATRE

Fares x 30 x \$800

Airfreight

Vases x 50 people x 2wks x \$160

Per diems x 30 x \$10 x 14days

Accomm x 30 x \$15 x 14days

Insurance x 30 x \$14

Production Manager x 3200 x Bwks

Stage Managers x 2 x 8160 x Saks

MUSIC

Airfreight

Fares x 30 x \$800

wages 30 x \$160 x 2wks

Perdiems x 30 x \$10 x 14days

Accomm x 30 x \$15 x 14days

Insurance x 30 x \$14

4 Sound Engineers x \$200 x 2wks

Hire of Backline

Hire of Sound equipment

Production manager x 8200 x Bwks

FILM.

Fares x 5 x \$800

Wages x 5 x \$160 x 2wks

Perdiems x 5 x \$10 x 14days

Accomm x 5 x \$15 x 14days

Insurance x 5 x \$14

Hires and transport

Fares x 5 x \$5800

Wages x 5 x \$160 x 2wks

Perdiems x 5 x \$10 x 14days

Accomm x 5 x \$15 x 14days

Insurance 5 x \$14

Print/copy/ stat

\$24000.

\$1500.

\$9600.

\$4200.

\$6300.

\$420.

\$1600.

\$960.

\$4000.

\$24000.

\$9600.

\$4200.

\$6300.

\$420.

\$1600.

\$2400.

\$3000.

\$1600.

\$4000.

\$1600.

\$700.

\$1050.

\$70.

\$1000.

\$4000.

\$1600.

\$700.

\$1050.

\$70.

\$1000.

00

00

00

00

00

00

00

00

00  
00  
00  
00  
00  
00  
00  
00  
00  
00  
00 A  
00  
00  
00  
00-3  
00  
00  
00  
00  
00  
00  
348580.00  
\$57120.00  
\$8420.00  
\$8420.00

CONFERENCE

Fares x

Vages x 10 x \$160 1 2wks

Perdiems x 10 x \$10 x 14 days

Accomn X'10 x :15 x 14days

Insurance 10 x \$14

10 x \$800

Documentation

Facilities

EXHIBITION.

Fares x 5 x \$600

Vages x 5 x \$160 x 2wks

Perdiems x 5 x 310 x 14

Accomm x 5 x :15 x 14

Insurance x 5 x \$14

Documentation

Curator x 8wks x \$200

Art Tr nsport

Art Insurance

Packing and ground transport

Framing

TRAINING

Fares x 35 x \$800

Wages x 35 x \$160 x 2wks

Per diam x 35 x \$10 x 14 days

Accomm x 35 x \$15 x 14days

Insurances x 35 x 14days

Film Course

THEATRE

Tutors x 20 sessions

Studio space

Equipment

Lighting hire

Photocopy

MUSIC Training

ART: Tutors

Darkroom facilities

Artroom facilities

Equipment

Print room hire

Tutors and Masterclasses

Hire of Space

Print/copy

LITERATURE:

TOTAL EXPENDITURE

x \$50

f

\$8000.00

\$3200.00

\$1400.00

\$2100.00

\$140.00

't2000.00

\$2000.00

\$4000.00

\$1600.00

\$700.00

\$1050.00

\$70.00

\$2000.00

\$1600.00

\$2000.00

\$1000.00

\$2000.00

\$4000.00

3128000. 00 .

3511200, 00

\$4900.00

\$7350.00

\$490.00

i20000.00

\$1000.00  
\$500.00  
\$500.00  
\$800.00  
\$250.00  
\$5000.00  
\$1000.00  
\$650.00  
\$500.00  
\$300.00  
\$750.00  
\$1000.00  
\$600.00  
\$250.00  
\$18840.00  
i20020.00

INCOME  
GREATER LONDON ARTS \$30,000.00  
VISITING ARTS 010,000.00  
UNESCO 5 7,000.00  
IDAF 0 5,000.00  
OXFAM 010,000.00  
BETA \$ 1,000.00  
VENUE FEES AND BOX OFFICE \$38,400.00  
AREKOPANENG donation in kind \$25,200.00  
MERCHANDISE \$ M,000.00  
TOTAL TO DATE \$130,600.00  
APPLICATIONS PENDING  
ARTS COUNCIL GREAT BRITAIN open application  
EEC  
COMMONWEALTH FOUNDATION  
UNESCO additional application  
NOVIB  
KZA  
LAMBETH COUNCIL  
ACTT  
TRUSTS AND SPONSORS  
AMOUNT TO BE RAISED \$237,740.00

AREKOPANENG FILM UNIT

FESTIVAL PROPOSAL

GENERAL FESTIVAL - CONTENT

It is proposed that the Festival operate at three basic levels:  
A. CONFERENCE for delegates. This would be to work through policy issues, adopt resolutions and provide the overall political guidelines for the continuing development of People's Culture, and would try and follow on from the issues raised in CASA.

B. WORKSHOPS AND SKILLS TRAINING for delegates. These could be skills workshops, seminars, talks and training sessions as well as meetings with skilled artists and useful contacts from outside South Africa. This section will vary with each art form, but is an important part of the Festival.

C. A SHOWCASE of progressive South African culture for the general public, to demonstrate the wealth of progressive culture abounding inside and outside South Africa and to assert on public platforms the messages of this culture. This format has been proposed generally for all the different art forms.

FILM AND VIDEO SECTION

It is suggested that, within these three broad aspects of the Festival, the film and video section focus on three major areas of work, DISTRIBUTION, PRODUCTION and TRAINING. These three areas could be tackled specifically within all the general sessions. It is further suggested that the delegates be chosen to cover all of these aspects of film and video work, so that many of the problems and issues can be thoroughly and practically worked through. Further, it is suggested that there be a broad representation of the different kinds of film and video work being done in the country, eg community-based projects, source film/video groups, independent documentary makers and feature film makers and that as far as possible the delegation represents all the geographical regions so that the discussion can be taken back to a broad base. - It is important that the delegation is made up of people already working in the various aspects of film/video, albeit at different levels, so that the problems and issues can be dealt with from concrete experience. The "training" envisaged would be to offer people with some expertise the opportunity to improve or augment their skills, rather than to teach the basics of production techniques. It is suggested that the community-based film/Video groups get well represented in the delegation.

CONTENT

While keeping to the broad structure of Conference, Training and Showcase, the film section would be organised as follows:

A. CONFERENCE

This section would include POLICY discussions, which would involve working through some possible themes such as the cultural boycott, the building of a progressive film culture and film industry in South Africa, and the international exposure of this progressive culture to the world. In addition, the specific responsibilities of progressive film-makers could be discussed,



(::)

raising issues such as the question of consultation, how film-makers relate to the boycott and how a united approach can be presented to the international industry, and other such "policy" matters.

In addition, the MECHANISMS for implementing these Policies could be worked out here. Film and video makers could concretely work out the mechanisms and structures to carry forward these policies, such as distribution networks (internal and international); structures for implementing the cultural boycott, the continuing organisation of film and video workers, structures for the continuation of training, and other such mechanisms.

B. WORKSHOPS AND SKILLS TRAINING. This section would take up the bulk of the working days of the Festival, and would feature a range of different workshops for different interests/skills/requirements of delegates.

WORKSHOPS/SEMINARS would be running constantly throughout the two weeks, focussing on a variety of film/video makers' questions. Examples could be the methodology of progressive film making; comparative studies with film-makers from other countries in struggle; the use of the narrative in film and video; the writing of treatments, and how to sell your work; inputs on the range of international distribution agencies and organisations; funding workshops; "training the trainer" sessions with video and film workshops in Britain, comparing training techniques and material; seminars on the politics of progressive film making; possibly master-classes with international figures in their areas of expertise etc. '

NETWORKING would be another important component of the daily work of the Festival. Meetings and contacts could happen with some of the big names of international broadcasting/funding/commissioning/ directing and producing as well as non-governmental organisations who fund film and video projects. Arranging of such meetings would give film makers from home an opportunity to meet some of the powerful international figures who control the industry here, as well as a chance to assert the ideas of progressive film/video workers to these people. Delegates could meet with some of the technical and equipment centres in London to get an idea of new and appropriate technology available. Meeting and discussing with people who have had a different experience of film making during other liberation struggles could be enormously interesting to S A film workers, and ideas of different techniques, practices and approaches could be shared.

These two areas, WORKSHOPS and NETWORKING should obviously be combined in some instances. Again, there would hopefully be people from different aspects of film/video work - Distribution, Production and Training - who would be concentrating on these specific aspects and attending workshops and meetings relevant to their area of work. In planning the workshop programme, these specialist areas will be taken into account to make sure the different areas are catered for. There will also be a range of workshops to cater for the different kinds of film/video involvement (ie community-based service projects and independent film makers).

#### C. SHOWCASE OF SOUTH AFRICAN FILM .

This would be the public display of a range of South African film and video work that is currently available. There would be screenings in various venues and some public debates and forum discussions could be held.

t The Festival is trying to organise some kind of pre-Festival training course for community-based film and video workers to attend prior to the Festival. This is presently being investigated, but it is envisaged that it would be a technically based course, for people already working in community based or linked video organisations or resource groups, to enable them to improve specific production skills such as directing, producing, camera-work, sound, lighting and editing. It would possibly be restricted to video technology, depending on finances. This is still being investigated and will require responses from people working in the field of training at home. Correspondence is in progress.

END

SDHIH\_AER1QAH\_ARIS.EESI11AL\_BQARD\_QE  
IRHSIEESL.  
ALBERIINA SISULU  
MARY BENSON  
VALLY SEROTE  
ABDULLAH IBRAHIH  
CAIPHUS SEMENYA  
JONAS GVANGVA  
SUSI FIGGIS  
JANET SUZHAN  
BARNEY SIMON  
LOUIS HAQUEBELA  
NJABULO NDEBELE  
ALBIE SACHS  
BREYTEN BREYTENBACH  
SIR RICHARD ATTENBOROUGH  
BISHOP HUDDLESTON  
JAKES GERVAL

The above list have accepted and we  
are now awaiting replies from the  
following:

PAUL BOATENG  
GLENYS KINNOCK  
JIH KERR  
BILLY BRAGG