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LWIS MAOHUBELA  
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CAWHUSSEMENYA  
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ZABALAZA - STAND FIRM

The Chairman,  
Special Committee against Apartheid,  
c/o Secretary,  
United Nations Centre against Apartheid,  
Room 3560  
NY NY 10017  
26th February 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,  
works on three levels:

a) WORKSHOPS AND SKILLS TRAINING PROGRAMME

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  
cultural workers from the UK and Europe and their  
counterparts from the exiled South African community  
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.

which

\_b) 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.

c) 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.

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 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 focusses on progressive work, and the Arte Proqramesten 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.

To date we have raised £132,900.00. Funders include Greater London Arts, Visiting Arts, Unesco, Oxfam, Idaf, Christian Aid and the Broadcasting trade union BETA. We have applications pending with London Borough Grants Scheme, Lambeth Council, Novib, World Council of Churches Committee against Racism, Arts Council, GLA training project, Daneford Trust and the Special Committee against Apartheid. We are also meeting with the BBC to discuss the possibility of money from their co-funding budget line.

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 within South Africa is that now would be the time for an event which can bring together South Africans in exile and those from within the country together with other progressive cultural forces to create a dynamic which will be fed back into work for a post apartheid society.

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,  
Monoane Walla Serote,

ZABALAZ

SOUTH AFRICA SPEAKS

A Festival of South African Arts \_ Theatre, Music  
Film, Literature and Art, taking place in London  
from the 2nd to the 15th July 1990.

HISTORICAL CONTEXT.

Over the past decade there have been a series of  
Festivals in different countries:

CULTURE AND RESISTANCE GABARONE JULY 1982

CULTURAL VOICES OF RESISTANCE AMSTERDAM DEC 1982

TOWARDS A PEOPLES CULTURE (BANNED) CAPETOWN 1986

CULTURE IN ANOTHER SOUTH AFRICA AMSTERDAM DEC 1986

ZABALAZA ! STAND FIRM LONDON JULY 1990

These Festivals chart the development of a progressive  
South African culture which expresses in a most dynamic  
way, what people are struggling for - a non-racial,  
united, democratic South Africa.

THE FESTIVAL.

To provide a platform for performance which reflects both  
the artistic excellence and the major currents of a  
dynamic , progressive South African Culture.

To run a programme of practical workshops and training  
in each of the artforms. This programme is being devised  
according to the needs articulated by cultural workers  
at a grassroots level in South Africa. Joint workshops  
Joint workshops with community based cultural workers  
in Britain are envisaged as a means of exchanging ideas  
and developing an ongoing relationship.

To create a forum for the conference at which cultural  
workers from South Africa and their exiled counterparts  
will have the opportunity to exchange experiences and  
share skills in an environment conducive to free and  
unhampered cultural expression.

#### THE PROGRAMME.

The intention is to bring one hundred and fifty South African representatives of the various artforms to London from the 2nd to the 15th July. Thereafter it is hoped that much of the work will tour to other venues in the United Kingdom and Europe.

#### THEATRE.

We plan to programme four theatre productions reflecting the vast range of work currently being produced in South Africa. The final programme will be selected later this year. Preliminary ideas include a childrens theatre piece as well as well-known work and a performance/dance piece.

#### MUSIC.

Again the programme will be finalised in the next few months. The aim is to display the range of styles and talents currently flourishing in South Africa.

#### CINEMA.

A programme featuring new film and documentary together with historical material is being prepared for exhibition in Europe prior to being shown at the Festival.

#### ART.

The Art exhibition encompasses three strands:

- 1) We are collaborating with the Museum of Modern Art in Oxford on bringing a major Exhibition of South African contemporary and Township Art to the UK which will be presented both in Oxford and London.
- 2) There is a collection of some two hundred screen printed workers posters dating back over the past twenty years. This is a unique collection which has never been exhibited in its entirety and will be shown at the Festival.
- 3) An exhibition of photography as well as a series of documentary photographic exhibitions around particular themes.

#### LITERATURE.

Writers and poets will take part in a programme of

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#### TRAINING.

The lack of educational, training, performing and other facilities in all black communities in South Africa is a direct expression of apartheid. With limited resources cultural workers, through their organisations, are trying to redress this historical situation as a matter of urgency. The Festival, through its training component, will give this initiative further impetus and support and establish an infrastructure to enable this process to continue beyond the Festival event.

Consultation is taking place with people inside the country to identify training needs; the resulting training and workshop programme will attempt to address the needs which are expressed. Whilst there are limitations to the amount which can be achieved in short term training programmes, the aim is to facilitate an ongoing educational process.

The Festival is an excellent opportunity for South Africans to develop administration skills. Plans are underway for a trainee to come to work and gain practical experience on a longterm basis, working on production, promotion and marketing skills. It is also planned to have a trainee curator working at the Museum of Modern Art in Oxford who would work on the exhibition which is part of the Festival.

#### THEATRE.

Practical training schemes are being planned and a wide variety of UK theatre workers are being approached with a view to participation and teaching.

#### MUSIC.

As with Theatre, discussions are ongoing with workers in South Africa to assess their needs and also with practitioners here who can provide practical implementation of a relevant programme.

#### CINEMA.

Trustee Susi Figgis is working on setting up a film course in association with the BFI and the London Film School. Practitioners who have offered to teach on such a course include Sarah Radcliffe, Ken Loach, Chris Menges and many others.

#### ART

Artists who attend the Festival will have the opportunity to train in technical and creative courses. Approaches are being made to both organisations and individuals to provide expertise.

#### LITERATURE.

Writers and poets will have the opportunity to work with their counterparts here and also explore the possibilities afforded by existing short term courses.

#### CONCLUSION.

The Festival is being organised in the spirit of unity that is embodied by the Trade Unions and Community organisations within the country who are co-operating in the broad front against apartheid.

Specific details of the programme will be announced during the next few months and ancilliary touring for various music and theatre companies will be arranged.

.If you require further details about any aspect of the Festival, please get in touch at the address below:

Gill Lloyd (ArtsAdmin) & Linda Bernhardt  
on behalf of Zabalaza Festival Committee.

PO BOX 795.

LONDON N1 8LP.

TEL: (01) 482 3753

(01) 358 0802

FAX: (01) 482 3841

(01)

635 9545

## 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

The festival will give South African cultural workers the opportunity to meet, share skills and experience, and practice their art in an environment conducive to free and unhampered 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 expressssion - 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 programme, 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
- u) 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
- 0) 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 facilitate an organisational structure, the interrelation of the disciplines will be stressed at all times.

#### PARTICIPANTS

Selecting cultural workers to participate in the programme is being done by representative cultural 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 philosophy 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.

W

2 x 4 months co-ordinators at tS00pm \$6400

1 general admin x 4 months \$3200

Technical director 6wks x 8175 81050

ADHIIISTRATIONI EXPENSES

Phone 0 \$5000.

Admin travel \$2000.

PL a BL Insurances \$2000.

Proposal t600.

Design t600.

Press releases 81000.

Press ads \$6000.

Video \$2000.

Launch event \$2500.

-8 minibuses x \$200 x 2weeks (3600.

8 drivers/stage managers x \$150 x Zwks \$2400.

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REGIONAL COORDINATORS 5 people

Flights 5 x 8800

Pds 5 x 610 x 14days

Accomn 5 x #15 x 14days

Vases 5 x #160 x 2wks

Insurance 5 x 814

Seminar Copy and print

PHOTOGRAPHERS 6 people

Flights 6 x \$800

pds 6 x \$10 x 14 days

Accomn 5 x 215 x 14 days

Vases x 5 x 2160 x 2wks

Insurance 5 x :14

Exhibition costs

WRITERS 15 people

Flights 15 x \$800

Vases 15 x 2160 x 2wks

Accomm 15 x 215 x 14days

PDS x 15 x 210 x 14days

Ins x 15 x \$14

Copy print

TECHNICAL AID ADHII. 23 people

Flights x 23 x \$800

Wages x 23 x \$160 x 2wks

Accdmm x 23 x \$15 x 14days

Pds x 23 x \$10 x 14days

Ins 23 x \$14

TRAIHIIG COURSES

-Filn

3 Art

Performance

Writers

Admin and tech

TOTAL EXPEDITURB

\$4000.

\$700.

\$1050.

\$1600.

\$70.

\$2000.

\$4800.

6840.

\$1260.

\$1920.

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Greater London Arts funding 230000.00  
IDAF funding \$7000.00  
Merchandise \$4000.00  
Visiting Arts 210000.00  
Unesco Training application \$7500.00  
Accommodation donation 220000.00  
Box Office and fees 230400.00  
Group discount on airfares 833000.00  
Oxfan zloooo.oo  
IDVIB 610000.00  
Christian Aid \$1000.00  
TOTAL IICOIB \$162900.00  
CURRBIT SHORTFALL: 2108026.00  
Applications pending:  
ACGB Initiatives open application/ Appeal  
LEGS 620000.00  
Lalbeth borough council 220000.00  
KZA 220000.00  
UIESCO 2 (23000.00  
Cal-nnuealth Fund 210000.00  
Vbrld Council of Churches 15000.00  
01 Fund For Anti-Apartheid t10000.00  
ACTT \$2000.00  
BETA 22000.00  
Ford Foundation 230000.00  
EEC 2185000.00  
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## 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 ancillary 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.

Each participant will be issued with a London transport 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 cehtree 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 coet relatee to the individual workehop/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:  
Arte Council International Initiatives.

Visiting Arte

Uneeco

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 Iehy items in the budget which can potentially be provided in kind and this area is currently being investigated.