

A woman with dark hair styled in a bun, wearing a white top and a colorful beaded necklace, is shown in profile from the chest up. She is looking out over a cityscape with a large mountain in the background under a clear sky. The text 'THE POWER OF ZA' is overlaid in pink on the image.

THE POWER OF ZA

Exploring creativity transforming South Africa

Image: Khanyisile Mbongwa | Photography: Khulekani Zondi

THE POWER OF ZA

SOUTH AFRICA / SCOTLAND

2014 - 2015

A forum for celebrating the power of creativity across Film / Visual Art / The Performing Arts / Architecture & City Making, captured and expressed on screen; in the process bridging divides and transforming culture in South Africa in its 20th year of democracy.

A project by Natalia Palombo & Pidgin Perfect as part of *World Design Capital Cape Town 2014* and *British Council Connect ZA*.

The Power of ZA (2014-2015)

A forum for celebrating the power of creativity across visual art, performing arts, film, architecture and city making, captured and expressed through film; in the process bridging divides and transforming culture throughout South Africa in its 20th year of democracy.

About The Power of ZA

In its 20th year of democracy South Africa is brimming with innovation in the arts, producing a creative scene that is transforming society through storytelling.

Few countries have had to heal divides as deep as the ones created under apartheid, but through creativity and innovation, South Africans are bridging the divides and transforming lives.

And a new generation is emerging. Distanced from the political struggle of apartheid but living with the legacy of that time, a new generation of South Africans are using their ideas and energy to forge new identities and imagine new futures.

Through documenting their creative ideas and innovations on film, they create the potential to export their stories globally. Irreverent of mainstream Western narratives they are capturing contemporary culture in South Africa whilst imagining new African futures.

The Power of ZA was an official World Design Capital 2014 project conceived by African arts producer Natalia Palombo and creative studio Pidgin Perfect in collaboration with the British Council's Connect ZA project.

In May 2014, African arts producer, Natalia Palombo and Dele Adeyemo (*Pidgin Perfect*) travelled to South Africa to produce a festival of film, storytelling and design. Through a programme of film screenings, workshops and public discussions, they engaged with over twenty-five creative practitioners working across film, performing arts, visual art and architecture & city-making, to consider the role that film and design-thinking has in interdisciplinary practice in Johannesburg and Cape Town. An online forum documents these events and interviews, relaying a plethora of innovative ideas captured during the scoping trip.

www.thepowerofza.com

Who is Natalia Palombo?

Natalia Palombo has worked within the field of African cinema for 4 years, most notably with *Africa in Motion Film Festival* in her role as part of the directorial and managerial team, working to introduce Scottish audiences to the brilliance of African cinema and to overcome the under-representation and marginalisation of African film in British film going culture.

As a freelance arts producer, Natalia's research is centred on critical and convivial conversation in the arts. This research has manifested through exhibition and events programmes that explores conversation as a means of building confidence for young practitioners, exchanging knowledge

and skill sets, and creating effective partnerships and links to traverse critical subjects and activity within the sphere of contemporary art, its market, institutions and independent art spaces.

Natalia endeavours to promote wonderful African arts to be seen the world over. Her research has centred predominantly on West and South African cinema but has transgressed a multitude of art forms and encompassed the entire continent. Parallel to her freelance work, Natalia is one of the directors of *MANY Studios* and co-founder of *The Telfer Gallery*.

Who is Pidgin Perfect?

Pidgin Perfect is an award winning, multi-disciplinary creative studio based in Glasgow, Scotland. We combine imagination, technology and craft to bring together people, clients & place helping build better communities for everyone.

Pidgin Perfect use a unique multi-skilled approach combining three key elements, Research, Participation & Design (RPD) around the built environment, placing the community at the heart of our projects.

We believe that meaningful participation, strategic research and socially driven design are interrelated, achieving the best outcomes when they combine whilst making fun is a serious part of the process.

Since forming in 2011, Pidgin Perfect have designed and managed numerous cultural

projects, public dialogues, creative engagements, delivery of public realm artworks and architectural strategies for clients ranging from cultural institutions, local and national governments to developers and housing associations. Pidgin Perfect have also delivered projects of national and international importance representing Scotland at the world's most prestigious festival of architecture, the Venice Biennale (2012), and project managing the design of public art works in Glasgow as part of the Velocity cultural response to the 2014 Glasgow Commonwealth Games.

Through collaboration, storytelling and a unique understanding of context Pidgin Perfect continue to work with our communities and clients to innovate creative projects that deliver socially rich outcomes.

VISUAL ART

Through conversations with practitioners, curators and institutions based in Joburg and Cape town, we got a glimpse into the workspaces and mindsets of South Africa's emerging creative practitioners who make up part of one of the most innovative and progressive arts scenes around the world.

There were a number of recurring issues that came up in conversation that brought to light some of the complexities within the visual arts landscape in South Africa, mainly around infrastructure. Government and society alike are reluctant to place sufficient value on the arts which affects funding and restricts support for emerging artists and designers in the early-to-mid stages of their careers. This is a global issue. Around the world, a lack of governmental support in the arts has been creating space for innovative grassroots movements and it is the artist-led practice that makes the creative sector in South Africa groundbreaking.

Thenjiwe Niki Nkosi (Artist) | Neo Trinity Rakgajane (Artist/Designer) | Khanyisile Mbongwa (Artist) | Katleho Shoro (African Arts Institute, Projects Manager) | Moeketsi Moticoe (Photographer) | Lavendhri Arumugam (Director, Ithuba Arts)



Image: Thenjiwe Niki Nkosi | Photography: Sims Phakisi

Neo Rakgajane spoke about the lack of space for creative discourse in Johannesburg. To tackle this issue, Neo founded *The Design Share Party* - a monthly public event that brings together creative practitioners from all fields to talk about their work, inspirations and passions. This platform has helped to harness the creative energy in the city, sharing knowledge, networks and skills to develop one another's practice.

Another prominent topic of conversation amongst the creative community was around space and access in Johannesburg and Cape Town. Khanyisile Mbongwa has been working to bridge the divides between the townships and the city centre, between the places where arguably the most interesting and innovative work is being created, and the place where most of South Africa's creative work is being exhibited. Not necessarily working to bring township practices to the centre, but rather to change the viewing patterns so that people move from the city to the outskirts to view work within context.

PERFORMING ARTS

We were drawn to this research initially through performance, viewing representations of contemporary South Africa through dance and poetry. We understood that performance was providing a vehicle for storytelling comparable to that of any other art form. In South Africa, much like Scotland, many people identify themselves as creative practitioners before any defined art form practitioner. The primary concern is to tell the story, and to not be bound by any one artform. We met Duane Lawrence through his dancing, and came to understand his work as a musician and an activist.

Mbuso Kgarebe describes himself as a dance activist, determined to change the perceptions of dance as a profession in South Africa. He has recently starred in highly anticipated feature film titled *Hear Me Move* (Scottnes Smith, 2014) where he was given the opportunity to show *sbjuwa* as a real artistic dance form and a

viable career choice for dancers.

Khanyisile Mbongwa, whose interview is featured in our visual arts section, works with spoken word, installation and performance to re-imagine the psychological and physical spaces of the township, whilst actively participating in developing the arts infrastructure through her own collective, *Gugulective*, and as a board member of the *Visual Arts Network of South Africa* (VANSA).

Monwabisi Sobitshi gave an impromptu performance of his one man show at Guga S'Thehbe centre, a scene from Fatima Dike's play *Isandulela* - depicting the emotional turmoil of the first day of democratic elections in South Africa. This piece demonstrated how theatre serves as an important creative tool in helping to heal past traumas and passing on the stories to a new generation.

Duane Lawrence (Dancer) | Monwabisi Sobitshi (Performer) | Mbuso Kgarebe (Dancer, Actor) | Khanyisile Mbongwa (Artist) | Skomline (Dancers)



Image: Skomline | Photography: Khulekani Zondi

FILM

In our interviews with filmmakers, producers and cinema owners, the conversation often veered towards the proliferation of digital filmmaking and how in focusing on the relationship between building audiences and tackling distribution of African cinema, we would have a better chance at developing more sustainable film industries across Africa.

Our research was interested in the growing popularity of digital filmmaking in Africa and how that movement could be integral in producing increasingly more authentic African stories on film. From an interview with Cameroonian filmmaker, Jean Marie Teno, in 2011, the following quote came to mind during our research in South Africa:

"If we can develop and embrace an alternative definition of cinema now, we will certainly soon thereafter see a dramatic increase in the number of films produced, and a diversification

of subjects, styles, and voices. As filmmaking becomes accessible to more Africans, the resulting diversification of outlooks...will serve to invigorate our audiovisual industries, creating more opportunities for both video and film."

Jean-Marie Teno ("Imagining Alternatives: African Cinema in the New Century", California Newsreel online blog, 2011)

Through interviews and workshops, we discussed filmmaking in the context of international features and social documentaries, to short films made abundantly on mobile phones and exhibited instantly online. We also spoke to two of the leading independent cinemas, *The Bioscope* in Johannesburg, and *The Labia* in Cape Town, to hear, from their perspective, why African films were not more widely distributed locally, and what their triumphs and challenges are as programmers.

Karien Cherry (Four Corners, Production Team) | Russell Grant (Bioscope, Founder)
Ludi Krauss (The Labia, Owner) | Emma Kaye (Bozza Mobi, Founder) | Mawande Manez Sobethwa (World Film Collective, Producer) | Yazeed Kamaldien (Filmmaker)



Image: Yazeed Kamaldien | Photography: Sims Phakisi

ARCHITECTURE & CITY-MAKING

Although South Africa is no longer living in an apartheid structure, its cities architecture and infrastructures are largely unchanged from that system, as a result they still bear that legacy of segregation and social hierarchy. Our conversations with architects, designers and educators gave us an insight into how these fields are interacting with the public realm engendering a new democratic civic culture and re-thinking the city and its spaces.

Mpho Matsipa clearly explained to us how creativity and artistic practice are key to breaking down psychological barriers which in turn become physical bridges linking in with design helping to re-imagine city spaces and generate conversations on identity and place.

Discussion with Rashiq Fataar, founder of *Future Cape Town*, highlighted the innovative platforms for dialogue on the city that are helping to democratise participation in City Making and Tau Tavengwa elaborated on how storytelling is an important element in understanding the complexity of African cities, the diverse people and contemporary issues existing in them.

Finally, there is a demonstrable confidence in African architecture emerging, conveyed by the architect Mokena Makeka. It is one that is moving away from the dominant styles promoted under the colonial powers to form new architectural identities through understanding the most pressing issues and trends facing cities and arriving at solutions not bound by any single style.

Lyall Sprong (Thingking, Director) | Tau Tavengwa (CityScapes, Editor) | Mokena Makeka (Makeka Design Lab, Principal) | Rashiq Fataar (Future Cape Town, Founder)
Mpho Matsipa (Studio X Johannesburg, Director) | Olamide Udoma (Future Lagos, Urban Activist) | Kelo Kubu (TEDxSoweto, Convenor)



Image: Johannesburg | Photography: Sims Phakisi

EVENTS JOBURG

Design-Thinking in Interdisciplinary Practice

14 May 2014 – Ithuba Arts Gallery – Braamfontein, JHB

Presenters: Kelo Kubu (TEDxSoweto, Convenor), Mbuso Kgarebe (Dancer, Actor), Musa N. Nxumalo (Photographer), Dele Adeyemo (Pidgin Perfect, Director)

In May 2014, we brought together creative practitioners spanning across the visual arts, design and film sectors to discuss their practice within the thematic context of Design Thinking in the Urban Realm. The practitioners presenting were Soweto-based Photographer Musa N. Nxumalo, Actor and Dancer Mbuso Kgarebe and Designer/Curator Kelo Kubu, Convenor of TEDxSoweto and Director of Gamatong Design Enterprise.

Each person spoke passionately about the focus of their practice and their aims and objectives for developing their practice and/or platforms in Johannesburg. Throughout the evening, as we moved from one presentation to the next, we found that despite each persons practice differing from the others, links continued to emerge,

and many of the challenges that each person shared in their endeavour to professionalise their practice and support local practitioners were at the forefront of the next persons mind also.

From our perspective, it was incredibly indulgent to be able to spend hours delving into the minds of each practitioner, absorbing inspiration that would undoubtedly activate hope in some of the hopeless situations now present in the Scottish arts scene. There was a sense of 'hustle' that was synonymous with Glasgow in the 90s that has arguably been replaced with pride or tentativeness in our approach to pushing down barriers both in infrastructure and in quality. It's the hustle that drives each practitioner's career. Determined and willing to make a statement.



Image from event at Ithuba Arts Gallery | Photography: Sims Phakisi

About the participants

Musa Nxumalo (Photographer)

Musa Nxumalo was born in Soweto, 1986. He studied photography at the *Market Photo Workshop* in Johannesburg. His projects, among others "Alternative Kidz, Ultra Bastard" and "Nostalgic Wolf", are formats that Nxumalo designs as virtual spaces for his alter egos, which he then publishes on blogs and in social networks. At the same time they are studies of his origin and milieu and of the condition of the young South African creative scene.

Nxumalo is a photographer based in the forwardly urban and diverse city of Joburg. He is represented by the reputable *SMAC Gallery* and is a resident at *Bag Factory Artist Studios* where he produces a lot of his studio experimental portraits. Nxumalo re-presents and re-positions not only mainstream South African youth culture, but also the ability of alternative counter-culture to react against social stereotyping.

Mbuso Kgarebe (Afro Tribal Crew)

Mbuso Kgarebe is part of *Afro Tribal Blagora Dance Crew* and featured in *Fly on the Wall Productions* internationally screened documentary, *The African Cypher* (Bryan Little, 2013). *The African Cypher* followed a number of dance crews harnessing the energy of the unique and diverse performance styles of isiPantsula and Sbjwua to Krump and Bboy.

Crossing over into the acting world, Kgarebe recently featured on a highly anticipated feature film titled *Hear Me Move* produced by *Coal Stove productions* (directed by Scottnes Smith). *Hear Me Move* is South Africa's first dance feature film and has screened widely in the UK, Europe and US ahead of its February 2015 South African release. Kgarebe, who plays villain Prince, relishes the opportunity for *Hear Me Move* to show sjuwua as a real artistic dance form and a viable career choice for dancers.



Image: Mbuso Kgarebe (Afro Tribal) | Photography: Suicide Monkey

Kelo Kubu

Kelo Kubu graduated from *Natal University* with a degree in finance and business, and then trained as a banker with FNB. She went on to further her studies and career in Germany in 1995. On her return, she focused initially on development work and then co-founded *Gamatong Enterprise* in 2003. She holds the license for *TEDxJohannesburg* and *TEDxSoweto*. Kelo is current *TEDxAmbassador* for Africa.

EVENTS
CAPE TOWN

The Power of Film: African Storytelling by Africans for Africans

A curated conversation + film screening: *The African Cypher* (Bryan Little, 2013)

18 May 2014 – *The German Club* – Cape Town

Presenters: Fly on the Wall Productions (Bryan Little, Filipa Domingues, Diogo Domingues), Meg Rickards (Filmmaker), Rashiq Fataar (Future Cape Town, Founder), Duane Lawrence (Dancer).

Film Informing Design Thinking in the Urban Realm

Workshop + Film Screening: *Africa Shafted* (Ingrid Martens, 2011)

21 May 2014 – *SAE Institute* – Woodstock, Cape Town

Presenters: Future Cape Town + Pidgin Perfect

Innovation in African Filmmaking: Design Thinking Informing Film to Create Sustainable Futures

Workshop + Film Screenings: *Of Good Report* (Jahmil Qubeka, 2013) + *Uhlanga* (Ka Ngwane, 2012)

22 & 23 May 2014 – *SAE Institute & The Labia* – Cape Town

Presenters: Mawande Sobethwa (World Film Collective, Producer), Lisa Mini (Big Fish School of Digital Filmmaking), Emma Kaye (Bozza Mobi, Founder)

During our week in Cape Town we ran two events at the *SAE Institute*, school of Film and Media in the iconic Woodstock Exchange. The events explored questions around how film can inform design thinking as well as highlighting innovations in storytelling through film seen across South Africa due to the proliferation of new mobile technologies.

In our event at the *SAE Institute* on the 21st of May, *Film Informing Design Thinking in the Urban Realm*, we invited *Future Cape Town* to run an open workshop on the impact of film on design thinking and architecture as well as how cities become represented in film.

The audience was a broad mix between designers, architects, filmmakers and those interested in developing a civic culture. Through their quality contributions a passionate discussion

ensued around the disconnect between the township and the city and the underlying reasons, and the poverty of open debate around this. Following the discussion there was a screening of the film *Africa Shafted: Under One Roof* (South Africa, 2012) by Ingrid Martens which focused on the fortunes of the inhabitants of Ponte Tower in Johannesburg and touched on many of the issues in the discussion and struck a chord with the audience.

Our event the following day at the *SAE Institute*, *African Innovation in Film*, delved further into the realms of new ways of storytelling through film. We had presentations from Lisa Mini of *Big Fish School of Digital Filmmaking* and Mawande Sobethwa from the *World Film Collective* which explained the process of democratising storytelling and news reporting that mobile technologies are aiding. Each also discussed how this was

enabling a new form of professionalism in citizen reporting feeding the increasing market for authentically local news and locally directed marketing.

Emma Kaye from *Bozza Mobi* went on to explain how this phenomenon was expanding into creativity showing how new social media

platforms were enabling artists, musicians and filmmakers to create new revenue structures to monetise their talent and creative content instead of the typical hierarchical star structures led by big brands. Her perspective highlighted the great potential that Africa's ever increasing creative output to make an impact on the global creative economy.



Image: Meg Rickards | Photography: Khulekani Zondi



Image: from workshop 'African Storytelling for Africans by Africans' | Photography: Khulekani Zondi

About the participants

Future Cape Town

Future Cape Town was started by Rashaq Fataar in July 2010, in the period after South Africa's successful hosting of the 2010 FIFA World Cup, initially as a means of stimulating a broader debate and questioning the future direction of the city.

Under the tagline "inspiring a more liveable city", *Future Cape Town* was born as a social media account on *Twitter*, which began to challenge this status quo by prompting and asking tough questions about the ways in which the city would progress, in the process encouraging other citizens to do the same.

In late 2013, *Future Cape Town* welcomed *Future Johannesburg*, *Future Lagos* and *Future London*, and became a registered nonprofit, *Our Future Cities* NPO.

Big Fish School of Digital Filmmaking

Multi-award winning *Big Fish School of Digital Filmmaking* offers intensive film and TV industry training. Their objectives are to devise and implement cutting edge training interventions that address skills shortages and give talented young people (many of whom are marginalized by economics, ethnicity, gender or geography) much needed training and employment in the sector.

Big Fish aims to produce socially responsible, progressive filmmakers keen to transform society and contribute to the development of an indigenous filmmaking culture.

Lisa Mini joined the Big Fish team in March 2011 as the Project Manager of the Cape Town Campus and played an instrumental role in the launching and marketing of the campus.

World Film Collective

Over the past four years, *World Film Collective* (WFC) has shown that it can engage young people with limited access to employment, education and/or training in the craft of making films on cell phones, working with these young people to distribute their films through new media networks to audiences of thousands across the globe.

Mawande Sobethwa works across film, photography and advertising, producing projects that empower young people in Cape Town's townships to tell their own stories through new media. A dynamic up-and-coming filmmaker, Mawande's skills extend to camera operating, directing, producing, and editing. In an extension of his work to showcase the richness of diverse cultures in Cape Town, Mawande recently founded #KasiInstaWalk, a collective lifestyle blog documenting everyday Kayelitsha at its best.

Emma Kaye (Bozza Mobi, Founder)

Before setting out to giving sustainable business direction to an African brand in new media for the mobile screen, Emma Kaye did much the same for African animation and entertainment. In animation, her credentials as co-founder of *Triggerfish Animation* (one of the top animation companies producing award winning *Sesame Street* globally) and *AnimationSA.org* (the voice of the animation industry), and as founder of the *animation festival* for Sithengi (Africa's largest film market), stand out.

In the last few years, Emma's experience has catapulted her into the field of new media and mobile; first as CEO of *Breakdesign*, and then as founder of *Gate7 New Media*, a mobile media, entertainment and content company. *Breakdesign*, became one of the top seven Flash Lite developers globally for *Nokia* and *Adobe* under Emma's direction and through *Gate7* she co-founded *Mobfest* – Africa's first user generated mobile content platform. (The first channel, *Novel Idea*, was a text based mobile entertainment channel featuring serialized fiction – a first in Africa).

Emma is now the founder and CEO of a full funded startup venture called *Bozza*. *Bozza* is a mobile application which enables communities to tell their stories from the inside out. Focused on contextually relevant made-for-mobile content, *Bozza* is rooted in townships across Africa, allowing friends and communities to see and share life through local music, videos, photos, a marketplace and more.



Image from workshop 'Film Informing Design Thinking' | Photography: Khulekani Zondi

LINKS

Pidgin Perfect	www.pidginperfect.com
Natalia Palombo	www.nataliapalombo.co.uk
Connect ZA	www.connectza.tumblr.com
Khulekani Zondi	www.khulekanizondi.weebly.com
Sims Phakisi	www.facebook.com/Weheartbeat
Future Cape Town	www.futurecapetown.com
SAE Cape Town	www.capetown.sae.edu
Ithuba Arts	www.artsithuba.co.za/gallery
Thingking	www.thingking.co.za
Tau Tavengwa	www.cityscapesdigital.net/author/ttavengwa
Makeka Design Lab	www.makekadesigns.com
Mpho Matsipa	www.wits.ac.za/staff/mpho.matsipa
Future Lagos	www.twitter.com/futurelagos
TEDxSoweto	www.tedxoweto.co.za
Giant Films (Four Corners)	www.giantfilms.tv
Russell Grant (Bioscope)	www.thebioscope.co.za
Ludi Krauss (The Labia)	www.labia.co.za
Bozza Mobi	www.bozza.mobi
World Film Collective	www.worldfilmcollective.com
Mawande Sobethwa	IG: @nezworx
Yazeed Kamaldien	www.yazkam.wordpress.com
Duane Lawrence	www.ubuntubboys.com
Mbuso Kgarebe	www.laggy90.wordpress.com www.hearmemovefilm.com
Khanyisile Mbongwa	www.youtube.com/watch?v=9pw9fbYh8IE www.youtube.com/watch?v=jjZQyjE4kW8 www.youtube.com/watch?v=3yqalqe0Lyc
Thenjiwe Niki Nkosi	www.thenjiwenkosi.com
Neo Trinity Rakgajane	www.thedesignshareparty.com
African Arts Institute	www.afai.org.za
Moeketsi Moticoe	www.eyeseemages.co.za

Upcoming Events

South African Film Series

South Block, 64 Osborne Street, Glasgow
FREE but ticketed

Thursday 19 February 2015 | 6.30pm - 8.30pm

Future Sound of Mzansi (Mathambo/Rasethaba, South Africa, 2014)

Directed by performance artist Spoek Mathambo and filmmaker Lebogang Rasethaba, this documentary aims to explore, express and interrogate South Africa's cultural landscape through the vehicle of electronic music. The film engages with a potent range of pioneers sculpting the sounds of things to come. We swim in the sounds of deep house, glitch hop, sghubu sapitori, durban qhum, dubstep and shangaan electro. In a country still steeped in poverty, crime and injustice, young South Africans party like their lives depend on it. The groove is thick and infectious and the future looks blindingly beautiful.

Thursday 12 March 2015 | 6.30pm - 8.30pm

Hear ME Move (Scottnes Smith, South Africa, 2014)

The endearing and highly entertaining *Hear Me Move* tells the story of Muzi, the son of an amazing pantsula dancer, who embarks on a journey of self-discovery in order to learn the truth about his father's death and come to terms with his own identity. But will Muzi embrace his destiny and become the man he is meant to be? *Hear Me Move* is an exciting new South African feature film, creating a local challenge to a genre that includes such well-loved films as *Fame* and *Step Up*.

Thursday 26 March 2015 | 6.30pm - 8.30pm

Four Corners (Ian Gabriel, South Africa, 2014)

Cape Town today – home to South Africa's toughest maximum security prison – Pollsmoor. When Farakhan, a general in one of the century old Numbers Gangs, is released after 13 years, he wants a quiet life and a 'river of peace'. But he finds himself in a world more violent than when he left it. Now ruthless street gangs control the ghetto streets, crack and guns are sold openly, and young boys are disappearing, victims of a serial killer. In this turbulent world, Farakhan seeks to make contact with his son, whom he has never known. *Four Corners* is a high-octane, multi-thread, coming-of-age crime drama set in a unique and volatile South African subculture. At times raw and violent, at times touching and true, the four lives of the characters Farakhan, Leila, Tito and Gasant converge around the boy Ricardo, weaving universal themes of love, loss, kinship, betrayal and redemption.



South African Mini Film Series is part of **South Africa @ 20: The Freedom Tour**

South Africa at 20: The Freedom Tour is supported by the British Film Institute's Programming Development Fund and the South African Season in the United Kingdom 2014 & 2015. The SA-UK Seasons is a partnership between the Department of Arts and Culture, South Africa, and the British Council.

NATALIA PALOMBO

Arts producer, curator,
African film researcher



Funders



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