

First Nations Colloquium

12 - 17 November 2017

PIAD Programme for Innovation
in Artform Development

PIAD/PIKO IS PROUDLY INITIATED BY



vrystaat
KUNSTEFEEES • ARTS FESTIVAL • TSA-BOTJHABA



*A spiral starting at the centre and spiralling outwards
symbolises South African First Nations arts and cultural expression
and its inclusion in the Vrystaat Arts Festival.*

Programme for Innovation in Artform Development (PIAD) Transformation through Art Innovation

The Programme for Innovation in Artform Development (PIAD) is an initiative of the Vrystaat Arts Festival and the University of the Free State, generously supported by The Andrew W. Mellon Foundation.

PIAD is an arts development programme focusing on how technology, interdisciplinary and experimental arts can connect with and impact on communities. PIAD was launched in 2014 as a pilot project in response to recent data indicating that the creative industries in Africa contribute less than 1% to global output.

As increased access to and participation in culture can be linked to an increase in human development, the PIAD focuses on supporting cross-cultural, experimental art programmes that can creatively transform South African society. For this process the PIAD is working with several South African and international artists to develop a mutually beneficial programme of engagement.

PIAD fosters innovation in artform development in South Africa through the development, presentation and promotion of art projects, including a series of First Nations colloquiums and projects; critical debates/forums; arts/science research and interdisciplinary artist residencies; interdisciplinary arts laboratories for creative practitioners; and the production and presentation of challenging new work in the arts.

Directors:

Angela de Jesus (Art Curator, University of the Free State)

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*Cover based on a design by First Nation artist Tristan Nel.
This spiral was chosen by First Nation Colloquium 2016 participants
to represent PIAD First Nation projects.*

First Nations Colloquium

The Programme for Innovation in Artform Development (PIAD) presents the second First Nations Colloquium from the 12 November 2017 to 17 November 2017 in Bloemfontein and Cape Town, South Africa.

The annual First Nations Colloquium brings together a gathering of South African and Australian arts managers, directors, writers, artists and cultural practitioners with the aim of fostering cross-cultural and international collaborations between First Nations peoples and First Nations creative work. The opportunity is presented to share existing research/projects/models and to imagine a future of creative works that can be presented at cultural and artistic platforms in South Africa and abroad, such as the Vrystaat Art Festival.

The Colloquium inspires creative works across the performing arts, experimental and emerging arts, literature and visual arts. It focuses on increasing cross-cultural collaborations and international partnerships with a deeper appreciation of the value of First Nations arts and cultural expression.

Through the Colloquium, the panel of artistic and creative thinkers will explore and interrogate ideas that inspire First Nations artists to explore and create new ways of understanding and engaging their art and culture and its intersection with the national and international arts landscape.

It will seek to:

- Provide inspiration for new creative works and interrogate First Nations artists locally and internationally across performing arts, experimental and emerging arts and traditional art and craft practices
- Increase career pathways for artists, arts workers, producers and presenters
- Increase audiences and markets at a regional, national and international level
- Develop a deeper appreciation of the value of First Nations arts and cultural expression
- Seek to increase collaborations and presentation of excellent new First Nations artistic works both locally, nationally and internationally
- Increase investment in the development and presentation of significant excellent works of scale across all art forms, created by First Nations artists and communities

Facilitated by:

Lee-Ann Tjunypa Buckskin, Edward Charles Human and Bradley van Sitters

The Programme

Sunday, 12 November

RESPECT

Welcome to Country & First Nations Exchange
South Africa & international guests participate in exchange

Venue: Oliewenhuis Art Museum, Bloemfontein

17:00	Guests arrive
17:30 - 19:30	Welcoming ceremony, protocol, meet, greet, exchange, light catering and drinks
20:00 - 22:00	Guest Dinner at Anta Boga Hotel

Monday, 13 November

REFLECTION

We will explore the revitalization of our First Nations stories and together we will share examples of how we develop and promote these stories through our own festivals, events, education, institutions and across contemporary arts genres.

08:30 - 9:00	Morning coffee on arrival
09:00 - 10:00	Welcome, an introduction for the week: Edward Charles Human & Lee-Ann Tjunyipa Buckskin
10:00 - 11:00	Presentation: DIANA FERRUS: <i>A poem for Sarah Baartman</i>
11:00 - 11:30	Tea break
11:30 - 12:30	Presentation: JACOB BOEHME: Yirrimboi Festival & implementing First Nations protocols into the city of Melbourne
12:30 - 13:30	Lunch
13:30 - 14:30	Presentation: DENVER BREDA: <i>A Tongue Denied</i>
14:30 - 15:00	Tea break
15:00 - 16:00	Open discussion: Share thoughts & highlights from the day
16:00 - 17:30	Free time
18:00 - 19:00	<i>Nouroegas</i> : Theatre performance produced by Dr Willy Nel and Angelo Mockie at the Albert Wessels Auditorium, UFS
19:00 - 21:00	Dinner at Avanti

RESOURCEFUL

Intergenerational projects are necessary and crucial to the survival of First peoples culture and heritage globally. How do we continue to be resourceful while managing and honour the expectations of our ancient traditions? Can our cultural heritage and traditions remain true to that of our Elders wishes and while being responsive to our own creative ideas and participation in our broader arts and culture sectors?

08:30 - 9:00	Morning coffee on arrival
09:00 - 11:00	Presentation and documentary screening: BRADLEY VAN SITTERS: <i>Tongues of Angels</i>
11:00 - 11:30	Tea break
11:30 - 12:30	Presentation: MAJOR SUMNER, AM: Ngarrindjeri Projects
12:30 - 13:30	Lunch
13:30 - 14:30	Presentation: LEE-ANNTJUNYPA BUCKSKIN: Pilbili. A model for inter-generational exchange.
14:30 - 15:00	Tea break
15:00 - 16:00	Presentation: TAPAYA EDWARDS: Central Australian Remote Projects
16:00 - 17:00	Open discussion, share thoughts & highlights from the day
17:00 - 18:00	Naval Hill Visit
18:00 - 19:00	Free time
19:00 - 21:00	Dinner at New York Restaurant

RESURGENCE

Whose doing what in the global space? What's happening, where is it happening? And why is it happening? What can we learn from each other? What practical tools, tips, hints, ideas can we swap?

08:30 - 9:00	Morning coffee on arrival
09:00 - 10:00	Presentation: SHIHAAM DOMINGO: The Domingo Effect. Creating sustainable authentic work through the arts that builds legacy
10:00 - 11:00	Film screening: VINCENT DE KOKER: <i>Pik en Graaf</i>
11:00 - 11:30	Tea break
11:30 - 12:30	Presentation: FRED LEONE: The Black Arm Band viewpoint
12:30 - 13:30	Lunch
13:30 - 14:30	Scope ideas? What can you bring to the table? Future collaborations?
14:30 - 15:00	Tea break
15:00 - 16:00	Key recommendations for 2018 Colloquium & Vrystaat Art Festival
16:30 - 17:00	Wrap up Bloemfontein
17:00 - 19:00	Drinks and dinner at Seven on Kellner

Thursday, 16 November

International Guests travel to Cape Town

Engagement with First Nations community, site visits and meet and greet SA festival directors

Friday, 17 November

Engagement with First Nations community, site visits and meet and greet SA festival directors

Facilitators:



Lee-Ann Tjunypa Buckskin (Australia) is Narungga, Wirangu, Wotjobaluk woman and is well known throughout the Australian, Indigenous and international

arts communities. Having worked across many major festivals, she has won numerous prizes for her contribution to the arts, including the Gladys Elphick Award, the Sidney Myer Facilitator Prize and the South Australian Ruby Awards twice. She is the first Aboriginal woman to be appointed as Chair of the Aboriginal and Torres Strait Islander Arts Board in 40 years and is the first Aboriginal person to hold the Deputy Chair on the board of the Australia Council for the Arts. She is the Co-Chair of Tarnanthi, the Festival of Contemporary Aboriginal and Torres Strait Islander Visual Art, a member of the National Museum of Australia Indigenous Advisory Committee and a member of the Barangaroo Development Arts Advisory Committee. She is a member of the Country Arts South Australia Indigenous Reference Group. Lee-Ann's current position is Executive, Aboriginal Strategy, with the South Australia Film Corporation.



Edward Charles Human (South Africa) has been involved in theatre related activities from early childhood in his Sunday school classes at the Evangelic Lutheran Church in Heidedal,

Bloemfontein. This continued through his high school days at Heatherdale Secondary School.

In 1988 he was recruited by John van der Ross, who started a group called Heidedal se Raad van Uitvoerende Kunste (HEIRUK). Its main goal was to develop drama, singing and dancing amongst the children and youth of Heidedal. Sadly, after just two productions HEIRUK closed down due to financial difficulties in 1988. He afterwards joined the Heidedal Drama Group (HEIDRAM). This was a Community Base Amateur Drama Group that emerged from the Dr. Blok Secondary school drama group under the guidance of Abraham Jansen. As part of HEIDRAM he took part in various Drama Festivals including "Afrikaans Taal en Kultuur Vereniging" (ATKV) Drama Festival for High School and Amateur Groups, the Council for Culture and Recreation Drama Festival for High School and Amateur Groups (Council Festival) and the Grahamstown Standard Bank National Arts Festival.

From 1993 to 1995, he studied Drama at Technikon Pretoria (Central University of Tshwane) but could not conclude

this because of a train accident in 1993. His return to Bloemfontein marked the starting point of his professional career in acting. He was involved in the Drama project, Performing Arts Development (PAD) with Maria De Koker in Heidedal from 2002 to 2005 focusing on school children from ages 13 to 18 years. In 2007 he again worked with Maria De Koker on a Speech and Drama tutoring children project in partnership with “Die Stigting vir die Bemagting deur Afrikaans” and the Volksblad Newspaper.

Over the years Edward was involved in various capacities in professional performances such as the *The Twelve Disciples of Nelson Mandela* directed by Thomas Allen Harris, *Pik en Graaf* by Vincent de Koker, *Nouroegas* by Angelo Mockie and Dr Willy Nel, *Kanna hy ko Hystoe* written by Adam Small and directed by Gerben Kamper, *Blood Wedding* written by Federico García Lorca and directed by Dr. Stephanie Brink, and *Wasgoed* written by ILne Fourie and directed by Michelle Hetzel. He was also the Director of Photography and Producer for the documentary and film for the Khoi-San History, Heritage and Educational Project.

Edward is a First Nations ambassador and member of the Free State Griqua Traditional Council.



Bradley Van Sitters (South Africa) is active with various cross-disciplinary initiatives involving indigenous languages, music, literature, visual arts, dance, drama, story-telling as well as traditional practices such as healing, food, fashion and heritage. His primary focus is on the advancement of marginalized Khoekhoe and San languages, oral history and indigenous knowledge systems. He has been involved in the photo and audio exhibition *Planting Seeds to Hunt the Win*; he was a researcher for the documentary series called *A Khoe (Human) Story*, and Project Manager of the Kaapse Kinders (//Hui !Gaeb di /Gôan) School Holiday Children Programme in Lavender Hill. He has presented for DST/NRF South African Research Chair in Development Education, PanSALB-Khoe and San National Language Board Conferences, Iziko Museum International Mother Tongue Celebrations and Healing Memories of Pain Conference.

Participants and speakers:



Jacob Boehme (Australia) is a Melbourne born and based artist of Aboriginal heritage, from the Narangga (Yorke Peninsula) and Kurna (Adelaide Plains) nations of South Australia. Jacob is currently

Creative Director of YIRRAMBOI First Nations Arts Festival.

With a 20 year history working in Cultural Maintenance, Research & Revival of traditional dance with Elders and youth from urban to remote Indigenous communities across Australia, Jacob combines dance (Diploma in Dance, NAISDA 2000), puppetry (Masters in Puppetry, Victorian College of the Arts 2007), and playwriting (Masters in Writing for Performance, Victorian College of the Arts, 2014) to create multi-disciplinary theatre, dance and ceremony for stage, screen, large-scale public events and festivals

Jacob's latest work *Blood on the Dance Floor* premiered at Arts House North Melbourne, produced in partnership with ILBIJERRI Theatre Company. An original member of Assitej International's 'Next Generation of Youth Theatre Leaders', Jacob is also a recipient of the Asialink Residency, working with Ishara Puppet Theatre Trust in Delhi, India, in 2010 and Alumni of the 2014 British Council's ACCELERATE Indigenous Leaders Program. Other International

Residencies include teaching traditional and contemporary Aboriginal dance at Teatteri ILMI O in Helsinki, Finland and the Schaxpir Festival Linz, Austria.



Denver Breda (South Africa) is Khoesan language and cultural activist, writer, photographer and filmmaker. Through various art forms, he brings attention to the current

challenges Khoesan people face. As the original inhabitants of South Africa and after 23 years of democracy, the Khoesan still do not have one of their languages recognised as an official South African language. He advocates that the Khoesan languages are dying and the indigenous people are still struggling without recognition of their identity, language, culture and history.

Denver is involved in various indigenous advocacy programmes in the Western Cape. He teaches Khoesan languages to various communities, has entered into negotiations with the Western Cape government to have the Khoehoe language added as an additional language and has created opportunities for Khoesan language acquisition through social media platforms such as Whatsapp and Facebook. Denver has been involved in supporting the creation of Khoesan language hubs in various organisations, and has also appeared on various media platforms (such as Radio, television and print media) to speak to

Khoesan issues. He is currently working on a Khoesan language exhibition, exchange program and the creation of additional content.

was written by Dr Willy Nel and Angelo Mockie who also directed the play. This production was performed at the Vrystaat Art Festival.



**Vincent de Koker
(South Africa)**

started performing at Heatherdale Secondary School. Later he joined PACOFS as a professional actor and singer where he played in several productions

such as *Moshoeshoe*. He then left Bloemfontein for Johannesburg where his career led him to appeared on the national television show *Majakathata*, played in the movie *Jozihood*, appear in a television advert for Radio Sonder Grense and play in movies such as *Time out* and *Hardloop*. *Pik en Graaf* is his first film that he wrote and directed without any funding. He is currently working on his second film script which is also set in Heidedal.

Vincent took part in the highly acclaimed stage production of *Kanna hy ko hystoe* written by Adam Small and directed by Gerben Kamper. This production was done for the Woordfees at Stellenbosch in 2014 and for the Volksblad Kunstfees in 2013. In this production he played alongside June van Murch (Blitz Patroolie & Going Up), Chrystal Donna Roberts (a former Pasella presenter and KROTOA) and Brandon Daniels (KROTOA and Four Corners). This year he took part in the historical play entitled *Nouroegas*, which



**Jefferson J.
Dirks-Korkee
(South Africa)**

is a progressive Theatre-Maker. He with the team of AssitejSA was recently nominated for two BASA (Business and Arts South Africa) Awards for

Best Development and Increase Access to the Arts awards, they received the Award for Best Development project. He also received a Volksblad Arts Festival Award for Best production for *JONAS*, Vryfees Best Production for *Kanna Hy Ko Hystoe*, nominated for an International Cannes film festival award, won two Durban International film festival awards and Best film award at the Queer Palm Award Ceremony in Monaco. He wrote and present sketches for the OFM radio-station. He participated in more than 60 productions. He was a critical reviewer for the National incubator program for an agency of the department of arts and culture. He was a judge for the ATKV and North West University arts project, including the ATKV-tienertoneel.

Jefferson is currently busy doing a post-grad in Arts Education with the focus on socio-dramatic play pedagogies for learning. He is a critical reader for a private university, for Van Schaik Johannesburg Publishers and he writes

creative arts curriculum content and frameworks for a public university. He is a creative arts facilitator for the in-service teachers for the provinces Kwa-Zulu Natal and the Free State. He directed the Idols South-Africa fame, Noma the idols winner and the top ten finalist.

Jefferson is very passionate about pedagogical influences of Arts Education using experiential learning as a teaching approach.



The Domingo Effect is driven and directed by **Shahaam Domingo (South Africa)** with the core intention of “Connecting to make difference” through authentic and collaborative performing arts incentives.

With a professional background spanning over 20 years in print media and marketing whilst having one foot in the Cape Town theatre and music scene. The Domingo Effect officially took off in 2014 as a publicity and entertainment project management service to clients like Lee-Ann Van Rooi, Christo Davids, Diaan Lawrence and David Kramer. With the creative freedom of entrepreneurship she was able to invest more time into giving young talent a platform specifically in Oudshoorn during the KKNK (Klein Karoo Kunstefees) through a partnership with KykNET resulting in instantly visible growth in impact and sustainability.

This freedom also led her to her dream of being an independent content producer, with her first production *Die Riel Van Hip Hop* that premiered at Artscape in April 2017 currently in the process of being edited for television broadcast. *Die Riel Van Hip Hop* proved how powerful and effective collaboration across borders can be. Her current projects include: The development of a new play to encourage authentic painful and healing conversations through theatre, the development and implementation of a sustainable authentic arts expression project, Distell Adam Small writing competition winners event, and a strategic list of pipe dreams as she continues to operate in gratitude and out of the box!

The highlight of her independent career has been the opportunities that stem from raising her voice authentically by having the brands and industry legends that she supports, due to their ethos, now choose to support and partner with The Domingo Effect.



Tapaya Edwards (Australia)

is a cultural ambassador of the Pitjantjatjara nation based in remote central Australia. He is a young man of exceptional skill and knowledge of Inma, the song

and dance, of the Tjukurpa songlines that traverse the Anangu Pitjantjatjara Yankunytjatjara Lands in far north west

of South Australia. From a young age Tapaya showed aptitude and interest in learning the language and rhythm of the long song sagas and his dancing skill delighted his elders. He is one of the youngest men to go through the "Law" at the age of 10 years. A sacred ceremony which sees young boys become initiated in to manhood. Tapaya was taught Inma of the Maku (witchety grub) by his grandfather at Mimili and his grandmothers at Amata instructed him in the songs and dances of Ngintaka (goanna) and the male role of Wati Nyiru in the Kungkarangkalpa (Seven Sisters) Inma.

As an Indigenous youth ambassador he has represented the APY Lands in national conferences and regularly works and performs on major projects with Carclew Youth Arts in Adelaide and on APY Lands. He is the Anangu Co-ordinator at Amata Primary School and works and advises Anthropologists as well as other government and private groups when on country.

Tapaya is part of the cultural advisory team to the ARC Songlines Project and was the lead male dancer in the performance of the Seven Sisters Songline at the National Museum of Australia in March 2013 and the major installation launched at the Museum in September 2017.



Diana Ferrus (South Africa)

is a writer, poet and storyteller. She was born in Worcester, Western Cape where she matriculated. She completed her postgraduate studies in Womens and

Gender Studies at the University of the Western Cape where she also worked in the Dept of Industrial Psychology as an administrator for 25 years.

Diana has published numerous poems and short stories in different collections. She writes in both Afrikaans and English and has two publications to her name, *Ons Komvandaan* (2006) and *I've come to take you home* (2010). She is currently working on a collection of poetry which will be a dedication to her father who was a POW during WWII.

Diana is well known for the poem that she wrote about Sarah Baartman, the Khoi woman who was taken away from SA to England under false pretences. In England she was paraded as a sexual freak. After her death in France at the end of 1815 Sarah's body was dissected and put on display in the Musee de L Homme in Paris. Diana's poem *I've come to take you home* was discovered by French senator Nicholas About who was going to propose a bill for the release of Sarah's remains. Touched by the poem, he had it translated into French and used it as part of his bill. It was read in the Senate and the senate voted that the remains must be sent home. The poem is published in the French law, a first in French history.



Fred Leone (Australia) is a well-respected and intelligent community leader, with strong Australian Aboriginal, Tongan and South-Sea Islander heritage. Fred and his family come from the

Garrawa, Waanyi & Butchella mobs.

He has developed his 14-year career working across the Australian Hip hop scene, Community Cultural Development, Education and Youth sectors to become an established MC, arts and cultural facilitator, educator, youth worker and creative producer.

Fred is passionate about, and committed to, social change and social justice; particularly applying his skills and knowledge to support the strength, status and development of Indigenous Culture.

Through his music and body of work Fred is also focused on enriching the lives of young people in the areas of positive leadership, self-expression, self-confidence, self-pride and pride in communities and culture. In 2008 Fred founded Impossible Odds Records - currently Queensland's only Indigenous owned and operated record label, which is distributed through MGM Sydney. Impossible Odds is highly regarded and acclaimed on a national level in the Australian music scene. Over the past four years they've amassed 10 award nominations including a QMUSIC Award for Best Urban Artist in 2011. Impossible Odds has performed at local and national events including Reggaetown, Woodford

Folk Festival, The Dreaming Festivals, Island Vibe, and Stylin'UP.

Since the age of 5 Fred has performed traditional dance with family and extended family. He currently volunteers one weekend a fortnight, teaching language and dance to young Aboriginal people in the community of Zillmere on Brisbane's north side. As well as this he also heads up Yawar Nuba a dance group of all Badjatala descendants based in Brisbane.

In early March 2013 Fred curated the closing ceremony of the QPAC festival Clancestry which saw Fred co-ordinate a Coroboree involving 9 different Clan groups and 160 dancers. This was the first official Coroboree held in Brisbane since the 1920's.



Chakwanda Mahongo (South Africa) is a First Nations youth leader based in Platfontein.

Platfontein is a community located in an arid region of the Northern Cape Province, near

Kimberley. The community consists of the !Xun and the Khwe who have endure much hardship and struggle for recognition as the result of being relocated during the 70's from Angola to Schmidtsdrift, and then Platfontein. Chakwanda is a Field Researcher at Platfontein San Community-Dispute Resolution project. He is also a traditional dancer.



MC Roodt (South Africa) started working in sustainable arts as a research coordinator for the NGO Phumani Paper. During this time, he worked on setting up the first archival

paper mill in Southern Africa and was instrumental in the continued growth of a spin-off from the paper craft industry; the Eco-Fuel Briquette Project. These research and community upliftment initiatives used environmental and socioeconomic sustainability to manufacture paper and energy resources with a drastically reduced green-footprint.

In his studio practice, he redefines definitions that implicate ideas of ‘environment;’ continually making reference to the role that the environment plays in constructing contemporary ontologies about the body. MC is a founding member of GrrrKollective, an artist collective that ally themselves with environmentally aware art initiatives. Recently returning from the construction of Geoglyph that was conceptualised by Site_Specific, supported by GrrrKollective, Outreach Foundation, Umvoto, Kind Earth Intentions in association with the Endangered Wildlife Trust. MC is the programme manager of Free State Arts & Health.



Claire Rousell (South Africa) is an artist and activist with a particular focus on the relationship between humans and nature. She works in a variety of media including performance,

designing events, sculpture, direct action protest, drawing, writing, knitting and painting. She is passionate about developing community through shared creative experiences that intensify our connections to nature, food and each other. Claire has lectured at the University of the Witwatersrand, the University of Johannesburg and in the UK on these topics since 2009 and presented at conferences in South Africa and abroad. She has participated in group shows at galleries and theatres including Everard Read, Wits Theatre and UJ Gallery; and has created a number of guerrilla performances at mine dumps, botanical gardens, monuments and street corners.



Major (Uncle Moogy) Sumner (AM) (Australia) is a respected Ngarrindjeri Elder, Cultural Performer and Visual Artist. He is the Cultural Director of the Tal-Kin-Jeri Dance Group.

Uncle Moogy was appointed as a Member of the Order of Australia in 2014 for his services to the Indigenous community for many decades. He is a member of the World Archaeological Congress and has been a member of the South Australian Aboriginal Advisory Council since 2011. He is also a member of the World Council of Elders. Major Sumner wants to show to the Australian people that Aboriginal culture is about sharing and working together for the benefit of the whole community. He made sure, to the best of his abilities that his contributions to public life in the areas of Aboriginal health, social welfare, youth and cultural heritage is benefiting everyone.

PIAD



Angela de Jesus (South Africa)

is based in Bloemfontein as the Art Curator at the University of the Free State (UFS). She is the Director of

the Johannes Stegmann and Centenary art galleries and manages the UFS permanent art collection. She has been involved with the establishment and is the Co-Director of the Programme for Innovation in Artform Development (PIAD). From 2009 - 2012, Angela was the Project Manager of the Lotto Sculpture-on-Campus Project. The project enabled the UFS to acquire a collection of sixteen public artworks for the Bloemfontein campus. Her recent curatorial projects include *100 Plates* (2012), *Re-envisioning the South African War* (2013), *Plastic*

Histories by Cigdem Aydemir (2014), *Representations of Otherness and Resistance* (2015) and *It's My City* (2016).

Angela has been involved with the co-ordination of several community initiatives, such as the Artists-in-Schools Project, and obtained a Masters in Fine Art from the UFS in 2009. She is a printmaker and video artist.



Dr Ricardo Peach (South Africa)

is the Director of the Vrystaat Kunstfees/ Arts Festival/ Tsa-Botjhaba, a multi-artform arts festival in

Mangaung, South Africa. The Vrystaat Arts Festival is held annually over a six day period during the second week of July in Bloemfontein, Free State.

He also developed and is the Co-Director of the Programme for Innovation in Artform Development at the University of the Free State, partnering with the Vrystaat Arts Festival.

Previously he managed the Capacity Development Program at the Australia Council for the Arts (2014) and was an independent cultural consultant with expertise in research and analysis, project management, program and policy evaluation, social media and strategic business planning.

In 2012 he was the Acting Director of the Inter-Arts Office at the Australia Council for the Arts, where he was responsible for developing and implementing a high level, national experimental arts sector plan.

The First Nations Colloquium & Creative Arts Lab is part of the Programme for Innovation in Artform Development (PIAD), initiated by:

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