

SUB-  
SAHARAN  
AFRICA

ARTS AND THE UK

# INNOVATIVE ARTISTS

We work with artists to  
break new ground and  
reach new audiences

2	Foreword	10	West Africa
5	Sub-Saharan Africa	18	East Africa
	Regional Programme	26	Southern Africa
		36	How to get in touch

## Foreword



The British Council is the UK's international organisation for cultural relations and educational opportunities. We create friendly knowledge and understanding between the people of the UK and other countries. We do this by making a positive contribution to the UK and the countries we work with – changing lives by creating opportunities, building connections and engendering trust.

Our work in arts creates new relationships between artists, organisations and audiences to develop stronger creative sectors around the world. We support artists to break new ground, encourage creativity and innovation, increase capacity by building skills to support livelihoods and cultural enterprise, extend safe spaces for creative exchange and contribute to research and policy.

Our work in the arts has grown substantially over the last five years. We operate in over 100 countries around the world, across six art forms covering the full breadth of UK creative industries. In 2016–17 our work in the arts reached 15.5 million people face-to-face and a further 198 million people online and through the media.

### THE BRITISH COUNCIL AND CULTURAL RELATIONS

### SUB-SAHARAN AFRICA'S CREATIVE SECTOR

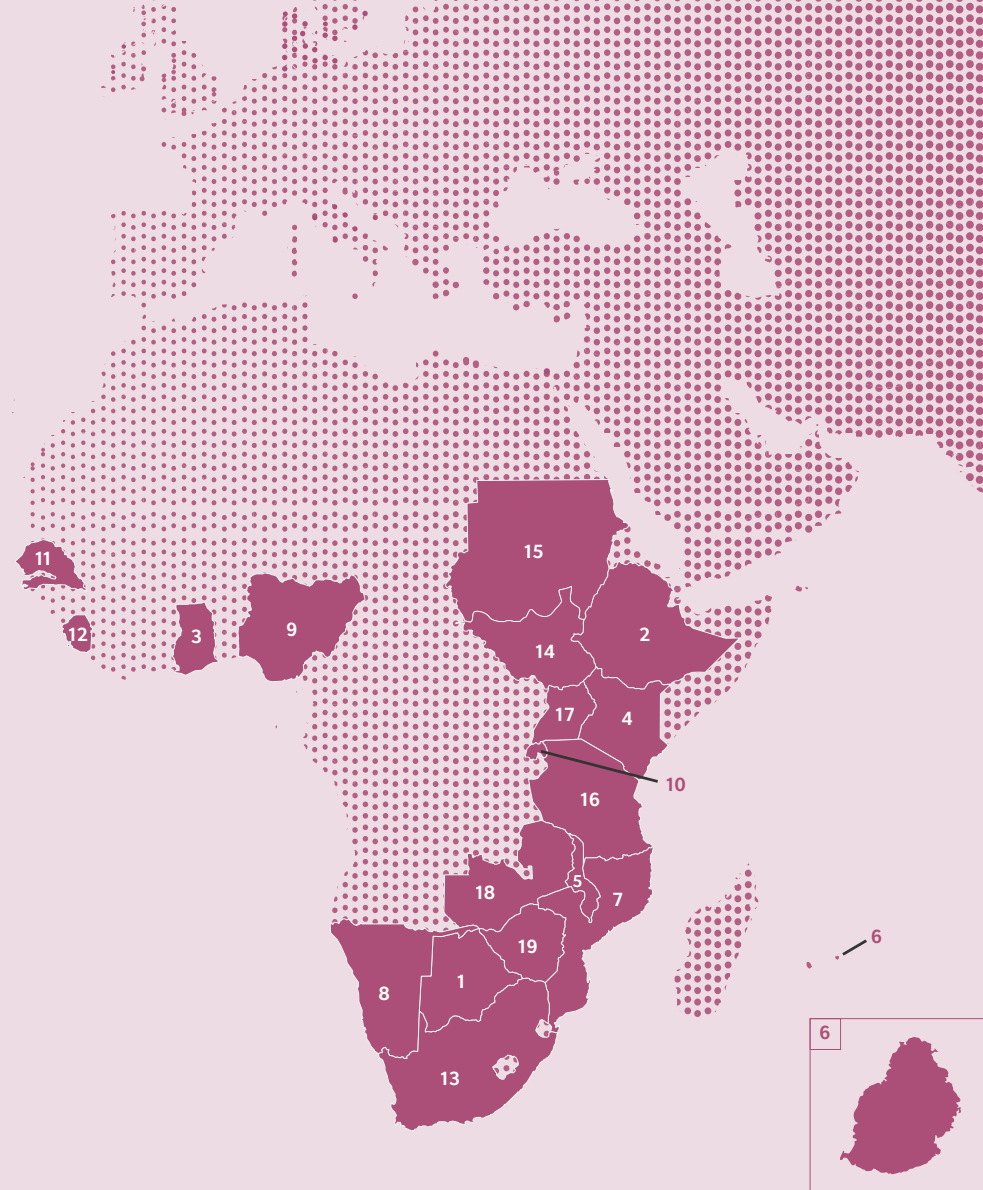
The creative sectors in Sub-Saharan Africa are diverse in structure and output and although some countries such as Kenya, Nigeria and South Africa provide government support, the majority of arts organisations receive little public funding and work in a mixed economy, sourcing private investment as well as charitable donations. For some years there has been a growing acknowledgement across the continent that the creative industries are a potential sector for the livelihoods of young Africans, but policy in this area is yet to provide sustainable, long term funding and infrastructure. Nonetheless, there is an exciting, thriving contemporary cultural sector across the continent, which is innovative not only in its creative processes but in its interaction with audiences, which in some sectors is increasingly international.



Left: Femme Fusion  
© Peter Munene

Above: Kampire Bahana performing  
at Nyege Nyege Festival, Uganda  
© William Kane





## BRITISH COUNCIL OFFICES IN SUB-SAHARAN AFRICA

<b>1 Botswana</b>	2.3m	<b>11 Senegal</b>	15.9m
<b>2 Ethiopia</b>	105m	<b>12 Sierra Leone</b>	7.6m
<b>3 Ghana</b>	28.8m	<b>13 South Africa</b>	56.7m
<b>4 Kenya</b>	49.7m	<b>14 South Sudan</b>	12.6m
<b>5 Malawi</b>	18.6m	<b>15 Sudan</b>	39.5m
<b>6 Mauritius</b>	1.3m	<b>16 Tanzania</b>	57.3m
<b>7 Mozambique</b>	29.7m	<b>17 Uganda</b>	42.9m
<b>8 Namibia</b>	2.5m	<b>18 Zambia</b>	17.1m
<b>9 Nigeria</b>	190.9m	<b>19 Zimbabwe</b>	16.5m
<b>10 Rwanda</b>	12.2m		

Population figures from the United Nations Population Division

## SUB-SAHARAN AFRICA REGION

The British Council has been working and building relationships across the arts, education and society in Sub-Saharan Africa for over 70 years. We have offices in 19 countries across the region and work digitally to reach people across the whole of Africa. Sub-Saharan Africa's population is expected to reach 2.4 billion by 2050, with 1.1 billion of this population counted as part of an emerging 'middle class'. Yet wealth continues to be unevenly distributed across the region. A growing youth population is one of the most significant factors for the future prosperity of Sub-Saharan Africa, 77 per cent of the population is below 35 years; 34 per cent is aged between 15 and 35.

This bulge in the youth population represents a significant potential benefit but is at risk of remaining unrealised. Two-thirds of non-student youth are unemployed, or vulnerably employed. Even when jobs are available, young people often do not have the skills required by employers – despite gains in education access over the past several decades. Women are particularly impacted, often facing even greater barriers to accessing opportunities and earning equal pay; young people in Sub-Saharan Africa and the UK face significant shared challenges to fulfilling their potential, including employment, education, inequality and access to decision making.



Left: What Took You So Long,  
© Ghinwa Daher

The British Council in Sub-Saharan Africa focuses on creating opportunities and enabling young people to fulfil their potential – improving their employability, resilience and networks. We do this through developing long-term, mutually beneficial partnerships between the UK and Africa that support prosperous and secure futures for both.

Our programme aims include these three core elements:

- Art, audiences and innovation – sharing the best of arts and culture in Sub-Saharan Africa and the UK is at the heart of our agenda. We bring partners together to bring new art to audiences.
- Skills and networking – we strive to expand audiences for the arts through developing new networks and skills for our partners.
- Brokering and communication – we communicate the work of the creative sectors where we work, enabling artists and audiences to connect with each other.

We aim to support the aims and ambitions of artists wherever they may take us. Our work also recognises that supporting the development of cultural industries can enable more people to engage with creativity as artists and audiences and contribute to more prosperous, fulfilling and happy lives for us all. The following strands of work enable us to focus our work in areas we feel have relevance to audiences in the UK, Sub-Saharan Africa and globally.

- We look to provide the creative sectors in the UK and across Sub-Saharan Africa with up to date knowledge of their respective contemporary art scenes and increase the opportunity for artists and audiences to engage with young art practitioners and their work through the partnerships we develop.
- Our work on festivals focuses on enabling these cultural platforms to be a convening point for artists to meet, forge new networks, share skills and connect their art directly with new audiences.
- Through our creative enterprise programme we look to enhance the livelihood potential for entrepreneurs, freelancers and other professionals in the creative economy. We do this by offering skills development opportunities, often working through creative hubs in Sub-Saharan Africa and their networks. We also facilitate connections between UK and Sub-Saharan Africa hubs and their networks to stimulate learning, exchange and collaboration.
- Developing digital engagement across the Sub-Saharan Africa region through original projects, programmes and partnerships. By supporting artists to make digital content we aim to present a more diverse Africa to a global online audience.

## OUR PROGRAMME PRIORITIES



## CONCLUSION

We seek new and ground breaking ways to enable the people of the UK and Sub-Saharan Africa to see each other through art, gaining a rounded picture of our contemporary lives. The programmes are shaped by the artists we work with and our cultural relations agenda. We believe that supporting more art to be made and enabling it to reach new audiences has a positive impact on the lives of people in the countries in which we work. In doing so, we hope our arts programme makes a contribution to the challenges of the day.

WEST

AFRICA



## West Africa



# WA

### CONTEXT

West Africa has a population of over 365 million and spans the western and southern Atlantic coasts of Africa. The Economic Community of West African States lists countries in West Africa as: Benin, Burkina Faso, Cabo Verde, Côte D'Ivoire, The Gambia, Ghana, Guinea, Guinea Bissau, Liberia, Mali, Niger, Nigeria, Senegal, Sierra Leone and Togo; all members of the regional group with strong economic, social and cultural ties including a common passport.

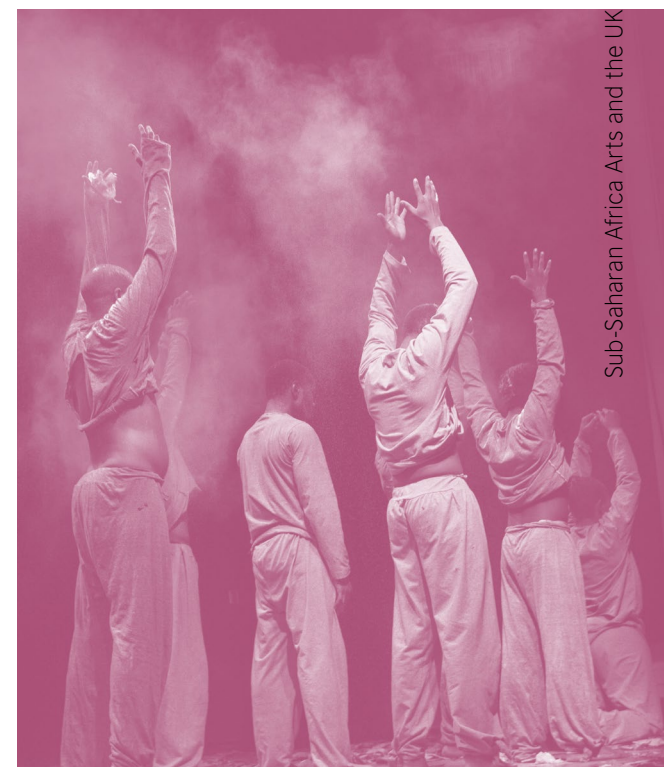
Sixty per cent of the population of West Africa is aged under 25 and more than 50 per cent is female. There are over 600 West African languages spoken with over 60 per cent speaking English (including variations of pidgin English), about 30 per cent speaking French, and less than one per cent speaking Portuguese.

The British Council engages artists, cultural professionals and creative entrepreneurs from across the West African region to deliver cultural events in the four countries in which it has offices - **Ghana, Nigeria, Senegal and Sierra Leone.**

While the region has some of the lowest scores on the Human Development Index globally (such as unemployment and maternal mortality) it is pioneering in some areas. For example, Ghana is among the top ten fastest-growing economies globally, Nigeria has one of the fastest-growing major media and entertainment markets in the world, Senegal is a model of democracy in Africa and Sierra Leone is one of only eight countries in West Africa with a national action plan for women.

Above: Creative Hubs Programme  
Training for Hub Managers  
© British Council

Right: 28M performance  
at Lagos Theatre Festival, 2016  
© Eniola Abumere



## West Africa



### CULTURAL SECTOR OVERVIEW

The strong diversity in language and heritage has fuelled vibrant contemporary creative sectors across West Africa. Nigeria's Nollywood (film industry) and Nigerian and Ghanaian Afrobeats (African pop, dancehall, and reggae fusion) have growing audiences beyond diaspora in Europe and the Americas.

The culture sector has historically received little public support leading to extremely weak education provision and cultural infrastructure. However, the rising profile of Nollywood and Afrobeats means that the creative industries are increasingly gaining public and private support, being viewed as a potential means to address high youth unemployment rates. Government action plans in Nigeria, Ghana and Senegal feature creative sectors as areas of focus

(alongside others) for stimulating economic growth through the promotion of tourism and other economic drivers like fashion, craft making and manufacturing. Although some institutions are supported at government level, generally the exciting work and growth is driven by independent, dynamic arts organisations funded by the private sector.

As a result, the creative sector is increasingly recognised as a pathway to livelihoods, self-expression and opportunity for young West Africans. This rising profile is creating opportunities for skills and education provision (mainly technical, production and management but also artistic and enterprise).

The number of contemporary arts festivals is rising across the region. Building on a long tradition of heritage festivals, these are platforms for inclusive creative expression and community engagement creating further opportunities for artistic exchange, cultural skills development and collaboration.

### PROGRAMME PRIORITIES

#### Fostering collaboration and networks

We help young, emerging artists and creative entrepreneurs in West Africa and the UK meet each other by creating spaces within festivals and creative hubs where meaningful creative dialogues can take place. Through this support, we assist UK festivals and creative hubs to deliver their international ambitions and artists and organisations benefit from sharing knowledge and practice.

#### Skills development for artists and creative entrepreneurs

We strengthen the arts sector in West Africa by developing its capacity to reach new audiences, support livelihoods and collaborate internationally. This is embedded in our festivals and hubs programmes through which we deliver festivals management training, creative enterprise training, digital skills training as well as other artistic and production training across art forms working with UK and local partners.

This work supports prosperity for arts professionals, and grows networks and influence by positioning the UK as a leader in these fields, creating new opportunities for training and developing livelihoods.

#### Brokering and communication

We showcase and publicise the work of the creative sectors across Sub-Saharan Africa, enabling artists and audiences to connect with each other, particularly through digital showcasing of young emerging artists and creative entrepreneurs from West Africa which raises their profile in the UK and internationally.



Right: Festival Managers Training Programme  
© Ayede

Above: Audience at the *Love and Hip Hop* performance at Lagos Theatre Festival 2017  
© British Council





## CASE STUDY - WEST AFRICA FESTIVAL MANAGEMENT TRAINING PROGRAMME

The Festival Management Training Programme was launched in March 2017 to increase the artistic, technical and management skills of festival management teams across West Africa. By enhancing capacity, the programme aims to facilitate more opportunities for UK engagement with the West Africa arts and culture sector, while supporting the achievement of economic and social impact for the festival's host communities. The training is part of a wider programme of connection, artistic and skills exchange and collaboration between UK and West African arts and culture festivals.

The programme was designed in response to research conducted in Nigeria in 2016 and in Ghana, Senegal and Sierra Leone in 2017 which identified skills gaps as a key obstacle to the growth and sustainability of both public and privately funded arts and culture festivals.

Forty festival managers of independent and public sector funded festivals from across West Africa were selected to take part in the first cohort.

The Nigerian public-sector festivals' participation was supported by the government of Nigeria through a memorandum of understanding between the British Council and the Federal Ministry of Information and Culture in Nigeria.

Working with training partners from the UK and Nigeria, including Walk the Plank UK, Edinburgh Napier University, London International Festival of Theatre, National Theatre Wales, Lake of Stars Festival and Ake Arts and Book Festival, Nigeria, we have delivered two (of three) workshops to this cohort of 40 festival managers.

Ninety-three per cent of the festival managers have already reported so far an increase in their understanding

of international best practice in the festival sector. Many have already begun to implement the learning in their festivals management, for example, Amarachi Attamah, Festival Manager of the Oja Cultural Festival, introduced crowd funding to raise funds for her festival and was able to raise 80 per cent of her festival budget through this platform.

Ninety-five per cent of the festival managers say they are now able to evaluate their festivals based on their improved skills in this area and 80 per cent of the festival managers have reported an increased confidence in delivering festivals. The group have also started a network amongst each other and continue to share ideas and connect with each other and their UK counterparts.





## CONTEXT

Our East Africa Arts programme works across the East of Africa and the Horn of Africa, specifically between: **Ethiopia, Kenya, Rwanda, South Sudan, Sudan, Tanzania** and **Uganda**. The combined population of all of these countries is 312 million. Ethiopia has the largest population at 105 million and serves as the home of the African Union. Within these countries there are a number of intergovernmental organisations building socio-economic and cultural ties across borders, the most prominent perhaps being the East African Community (EAC). The EAC offers free trade across its member countries as well as with the Southern Africa Development Community and the Common Market for Eastern and Southern Africa.

East African countries have a lot to exchange. Countries across the region continue to grow, stabilise and challenge their political and democratic processes. An East African passport was launched to ease border crossing for EAC residents and the EAC also offers a combined tourist visa granting travel between Kenya, Tanzania and Uganda. There are over 200 languages spoken across East Africa and the Horn of Africa, which include English, French, Swahili and Arabic.



The East African region has, for the last ten years, been characterised by a steadily growing economy. Kenya has the largest, most diversified economy within the EAC, and is currently considered the fifth largest economy in Sub-Saharan Africa. Sixty-two per cent of the population of East Africa are under 25 years old.

Youth remain the most in need of access to education, opportunity and jobs. Recognising the need to move away from reliance on resource and commodity-driven economies and towards other contributors to economic growth, the cultural and creative sectors in East Africa have become a place of focus and opportunity. Governments are realising the potential for cultural and creative sectors to contribute positively towards economic growth.

Strengthening the creative sector has a direct impact on the socio-economic situation, the employability of young people, and on the function of the sector as a tool for economic growth and social change.

Above: Jam Session at the Alchemist Bar  
© Made With Love

Left: Disabled Bodies & their Narratives, Rwanda  
© British Council



## East Africa

### CULTURAL SECTOR OVERVIEW

A burgeoning youth population along with strong cultural heritage traditions is fuelling an exciting contemporary creative scene in East Africa. This is being seen in the confidence and distinctiveness of Ethiopian fashion and design, the development of digital content industries in Kenya and in the growing assertiveness of film created in but reaching beyond the region. A combination of skills, know-how, and an increasingly enabling policy, investment and regulatory environment, mean that notions of 'innovation' or 'good practice' are grounded characteristics of East Africa's cultural scene.

East Africa has undergone, and is still undergoing, a major digital revolution. From the near ubiquity of mobile phones, to M-Pesa and the mobile money revolution, through to the impending digital switch-over of television – East Africa is now one of the world's creative and entrepreneurial hotspots when it comes to utilising new technology and new platforms with much to share with other countries.

While the culture sector receives little public support, arts organisations, collectives, and individuals are able to function productively in a mixed economy model and are successfully harnessing private investment by encouraging businesses to see the creative industries as a driver for job creation, economic and social growth. Coupled with this, the creative sector is organising itself into lobbying bodies, putting pressure on culture ministries to invest in the regulatory and non-regulatory environment in which the sector can grow – perhaps the most successful example of this being the Creative Economy Working Group in Kenya.

These efforts all contribute to East Africa's creative sector now being seen, both within the region and internationally, as a thriving hub for experimentation and expression. The rising profile of the region is stirring interest in cultural exchange – particularly between East Africa's burgeoning festival scene – and international collaboration.

Right: Fashion Machine Sudan  
© Maganga Mwagogo

Below: The East African Soul Train  
© Bwette Photography



### PROGRAMME PRIORITIES:

#### new Art new Audiences (nAnA):

An annual open call grant for 18 to 35 year old East African and British artists, arts organisations, and arts collectives, to create new art together and to showcase this art to audiences across East Africa and the UK.

#### Creative Hustles:

Our work within Creative Hustles focuses on festivals as a convening point for artists to meet, share skills, and showcase each other's art to wide and diverse audiences. We partner with East African and UK artists and arts organisations to deliver events within festivals that forge new networks, share new ideas, and showcase talent to new audiences across the region.

#### \_in Motion:

We believe the mobility of creatives across and between East Africa and the UK allows new art to be made, new skills to be shared and new networks to be created. We run three travel grants sparking the movement of artists across East Africa, from the UK to East Africa and from East Africa to the UK.

Through these programmes, East Africa Arts aims to shift perceptions of countries where there might previously have been misconceptions. Above all, we're focused on creating better access for young people to meet each other, and to understand each other. And it is through this work that exciting contemporary East African and UK art is showcased to the world.



## CASE STUDY - NEW ART NEW AUDIENCES: THE JALADA MOBILE AND LITERARY ARTS FESTIVAL

Cultural partners across East Africa and the UK can apply for the British Council's annual *new Art new Audiences* grant. This grant supports project ideas from artists, arts organisations and art collectives that collaborate together across the region and the UK.

A previous nAnA grantee, Jalada, a pan-African literature collective comprising writers and artists from Africa and the diaspora, used its grant to strengthen literary connections across Africa. Formed in 2013 by writers from Kenya, Nigeria, South Africa, Uganda and Zimbabwe, Jalada's mission is to publish literature by African authors. As Jalada's managing editor Moses Kilolo explains: 'The collective started with informal gatherings to refine and enjoy each other's artistic productions but it then grew into a pan-African interactive space where writers could share their work, edit and critique each other.' Key to Jalada, is the provision of peer-to-peer guidance and the opportunity for professional growth.

Right: nAnA Jalada Literary Festival performance  
© Made with Love

Left: Huza Press announce the winner of the Huza Press Writers award during the inaugural Jalada Mobile Literary Festival in Kigali Rwanda  
© Made with Love, for the British Council's East Africa Arts programme



The current lack of reputable publishing spaces for young, talented African writers has meant Jalada works primarily as a digital publisher. By providing an online publishing platform, it has become easier for the members of the collective to publish or fulfil a literary project quickly and regularly within a realistic timeframe.

The collective's most ambitious collaborative project came in the form of The Jalada Mobile and Literary Arts Festival which the British Council supported. Crossing five countries (Democratic Republic of Congo, Kenya, Rwanda, Tanzania and Uganda) and 12 towns in East Africa. The festival covered over 4,500km and was attended by over 7,000 people. It aimed to dynamically strengthen literary ties across the region and featured interactive full-day events including literary readings, spoken word, theatrical performances and diversely curated panel discussions. 'Jalada's festival was the first of its kind in Rwanda. It was a great opportunity to promote and present to Rwandans,

especially young Rwandans, what the East African literary world has to offer,' says Rwandese writer Darla Rudakubana. 'My favourite experience was the visit to Gashora College. The students there were so inspired by what the team of writers and publishers had achieved, they decided to start a blog to promote creative writing projects in their college.' To celebrate the completion of the tour, and create further and future connections, Jalada featured as a festival's highlight in the UK during Africa Writes Festival, an annual celebration of contemporary literature from Africa and the diaspora, established by The Royal African Society.



# SOUTHERN AFRICA



## Southern Africa



### CONTEXT

Southern Africa is a region marked by stark contrasts, while it suffers from high youth unemployment rates; it also has a vibrant youth culture that has been increasingly making waves on the international scene. Our Southern Africa programme works across **Botswana, Malawi, Mauritius, Mozambique, Namibia, South Africa, Zambia and Zimbabwe**, making it partly overlap with the Southern African Development Community. The region has a population of 125 million people and a young median age range of 17–26. English is an official language in seven of these countries, with Portuguese and French the official languages of Mozambique and Mauritius respectively. South Africa leads as the economic centre of the region, followed by Mozambique which has sustained strong growth since 2001.

This is a region that has leapt the digital divide by opting out of expensive wired connections and moving directly to wireless internet options. While the cost of internet access is still widely considered a problem, young people have been finding innovative ways to connect and share their creativity outside of the region. In response our programmes aim to create cross-country connections between Southern African countries, Sub-Saharan Africa and the UK, creating opportunities for urban 18–35 year old creatives and audiences through storytelling, insight and connections, focusing on digital-first and innovative programmes.

Above and right: Short Cuts project featuring film creatives from Namibia, Botswana, Zambia and Mozambique with UK film maker Shola Amoo in Maputo, Mozambique  
© British Council



# Southern Africa



## Storytelling

Storytelling is a space for dialogue, where connection and insight into different cultures, art forms and context emerges into work that is created for the public in visual, audio and written forms. Created specifically to be shared digitally, this work expands accessibility to content across countries. This brings audiences and creative professionals from the UK and Southern Africa closer together through shared content and representation.

## Insights

Our programme design is research led. Insight is gathered through rigorous engagement with the creative sectors in each of our eight Southern African countries and the UK. Regular events are held to hear from young people to understand how they would like to engage with art and current challenges and opportunities in the creative sectors.

Projects often provide applied research opportunities for artists, practitioners and creatives. Creative conferences and public dialogues are also developed with wrap around activity and engagement in mind in order to connect artists and creatives.

## Performance and residencies

Residency opportunities vary in length and scale across art forms. We collaborate with partners to shape and host these residencies to best explore and experiment through innovative engagement. Artist mobility and increased showcase opportunities, as well as creating platforms for artists to collaborate, is a key component of these exchanges.

## PROGRAMME PRIORITIES

### Festivals

We connect festival managers, curators and directors to share knowledge as well as offering opportunities for mobility to showcase and collaborate across art forms and countries. This provides audiences with fresh content and access to new African and UK art.

### Creative Enterprise

Through partnerships we are building a network of Southern African creative hubs to connect creative and artistic entrepreneurs. We are supporting them and their communities with innovative programmes in enterprise and digital skills, as well as building opportunities to connect to hubs across Sub-Saharan Africa, the UK and the Global South.

## CULTURAL SECTOR OVERVIEW

The cultural sector in Southern Africa varies widely across this large geographic region. There are the high populous countries such as South Africa and Zimbabwe, both of which come from complex and turbulent pasts, to smaller countries rich in mineral wealth like Botswana, the expansive desert landscapes of Namibia, agriculturally-led countries such as Malawi and Zambia and the highly touristic destinations of Mauritius and Mozambique.

In response to high youth unemployment, the creative and cultural sector has been recognised as playing a key role in economic sustainability. There is a growing commitment from most governments to optimise the creative industries' impact on social and economic growth.

From influencing policy and developing leadership and advocacy, to encouraging collaborations and supporting skills and opportunities for young entrepreneurs, our programme in Southern Africa aims to improve entrepreneurial and leadership capacity, while also improving access points for young people entering creative career paths.



Left: Kojey Radical performs in Johannesburg for WeHeartBeats and Feel Good Series  
© British Council

Above: Creative Hustles - Experimentalists on Music Film and Travel with Kojey Radical, Mahaneela Choudhury-Ried and Cherae Robinson  
© British Council



# South Africa

## CASE STUDY - COLABNOWNOW

In September 2017, the annual Fak'ugesi African Digital Innovation Festival hosted the inaugural year of ColabNowNow, a project conceived by British Council Connect ZA, in Braamfontein, Johannesburg. ColabNowNow was curated by Kenyan-born creative director, Jepchumba, and saw 15 digital creatives from East Africa, West Africa, Southern Africa and the UK work collaboratively over ten days to produce art work that was on show at the Fak'ugesi Beats Block Party.

Over the past four years, British Council Connect ZA has partnered with the annual Fak'ugesi Festival in a number of ways. Fak'ugesi is implemented by Wits Digital Arts (University of Witwatersrand) in collaboration with the Tshimologong Innovation Precinct. The festival is a celebration of creativity and technology with talks, exhibitions, hacks, workshops, game arcades, parties and skills exchanges.

'ColabNowNow unleashed the best skilled, dangerous minds from Africa to re-imagine future forms of African storytelling. The artists from West, East, Southern Africa and the UK worked together to produce a digital art experience.

One of the great things that we did was to try to find an interdisciplinary team whose interest was to find ways to collaborate with each other and grow in the practice along the way. African digital art is gaining traction on the continent because of its interdisciplinary nature; it includes innovation and African creativity, and it is definitely a space to watch,' said project curator, Jepchumba, who is also the founder of African Digital Art – a collective and creative space where digital artists can showcase their work and connect with emerging artists.

During the festival, Jepchumba gave a keynote address at the Fak'ugesi Conference titled 'The African Digital Renaissance, New Frontiers and Territories', and five ColabNowNow creatives were part of a panel



Above: Fak'ugesi Exhibition  
© Olivia Shihambe

Left: ColabNowNow creatives and curator Jepchumba during the 2017 Fak'ugesi Festival  
© British Council



discussion at the festival conference, both of which were live-streamed during the conference. The creatives also had opportunities to connect with the South African creative sector through participating in workshops, attending arts events, and meeting Johannesburg-based creatives, building their networks and creating opportunities for further collaborations.

Christopher Lutterodt-Quarcco, a London-based designer, director and writer said, of his ColabNowNow experience: 'Being a part of ColabNowNow has been amazing; I have found the diversity of artists and designers incredible, and all that naturally does is fill you with possibilities. That allows an artist to think about what you can do and how that can enter into different spaces.'

'The digital art landscape in Africa is evolving exponentially. We're figuring out new ways to tell our own stories every day and exploring new channels and new media to direct and manage the narratives around our lives and what we're doing ourselves, instead of passively letting others tell our stories. There's something immensely empowering about that', added Papi (Mamadou Wane), a visual artist and creative director from Dakar.

ColabNowNow connected with local and international audiences through digital media. Linking the network of British Council offices across Sub-Saharan Africa with our UK counterparts lead to an awareness of the project that eclipsed what would have been possible with a traditional two-way connection between a host country and the UK.

The convening of artists from across Sub-Saharan Africa, against the backdrop of Johannesburg and submerged in the buzz of Fak'ugesi created a unique platform for connection and artistic exchange. It is this type of innovative collaboration in the digital, creative and tech fields that the Southern Africa Arts programme is dedicated to, and passionate about.



## How to get in touch

Visit our Sub-Saharan Africa Arts website:  
[www.britishcouncil.org/arts/partner/sub-saharan-africa](http://www.britishcouncil.org/arts/partner/sub-saharan-africa)

Sign up to our Africa Arts Newsletter:  
[www.britishcouncil.org/arts/partner/sub-saharan-africa/keep-touch](http://www.britishcouncil.org/arts/partner/sub-saharan-africa/keep-touch)

See all of our current international opportunities:  
[www.britishcouncil.org/arts/opportunities](http://www.britishcouncil.org/arts/opportunities)

## Our structure

The British Council's Arts department consists of two main parts: UK and international.

In the UK, we have one executive, four cross-disciplinary, three national and six art form teams. These teams are responsible for developing an expert understanding of the UK and the potential partners the British Council might work with in their sector.

Arts staff in countries within each of the seven regions work with their colleagues in the UK to co-create our programmes based on their expert knowledge of the local context in which they operate.

Overall decision making across Arts is made by a senior leadership team, which consists of a director in each region and 11 directors in the UK.

## Our funding

Over 80 per cent of the British Council's turnover is earned through teaching and exams, tendered contracts and partnerships. The British Council also receives grant-in-aid funding from the UK Foreign and Commonwealth Office. This makes up less than 15 per cent of our total income, but enables us to represent the UK's long-term interest in countries where we cannot rely on earned income alone.

Much of our work in arts is supported by official development assistance (ODA) funding. ODA is UK tax payers' money that supports aid and development in low- to middle-income countries. Using this, we deliver arts programmes that promote economic development and welfare in these countries, which contribute to building trust and opportunity with the UK.

## Further information

[Botswana](http://www.britishcouncil.co.bw)  
[www.britishcouncil.co.bw](http://www.britishcouncil.co.bw)

[Ethiopia](http://ethiopia.britishcouncil.org)  
[ethiopia.britishcouncil.org](http://ethiopia.britishcouncil.org)

[Ghana](http://www.britishcouncil.org.gh)  
[www.britishcouncil.org.gh](http://www.britishcouncil.org.gh)

[Kenya](http://www.britishcouncil.co.ke)  
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[www.britishcouncil.mw](http://www.britishcouncil.mw)

[Mauritius](http://www.britishcouncil.mu)  
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[Senegal](http://www.britishcouncil.com.sn/en)  
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[South Sudan](http://southsudan.britishcouncil.org)  
[southsudan.britishcouncil.org](http://southsudan.britishcouncil.org)

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[Tanzania](http://www.britishcouncil.or.tz)  
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[Uganda](http://www.britishcouncil.ug)  
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[Zambia](http://www.britishcouncil.org.zm)  
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[Zimbabwe](http://www.britishcouncil.co.zw)  
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