StringCaesar

TURNING POINT FOUNDATION

Contents

3. Our vision
5. Our mission
7. What we aim to do
   - Plans for 2010
   - Looking ahead to 2011
21. Who we are
   - Artistic Director, World Theatre Season Director, Prison Film And Theatre Liaison, Business, Commercial and Charitable Director
   - Patrons, Hon. Founder members, Trustees, Artistic Board, Trust details
30. Our unique history
   - StringCaesar – The movie
36. Appendices
   - A history of successful prison workshops
   - Specific aims within Pollsmoor
   - Letters of recommendation about the prison workshops
   - Some facts about about South African Prisons
   - Vision for ongoing film and theatre workshops in Pollsmoor Prison
   - CVs

Our vision

StringCaesar – The Turning Point Foundation is a trust, the aim of which is to build a creative space, directed by talented artists, for the City of Cape Town's underprivileged to learn and grow writing skills/ performance and production skills/interaction and communication skills.

The poor. The so-called ordinary. Great artists, local, national, international. Together forming a creative hub for both the city and the wider national and international community.

Our mission

To inspire and develop the artistic talents and interactional skills of individuals in underprivileged communities and prisons in South Africa

To use the performing arts as a catalyst for social and economic development and upliftment

To create a platform for South African artists in the local and international performing arts arenas

What we aim to do

The goals of the StringCaesar – The Turning Point Foundation are manifold:

– To create a centre for writing

– To create a centre for production and performance

– To start a world theatre season

– To take work in to – and out of! – Pollsmoor and other prisons

– To conduct trainee schemes

To create a centre for writing

All forms of writing – but with an emphasis on theatre and film. Writing with roots deep in the local townships and prisons reflecting the lives, struggles and joys of ordinary people going through extraordinary times.

There will also be workshops on word-music combinations, both with visiting performers –eg. Mass Ensemble – and with local musicians. Globally all art disciplines are coming closer and closer together.

To create a centre for production and performance

The Foundation seeks to support human creativity at it's deepest and highest levels.

This will entail theatre productions, devoted to serious new, modern and classical work, but also specifically encouraging local content. Master Classes by visiting national and international artists.

Basic Skills Training Courses, both at the Foundation Centre and in Pollsmoor Prison, leading to work in other prisons.

This work will be filmed with cutting edge HiDef technology.

To start a world theatre season

Bringing the best of world theatre to Cape Town, with workshops by masters from around the world to pass on skills and inspire local artists.

The world theatre season will be headed up by Martyn Naylor (please see CV). In this regard Martyn is already contacting theatre companies around the world, all of whom have expressed a deep desire to come to South Africa and participate in the world theatre season.

To take work in to – and out of!
– Pollsmoor and other prisons

Please see Appendices I – V

To conduct trainee schemes

We will attach apprentices to all Heads of Departments, senior personnel and visiting companies.

Plans for 2010

– StringCaesar – The Turning Point Foundation will be launched in late February 2010, an high profile fundraising event.

– The film, StringCaesar will be presented at an International Premiere in South Africa in July 2010.

It boasts an impressive cast including John Kani, Sir Derek Jacobi, Alice Krige, Warren Adler, Richard Clifford, Grant Swanby, Vaneshran Arumugam and Bo Petersen and introduces some of the outstanding talent in Pollsmoor Prison.

Plans for 2010

– In March 2010, StringCaesar The Turning Point Foundation (the Foundation) will open an office in Cape Town.

– Staffed by a small team, this office will oversee administration of the Foundation and will serve as a central point where projects are developed and managed.

– At least two projects will be rolled out, one in Pollsmoor Prison and the other, which will involve people from underprivileged communities on the Cape Flats, will take place in the City Centre.

– Activities, outcomes, challenges and successes of each project will be documented to develop the models for future projects, and to provide feedback for sponsors and donors.

Prison Project

Objective

To provide prisoners with the opportunity to develop creative expression and gain skills with which to secure employment and ease their integration back into society on release.

Prison Project

Overview

– Paul Schoolman will work with the women in Pollsmoor Prison to develop a script based on their real life struggles, challenges and triumphs and will provide them with training in the necessary disciplines (e.g. writing, production, acting) for the play to be produced. He will be assisted on an ad-hoc basis by members of the Foundation's artistic board.

– The project will culminate in the play being presented to two separate audiences:
  - The prisoners
  - The public (paying audience)

– Upon release, ex-prisoners will be linked to the Foundation Centre and assisted to continue with a career in the film and theatre industry.

The Glovemakers

Objective

To provide talented individuals in impoverished communities with the opportunity to develop acting, writing, production and related skills in order to pursue relevant aspects of the performing arts as a career.

The Glovemakers

Overview

- This will be a more formal piece of theatre, the content of which has been developed but cannot be disclosed at this point. John Kani has already committed to play a role in the production and will work alongside a cast of top professionals, performers from underprivileged communities and ex-prisoners.
- The play will be produced in the second half of 2010 and will focus on bringing together the excellence of world class performers and emerging talent from South Africa, creating superb theatre and developing the artistic and creative skills of the underprivileged.
- The play will be presented at:
  - A venue in Cape Town (paying audience)
  - A venue on the Cape Flats
- Individuals will be supported and assisted to continue with a career in the film and drama industry.

Looking ahead to 2011

– Facilitation of two projects in prisons based in the Western Cape
– Facilitation of two community projects in the Western Cape
– Introduction of World Theatre Season at the Foundation Centre – bringing the best of world theatre to Cape Town with workshops by masters from around the world
– Establishment of a HiDef Facility at the Foundation Centre to capture and edit the work done at project level

Who we are

StringCaesar – The Turning Point Foundation is a diverse group of people who have been brought together through a common need - the desire to create and communicate. The richness of this diversity is of enormous importance to us.

Though StringCaesar -The Turning Point Foundation is in the process of being created, it is based on 30 years of work in film and theatre, 25 of those years also entailing film and theatre workshops with prisoners in prisons in the United Kingdom, Canada and South Africa. (The years of experience are based on one person. If we used man-hours we we would have centuries of experience.)

As a group our **theatre** experience extends from London street theatre to work on the UK Fringe, in established repertory companies, London's West End and the Royal Shakespeare Company, covering new writing and the classics.

In the arena of **film** we have worked across the script and budget spectrum from film improvised on the streets of Paris and Basle, with a remarkable mix of actors and non actors, to small independent productions in Africa, the UK and Europe, Canada and the USA, and also in Hollywood big budget productions.

TV work extends from BBC classics and costume drama to the American, Canadian and South African mainstream.

We have won awards in all these mediums.

Artistic Director
Paul Schoolman

World Theatre Season Director
Martyn Naylor

Pollsmoor Prison Film And Theatre Liaison
Alice Krige

Business, Commercial and Charitable Director
Warren Adler

Please see the CVs that follow for detail.

Patrons

We are indeed fortunate to have as our Patrons:

Archbishop Desmond Tutu
Lady Fiona
Montagu of Beaulieu
John Kani
Sir Derek Jacobi
Colin Cowie
Alice Krige.

Honorary Founder Members

Chris Austin
Cicely Berry
Richard Clifford
Billy Close
Brian Eagles
Chris Giffard
Edward Hardwicke
The late Stephen Joseph
Rashid Lombard
John May
Tim Miller
Tomio Mohri
Martyn Naylor MBE
Keith Northrop
Rajendra Sharma MB BCh.
Dr Stephen Shaw
Grant Swanby
The late Jon Wilkins
Gill Wright

Trustees

Warren Adler
Vaneshran Arumugam
Chris Giffard
Alice Krige
Rashid Lombard
Bulelwa Makalima-Ngwana
Kweku Mandela
Paul Schoolman

Artistic Board

Grace Amirian
Vaneshran Arumugam
Sibongile Balfour
Aletta Bezuidenhout
Bestie Bethaa
Peter Christaans
Tone Curran
Amy Emdon
Amrain Essop
Isla Haddow Flood
Gretha Fox
Sannie Fox
Nicola Hanekom
Michelle Hill
Chris Heyerdhal
Nandipha Jama
Nobuhle Ketelo
Thumeka Khumalo
Becky King
Gcobisa Mzola
Andile Nebulane
Sibongile Ngconde
Jonathan Nkala
Danforth Olsen
Bo Pietersen
Asanda Rilityana
Michael Sambridge
Gunter Singer
Ben Vassallo

Trust details

Foundation Trust Number: IT 3248/2009

Banking Details:

Account name: StringCaesar The Turning Point Foundation

Electronic Account Account Number: 6226 386 5134

Branch code: 202509

Branch name: Thibault

Bank: FNB

Type of Account: Business Cheque Account

Our unique history

The Foundation has its roots in the development and production of a remarkable feature film – StringCaesar. The film, currently in post-production, boasts a cast of prisoners, prison officers and internationally famous actors.

It is the culmination of over two decades of film and theatre workshops in numerous prisons: namely, in the UK: Dartmoor, Cardiff, Parc, Swansea and Nottingham; in Canada: Drumheller Penitentiary in Alberta, and in SA: Pollsmoor Prison.

With the support of the Department of Correctional Services, over 100 individuals in Pollsmoor Prison were trained in writing, production and performance skills and played an integral part in the making of this feature film. As well introducing some of the outstanding talent in Pollsmoor Prison, the cast includes John Kani, Sir Derek Jacobi, Alice Krige, Warren Adler, Richard Clifford, Grant Swanby, Vaneshran Arumugam and Bo Petersen.

From the original proposal to shoot StringCaesar in prisons:

Title of production STRINGCAESAR

Genre Drama/Historical/Prison

Duration 120 minutes

Language English with subtitled Afrikaans, Xhosa and other local dialects

Delivery To be determined in relation to launch of StringCaesar – The Turning Point Foundation

From the original proposal to shoot StringCaesar in prisons:

Concept

“One man. Two worlds. Three prisons. Then. Now. Ancient. Modern.
Julius Caesar’s struggle against all odds to become – Caesar.”

StringCaesar is a feature film which tells the timeless story of a childhood and adolescence shaped by social and political events. It charts a young man’s impassioned quest for power, for the meaning of freedom and to know himself, to live his dreams to achieve his ambitions. The film explores his struggle to survive by becoming a power broker, a manipulator and then a dictator – the genesis of a powerful man, with roots in politics, violence, and gang warfare.

From the original proposal to shoot StringCaesar in prisons:

Our story plays out within the confines of some of the world's most dire prisons with acclaimed actors working alongside young men and women, some serving life without parole, imprisoned for drugs, violence, and murder. The prisons are a microcosm of the real world where drugs, sexual liaisons, gangs, deals, allegiances, fear, anger and fleeting happiness are the order of the day.

This is the world where young Caesar fought for survival, this is Rome. A Prison.

Set in Pollsmoor Prison (Cape Town, South Africa), Cardiff Prison (Wales, United Kingdom) and Drumheller Penitentiary (Alberta, Canada) this remarkable historical story unfolds in a modern reality with relentless energy. It combines a remarkable cast which includes Sir Derek Jacobi, John Kani, Alice Krige, Warren Adler, Richard Clifford, Greta Fox, Aletta Bezuidenhout, Grant Swanby, Bo Pieterson and Vaneshran Armugan prison officers and 500 prisoners.

This is Julius Caesar in the raw. Drama. Emotion. Conflict. A Caesar you have never seen before.

Synopsis

The story begins with our teenaged protagonist behind bars in a prison ravaged by riots, caught in the brutal conflict between rival leaders, the vicious Sulla and his lieutenant Marius, violent thugs.

Caesar's allegiance is with Marius. Sulla wins. Caesar's life is forfeit. The powerful women who surround Caesar with love, his mother, his aunt, his young wife, his future mistress, beg Sulla for his life. But Caesar refuses Sulla's offered compromise – to divorce his wife, Cornelia, daughter of Sulla's enemy. He runs. He's caught. Saved by his first epileptic seizure, he is thrown at Sulla's feet. Bisexual Sulla, seduced by Caesar's charm and beauty, spares him...

He courts Crassus, the wealthiest, most corrupt man in Rome, controller of prison deals and protection rackets. Caesar persuades Crassus to back him financially –- as he goes off on military negotiations for Sulla with the powerful dictator/bully Nicomedes. Caesar returns not only with the reinforcements but with the nickname "Queen Caesar'– he's had an affair with Nicomedes and his daughter Nysa. Another bond, another alliance of sex and power.

Caesar fights the prisoner's fight and he kills. He doesn't become murderer because he already is one, but he comes to understand the meaning of his murders. And he begins to play the game of power with the players of Rome, simultaneously more and more mired in debt and favours. Then Caesar is kidnapped and held hostage for ransom. He seduces his kidnappers into loving him and persuades them to demand a massive ransom from Crassus, who is so deeply invested in Caesar that it is cheaper to get him released than to let him die. Caesar waits and waits – it's like his chained to the floor in solitary, and he digs deep within himself.

He uses his confinement to explore and to hone his power.

The ransom arrives. Released, he kills the kidnappers he's learned to love.

Back in Rome, ever more deeply imprisoned in debt, he fights the gang bosses and drug dealers – he fights everybody except his faithful friend, the Swooper. The Swooper is the lowest of low in the prison, swooping for dogends. The lowest of the low – but Caesar nurtures him. He nurtures the common people. And he tends his alliance with Crassus, taunting him, tantalizing him with promises of future greatness, future power that Crassus will share, power over Pompey and Cicero - both of whom Crassus fears. Caesar's wife dies; so does his aunt. Great for PR! A furious Crassus pays for the funeral. It is a huge success – Caesar makes the people love him. The Swooper throws the crowds dogends – all of Rome swoops for them – the common people all want a piece of Caesar!

But he still owes everyone. The drug lords bay for his blood and Crassus rages for results. Pushed to his limit, his mind at the edge, now he plays the dealers, the bosses, the barons and the people in earnest and with ease – he walks through walls, he gathers his gang, he's still in the prison but now he can see the sky.

He is Caesar.

From the original proposal to shoot StringCaesar in prisons:

Target Audience

Age: 13 and upwards

Income: All socio economic groups

Gender: Both

Sales Agents And Sales Projections:

Sales Agents are currently being interviewed for both the film StringCaesar and the Prisoner Shot documentary, for,

- International Theatrical release.
- International DVD Sales
- TV, Satellite and Cable sales
- Merchandising
- Educational packages for Schools, Colleges and Prisons.
- Music CD'S and DVD'S from Prisoner Artists

Appendices

A history of successful prison workshops

In the UK, three feature film scripts were written by prisoners, drawing deeply from their own life experiences, covering such issues as theft, murder, rape, suicide, sensitivity, childhood abuse and drug and alcohol abuse. The scripts were acclaimed at public readings given by the Royal Shakespeare Company and prison actors, hosted by the Director's Guild of Great Britain and funded by The Tudor Trust funded in association with The John Paul Getty Trust. The British Film Institute funded the script writing process.

The research over two decades has been funded by the BFI, the Sasakawa Foundation of Japan and The National Endowment for Science, Technology and the Arts.

All the above was also supported by private sources.

A history of successful prison workshops

The 12 Angry Men and One Flew Over the Cuckoos Nest were produced and performed in Dartmoor prison, the latter with a cast of prisoners and actresses. Two Men in a Trench, written by Michael Sambridge, a member of both the writing and acting workshops in Dartmoor, was performed at the Edinburgh Festival to excellent reviews with a cast of ex-prisoners and actors.

Additional outcomes of the workshops were:

– A BFI commission for a screenplay by an inmate.

– Two novels, currently being considered for publication, by Michael Sambridge, ex-prisoner and workshop participant. Michael was subsequently invited to do a Bachelor of Arts Degree in Creative Writing at a highly regarded university in northwest England.

– One long-term prisoner, immediately upon release, was accepted into one of England's leading drama schools, The Webber Douglas Academy of Dramatic Art.

– Peter Chistiaans, who performed superbly in StringCaesar, recently gave a highly acclaimed concert at the new Space Theatre in Cape Town in February, 2009.

Specific aims within Pollsmoor Prison

The skills training courses, amongst others, we propose to offer the prisoners are:

Costume/Wardrobe Department:

– Responsibility in preparation and maintenance of costumes

– Daily preparation of wardrobe for advance filming schedule

– On set maintenance of costume

– Equivalent training for theatre productions

Property Department:

– Identifying and cataloguing props for each scene

– Daily care and maintenance of props

– On set handling of props

– Equivalent training for theatre productions

Sound Department:

– Training in handling body microphones and boom microphones

– Daily care and maintenance of equipment on and off set

Lighting And Camera/Grip Skills:

Although we will be working with cutting edge equipment which requires no lights and minimal crew, we will endeavour to bring in a lighting and grip package if individuals express a desire to see such equipment at work.

Assistant Director Department:

– Training in work as assistant director

– Creating and maintaining communication between director and departments/crew and cast

– Preparation of call sheets for advance schedule Equivalent training for theatre productions

Acting Skills:

– Master Classes from Internationally acclaimed masters.

– Improvisation experience

– Exploring/building a character experience

– Group and Trust acting exercise

– Acting

Film, theatre, novels, short stories and poems.

Self Discipline:

The most important skill anybody can be taught or witness others practicing. The discipline that comes from deep within oneself because ... you want the work to be accomplished!

We would also introduce the basics of post production processes like CGI (computer graphic imaging) and editing.

The QXCI

We brought into the workshop and filming/production periods Grace Amirian, a QXCI therapist, and her QXCI computer. The QXCI – the Quantum Xeroid Consciousness Interface – is a safe, powerful bio feedback device which was developed by NASA to treat astronauts in space and is used for energetic healing but also to read and work with the energy of groups like a soccer team – Real Madrid for example uses it during a game to improve team performance and play.

We hope to bring this technology into the training workshops.

Specific aims within Pollsmoor Prison

Long term aims

A long term aim of the Foundation, and also it's commitment to the Department of

Correctional Services, is to establish the work in Pollsmoor and then to expand it to other prisons both in SA and in as many countries internationally as possible.

The Foundation centre will provide the opportunity for ex-prisoners to continue their work on leaving prison in the professional spheres of film, theatre, music and photography with professionals.

Letters of recommendation about the prison workshops

Excerpt from a letter from Mr John May, Operational Manager for Welsh Prisons, to Mr Linda Mti, National Commissioner, Department of Correctional Services, South Africa:

"As a Prison Governor, I was very impressed with the value of their work in a prison setting, by its impact on the prisoners involved, and by the commitment of Paul and Alice and the many members of the world of stage and film who spent time contributing to it.

In Dartmoor, they worked with some difficult and challenging prisoners, most of whom had histories of criminality and were serving long sentences. I saw a number of people whose lives were changed by the opportunities the project offered and, as Alice will confirm, some are now working in the film industry who would otherwise undoubtedly have remained career criminals.

Some prisoners are, often without realising it, desperately seeking ways of reshaping their lives. The project offered a new and wholly different means of engaging people who resisted the more conventional routes of work and education. The commitment to the work which I saw from some very difficult prisoners was awesome.

The fact of a shared participation between staff and prisoners provided a new medium within which the two groups could meet and communicate, an important piece of added value in the context of prison.

Uniquely in my experience, the filmmakers recognised the importance of understanding the environment in which they were working. They were keen to work with us, taking full account of the demands of security and control. This meant that staff felt confident to support and be part of the project.

In many ways it is the process of making the film which brings benefits to the prison and its prisoners, rather than the end product. However, in light of the international dimension which the film has now acquired, I believe that the film will provide to a wide audience an excellent illustration of just what is possible using the talents of a group of very under-rated people – our care. It will make another dent in the perception that they are prisoners and nothing else.

I commend them and their work to you, and ask you to give sympathetic consideration to the possibility of your service becoming part of what I regard as an exciting project, which has direct relevance to assisting effective rehabilitation and helping prisoners find ways out of crime. (Even if they don't become actors, they find a way to believe that the impossible is nothing.)

Excerpt from a letter by Richard Tilt, Director General, Her Majesty's Prison Service.

"Apart from the creative aspect, the (Caesar) project developed in the prisoners an ability to work together, and helped them confront their anti-social behaviour and aggression. A number of prisoners involved with the project have secured work as free-lance or contract writers. Three scripts, which became known as the Dartmoor Trilogy, were developed and given a formal reading by the Royal Shakespeare Company in August 1990.

Some facts about South African prisons and prisoners

South Africa, with 160 000 prisoners, has between the seventh and the ninth highest prison population in the world (well behind the USA, China, Russia, Brazil, India and Mexico, and competing with the Ukraine and Thailand for seventh place).

Of prison systems that have more than 50 000 prisoners (i.e. excluding such small places as the Cayman and Virgin Islands and the Bahamas), South Africa has the world's fourth highest number of prisoners per capita, with 340 prisoners per 100 000. Before the 2005 Special

Remission, during which just over 30 000 prisoners were released, there were up to 415 prisoners per 100 000 citizens.

South Africa's prisoners live in 242 prisons with a total capacity of 114 000, an overcrowding rate of 140%. Particularly since 2000, the length of the average prison sentence has increased dramatically, as growing numbers of prisoners are convicted of violent offences. A large, and increasing, number of these prisoners are young men, aged between 18 and 25 years. Almost exclusively, they are black, poor and have received little education. Many have never had a job.

There is a dearth of positive and constructive programs for offenders in South African prisons.

Skills shortages mean that there is an undersupply of psychologists, social workers and other specialist staff. With a total of 37 000 members in the Department of Correctional Services, the extremely high staff: offender ratio in the prison living quarters makes rehabilitation work extremely difficult. The Department relies heavily on NGOs, CBOs, faith-based organizations and individual volunteers to provide these services.

Vision for ongoing film and theatre workshops in Pollsmoor Prison

In continuing the workshops initiated in the making of the film, the Foundation's aims will be:

– To offer prisoners the opportunity to broaden their perceptions of themselves and their environment by nurturing the creative potential of each individual in drama and writing workshops and in the production and performance of plays and films, both fiction and non-fiction

– To offer acting and technical TV and filmmaking skills training to prisoners as a means by which to re-enter society on release from prison as productive members of the community.

– To provide certified evidence of the training program and of the trainee's skills and work experience.

– To nurture a local and international platform to broadcast the work of the prisoners working under the Foundation.

– We will work with the Department of Correctional Services, to hold any profits in trust for participating prisoners.

– All participation in the programs is to be of a voluntary nature. The prisoners will be fully informed of their rights and of the processes in which they will be involved.

CV's

Warren Adler

Warren Adler is CEO of Long Range Systems, a communications company. Prior to setting up this business, Warren had a successful financial services company called St Bartz Consulting.

St Bartz was sold in December 2005. Warren completed an advanced level acting course.

He followed this by launching straight into the world of film, playing a supporting lead role

in action packed local thriller, The Hitchhiker. The film wrapped in May 2006.

Warren then went to LA for three months looking for further film and business opportunities where he met Paul and Alice. He is currently involved in producing and acting in the feature film StringCaesar.

Vaneshran Arumugam

Film includes: The Scorpion King 2: Rise of A Warrior TV includes: ER (2006); Imagine (2006); Being Hamlet (2006). Vaneshran has worked extensively in the theatre to great acclaim.

Aletta Bezuidenhout

Her film includes: Spoon (2008); Country Of My Skull (2004); Pure Blood (2000); Paljas (1998); On The Wire (1990); Committed (1988); My Country My Hat (1981). TV includes: Orion (2006); Charlie Jade (2005); Ring of the Nibelungs (2004); Sam Et Sally (1980); Isidingo.

Cicely Berry

Cicely Berry (born May 17, 1926) is the voice director of The Royal Shakespeare Company and is world-renowned for her work as a voice and text coach, having spent many years as an instructor at the Central School of Speech and Drama. She has conducted workshops all over the globe, including Russia, Korea and Asia. Her work has also extended to prisons, using Shakespeare as a vessel to find confidence in speaking and in response to imagery.

She stated her thoughts about her own work in The New Theatre Quarterly, saying: "I see my job as intrinsically to do the following: (i) through exercise to open out the voice itself so that the actor finds her/his true potential - after all do singers not train? (ii) by working on text - hearing and listening - to give the actor choice and power over that choice".

She talks about being able to find pleasure in being articulate through Shakespeare and poetry. It puts the actor and the person in touch with their imagination and therefore can lead them to greater self awareness. Cicely Berry's exercises tend to be based on rougher, physical work. one of her favourite quotes is from Thomas Kyd's play, The Spanish Tragedy; "Where words prevail not, violence prevails."

In addition to her extensive voice and text work in theatre, she has also done significant work in film, including serving as "dialogue coach" on The Last Emperor (1987)and Stealing Beauty (1996) and as "voice specialist' on Titus (1999).

She has written several treasured books: Voice and the Actor; Your Voice and How To use It; The Actor and the Text; Text in Action; Word Play: A Textual Handbook for Directors and Actors.

In 1985 she was awarded an O.B.E., in 1992 was nominated for a Special Award by the Arts Council; in 1997 received a Doctor Honoris from the National Academy of Film and Theatre Arts, Sofia, Bulgaria. Birmingham University awarded her an Honorary Doctorate of Literature in 1999. In 2000 she won the Sam Wanamaker Prize for Pioneering Work in the Theatre, and in 2001 she was awarded another Honorary Doctorate of Literature, by the Open University.

Richard Clifford

Richard Clifford has performed regularly in acclaimed productions of the Royal Shakespeare Company and appeared in other Shakespeare productions on Broadway and in London's West End. In addition, he has acted in three of pal Kenneth Branagh's Shakespeare films: Love's Labour's Lost (2000) as Boyet, a lord in the company of the Princess of France; Much Ado About Nothing (1993) as Conrade, a follower of the evil Don John; and Henry V (1989), as the Duke of Orleans, one of the leaders of the French army. Other work includes Gulliver in Lilliput (1982), Cyrano de Bergerac (1985), Little Dorrit (1988), Mary Shelley's Frankenstein (1994), and The Infinite Worlds of H.G. Wells (2001), the Edge of Love (2008); Dot the I (2003); Flyfishing (2002), StringCaesar (2009).

CV's

His numerous TV appearances include: Diana: Last days of a Princess; Cadfael; All Things Bright; Blake 7.

Clifford is also a highly regarded director. At the Folger Theatre in Washington DC, he has staged his productions of Oliver Goldsmith's She Stoops to Conquer (2002) and John Milton's Comus (2001); August Strindberg's Playing the Wife, performed at the Chichester Festival in 1995. Clifford also directed one of the most widely publicised events in Britain in 2000: A Salute to the Man of the Millennium and School for Scandal (2008).

Colin Cowie

Respected around the world as an arbiter of taste and style, Colin Cowie is widely known for throwing the most spectacular celebrations across the globe. Colin Cowie is an authority on living with style; he's the author of 8 books, a celebrated television personality, and accomplished designer.

With an international clientele that reads like the guest list at the Academy Awards, Colin's client list includes Oprah Winfrey, Jerry Seinfeld, Eddie Murphy, Jennifer Lopez, Marc Anthony, Tom Cruise, Nicole Kidman, Jennifer Aniston, Bruce Willis, Demi Moore, and Michael Jordan to name a few along with, heads of state and high profile corporate companies.

Ellen Elmendorp (Netherlands)

Ellen started working full time as freelance photographer in 1990 having studied photography at the London Polytechnic (1982-1984).

In 1988 Ellen settled in South Africa / Johannesburg and was the picture editor from 1988 – 1991 at photo collective AFRAPIX (Johannesburg)

Her photos and photo essays have appeared in all major publications: NY Times, Guardian, Observer, LA Times, Corriere della Sera, Expresso (Lisbon), Times, Independent, Elle Magazine, all major Dutch magazines and newspapers, Mail & Guardian etc.

Her extensive essay on virginity testing in Kwazulu Natal was published in several magazines including NY Times, and appeared in a photo book by South African women photographers (Wits University).

Since 2000 she's travelled extensively through rural South Africa, for Impumelelo magazine– documenting poverty reducing/empowerment projects.

Grethe Fox

Film appearances include: Big Fellas (2007); The World Unseen (2007); Malunde (2001); A Reasonable Man (1999); Merlin-The Return (1999); The Good Fascist (1992); Pot Vol Winter (1992); My Daughters Keeper (1991). Her work in Television includes The Gates of Cleveland Road (2000); Paradys (1994); and Isindigo.

Chris Giffard

Chris Giffard is a respected independent research criminologist who specialises in prisons. Formerly a UCT-based historian, Chris began to work in the field of prisons in 1995, largely

as a response to his own experiences as a political prisoner between 1987 and 1989. He completed a Masters Degree in Criminal Justice at Leicester University, UK in 1997 and, amongst other things, has extensive experience in prison transformation policy development and the management and evaluation of prison-based conflict resolution and mediation programmes.

Chris has worked as part of a Department of Correctional Services project team which aims to enhance the rehabilitation capacity of correctional officials who work directly with offenders. He is currently employed as a consultant in the Technical Assistance Unit of the National Treasury, providing support to the Department of Correctional Services. He is also a member of the National Council on Correctional Services (NCCS), a statutory body that provides policy guidance to the Minister of Correctional Services.

CV's

Sir Derek Jacobi

Sir Derek Jacobi, deemed the finest classical actor in England, worked in Pollsmoor on StringCaesar and is deeply committed to supporting the Foundation.

Jacobi is one of Britain's foremost stage and screen actors.

On graduating from Cambridge in 1960, after acclaimed performance of as Edward II, he became a member of the Birmingham Rep. His talent was recognised by Laurence Olivier, who invited him to London to become one of the eight founding members of the new National Theatre. Olivier gave him the role of Cassio in his 1965 film of Othello and of Andrei in Three Sisters (1970).

After eight years at the National Theatre, Jacobi then starred in the BBC miniseries Mand of Straw (1972) and the blockbuster series I, Claudius finally cemented Jacobi's popular reputation. In between many awarded and notable theatrical performances, Jacobi's film appearances include roles in Kenneth Branagh's Dead Again (1991) and Hamlet (1996), John Maybury's Love is the Devil. He played Senator Gracchus in Gladiator, Mr. Wheen in Nanny Mcphee (2005), Alexander Corvinus in Underworld: Evolution (2006), and starred in The Riddle (2007).

His many TV appearances include starring roles in the Jury (2002); The Long Firm (2004); and the docudrama Pinochetin Suburbia (2006).

John Kani

John Kani, a great actor and humanitarian, has already worked with us in Pollsmoor, playing a principal role in the feature StringCaesar. He has described his relationship to the Foundation and it's aims as "a patron with sleeves rolled up."

Kani joined The Serpent Players in Port Elizabeth in 1965 helping to create many plays, which were unpublished but were performed to a resounding reception. In the early 70's followed Sizwe Banzi is Dead" Sizwe Banzi is Dead, The Island (play)" The Island and Statements After an Arrest under the Immorality Act, co-written with Athol Fugard and Winston Ntshona, and his performance in My Children My Africa! Kani's work has been widely performed around the world, including New York. Nothing but the Truth (2002) was his debut as sole playwright and was first performed in the Market Theatre in Johannesburg.

Film and Television: The Wild Geese (1978); Marigolds In August (1980); Killing Heat (1981); The Grass Is Singing (1981); Master Harold And The Boys (1985); Saturday Night At The Palace (1987); An African Dream (1987); Options (1988); A Dry White Season, Othello, The Native Who Caused All The Trouble (1989); Sarafina! (1992); Soweto Green (19995); The Ghost And The Darkness (1996); Keen And Adams (1997); Tich borne Claimant (1998); Final Solution (2001); Hillside (2005 -2008). Also: In Darkest Hollywood; Cinema And Apartheid (1993).

Kani is executive trustee of the Market Theatre Foundation, founder and director of The Market Theatre Laboratory and chairman of the National Arts Council of SA.

Kani received an Olivier nomination for his role in My Children My Africa, a Tony Award in 1975, Fleur du Cap Awards and a special Obie award for his extraordinary contribution to theatre in the USA. He has also received an Avanti Hall of Fame Award, an M-Net Plum award and a Clio award in New York. Other awards include the Hiroshima Foundation for Peace & Culture Award for the year 2000. He was voted 51st in the Top 100 Great South Africans in 2004. In 2006 he was awarded an honorary doctorate by the University of Cape Town.

Alice Krige

Alice received international acclaim on her feature debut in the Academy Award winning film 'Chariots of Fire'. She subsequently starred opposite some of Hollywood's finest names: 'Ghost Story' with Fred Astaire, Melvyn Douglas and Douglas Fairbanks Jnr.; 'King David' opposite Richard Gere; 'Haunted Summer' with Laura Dern; 'Barfly' with Mickey Rourke; 'See You in the Morning' opposite Jeff Bridges and with Patrick Stewart in 'Star Trek: First Contact'.

She has been involved in several remarkable art house films: the Quay Brothers' 'Institute Benjamenta'; Renee Daalder's 'Habitat; Twilight of the Ice Nymphs' by Guy Maddin; 'Falling' by Hans Herbots , 'Lonely Hearts' with John Travolta and Selma Hayeck in 2006 and most recently in 2007 'Skin' starring with Sam Neill and Sophie Okenedo which opened to acclaim at Toronto 2008.

Her diverse range of films also includes 'Molokai: The Story of Father Damien' with Peter O'Toole and Tom Wilkinson, 'The Little Vampire' with Richard E Grant, a cameo in 'The Reign of Fire' REIGN OF FIRE with Matthew McConnaughy; in 2006 starring Morgan Freeman and John Cusack in 'The Contract', directed by Bruce Beresford; 'Soloman Kane' (2007). In addition, Alice has made numerous television films, both in the UK and USA.

CV's

Alice was a leading lady at The Royal Shakespeare Company, playing Cordelia in Gambon's 'King Lear' Miranda opposite Sir Derek Jacobi in 'The Tempest' and Roxanne, also with Sir Derek, in 'Cyrano de Bergerac'.

At the Almeida Theatre she played the female lead in 'Veneice Preserved' and at the Arts Theatre West End, she has recently starred in 'Toyer'.

Alice won the coveted Olivier Award and the Plays and Players Award in London's West End for Raina in 'Arms and The Man', the Saturn Best Actress Award for Stephen King's 'Sleepwalkers' and the Saturn Best Support Actress for her performance of the Borg Queen in 'Star Trek: First Contact', and an Ace Nomination for 'The Hidden Room'. In 2004 she was given an Honorary Doctorate in Literature by Rhodes University.

She received a Bachelor of Arts and BA Hons., Magna Cum Laude, at Rhodes University and the three year acting course Diploma from the Central School of Speech and Drama, London.

Alice worked alongside Paul in Dartmoor and the Welsh prisons of Cardiff and Parc, in Drumheller Penitentiary in Alberta and in Pollsmoor Prison, Cape Town, and liaised with the prison staff and the various prison departments.

Sean Krige

Good day, my name is Sean Krige. I am passionate about people – specifically seeing renewed hope and improved opportunity brought to those who do not have. I long to see people find value in themselves and those around them. I long to see South Africa stand tall and proud in fulfiling its calling to help and lead its people (as well as the continent of Africa) out of her current misery and suffering. This is my dream!

To date I have had the privilege of being afforded many opportunities to invest in myself. Not only in my schooling and university educations, but also in the corporate and non-profit worlds I have briefly worked in. I am truly a privileged, educated and most fortunate young South African. This however, I seem to find most unsatisfactory!

It has become one of my deepest desires to sow as much of myself into the lives of South Africans who have never known such circumstances or opportunity... To see 1000's of South Africans hoping and dreaming about their future by affording them the equal opportunity to read, to write, to be healthy, to be educated, to work, to provide for, to be loved, to be creative, to belong, to be free, to receive as I freely I have received...

My motivation is not money, nor experience, nor my conscience... but instead a deep desire to be a part of all that I believe God intends our country to become and stand for!

My work experience includes being in the team of the Standard Bank Jozi Development Program, entailing a 3-month rotation of all retail bank operations, the provincial 'service team' and working as service analyst. 2003-2005.

During my time at the bank I was fortunate enough to be exposed to a great deal of top management 'thinking and strategy', while also being afforded the opportunity to work directly with members of senior management in both head office and branch network environments.

I worked for Connect! immediately after leaving the bank. This is a non-profit networking organisation focused on the mobilising of young adults into specific areas of need in South Africa.

During my time at Connect! I was the only full time employee, and consequently carried all of the responsibility in the areas of; building the networking platform (website) and required momentum, coordinating all networking events and managing network related communications, as well as facilitating meaningful new partnerships and relationships between the members and the different relevant organisations.

Subsequent to leaving Connect I, together with a colleague and friend, founded this company with the aim of providing a professional service to corporate South Africa, in facilitating and implementing companies required Broad-Based Black Economic Empowerment Contributions.

In particular, Transvelop focuses on the development of unemployed individuals – with the view to increasing their economic participation in the South African economy – and the development of small black-owned businesses – with the view to increasing their sustainability and profitability. The company continues to operate with increasing success.

CV's

John May

Born and raised on a farm in Devon, Gt Britain.

Graduated with honours from the University of Kent 1968. Degree in English and American Literature.

Briefly a teacher of English and French

Joined Her Majesty's Prison Service in 1969 as an Assistant Governor. Held a range of posts over the ensuing years, including managing a unit within HMP Parkhurst for long-sentence prisoners with mental/ behavioural disorders, Deputy Governor of HMP Gloucester, which included a unit dedicated to the care and treatment of sex offenders, and Deputy Governor of HMP Frankland, England's first purpose-built maximum security prison.

Appointed Governor HMP Dartmoor in 1985.

1990 awarded a Harkness Fellowship which involved a semester as a Visiting Fellow at Princeton University and an opportunity for my wife and I to travel widely within the USA, focussing primarily on models of treatment for incarcerated sex offenders. Presented the report of my findings at the Brookings Institution in Washington.

1991 appointed as Area Manager for the prisons in the South West of England, later to include the prisons in Wales. Coincident with the creation of the Welsh Assembly Government, I assumed responsibility for the prisons in Wales.

Retired in 2007 and returned to run the family farm in Devon. Member of the interview panel of the Butler Trust which recommends awards to Prison and Probation staff for the last two years.

Tim Miller

Screenwriter, with director Asif Kapadia, of The Warrior (2001) Best British Film BAFTA awards 2003 and of True North(2007) Official Entry at Venice Film Festival 2008.

Honourary Fellow of the Royal College of Art and formerly Fellow and Senior Tutor in Film on the postgraduate MA Course in Film and Television from 1989 to 1997.

Partner in Mithras Films producing documentaries and short dramas from 1963 to 1970, including Inheritance, BAFTA United Nations Award 1964, and other award winning shorts at Venice, Berlin and many festivals, before working in production of feature films for Hollywood studios.

Then took a career break and qualified in social work. In 1972 appointed a Probation Officer for Inner London, working in the courts and in prisons with those serving long sentences until 1987, when he returned to film and to teaching post graduate film makers.

Currently writing screen plays in partnership with Asif Kapadia, who had studied and graduated from the RCA.

Tim was educated at Eton and the University of Aix-Marseille, and commissioned in the Grenadier Guards.

Lady Fiona Montague

Lady Fiona, Global Ambassador of The Club of Budapest, is also International Advisor to

Nobel Peace Laureate Betty Williams' World Centres of Compassion for Children (www.wccci.org), a member of the Advisory Board for KidsRights (www.kidsrights.info), and serves with the Hon. Chairmen M Gorbachev and R Muller on The World Wisdom Council, dedicated to improving Global Ethics, especially in the media. She is a trustee of Yasuhiko Kimura's organisation Vision-in-Action.

Martyn Naylor MBE

Education: B Sc (Econ) from London School of Economics & Political Science; MBA from University of New Mexico

Work Experience: Lecturer in Economics, Hong Kong University; Research Executive, Market Analysis Ltd. (Member of London Press Exchange Group); Project Director/Tokyo Representative LPE International Group; General Manager Japan, Leo Burnett Company; President, Naylor, Hara International K.K.; Chairman, Naylor, Hara International K.K.

Honours: Member of the Most Excellent Order of the British Empire, MBE

CV's

With a background in Economics, Naylor initially taught economics at Hong Kong University before joining the London Press Exchange Group, an advertising agency. There he worked in consumer and industrial market research in the UK before researching the company's own overseas requirements, and was dispatched to Tokyo to set up an office, later taken over by Leo Burnett Company of Chicago, running the Japan branch until Leo Burnett moved into a joint venture with a major Japanese agency. At this time he established Naylor Hara International K.K (NHI) with a former colleague, taking much of the business to the agency, and representing Dutch, and later European, dairy interests in Japan over many years.

NHI diversified into other areas of interest, and the play agency division expanded rapidly, leading to consultancy in the entertainment sector generally though theatre remains of prime importance. Naylor represents and liaises with the major agencies in New York, London, and Paris and other European cities. He is currently licensing more than 100 Japanese language productions of foreign plays and musicals each year in Japan and is extending to Korea and China.

Naylor was honoured by HM The Queen for services to Anglo-Japanese relations, including services to British Theatre in Japan, and for more than three decades was the Honourary Secretary/Executive Director of the Japan-British Society.

Keith Northrop

Keith Northrop is head of the film group at Goodman Derrick Solicitors. His work covers all aspects of film and television production, financing and distribution. Within this area of practice he deals with a broad range of both continuous and non continuous matters, the former including disputes relating to film distributions, productions agreements, copy right and other rights related matters. On the non continuous side, he has a particular interest, specialising in film finance and has advised clients on the establishment of international co productions as well as on the raising of funds from a range of sources, including distributors, tax based funds and broadcasters. In addition to Grayson Mayor and Celandine, his clients include: Chrysallis Group, Granada Media Group, Red Vision, S4C, RDF Media, The London Film School, Filmax, Spain, Loonland AG, as well as a range of other independent producers and individuals, such as writers and actors.

Over recent years, he's acted for clients on a large number of sale and lease back transaction representing at various times, both the producers and partnership.

Keith has strong contacts with-in the legal and business affairs community in Los Angeles and is frequently instructed by American Law Firms seeking UK assistance on behalf of other clients.

His active involvement in helping projects through to fruition is reflected in the fact that he has taken an Executive Producer position on certain projects, for example, jointly on the European Co-production THE LAST OF THE VIKINGS and solely on HONEST. He is presented involved in such capacity on a number of current project in addition to SAM'S WAR. Keith is a Barrister and was called to the Bar in 1989. He joined Goodman Derrick as a senior consultant in 1999

Bo Pieterson

FILM: Out On A Limb (2005); Wake Of Death (2004); Cape Of Good Hope (2004); Aces (1999); TV includes: Ella Blue (2008); Death In The Family (1993)

Paul Schoolman

Paul Schoolman has extensive experience in all aspects of theatre and film. He studied at the Webber Douglas Academy of Dramatic Art in London and won a scholarship to the Ecole Jacques Lecoq in Paris. He worked in all types of theatres in the UK, including running his own company, directing and acting in acclaimed street and fringe theatre, as well as at established repertory companies, before going to the National Film and Television School.

While at the NFTS, Paul pioneered the Attachment Scheme on 'Chariots of Fire' and worked in all the departments of that film. Following the screening of his first short 'Somewhere Else' at the Chicago, Edinburgh and Tours Film Festivals, Paul was invited to Frances Ford Coppola's Zoetrope Studios, Los Angeles.

CV's

He subsequently formed Three City Productions, through which he made 'Journey to a Spirit that Lives in Water', about the re-emergence of traditional healers in Zimbabwe. Over a five year period Paul ran acting and writing workshops in Dartmoor prison with an ongoing group of 50 inmates. During this time productions of 'Twelve Angry Men' and 'One Flew Over the Cookoos Nest' were put on in the prison and 'Two Men in a Trench', written by an inmate, was mounted at the Edinburgh Festival, directed by Paul with a cast of inmates, ex-inmates and actors. The Royal Shakespeare Company invited the group to give a special performance at Stratford upon Avon.

Received the first ever permission to film a fiction piece with prisoners in a UK prison.

Further to his work with individuals at the extremes of human experience, Paul wrote the feature script 'Naked Abuse' with Bill Carroll, District Director of the Immigration and Naturalisation Service in Washington, D.C. This is based on Bill Carroll's personal diaries and undercover work in New York's Chinatown, mapping the territorial wars between the Mafia and the Chinese gangs in NY in the early eighties and TV series pilot, 'Ukins', about present day worldwide immigration problems – the idea is to shoot a different segment for each episode in a different country. Working with a SBS operative, he has written about undercover work in Northern Ireland.

In 2007 Paul directed 'Shingetsu' a feature film about a marine's experience of the conflict in Bosnia with an Austrian Special Forces operative who saw service there. He wrote the screenplay with Gunter Singer and Alice Krige, the feature's two actors.

William Scoular – Canadian Associate

William Scoular is a stage director, writer and filmmaker. He was born in Glasgow, Scotland and is a graduate of Oxford University where he read English at Lincoln College. He first attracted attention for his assured direction of a professional production of The Importance of Being Earnest at the New (now Apollo) Theatre, Oxford while he was still an undergraduate. He was soon directing productions, on both sides of the Atlantic, praised for their clarity and vision. His acclaimed production of Samuel Beckett 's Footfalls (starring Elizabeth Shepherd and Jennifer Phipps) was invited to the prestigious World Stage Festival (Toronto) and his production of Berkoff 's Women (with Linda Marlowe) at the New Ambassador's Theatre in London's West End received unanimous rave reviews.

He directed Keith Carradine and John Goodman in the world premiere of My Time Ain't Long: The Jimmy Rogers Story and Elizabeth Shepherd and Graham Harley in Alan Bennett 's A Cream Cracker Under the Settee, Waiting for the Telegram and Playing Sandwiches

Equally at home with contemporary and classical theatre, Scoular's other theatre credits include: Gardner McKay 's Seamarks, Edward Albee's Who's Afraid of Virginia Woolf, Tom Stoppard 's Dogg's Hamlet, Lee McDougall 's High Life, Stephen Belber 's Tape, Ian Heggie's Politics in the Park, Ashlin Halfnight 's Answering Bell, West Side Story, Cabaret, Oklahoma, Oliver, Kiss Me Kate, Side by Side by Sondheim, Hamlet, Othello, A Midsummer Night's Dream, Romeo and Juliet, Henry V and Macbeth.

Apart from numerous music videos, Scoular's work in film includes Passage to Sydney (a documentary about equestrian Emil Fauree), and the award-winning Canadian film The Death and Life of Nancy Eaton. He is the author of Not An Ordinary Place, Secret Agent: The Life of Harry Somers (to be published in the autumn of 2008), and co-author (with Vivian H. H.Green) of the Canadian bestseller A Question of Guilt. Current projects include a production of Gardner McKay 's Toyer (West End and Broadway), the feature film Children of the Lie for Whizbang Films and a biography of Vivian Green , the renowned Oxford historian and acknowledged original of John le Carre's master spy, George Smiley .

Dr Stephen Shaw

Dr Stephen Shaw, CBE (born 26 March 1953) is Prisons and Probation Ombudsman for England and Wales. He was first appointed Prisons Ombudsman in October 1999; from September 1 2001 his remit was extended to take in complaints against the National Probation Service (NPS) from those under supervision in the community. His remit was further extended to take in complaints from those in immigration detention in October 2006.

In 2003-04, Dr Shaw personally led the investigations into a number of deaths in prisons in England, the first time such deaths had been investigated independently. From April 1 2004, the Ombudsman's office has been responsible for the investigation of all deaths in prisons and immigration removal centres, as well as the deaths of residents of NPS hostels (approved premises). Dr Shaw's office conducts around 200 such investigations each year. He also has a discretionary power to investigate post-release deaths.

CV's

In the past year, Dr Shaw has chaired two public inquiries into serious self-harm incidents that have not resulted in death (he stepped down from the second of these in June). These 'near deaths' may also invoke the investigative obligation under Article 2 of the European Convention on Human Rights.

As Ombudsman, Dr Shaw has conducted a range of other investigations including the major inquiry into the fire and disturbance that occurred at Yarl's Wood Immigration Removal Centre in February 2002. He has also served as one of two independent members of the Parole Board's review committee that considers the cases of released prisoners who have committed serious further offences.

Prior to becoming Prisons Ombudsman, Dr Shaw was director of the Prison Reform Trust (PRT) charity for eighteen years.

Grant Swanby

Film appearances include: Starship Troopers 3: Marauder (2008); More Than Just A Game (2007); Blood Diamond (2006); The Fall (2006); Catch A Fire (2006); Slipstream (2005); Blast (2004); Country of My Skull (2004); Charlie (2004); Proteus (2003); Consequence (2002); Promise Land (2002). Numerous TV appearances include: Ella Blue (2008); I Shouldn't Be Alive (2005); Supernova (2005); Ring of the Nibelungs (2004); and South Africa's Isidingo.

Archbishop Emeritus Desmond Tutu

Archbishop Desmond Tutu was born in 1931 in Klerksdorp, Transvall. His father was a teacher, and he himself was educated at Johannesberg Bantu High School. After leaving school he trained first as a teacher at Pretoria Bantu Normal College and in 1954 he graduated from the University of South Africa. After three years as a high school teacher he began to study theology, being ordained as a priest in 1960. the years 1962 - 1966 were devoted to further theological study in England leading to a Masters degree in Theology. From 1967 to 1972 he taught theology in South Africa before returning to England as the assistant director of a theological institute in London. In 1975 he was appointed Dean of St Mary"s Cathedral in Johannesburg, the first African to hold that position. from 1976 to 1978 he was Bishop of Lesotho, and in 1978 he became the first African General Secretary of the South African Council of Churches. Tutu is an Honorary Doctor of a number of leading universities in the USA, Britain and Germany.

He was awarded the Nobel Peace Prize in 1984.

Desmond Tutu has formulated his objective as "a democratic and just society without racial divisions".

His publications include: Crying in the Wilderness: The Struggle for Justice in South Africa; Hope and Suffering: Sermons and Speeches; The rainbow People of God: The Making of a Peaceful Revolution.

Gill Roslin Wright

Gill Roslin Wright has a background in Integrative Health, Metaphysics, Music and Interfaith Studies, and has been running courses internationally in Practical Metaphysics for almost 30 years.

Gill's broad-ranging professional life has, as the underlying focus, the evolution of human consciousness, the journey of evolving ideas, ideals and creativity which serve as stepping stones on the way of unfolding development, across the spectrum of human endeavour.

Enlightened approaches to science, education, business, politics, and the development of a more responsible media are at the heart of Gill's interests.

Gill's international work includes mediation/conflict transformation, Leadership mentoring, and documentary-making, and former Vice-President of the Club of Budapest International.

Amongst Gill's many initiatives are The Health Partnership, London, a multidisciplinary clinic, United Pathways, an educational charity, and metaphysics trainings in Budapest, Hungary, established in 1990.

Gill is an ordained Interfaith minister.