



DGRKAV ReueE TRUST  
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EXCOM JOHANNESBURG  
2000 2023  
TEL.AND FAX N . -2 1

Dorkay house has a distinguished history and place in the South African non-racial cultural scene. Without providing a detailed history of Dorkay House it should be mentioned that with the funds obtained from the farewell concert for Father Trevor Huddleston, Union Artists were able to acquire premises there. It was the home of the African Music and Drama Association in the latter part of the 1950's. Such musical greats as Dolly Rathebe, Thandi Klaasens, Patience quabe, Letta Mbuli, Sophie Mgcina, Miriam Makeba, Kippie Moeketsi, Abdulla Ibrahim (Dollar Brand) , Jonas Gwangwa, Caiphus Semenya, Hugh Masekela, the Jazz Dazzlers, the Jazz Epistles, the Manhattan Brothers, the Harlem Swingsters, the Huddleston Jazz Band, Alan Kwela and many others performed and were based there. The musical King Kong was created out of Dorkay House in 1959, and such playwrights and actors such as Athol Fugard, John Kant and Ken Gampu rehearsed and performed there. The Phoenix Players Theatre Company was established there with the assistance of Ian Bernhardt. ( It is impractical to provide a detailed list of all the artists who were involved in Dorkay House and for the omission of names, understanding is requested. )  
For a variety of reasons, including financial constraints and that many prominent artists went into exile, Dorkay House ceased to function as a centre for the arts by the latter part of the 1960's. However it continued to be the base for the African Jazz Pioneers and now the Jazz Pioneers, exiles that have returned since the unbanning of the ANC and artists that were imprisoned on Robben Island.

The Dorkay House Trust is a trust which has been established in terms of South African Law. The Secretary of Inland Revenue has granted income tax exemption to the Trust.

The trust functions as a non-profit making organisation for its members. The trustees serve without compensation except that should any of the trustees be employed as full time employees of the Trust , shall they be remunerated.

THE CURRENT TRUSTEES ARE:

CURTIS NKONDO -By profession an educationist who is deeply involved in numerous community projects such as "the open school", the education information centre, the Johannesburg Art Foundation, The Alexandra Art Centre, and the National Education Union of South Africa (NEUSA)

QUEENETH NDABA - Has been involved in Dorkay House for the past twenty three years and has managed the African Jazz Pioneers . A founder member and still council member of the Alexandra Art Centre.

JOE MANANA - A founder member and still a council member of the Alexandra Art Centre , Council member of the Johannesburg Art Centre and a council member of the Alexandra Health Centre and chairperson of the association of Arts Centres . Businessman.

FRANCES ALBERTS -A performing artist (dancer/singer) , council member of Alexander Art Centre. Businesswoman.

MAURICE FRESCO- Theatrical agent since 1962, also professional musician (drums) having performing in Zimbabwe, England , Germany, Australia and South Africa.

SAM HALLATT -Attorney

THAMI MKHWANAZI - Noted journalist presently with the Weekly Mail

IAN BERNARDT - Businessman

DR WALLY SEROTE - Head of the Department of Arts and Culture of

the ANC, Poet and Writer.

CAIPHUS SEMENYA - World acclaimed musician

MZWAKHE MBULI - Well known poet

MICHAEL EZRA - Accredited Chartered Accountant , Accountant for  
Dorkay House Trust.

ZAKHELE MPALWENI

PROFESSOR WILLIE KGOSIETSILE

JOHNY SELELO

E TIVE F RKAYH E:

1) To re-orientate returning exiles into the country by giving them  
the necessary information regarding existing cultural structures.

2) To augment and improve the skills that they have in their  
different fields.

3) Where possible, to give them financial assistance to start their  
own projects, either as individuals or collectives for community  
development and for making a livelihood.

4) To restore and maintain Dorkay House to the state of a working  
monument to Black culture in South Africa.

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IEJEEAX

'He came here and played my past and future on this table like a road.' I My initial idea was to do a building to house the performing arts in general. This idea of a building housing and forming a backdrop or stage-set to the transient events of performance, were given focus after reading the following article; 2

DORKAYHOUSE 'I

In the days of Sophiatown, 5 Etolf St was the jazz epicentre of the City. Father Trevor Huddleston, a social worker who took an active interest in the welfare of black artists, was the principle mover behind the transformation of a men's clothing factory into a cultural centre. In addition to teaching, admin and rehearsal space. The Huddleston Jazz Band included Jonas G, Hugh M, Chutchill Julobe and Mongezi Velele. In the 60's, the late Gideon Gumato taught piano. Besides providing space for teaching and rehearsal, Dorkay was home to the Union of Artists. Shows were performed around the corner, at the Bantu Mens Social Centre. now a West Rand Admin building stuffed with bureaucrats. When Group Areas was introduced, activities at Dorkay stopped. donations dried up, and musicians were detained or fled the country. In the 70's David Thekwane, producer of The Monte. used Dorkay for rehearsals. funded by Teal Record Company. Throughout all the years and under very difficult circumstances. Dorkay has been kept going by Queeneth Ndaba. sister of the late Zakes Nkosi. Once a singer with The Malone Brothers. Ndaba took over the admin after her parents prohibited her from performing in 1968. Now she helps returning exiles and Robben Islanders get back into the music scene. and she hopes to revive the centre as a performance venue. Every three months, Dorkay showcases new talent for the music industry. Theory as well as practical jazz, African jazz and mbaqanga classes are offered. On Saturday mornings children can learn traditional dancing. The African Jazz Prophets and the Robben Islanders, The Whiplashes playing reggae, and The Roots

playing Afro Jazz. are based at  
Dorkay. Recently a trust was  
formed to raise funds to revive  
Dorkay House and its activi-  
ties, such as the annual Jazz  
festivals of the early 60's  
(Remember the famous Castle  
lager Jazz Festival. where  
all our great musos ptayed2).  
Upstatrs, there's a musn:  
school. offering theory and  
practical lessons for sax, trum.  
pet, ctarinet, ptano. gutter and  
voice,

Having discussed the possibilities with Queeneth Ndaba, the administrator of Dorkay House, of reviving the Cultural Centre and re-establishing Eloff Street as the 'jazz epicentre' of the city, I began to formulate ideas on developing the potential of the Dorkay House precinct.

Suggestions had been made to Queeneth about relocating the facilities of Dorkay House to the Market Theatre precinct, where Kippias, a small jazz venue is thriving along with the cultural facilities of the theatre. Queeneth expressed her reluctance to make the move, as the history of Black Culture in general and South African Jazz in particular are rooted at no. 5 Eloff Street and the adjacent building, Bantu Men's Social Centre.

Queeneth Ndaba speaks about the rebirth of Dorkay House and Bantu Men's Social Centre, the return of the exiled musicians and the creative possibilities of the people and the site. She asks me what do I as an architectural student have to offer to this process of regeneration ? :

## HISTORY

The history of jazz along with the personalities of its musicians, provides for the rich and overlaid textures of this music form. Through this relationship jazz becomes a vehicle for the expression of energy, complexity and conflict.

'There's about three of us at the window now and a strange feeling comes over me. I'm sort of scared because I know the Lord don't like that mixing the Devil's music with His music. But I still listen because the music sounds so strange and I guess I'm hypnotised. When he blows blues I can see Lincoln Park with all the sinners and whores shaking and belly rubbing and the chicks getting way down and slapping themselves on the cheeks of their behind. Then when he blows the hymn I'm in my mother's church with everybody humming. The picture kept changing with the music. It sounded like a battle between the Good Lord and the Devil. Something tells me to listen and see who wins. If Holden stops on the hymn, the Good Lord wins. If he stops on the blues, the Devil wins.'

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'&u Men's Social Centre and Dorkay -:; are two buildings that define xbcunderies of the site, and whose \_ unalities' and history helped to , 9\$I the process of the design.



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FROM B.M.S.C. to N.R.A.B.

Selection from 'In Township Tonlgntl'  
by David B. Coplan.

Bantu Men's Social Centre was built in  
1924. Funds were raised mainly by White  
capital, who were concerned in having  
a cooperative African workforce. It was  
to be 'a great cultural centre for  
Native life'. 4

This philanthropic gesture was made in  
an attempt to keep workers happy  
through entertainment, and hence the  
site for the building was to be next to  
the Native Mining Hostels, (now  
occupied by Hemmer Traffic Department),  
on the Salisbury Gold Mining Company  
land to the south of the CBD.

Although BMSC was initiated and built  
by White capital, and managed by  
Africans under the direction of an  
executive committee of initially mostly  
Whites, it did become, along with  
Dorkay House an important vehicle for  
promoting African culture in  
Johannesburg.

The success of BMSC was attained  
despite it being seen by some as the  
'high hat club of the Whiteman's Good  
boys' 5, this was in part due to the  
fact that BMSC de-emphasised ethnic  
identity and 'tribalism' among  
Johannesburg Africans, and that the  
performers took seriously their pledge  
to use their talents to promote African  
unity and to improve social conditions.

TRANSVAAL AFRICAN EISTEDDFOD  
 FOURTH COMPETITIVE MUSICAL FESTIVAL  
 DECEMBER 13, 14, 15, 17 and 18, 1934  
 Official Opening by His Worship The Mayor.  
 December 13 at 3.30 pm.  
 Floating Trophies (Shields and Cupnad other Prize: to be Awarded.  
 10 11 BNLD AT  
 BANTU MEWS SOCIAL CENTRE, JOHANNESBURG.  
 Choirs!  
 Dancing !  
 Songs .' '  
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 1932  
 Bantu Dramatic Society was formed. It  
 presented a number cf plays scrpted  
 and directed by Whites, but using Black  
 actors.  
 1934  
 The.Transvaal Eisteddfod was held over  
 a number of days at BMSC. The programme  
 for the Eisteddfod included poetry,  
 folksongs, dramatic pieces, singers and  
 bands of both English and African  
 performers.  
 1934-35  
 Various Black jazz and 'Marabi' bands  
 played at BMSC, such as the Merry  
 Blackbirds and the Rhythm Kings.  
 19403  
 Bantu Dramatic Society hosted a number  
 of performances incorporating music,  
 dance and dramatic action.  
 13 The Rhythm Kmfs. roundtd  
 m 1935 by Iohn Mlmrnbrln  
 (lar nghu and dmmmn Dar.  
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 During the 1950s increasing  
 difficulties and obstacles for Black  
 performers and audiences were  
 encountered with the new prohibitive  
 laws passed by the Nationalist  
 Government. The group areas act of 1950  
 enforced racial segregation and removed  
 Black people from the city to distant  
 locations.  
 1950s  
 'Township' bands and singers began to  
 use BMSC as a venue for performances  
 because of the disruptions in townships  
 like Sophiatown, by urban gangs and  
 'tsotsis'. Performers like Miriam  
 Makeba, Dolly Rathebe, the Jazz  
 Maniacs, the Harlem Swingsters, Zakes  
 Nkosi's City Jazz Nine and many others  
 were billed.  
 'During the late 1950s, inter-racial  
 cooperation helped to keep musical  
 professionalism alive in South African  
 Jazz and set the stage for  
 international recognition of Black  
 South African performers.' 6  
 The Anglican missionary Father Trevor  
 Huddleston encouraged Hugh Masekela,  
 Jonas Gwangwa, and many others to  
 perform. This led to the formation of  
 the Huddleston Jazz Band, which was  
 successful in raising money and in  
 promoting awareness under the guidance  
 of the Union of South African Artists  
 (Union Artists). Union Artists began to  
 successfully manage performers like  
 Solomon Linda, Spokes Mashiyene and  
 Mackay Davashe.  
 1958  
 'No Good Friday', Athol Fugard's first  
 play opened at BMSC, it drew upon Union  
 Artist's members for its cast.  
 'The Western Areas Resettlement Act of  
 1953 signalled the end of African hopes  
 for recognition. Sophiatown was to be  
 destroyed and its residents moved to  
 the new government townships of Soweto  
 (Southwest Townships), there to be  
 divided according to language group.' 7  
 'As Sophiatown and its dance halls were  
 destroyed, musicians were shut out of  
 the inner-city clubs and halls, and  
 jazz was gradually deprived of its  
 multi-racial audience.' 8  
 As a direct result of the new  
 legislation BMSC lost its impetus as a

Jazz and urban cultural centre.

1972

Following 'Phiri's' (an african jazz musical in a township setting) last rehearsal, Bantu Men's Social Centre was closed down.

As a gesture of finality the building was taken over by the West Rand Administration Board, an authority set up by the government to administer the township of Soweto.

Today, Bantu Men's Social Centre is an academy for the training of Traffic Police.

The In: Maniacs, a  
Sophmmmm band founded m  
1935 by Salomon 'Zulubayi  
Celt: Wilson 'ng Fom'  
Snlga (summing. left).  
saxophonist aka Nkosi  
(sand. lzfth saxophonist  
Mnchry Damsh: (sated,  
Hm! fmm Id"

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There is only one photograph that exists today of Bolden and the band. This is what you see.

Jimmy Johnson Bolden Willy Cornish Willy Warner  
on bass . on valve trombone on clarinet  
Brock Mumford Frank Lewis  
on guitar on clarinet

As a photograph it is not good or precise, partly because the print was found after the fire. The picture, waterlogged by , climbing hoses, stayed in the possession of Willy Cornish for several years.

# DORKAY HOUSE THE SURVEYOR'S MISTAKE

Johannesburg, the city of gold where the boundaries of the original farms together with the lines of the mining claims have become edges of structural and spatial shift within the city.

A surveying error along the boundary between Hemmer and Salisbury gold mining companies, resulted in a thin wedge of unmined ground to the west of Eloff Street. In 1951 Dorkay House, a narrow four storey building was built on the wedge of unmined ground.

3x1 ;\_-H.E'.: \_-\_-x.'-

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1954

A farewell concert for Father Trevor Huddleston, held in Bantu Men's Social Centre provided the means to acquire permanent premises in Dorkay House for the Union Artists.

'Union Artists began as an intet-racial effort to protect the professional rights of black performers.'

'9 Under the leadership of Ian Bernhardt, a programn was initiated to 'locate, train and present African musical performers, before a multiracial audience.'

'10 1957

Union Artists helped to set up the African Music and Drama Association at Dorkay House. This association helped 'lemmu;tuuni to broaden artistic freedom and gave 'ceh;n opportunities to musicians and actors ---u.m.-;\_.\_, 1. c" Q1 by structuring performances and managing finances. This lead to a series of talent contests, and the introduction of the famous Township Jazz and Dorkay Jazz concert series. This series continued until 1966.

'The concerts were highly successful, and many top African performers including Dolly Rathebe, Thandi Klaasens, Letta Mbulu, Sophie Mclna, Patience quabe, the Jazz Epistles and the Jazz Dazzlers appeared. The city took one-third of the proceeds as entertainment tax.'

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mono.

1958

Dorkay House and EMSC became an important theatrical venue with the production of Athol Fugard's play 'No Good Friday' (a play dealing with life, gangsterism and extortion in the locations)..

'No Good Friday avoided larger political, economic and racial issues, but it authentically reflected black urban experience.'

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1959

The birth of the internationally successful musical 'King Kong', (based on the tragic career of South African heavy weight boxing champion Ezekiel 'King Kong' Dhlamini), began at Dorkay House.

'At Dorkay House, Union Artists made 'Township Jazz', 'King Kong', and dozens of other innovative black variety and theatrical productions possible. '13

These theatrical productions

2' facilitated cultural and creative

2 exchanges between artists and

mm." "mum communities of all races, and began to

t h I . r r I r

u i d imam man u- :u: a develop a broad South African urban

GI eat 01 0w Slugs 23?,MMKTNEIM...:LM?:- performance culture.

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'92: as innng Kongw 22,222.22: 2.22: 1962

- \_' Imrmm) m 31-an uau- 'King Kong' veteran Ben 'Satch' Masinga

- o ff 332:5: 2315-2333-4233 produced his own jazz musical, 'Back in

cast les 0 ."vgua'JHwtrme Your Own Back Yard. ' This entirely

m . m mmm mu m Vblack' production caused polarization

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2 h KIVC KONG " I lhe Ilgnu d 'Nkom e --&x .. h

; 4 \_ CAEI'ACIJSR." Lani" "mu? m. h." 0! lm 5mm. Artists, and in fact Union Artists

1. l ud-y. Au their ninuh moved all Ilu umu (nu declined to help Masinga in his

uni of III. ocheduled 3.30) l 'rul emwd on the! production.

. ,P'Ghu'h' , a\_e- \_ 'Back in Your Own Back Yard' became a

; .m"m"a"IJ-W DMUTS HOTEL Sm: contentious issue: 'for changes ln

1-: N lM"- M: Architect to ' black urban attitudes and white

' 3'1". "1'"; ' -- . . - apartheid legislation would soon make

--2-2----- ---\_ black-produced, black-acted shows for

black audiences the only viable

direction for black theatre to take. '14

Professional black performers began to

have bitter feelings of artistic and

financial exploitation by the Union

Artists, who mounted fewer shows, but

continued to provide rehearsal

facilities.

Nathan Mdebele lngn m the mlz vol: of the Famous n! (m years old: Lemmy Mahw,

rnusncal King Kong, rhrmses with Stephen mny winslln m King Kong

Mallow, wno plays Ins manager

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atom Business. Gwigwi Mrwebi. plays a

dun! rnln 6.1 V..." L'lmn " l a

\_ 'l Museum. :nzrr'muaruzuu suczssrui hummer  
Mullah Ibrahim (Dollar Bnnd)  
'In South Africa, an 'international'  
black group really means one that  
appeals to South African whites. Elack  
performers must then choose between  
limited careers and second-rate  
treatment in South Africa or exile  
abroad.' '  
The departure of the cutting edge of  
black urban talent was the major factor  
in the decline of Dorkay House as a  
cultural institution.  
In an article entitled, 'Dorkay House:  
can the glory be revived?', in the  
Vrye Weekblad's jazz magazine 'Two  
Tone', returned exile Jonas Gwangwa  
talks about Dorkay: "A void was left  
when the people who used to work here  
left.'  
The exodus to America and Europe  
somehow broke the continuum at Dorkay,  
this caused a cultural void in which  
music and the arts became diluted.  
'There came a moment when history  
stopped dead in its tracks because of  
a ploy or strategy by some quarters who  
had no interest in the flourishing of  
the institution.  
'It was not a bad thing for black  
artists from this institution to go out  
and improve themselves - as they  
planned to come back and contribute to  
its enrichment. But once they went  
overseas, they could see South Africa  
for, what it was - and thus they became  
dangerous to the system. They had been  
exposed to what they were not allowed  
to see. Such artists, when they  
returned could not be expected to act  
as if they hadn't seen the reality and  
to continue as if nothing had happened.  
'Their passports were not renewed and  
this resulted in the disintegration of  
Dorkay."  
Karma 'Mnrolnng' Muekcm. mmmso aha  
mxmvhamst. In South) 1975



THE DORKAY HOUSE FOUNDATION  
PROJECT FOR THE ESTABLISHMENT OF A NATIONAL CONSERVATORY  
WORKING COMMITTEE PORTFOLIOS:

1. PUBLICITY AND FUNDRAISING:

- Joe Manana : Administrative head.
- Dr Peter Delaporte : a. Public relations

b. Press and media liaison

c. Education officer.

- Moss Leoka : Head of Financial Advisory Board.

8. STRUCTURES, RESOURCES AND SURVEYS:

- Lazarus Mphalele : Ethnomusicological Strategies
- Ken Hartdegen : a. Conservatory logistics

b. Community resources

3. WORKSHOPS AND PERFORMANCES:

- Rudiger Meyer ( in association with the conservatory ensemble,  
guest performers, researchers and teachers. )

: Introduction, countrywide, of the  
widest possible range of musics, by  
means of lectures, performance tours,  
workshops and dialogues.

All working committee deputations must be ratified by the chairman in advance in order to circumvent conflicts with ongoing fundraising and publicity strategies. All, proposals from the working committee must be submitted in writing and distributed to all other members at least two days in advance of meetings. Non tabled discussions will not be pursued but can be re-scheduled as presentations subject to the above. All appointments subject to review on a 6 monthly cycle.

## INTERIM PROJECTS .

To facilitate funding, education and publicity over the following 18 months the following projects are envisaged

### 1. ETHNOMUSICOLOGICAL SURVEY

Survey on the state of ethnomusicology in South Africa and the sub continent, including :

- Archival resources
- Ongoing research in institutions
- Instrument collections
- Publishing resources
- Conferences
- Foreign Government programmes.

Goals :

6 months : - Comprehensive document covering results of survey.

18 months: - Broadcast series in 13 parts on the retrieval of the cultural heritage in the sub continent.

18 months: - Curriculum, staffing and technical requirements of national institute of research musicology, including detailed budget, donors and plan for final dispensation of archival materials.

Division responsible: Structures, Resources & Surveys.

Suggested co-workers: Dr Mwesa Mapoma, Dr Mary Rorich, Robert Bailey (technical)

### 2. BASIC LITERACY WORKSHOP IN MUSIC AND MUSIC TECHNOLOGY.

To establish & teach basic elements compatible with a wide range of musics through aural training, structured improvisation, notation, text setting, arrangement and principles of ensemble playing.

Instead of traditional methods these tasks will be carried out in computer synthesizer and sampler laboratory as well as in varlo recording studios in order to familiarise students with pre and p0 production strategies initiated by digital technology. Workshops rotate in 3 monthly cycles.

Goals :

6 months : Establishment and funding of electronic pre-production laboratory as well as first cycle of workshops.

12 months: Consolidation of workshops and their extension to other centres. Conference on education technology.

18 months: Funding and establishment of full pre-production facilities for conservatory. 30 workstations and teachers training programme in order to spread workshops into rural areas.

It is envisaged that this basic literacy workshop will eventually develop into a 6 month preliminary course on the basis of which students will be granted admission into the conservatory. This preliminary course will enable the establishment of the potential of a prospective student thus forming the basis for a system of merit according to which bursaries can be awarded. The preliminary course could also be franchised out enabling the establishment of teaching centres in outlying areas. These centres would in turn provide a bridge for those wishing to study at the conservatory.

Division responsible: Workshops and Performances.

Advisors and co-workers: Robert Bailey, Peter Delaporte & technical experts to be suggested by A V Specialist magazine.

### 3. SURVEY OF EXISTING STRUCTURES OF MUSIC EDUCATION AND MAKING.

Survey to include:

A critical assessment of conservatories worldwide

- Staffing requirements
- Pass rates

Community outreach and bridging programmes

- Funding structures
- Administrations
- Material resources such as studios libraries and instrumentaria.

Survey should include an analysis of research institutes in music, musicology and music technologies. Survey should investigate various models and concrete implementation strategies which can be updated and used in forming the constitution of the conservatory. The survey should issue in quarterly publication entitled " Music Resources " as well as two conferences:

1. Arts funding options and strategies
2. International conference on music Curriculum at the close of the century.

Goals -

6 months : Completion and presentation of comparative data in form of a booklet. Securing of funds and publishing of first issue of " Music Resources ".

18 months : Completion of economic breakdown including installation costs in chosen venue. First conference. Proposal based on survey for the integration of community arts centre music programmes into conservatory.

18 months : Establishment of economic and administrative structure of conservatory. Consolidation and expansion of publishing project. Second conference.

Division responsible: Structures committee ( institutions )

Q. JAZZ NON - SURVEY, CONCERTS, EXCHANGES.

Programme of tours, concerts, lectures, films, workshops, Lu (UILhm develop the image of Dorkay House as an international jazz centre. This involves active promotion of tours, a youth talent identification programme, a media campaign aimed at public awareness in order to promote the understanding and development of Jazz . Series is to issue in a permanent television slot, to commission a book on the history of Jazz in South Africa and to organize an international conference on the future of Jazz.

Goals :

6 months : Successful countrywide promotion of a tour, finalise negotiations with broadcast media, first lecture and workshop series.

12 months : International conference, second countrywide tour, travelling lecture and workshop series.

18 months : Undertake overseas tour with a group of young Jazz players representing Dorkay house. Detailed recommendations for jazz teaching in the conservatory.

Oversee publication of the history of Jazz in South Africa. Produce 3 CD set called " New Generation South Africans " for international distribution.

Division responsible: Workshops and performances in conjunction with publicity. Suggested co-workers: Dionne Goldin, Moss Leoka.

## 5. PERFORMANCE ENSEMBLE

Establishment of a performance ensemble in order to actively promote cross fertilisation between previously separated musics and to present the heritage of 20th century masterworks from all fields of musical endeavour. The ensemble will spend half the year touring in order to raise consciousness of the wide spectrum of musics and conduct workshops and masterclasses in the interests of expanding performance and analytic techniques. It will form the basis of the instrument teaching spectrum in the conservatory and will research the problems of teaching notated musical traditions in the South African context.

Goals -

6 months : Formation and intensive rehearsal of vocal and instrumental ensemble. Composers workshop ( inclusion of students from basic literacy workshop..

18 months : Presentation of concert series, tour and workshops. Second composers workshop including concert of workshop compositions.

18 months : Recording of 5 CD set - " Spectrum " bringing hitherto neglected works to wider public attention. Final recommendations for the teaching of notation in the conservatory music.

Division responsible: Workshops and Performances in conjunction with Publicity and Fundraising

## 6. PUBLIC AWARENESS AND ADULT EDUCATION SERIES

To include lectures, Symposia, conferences and workshops with the aim of bringing the widest possible public in contact with the breadth of musical activities unfolding at the end of the 20th century. This is an outreach programme with a strong emphasis on public ( as opposed to academic ) venues, media coverage, and the active involvement of the community in debates on all aspects of musical life through panel discussions and public auditing of seminars. This programme aims at raising the awareness of the total community's responsibility towards developing musical life in its midst. It aims to show the civic benefits of a vibrant performing arts tradition of heritage and innovation. Its immediate purpose is to attract the attention of potential funders of the conservatory through the high quality, diversity and impartiality of the presentations, and to create an awareness of music careers among young people.

Goals -

6 months: 3 series of lectures entitled " Thinking about music " to serve as an introduction and to highlight the diversity of current concepts and practices. First symposium and public debate on the political and social interests implicit in the discipline of musicology.

12 months :6 part television series introducing current perspectives on music. and lecture cycle, theme : In the margins of tonality. Second symposium : " The composer at the end of the 20th century " .

18 months : Third lecture series: " Tonality - Norm or obstacle ? " . International conference on music theory, theme : cultural and historical incommensurability. Concrete recommendations on theory, analysis and research in the conservatory. A high level seminar series will run throughout this period.

Division responsible: Publicity and Fundraising.