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PR E T - FINAL REP RT

6TH AUGUST 1993

THE DORKAY INTEGRATION PROJECT 1 S;

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 Kani 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, artists that were imprisoned on Robben Island.

Dorkay House is currently a rundown semblance of its glorious past, and the ANC have taken this project to heart in order that this rich heritage could be saved for our children.

It is the aim of the DAC to assist by finding funding for Dorkay House Trust to revive and maintain Dorkay House as a venue for popular arts and music, particularly jazz and to provide tuition and training in these fields. In addition the Trust will establish a music

library, archive and to have Dorkay House declared as a monument and museum to Black Art in South Africa.

MAIN OBJECTIVES;

- 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.

HOW THE SECTOR WENT ABOUT ACHIEVING THESE OBJECTIVES

1992 has been a year of both rapid growth and frustration for the Dorkay House project. The rapid growth is in terms of musicians, theatre ensembles and bands who have either returned to Johannesburg from exile or been released from prison where they were incarcerated for politically motivated crimes. It is to the credit of the trustees of Dorkay

House who despite having no financial resources to contribute have kept Dorkay House open as a rehearsal venue and acted as administrative and management staff for all cultural

workers who had no means to continue their craft.

During 1992 Dorkay House was funded by the NPA to the amount of R110 000,00 , which unfortunately only started the process of reconstructing this project. Very basic furniture was bought, back rental was paid, telephone accounts were paid and more staff were employed.

In 1993 NPA funded Dorkay House under the following headings:

Dorkay House Admin

Amagosa Theatre Group

Amandla! Cultural Ensemble

Thetha Theatre Group

Robben Island Musicians Alliance

Dorkay House Band and New Artists

Graphics Workshop

In 1993 the DAC secretariate also decided to give Dorkay House more autonomy and to place the projects that were still based at DAC at Dorkay House this included Amandla and Thetha Theatre group. This was done in order that funds could be accessed for these

projects during 1994, as donors have stated that they will not be funding "political organisation" during 1994. This move unfortunately had two negative aspects as a result:
i) Dorkay House were not able to adequately account for the monies received from NPA in 1992; and

ii) That the various projects that were previously based at the DAC were still working through the DAC and that the Dorkay House Structures and facilities were constantly circumvented by dealing directly with DAC. It was therefore decided that for the

month of June 1993 Cde Dikki Dewar should base herself at Dorkay House in order to set up the necessary infrastructure.

Cde Dikki met with the projects based at Dorkay House and affected the following changes to the Dorkay House structure:

1) Setting up of records and systems -

Correspondence Record

- Report and Financial records for all projects

- Telephone register sheet

A payslip for staff

2) Defined and implemented personnel job specifications for all the staff working at that project-

- Joe Manana - Director

- Gabriel Sethloke - Public relations , DAC liaison

- Queeneth Ndaba - Promotions

- Katongo Sithole - Office Secretary

- Winston Serote - Handyman, messenger

- Gertrude - Domestic

Back salaries and rental for 1993 was paid as soon as the 1993 funds were made available by the Finance Department. The NPA administrator visited the project and felt that the top

priority of this project was to renovate the building properly. The project of renovating the

building started in earnest in July 1993, with painting, carpeting, the repairs to the auditorium and a better soundsystem.

The names of a new board of trustees was compiled in order that the project could gain from

the commitment and energy thereof. The current board of trustees have not met in several months and have not been active in most aspects of the project.

Comrade Queeneth has however been working very hard at fundraising initiatives which includes the successful "Tribute to the Ladies " which raised approximately R75 000 .00. There are other exciting projects in the pipeline.

- Freedom Melody - which is the launching of groups from Exile or Prison

- The Detroit / South Africa Cultural exchange - for the month of September.

During July 1993 Dorkay House received half of their annual NPA budget for all the projects based there.

Amongst the many groups that have been active at Dorkay House during the period that I have been working at DAC are:

ROOTS /JAMES MANGE AND THE WHIPLASHES (RIMA ARTISTS) - a group that was established on the infamous Robben Island, by incarcerated members of Umkhonto we Sizwe, to keep the morale of the political prisoners on Robben Island up. After their release from prison the band found itself in the difficult position of having to fit back into

society as a selfsupporting cultural structure. Although the band was a very viable group they experienced problems in respect of having no financial resources for upgrading of equipment, costumes or rehearsal venues. The Department of Arts and Culture recommended that they should get in contact with Dorkay House with its history of assisting struggling artists through the years.

This groups major problem was the lack of immediate funds to launch themselves as professional groups. In a meeting with them ,James Mange and Ronnie Mabena felt that the amount that had been allocated to them did not even make a dent into their needs in respect

of equipment and promotion. . They have indicated that the money is too little to really achieve any real change, and they would rather use the money in terms of marketing themselves professionally.

During this year the groups have performed at many venues and seem to well on the way to becoming selfsupportin g professional artists.

They c forward an amount of R15 000.00 as they as yet not spent any of the money.
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AMAGOSA THEATRE GROUP - This group was created by cultural workers during their many years in exile. The basic focus of this group is traditional dance, music and drama. Their aim is to provide a source of income for returned exiles that have been active in t he

cultural field. The project also aims at providing the education of African history to th e

community in an entertaining way, whilst presenting a platform for the preservation of traditions and cultural values of the marginalised majority.

During 1992 this group received R10 000 from the DAC to start on the road to

independence. This unfortunately did not give them enough of a push and they have been rehearsing for the past year and now have two shows ready for production:

i) A Zulu play about Shaka

ii) An African Cabaret Show.

Both these shows will be launched through the Dorkay House - "Freedom Melody " project. Amagosa are currently living and rehearsing at the Action Cinemas in Joubert Park. Performed at one show during July and have been attending meetings. Cde Gabriel has informed me that Amagosa are showing signs of becoming responsible. They have a balance of R19 425.99 from their NPA funding for 1993

LA' AL EN EMBLE

Amandla Cultural Ensemble of the ANC was founded in the bushes of Angola in 1978 as an initiative of Umkhonto We Sizwe cadres then in training. It's emergence was but a continuation of the tradition of our people - to combine struggle with dance and song as a way of maintaining the morale of the cadres and activists that were exiled from their motherland.

Amandla comprises both males and females who sing , dance, recite and act to produce a fine and unique cultural piece, which captures the imagination and brings across strongly the anti-apartheid message. The production has constantly been changed and updated to keep track with the changing face of South Africa.

Amandla first appeared in front of an international audience at the 1978 World Festival of Youth and students held in Havana, Cuba, and has since travelled to virtually all the corners of the globe, including Canada, Japan, India, Brazil, Sweden ,Finland, Zambia, Namibia, Mocambique etc, where they performed to packed audiences .

Amandla has to date released three albums and several video cassettes of the show. With the new South Africa looming it has become a matter of urgency for the ensemble to be repatriated into the country and to establish itself as a cultural structure in the liberated country, from which they have been in exile. It is also important that they be seen by all the people of their motherland.

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1) The reincorporation of the members of the group into the South African community

2) Transformation into a self supporting, independent and professional cultural ensemble.

3) Equipping members with the skills required in all aspects of the cultural field that they are involved in.

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During 1992, the Amandla Cultural Ensemble was repatriated to South Africa where work commenced towards becoming a professional and self-supporting musical and theatre company.

Problems were experienced from time to time with the transport of equipment from Harare, the repatriation of some of the members who were either still at school in Harare or based

in London, as well as the working towards the completion of the script and choreography of the AMANDLA! show.

It is important though to note that all the above-stated problems were solved by the beginning of September, and rehearsals could be started in all earnestness. As the preparations for their first shows approached, several costumes and sound equipment had to be bought or repaired.

The first few shows were not as successful as was hoped and it would become evident that further support from the Norwegian People's Aid was needed for 1993 to assist them on their way to re-establishment in South Africa. The NPA funds were allocated for the upgrading of their administration and management skills, marketing and equipment. During 1992 they used the money to use rehearsal fees and groceries, accommodation etc. During June 1993 they signed a contract with a promotions company called TOS Productions. I feel however that during the second half of 1993 better links have been forged between Dorkay House and Amandla! The current executive committee of Amandla! consists of Solly, Fortune, Kolloi and Joe. They however change their committee members almost weekly. Amandla! felt that under the artistic leadership of Ndonda that they had lost the storyline of

the show. Cde Ndonda has resigned from the group but will be meeting with the group to discuss the way forward. The comrades have decided to ask Cde Jonas Gwangwa to return as artistic director of the project until they are ready to launch. They have a new member of their executive.

The main problem with Amandla is that they need to repair their instruments. They have not

used any of their money and still have a balance of R36 000.00

Amandla! are currently using the management and administration facilities of Dorkay House.

PROBLEMS THE PROJECT ENCOUNTERED IN EXECUTING IT'S TASKS:

1) ACE are prone to circumvent the Dorkay House structure, the DAC and to deal directly with all departments of the movement. This causes major confusion and discontent with the other departments and other projects based at Dorkay House, e. g Amandla have been liaising directly with the transport department and in so doing organised a minibus for their use.

2) There is a major problem with their relationship with cde Gwangwa, the Artistic Director of ACE, in respect of the copyright of the script, songs and concept.

3) There is also discontent from ACE in respect of working through Dorkay House as they feel that they do not receive the administrative and management support that they require.

Dorkay House on the other hand state that Amandla circumvent them and are unwilling to work through the structures that were recommended by the DAC.

4) ACE are struggling to establish themselves as a professional, self-supporting performing group in South Africa.

5) Amandla! Cultural Ensemble's major problems seem to be their lack of training in administration, artistic and financial management.

6) ACE do not seem to be goal oriented, but rather in the perpetual rehearsal stage. They

need to find a promoter and the assistance of the ANC to relaunch as a commercially viable group.

7) Dorkay House have organised workshops to improve their management and performing skills, although ACE attend they do not seem to apply themselves to the matters at hand.

THE WAY FORWARD FOR THIS PROJECT

Particular assistance in 1993 will include training of members of the Amandla Cultural Ensemble in management/administration skills as a means of becoming autonomous in the latter part of 1993, as well as funds for basic upgrading of equipment and the cost of rehearsal venues and living expenses. Amandla! should not be given cane blanche of DAC and should be referred to Dorkay House about problem areas and finances.

ELECTIONS PLAY

The last two years' political development in South Africa has led to a political climate in

which elections may soon be held. A crucial issue for the democratic process is the need to

educate the vast majority of the population about the significance of voting. The complexity

and the magnitude of this task must be understood in the context of South Africa's diversity

of languages and the large number of illiterates - estimated at 15 million. The Department of Arts and Culture (DAC) in co-ordination with the Elections Commission , decided to commission an Elections Play with the objectives listed below. A drama teacher and director Teresa Devant was commissioned to carry out this project. Afrikagruppema of Sweden sponsored Mrs Devant.

THE MAIN OBJECTIVES OF THIS PROJECT

The objectives of the Elections Play project are to educate a large sector of South Africa's

people in issues relating to voting, for example, the role of the electorate and its importance for the determining the future of the nation. Specific objectives were identified, namely:

- to give an accurate account of the ANC'S political history
- to create a culture of voting among people who have never voted before
- to instruct the people of South Africa about the laws pertaining to election campaigning and voting
- to take into account the various languages that are spoken in this country and not just the present official languages which are spoken by the minority only
- to create future theatre workers amongst the disenfranchised
- to campaign for the ANC

The intention was to create an Elections Play using regional representatives, who would then return home to establish theatre groups, which would in turn convey the message of the play to all sectors of the population , and especially to those disadvantaged by illiteracy

and disinformation.

The process simultaneously creates theatre groups which can form the basis for a future national, democratic and non-racial performing arts sector.

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As the Elections Play was to be national in scope, all the current fourteen regions were to

send representative participants . All regions, with the exception of Eastern Transvaal, sent

two representatives, giving a total of 27 participants had had theatre experience previously.

Training under the project lasted five weeks.

Mrs Devant arrived in Johannesburg on the 26th July 1992 and stayed for seven and a half

weeks. The participants started arriving on the 5th of August and left for their regions by

mid-September.

Prior to the running of the workshop Teresa Devant and assistants gathered information on the voter education process as pertained to the current South African situation, as well as the situations that were experienced in Zimbabwe and Namibia. This research gave the tone and political approach to the play and its content. Input from other voter education programmes were very valuable at the initial stages of the rehearsals. Theatre craft instruction was given, including training in physical tune-up, breathing, voice, relaxation, concentration, improvisation and psycho techniques. Major consideration was given to the fact that the participants did not know each other, so a spirit of unity and teamwork had to be created, at the same time. The first week was dedicated to achieving this goal. Two objectives were pursued during the following two weeks; to identify the personal skills of each trainee and to develop the basic content of the play. A preliminary work schedule was produced at the beginning of the workshops although the time table was subsequently amended according to practical considerations. A key element of the workshop process was the development of the play's content. Story material was developed from historical events, as well as from the observations and experiences of the workshop participants themselves. All participants were divided into groups. Each group was given identical themes based on specific situations. The groups then independently created and presented an improvisation of the situation. The various presentations were discussed and evaluated. One presentation was then selected for further development. This procedure generated a vast range of material since the participants have an extensive knowledge of the history of South Africa, as well as an insight into political events that they themselves have experienced. A lot of dramatic material generated at the workshop had to be laid aside because of its extent. But it nonetheless gave the participants material for use in their future theatre activities. The first workshops dealing with the content of the play started in the second week of the project. At the end of August Neil McCarthy joined the group in his capacity of playwright to help improve the play's dialogue and to transcribe it into written text. McCarthy collaborated with a writing committee, comprising 6 members of the group. The first draft of the script was produced by the 5th September. A second draft was completed by Neil McCarthy two weeks later.

The preliminary workshops produced some 30 scenes. Twenty of these were chosen to be elaborated and structured into the play. Because of the didactic nature of the play, and its length (it lasts about 1 hour 45 minutes), a variety of short scenes was considered to be the most appropriate means of conveying the message. Songs and dance intertwined with the dialogue give variety.

The play's structure as a series of short scenes, gives it a flexibility that permits additions

and subtractions of scenes as appropriate for the local conditions pertaining in the regions

where it is performed.

In order to effectively communicate to people in all parts of the country, the play has other

basic characteristics. It is

- easily understood by any audience

- has a strong and clear dialogue

- easy to perform anywhere, in open or enclosed spaces, without the need for props of any kind

- entertaining

During the last stage of the project the play was performed in four venues with audiences up to 500 people. It was shown at the Johannesburg College of Education Theatre, Shell House, Sebokeng Community Hall and at Strydom Plein in Pretoria. On all these occasions the play was enthusiastically received by the public.

During the workshops a video unit was employed to film the progress of the project, including training sessions and performances at various venues.

A video cassette produced by this effort was sent to each of the fourteen regions with a copy of the script. The video would supply back-up for training of future members of the Thetha Theatre Group as well as for interspersement at performances.

However since the comrades returned to their regions and despite the national co-ordination

being done from Dorkay House by 2 members of their executive Thandi and Zanele, the play seems to have disintegrated due to lack of funds. The comrades have received a small

amount of funding for 1993 from NPA but this is not enough to pay the comrades in the regions even a small salary. The budget has however been restructured to give each region R3000.00 for transport and R2000.00 per annum for a stipend for the comrades.

Numerous letters have been written to the RECs and DACs in the regions to support this important project but to very little avail. A meeting between Dorkay House and Thetha was convened where Thetha was urged to get out of their current stagnation mode and to Stan

performing. It was further suggested that they should go to the regions to meet and probably perform with the cdes in the regions. Herman from the ACAC Film Project wants to travel with Thetha through the three Ciskei and Transkei regions. This will assist in the initial mobilisation of Thetha and the voter education play.

They currently have a balance brought forward from 1993 NPA funds: R43 000.00

ERQBLEMS W1 1 I_-I THIS PRQJEQI ;

1) This project has no funding to continue their work of performing and workshopping in their regionson a fulltime basis, a revised proposal has however been sent to Anita Theor ell

at SIDA who had promised to try and accomodate this in their current budget;

2) They are receiving very little support from the regional RELCOM, DAC and REC's

3) They need to have a more consultative meeting with the Elections Commission in respect of the content of the play , as Cde Ahmed Katrada has said that the play has political inaccuracies as well as the fact that the Indian scenes reflect negatively on the Indian community.

4) Thetha Theatre group have stopped their performances in most regions, in other regions they have never even started. This leads to a problem in terms of finding funding for the project as they have no actual track record to work from.

5) The National Elections Commission does not take this project seriously, and do not seem to comprehend the scope of reaching the voters of the marginalised communities . Meetings with them are generally postponed or changed in terms of the person we arrange to meet with, this leads to the fact that the briefings/discussions have no continuity and

therefore never advances further.

6) The comrades need to be represented at all regional elections commission meetings so that they can be politically informed in terms of answering questions after a performance as

well as identifying the best venues for their performances.

7) There is a need for a follow up workshop to update the play as well as imparting more advanced theatre skills. This is planned for the end of September 1993, but at present there

is no funding for this.

THE WAY FORWARD FOR TPHS PROJECT:

The Thetha Theatre group became a " independent theatre group" in order that finding funding for this group could be more easily facilitated that works through Dorkay House with it's long history of African Culture and due to the fact that Dorkay House has the administrative infrastructure to assist this theatre group.

The fourteen groups were to start groups of their own in their own regions, perforating the

Elections Play at community centres, schools , churches and all open venues, training others to perform it, as well as creating additional theatrical productions and activities.

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This project consists of two comrades from exile, Vusi and Ali , who had both undergone training in graphics, printing and batik during that time. The DAC referred them to Dorkay

House. During 1992 they set up an office at Phonefficiency where they were teaching art , but they were not able to get the project off the ground due to a lack of funds. NPA decided

to fund them during 1993, but it was pointed out that the project seemed to be more of a commercial venture rather than a community project. The project proposal was then revised to:

i) A one month course at various ACAC art centres at a nominal amount to students.

ii) In December 1993 to hold an Art workshop and exhibition for the children.

iii) Designing of banners, posters and other promotional materials for Dorkay House users.

iv) Work towards becoming selfsupporting within 1993.

They have a problem of finance , but they have conducted a workshop at Ipelegeng Centre in Soweto. They are waiting to receive a cheque of R12 000.00 in order that they may buy a repro camera from Phonefficiency. They have not come to Dorkay House to collect the cheque yet. Cde Gabriel will be going with the comrades to Phonefficiency to view the camera before it is purchased.

They carry forward a balance of R40 000.00

NEW ARTISTS/DORKAY HOUSE BAND

This section of the Dorkay House deals with the promotion, marketing and management of new groups and the Dorkay House Band. New groups frequently approach Dorkay House for rehearsal space this however is not enough without the needed promotional infrastructure. During 1993 NPA allocated a small amount towards this section. The house band has not met yet to discuss the use of the money allocated to them by NPA.

Zakheni Theatre group who had been rehearsing their two plays "Now is the Time for Reconciliation" and "Life in Hostels" were allocated R7080.00 from this section of the NPA budget. Zakheni used the funds to attend and perform at the Grahamstown Festival.

A full report on their success will be forwarded to DAC in the next report.

Balance of this budget: R7920.00

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- 1) Lack of sufficient funds ;
- 2) Dorkay House are continually taking new projects on board without first consulting or arranging fundraising for these projects, this in turn creates a problem when members of these projects come to the DAC looking for funds;
- 3) Lack of transport facilities;
- 4) Lack of space for rehearsals and performances;
- 5) Circumvention of Dorkay House by groups working there.
- 6) Funds that are allocated to Dorkay House through the DAC takes a long time ;
- 7) DAC should facilitate the complete autonomy of this project and not try to deal with the problems of internal projects directly.
- 8) A new and committed trust should be implemented as soon as possible.
- 9) The project seems to have too many divergent visions for the future and should limit their concepts to a few attainable goals before attempting the next.
- 10) The Director should meet with the staff at least twice a week and not overextend himself by being involved in too many activities, e.g. ACAC etc.
- 11) Renovations and the upkeep should always be the main priority of the project
- 12) All staff need training in order to achieve the full potential of this project.

PLANS FOR THE FUTURE OF THIS PROJECT

Plans are afoot to restructure Dorkay House in order to cater for broader community needs

Apart from being a home for popular music, in the pipeline is the establishment of the following as a programme of action:

- a) Advice and information centre
- b) An archive for Black Music
- c) A launching pad for new music graduates
- d) Initiating a periodic magazine
- e) An agency for musicians
- f) The establishment of a benevolent fund for artists present and past
- g) Purchasing of existing building
- h) Extending the existing hall on the first floor for music performances
- i) Initiating the first ever recording facility to be controlled by musicians

D KA A A RAFT PR

This project was established in Tanzania with the brief of becoming "an example for future Cultural Community Centres to be developed in the liberated South African reality and a firm cultural thrust in our reconstruction period." Dakawa Cultural Project , Tanzania was started in 1986/7 as a joint ANC/SIDA project (Swedish International Development Authority) project through a seven months training of two ANC exiles in Sweden in textile printing. In 1987 they returned to Tanzania with the consultant and a full

container of equipment and materials. They built the equipment for a workshop with a 15 meter table in a temporary structure.

Eight students in Dakawa had a 2 month training period. In 1988/9 another group of 3 students received training in Sweden , and in 1991 a student went to Sweden with an exhibition and attended an courses over a three month period.

Despite various problems with electricity and water the project continued valiantly, with several exhibitions of the textiles in Sweden and Norway.

It was only then that the weaving and dyeing aspect of this project is ready to be launched

, due to postponement in building in Dakawa.

It has since been decided to relocate the project to Grahamstown, which had been selected for the following reasons:

- i) Grahamstown is a very small town in a vast rural area with 70% unemployment and no possibilities of industrial growth.
- ii) This town had suitable buildings available for sale that could serve as workshops, as well as accommodation for staff and students.
- iii) There is an annual Grahamstown festival that attracts large audiences nationwide , where the People's art could be displayed and promoted .

THE AIMS AND OBJECTIVES OF THE DAKAWA PROJECT ARE:

- a) To contribute to skills development in an area presently denied such training, far from large cities, thus enriching and empowering communities.

- b) To give every talent a chance by not demanding any formal education or special age from the applicants, and with the commitment to accept students from oppressed rural and

urban communities.

c) To allow the trainees to upgrade to be in a position to write a theoretical examination in

respective techniques.

d) To have at least half of the students coming from other regions of South Africa, so that

they can go back and start small workshops in their own regions.

e) To gradually, during the training introduce painting and drawing to become the foundation of the creation in all the techniques.

l) To broaden the scope by introducing desktop publishing and later sculpture, pottery, mural painting, etc.

g) To introduce administrative and management skills.

h) To be part of the development of a new art and craft training curriculum- ie forge appropriate syllabuses and certificates

i) To train and expose Black artists who can make an imprint on the South African art and design market - be visual evidence of change

j) To promote South African and African textile designs

k) To become self-reliant by sales of the production from the workshops, so that the students can get remuneration in exchange for a 50/50 participation in training and production. This is an important strategy as art and culture training is bound to come far

down on the list of needs of education.

l) To establish a wide contact network with other art and craft centre/workshops for the exchange of ideas and experiences, and by offering short courses.

m) To be part of the establishment of a National Non-profit marketing network, through exhibitions in National Art galleries and museums, which do not charge the exhibitors, and through the establishment of non-profit communal or organisational art and craft galleries or shops.

ll) To nurture the unique artistic inheritance of Africa

o) To ensure that the Arts and Craft project will function with and as part of the local community.

p) to provide an environment at the project where individuals can develop not only artistically, but towards full personal and social realisation

q) To reach beyond the local community in order to propagate the ideals of the project in the nurturing and promoting of artistic talents, cultural expression and personal and spiritual fulfillment.

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During March 1992 this project moved from its original base in Tanzania, to its permanent home in Froude Street in Grahamstown, South Africa.

The project was re-established in two industrial buildings and a staff house with funding from SIDA. In the months from March to mid-June the buildings and property was renovated and adapted for use of the project by the 3 Swedish consultants, Vusi Khumalo and Bernard Thulo (both who were students at the project whilst in Tanzania). The work on these buildings consisted of major repairs to the buildings, electricity and plumbing as well as the building of printing tables, painting of the premises, the removal of scrap cars

outside the main building and the landscaping of a garden surrounding the buildings. With this major transformation complete they could continue with the next phase.

Near the end of June, 13 students were employed to be trained for fulltime employment in the manufacturing workshops, as well as to assist in the unpacking and setting up of equipment for the printing, weaving and graphic art workshops. Work in the weaving and graphic art sections were ready for training these "apprentices" but the printing section would only be ready by November/December of this year.

It was only on the 25th of July that the Interim Management committee could be dissolved and the autonomous Dakawa Trust Committee was established with a constitution signed. The chairman of the Trust, Lebona Mosia, was elected at this first meeting. The Trust consists of representatives from ANC DAC, Albany Council of Churches, ANC Women's League, ANC Eastern Cape, The Fine Arts Department at Rhodes University, The old Power Station Co-operative, Community Art Project in Cape Town and the ELC Art and Craft Centre, Rorkes Drift. The committee was selected on the criteria of being committed to the project as well as having the required skills to assist it.

Thomas Melin, the Swedish Architect, came to inspect the buildings for SIDA. He spent a week at the project and was satisfied with the conditions of the buildings. He did make a list of recommendations i.r.o repairs and upgrading, which included locating central administration to the house at 6 Froude Street, which is the house that Vusi was planning to move into, work that needs to be done i.r.o. drainage internal and external and the introduction of a Maintenance Fund with monthly installments. He also pointed out that there is a need for a fulltime maintenance officer for the buildings and machinery.

In September a workshop was held that dealt with the way forward for the project. Topics included Administration, Management and Staffing; Production and Training aspects of the project ; and Marketing and Promotion of the merchandise and project. The workshop led to the writing of a very positive and detailed Action Plan for the July 1992/1993 period, which emphasised all aspects of the project. The day after the workshop the second trust meeting was held, which ratified the decisions taken at the workshop.

On Saturday the 17th of October the project was officially launched and the project handed

over to the Trust, with keynote speaker, Cde Walter Sisulu and other speeches by Cdes Wally Serote and Mako Njobe from the NEC of the ANC Women's League. A general inspection of the project by all the visitors followed. The media in the region were in consensus as to the viability and the strong role that the project would play in the upliftment of the marginalised majority.

During 1993 the training of students has started in earnest and initial production of saleable goods has started. The project also purchased the building (an old ice cream factory next to their other buildings which was officially opened as a shop and exhibition

hall during the 1993 Grahamstown Festival. Cde Malin Sellman the Director of the project is currently on leave and will be writing a fuller report on her return on the 14th of August

1993. One of the most urgent tasks that they are undertaking at present is to find a South

African citizen to take the position as deputy director of the project in order that he/she can

take over when Malin finishes her contract at the end of June 1993. SIDA have stated that

they need her replacement to be put in place as soon as possible. During my leave I visited

Rorkes Drift and spoke to Princess Ngcobo who is a trustee of the Project. She feels that it is important for the trust to look at the profitability of the project once the donors have

withdrawn from the project. Cde Vusi Khumalo will be leaving for Sweden in September 1993 to continue his studies at a college in Stockholm. Naomi Duiker who is the administrator at the project has told me that the project is running satisfactorily in Malin's

absence. Cde Lebona Mosea the chairperson of the trust has contacted Ismael Ayob about the transfer of the property from Dakawa Properties to Dakawa Arts and Crafts Project Trust. Currently this project is being funded directly by SIDA and through the ANC by NPA. NPA have said that should they fund this project during 1994 it will be done directly. During this year the project also became a member of ACAC.

PROBLEMS THAT THE PROJECT ENCOUNTERED :

1) The demand for places as trainees at this project far outweighs the places available

- currently 700 applications from Grahamstown only for only 50 places nationally;

2) The gifted and really motivated students may not be able to attend this training programme due to the cost of fees- the fees are in turn required in turn to help the project

become self-sufficient financially;

3) The outreach programme that is planned should have more consultation with the local community to establish what the real cultural needs are of the area; and

4) The outreach programme which they would like to start requires funding - they have requested funding from Danida, but the general response has not been positive;

5) There seems to be a power struggle between Vusi and Lebona and Vusi and Malin that

has been addressed at the last Trust meeting.

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In 1994 the project must embark on it's training and fully on it's manufacturing aspects

The department should give guidance but give the project the autonomy to have the final decision.

The project should also get more involved in the community activities.

It is with these very important social upliftment projects that will function from this building that Dakawa will be requiring further assistance from the NPA and SIDA in 1993. Their plan of action will require funding for renovations, employment of staff for the exhibition hall, the shop, security and caretaker as well as more detailed renovation

s and improvements of the building.

THE ROTATING (BLOEMFONTEIN EXHIBITION

THE MAIN E TIVE FTHI PR E T

A Project is to be established in different cities in the form of an exhibition which will

start of in Bloemfontein and then be moved to other venues throughout the country, where Arts and Culture of all the People of South Africa can be on display, which could become a national and international tourist attraction .

The exhibition would highlight the rich tapestry of African and South African Arts and Culture and the history of it's people through this medium.

Exhibits would include the work of Dakawa Printing, weaving and Graphics project as well as showcase the Arts and Culture of the ANC during the exile period, which was created in Bloemfontein 80 years ago, making this the perfect venue for this exhibition to

start.

Although there is general enthusiasm on the ground for the project and the ideal venue has

been selected for the event to be staged at the the Performing Arts Council of the Orange Free State (PACOFs) buildings in Bloemfontein, it is however reliant on the transformation of the government funded PACOFs before we continue with the final planning of this exhibition.

It was envisaged that this project would be a week-long people's cultural festival that

would be held during December 1992, but due to the intransigent nature of this Performing Arts Council in respect of real transformation into a truly representative and democratic structure this has been postponed to late February/early March 1993. The Festival will be under the guidance of the Joint Working Committee (who will be working on the transformation process) and will be a cultural festival with 3 major components:

- 1) An exhibition of visual and performing arts and crafts, including performances of shows like 'Sarafina', 'Amandla!' and exhibitions from the Dakawa Arts and Crafts Project, Rorkes Drift Weaving project and other projects in the Orange Free State area;
- 2) An outreach programme to students in respect of all the arts disciplines; and
- 3) Giving access to these extensive facilities to all the communities of the area.

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- 1) Lack of progression in the establishment of a Joint working Committee to work on the transformation of PACOFS ;
- 2) A lack of mobilisation by the S-OFS region of democratic cultural structures in that area.

THE WAY FORWARD FOR THIS PROJECT! ;

Due to the constraints laid out above it becomes obvious that this project will continue being delayed until an Interim Government has been set in place. At a meeting that was convened by Cde Bongani from the Finance Department between the DAC which was represented by Cdes Uriel Abrahamse and Dikki Dewar and the NPA funders it was decided that it was very unlikely that this project would be able to be launched this year and

that the monies for both 1992 and 1993 could be better utilised in another area possibly in

the cultural work in the coming elections campaign.

THE CHILDREN'S FESTIVAL

In order to promote and celebrate the children's charter adopted on the 1st of June 1992, a

3-day festival encompassing aspects of arts, education, culture and the environment will take place on the 23rd to 25th of April 1993, at the Alpha training centre in Broederstroom, where a hundred children from the PWV-AREA will be involved in an environmental excursion and participate in a variety of arts related activities.

PROJECT! IVES OF THIS PROJECT! ;

- 1) to ensure that policy makers are aware of their obligations to the children and future generations in the areas of arts ,education , culture and the environment.
- 2) to make children aware of their rights and their legacy in the areas of arts, education, culture and the environment.
- 3) concentration will centre upon an overall process of social development towards a holistic quality of life.
- 4) to promote and address an awareness of advanced education enhancement and potential fields of career opportunities in the arts.

HOW THE PROJECT WENT ABOUT ACHIEVING THESE OBJECTIVES

Members of arts centres, arts educators, conservationists and other interested parties will

be invited to present programmes and conduct workshops that will require the participation of the students through a learning and celebratory process.

Through seminars , working groups and performances we will be looking at ways to implement the children's charter .

The process of questioning and exploration through critical and creative thought have a vital role to play in the development of Our children, where their emotional and intellectual

needs can be addressed.

PROGRAMME:

Children have a right to a healthy environment.

The arts, educational and cultural events will be preceded by an "environment day" where the 100 selected children from the pwv area will be taken on an excursion to create an awareness of their environmental legacy.

FRIDAY 23 APRIL 1993 - busses will take the 100 children to the de wildt cheetah farm in the magaliesberg where talks on endangered wild life will precede the conducted tour. this will be followed by a trip to hartebeespoort dam snake and bird park where a conducted tour and demonstrations will take place.

A picnic lunch and the journey to the accommodation in broederstroom will follow.

The arts should be integrated into the overall processes of social development.

Saturday 24 April and Sunday 25 April 1993.

These two days will be devoted to a specific programme of events with as much variety as possible so that the children will be able to participate in as many activities , such as :

- 1) CLAY WORK - FIGURES, ANIMALS AND TILES (ALEXANDER ART CENTRE)
- 2) STORY TELLING -GCINA MHLOPE.
- 3) PUPPETS - HANDSPRING PUPPET COMPANY.
- 4) DANCE WORKSHOP - DANCE ALLIANCE .
- 5) MUSIC - PJ POWERS AND SIPHO MABUSE
- 6) MURAL PAINTING - J OHANNESBURG ART FOUNDATION.
- 7) THEATRE - PAWE AND JOHANNESBURG YOUTH THEATRE.
- 8) CHILDREN'S CHARTER- DELEGATES FROM THE CAPE TOWN SUMMIT WILL HOLD WORKSHOPS TO IDENTIFY, EXAMINE AND EXPLORE THE ISSUES OF THE CHARTER.
- 9) ENVIRONNIENT - DEPARTMENT OF NATURE CONSERVATION AND WILDLIFE TRUST.

A finalised programme will be forwarded in February 1993.

information concerning the planned follow-up activities will be available to the participating children.

In mid April a week before the CDC conference the 100 children from the PWV structures went to the Kruger National Park and had a chance to observe the Nature Reserve , experience different forms of Art and to learn more about the Childrens rights charter. This

was filmed and screened on the Artworks programme. This project was a major success thanks to the concientious effort of Cde Liz Castle. This years festival was funded by the

Canadian Embassy, who have after this success agreed to fund the project again in 1992. During the CDC Conference the children from the festival performed at the Johannesburg Art Gallery to the delegates from the conference. Artworks that were created were exhibited

at this event.

Plans for the 1993 Children's festival will be started in earnest in September 1993. Cde Liz

Castle can be contacted at tel. no. 463.4173 in this respect.

THE WAY FORWARD FOR THIS PROJECT:

It is hoped that the initiatives raised at the festival will be maintained and promoted in the future and that the business sector, educators and individuals will associate themselves with the festival issues whilst consistently and proactively representing the interests of the children.

The first festival of this nature was a small concentrated event to introduce the concept, thereafter it will be an annual event that will generate participation from all sectors and become a national event. The planning for the 1994 Children's Festival will start in September 1993.

THE ROLE OF VARIOUS PROJECTS IN RESPECT OF THE ELECTIONS:

1) Through the Project Sector of the Department the ANC has access to artists in all the art disciplines that will be required in every aspect of the Elections campaign under the heading of Media this includes writing of propaganda, scripts for radio, film and theatre election productions, e.g. Thetha Theatre Group - THE ELECTIONS PLAY, graphic and layout artist e.g. Dakaw Arts and Crafts Project, musicians like Amandla, Roots from Dorkay House, etc who can be mobilised to perform at rallies and elections fora, etc. The impact of Arts and Culture on the elections campaign can not be overemphasised.

2) The mobilising of the international and local cultural communities in terms of fundraising and solidarity at the Culture and development conference exhibition in April 1993.