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PAPER PRESENTED BY THE DEPARTMENT OF ARTS & CULTURE
to the ,

THIRD DAKAWA SEMINAR - 24th _ 26th APRIL 1989.

L DEPARTMENT OF ARTS 8: CULTURE (DAQ)

The central administration of the Department is based in Lusaka. It is responsible for all

planning and financing of regional, national and international projects and programmes in the areas of Arts, Sport and Culture. As the administrative and communications headquarters, DAC in Lusaka works in close conjunction with other ANC structures to ensure proper implementation of the above projects and programmes in accordance With our goal for liberation and the reconstruction of a democratic, non-racial and unitary South Africa. Its activities cannot be seen as peripheral to the development of the ANC and to the furtherance of the struggle. Culture is not mere entertainment but in its widest and proper definition it is absolutely crucial to the ultimate success of the struggle for liberation and nation building.

Our culture - a democratic people's culture strongly emerging from a culture of resistance - is the backbone of struggle and reconstruction of post-apartheid South Africa. '

For greater information on the programmes and activities of DAC see attached Appendix 1: '1989 YEAR PLAN DAC'

In terms of the development of ANC cadres DAC has focused mainly on scholarships, the Dakawa Development Centre and SOMAFECO.

L DAKAWA CULTURAL CENTRE (DCC)

2.1 OBJECTIVES

The Dakawa Cultural Centre is conceived as a model. It will be developed as an example for

future cultural community centres in a liberated South Africa. Simultaneously, the Cultural Centre must also act as a means and instrument of achieving a free South Africa, as part and parcel of the broad ANC programme of cadre development. The DCC is intended to answer the pressing need for an ANC Cultural Centre, as well as to serve as a community cultural centre for the ever growing Dakawa settlement.

Dakawa is projected to be by far the largest settlement for ANC membership. As we all know it is isolated and communications are almost non-existent. This creates great problems in regard to the well-being of cadres, who are removed from external stimuli, recreational and educational activities. We cannot over-emphasise the importance of the

mental, physical, spiritual, political and material welfare of our membership as being the bedrock of our struggle. Here the responsibility lies not only with the DAC or regional or Zonal structures but with other national Departments - namely Women 6: Youth Sections, DPE, Education, Health, SACTU, DMD. The DCC, with its facilities and administration, should be seen as the logical place to house cultural projects initiated by them. DAC is eager to invite such projects and would offer infra-structure, assistance and guidance, where necessary. The Centre needs the commitment and involvement of the aforementioned in order for it to play its vital role in the development and well-being of our cadres. Their neglect will only create insurmountable problems for the movement. The envisaged DCC will fulfill a training and production function. It would function to concentrate on and develop our ANC artistic, craft, sport and media skills, and to provide logistical and administrative infra-structure for the practice of a wide range of disciplines. Especially in the light of the proposed move of AMANDLA to Dakawa, the Centre will be home to a pool of ANC artists, who will not only develop their own skills but those of others, besides being able to offer a range of services and performances. To date the size and limited repertoire of 'AMANDLA' has made it impossible to accept the many invitations to perform. It is high time that ANC artists be organised to perform and exhibit at the multitude of events organised regionally and internationally. With increasing pressure for early negotiations, the destabilisation of the Frontline States and the international campaigns of the South African regime, now more than ever we need to reach out to and get our message across to as wide an audience as possible. The completed DCC should be in a position to provide:-

- 1) Training and skills development for cultural workers. .
- b) Educational, entertainment and propaganda video (in collaboration with the Video Unit). ,
- c) Weaving and Dyeing and Design and Printing of Textiles.
- d) Art and Craft work - such as sculpture, pottery, ceramics, batik etc.
- e) Graphic Art, posters and publicity material.
- f) Design and Layout services and Printing of textbooks, training manuals, creative texts and general printwork.
- 3) Photographs and photographic services.
- h) Theatrical performances and productions and community theatre.
- 1) Music ensemble work and production of music cassettes.
- j) Organisational structures for the sale, exhibit and performance of the above for purposes of fundraising, mobilisation and propaganda.
- k) Resource Centre, including Library and reference facilities.
- 1) General recreational services and community programmes, including those for children.

2.2. BACKGROUND:

The DCC is not conceived and cannot operate in a vacuum but as part of a broader programme for the development of ANC cultural workers. This programme includes the introduction of an arts curriculum in SOMAFCO, the identification and training of artists in many institutions of higher education (24 scholarships at present), the holding of Art Workshops in various disciplines, the establishment of Regional Cultural Committees and permanent regional Fine Art Workshops. Accordingly personnel is being developed to work in the Centre.

2.3. APPROACH:

Cognisant of the enormity of the project, DAC has decided to undertake it in phases. This enables us not only to train personnel as we develop the centre, but it allows opportunity to assess the viability of extensions to the project. Our initial focus has been on Fine Arts

and Crafts because of existing talents within our ranks and because of its production base, which will allow for economic viability. These productive modules will ultimately be the basis for funding for the Cultural Centre, which is feasible as we have seen with existing

Arts Centres in the region such as 'Nyumba Ya Sanaa' in Dar Es Salaam and 'Mzilikazi' in Bulawayo. _ 3

2.4. CONSTRUCTION: :

Full architectural plans and building costs have been completed. DCC is designed in such a manner that building of each module can be done separately. This facilitates funding by different donors and establishment of modules in phases. In close co-operation with the Departments of Design and Planning and Building and Construction DAC is at present working on a scheme of implementation. Outside contractors will do the construction under the control of the Construction Department.

2.5. FINANCING:

It is DAC's responsibility to secure funding for the different modules - the building, equipment, facilities and running costs. SIDA is funding, on a 5 year commitment, the first module - the Textile Printing Workshop, but not the permanent buildings. Two Anti-Apartheid Artists Associations in Sweden have raised money for matching SIDA funds (out of frame) for the equipment and running costs of the next two modules - the Weaving and Dyeing and Graphic workshops planned for 1990. DAC is approaching donors such as CIDA NORAD, OXFAM (Tanzania) and CIES to assess the possibility for funding and in co-operation with the OTC, will submit funding proposals. Of urgent need are funds for the buildings of the three aforementioned workshops, housing for Amandla and administration offices.

Total construction costs have been estimated for our proposals by the Construction and Planning Department at just under US 3.2 million. (See appendix B - 'Cost Estimate of Cultural Centre' - for breakdown). DAC has asked for a revision of figures as we believe them to be unrealistically low. Tenders will have to be requested for submission. Which (A

will give us accurate figures.

Project costs in the fine arts and crafts disciplines, which include capital outlay for equipment, consumable materials, training programme, consultant fees and running costs for a workshop of approximately 60 persons are US \$ 125,000 per annum for the initial period, until sales of products can supplement or cover expenses and there is no need for a consultant and overseas training. The degree to which production sales can cover costs is dependent on the nature of the workshop.

2.6. ORGANISATION:

At present DAC Headquarters and the DAC East Africa Representative are administering the project, with a co-ordinator for the one functioning module - the Textile Printing Workshop. It will be necessary to appoint a full-time Director, who, as the situation demands, will have to establish an administrative unit with proper administrative facilities to exercise daily control over the DCC's valuable resources. Each module should have a co-ordinator. '

. 2.7. FIRST MODULE - THE TEXTILE PRINTING WORKSHOP:

Begun in 1986 this module has been highly successful, producing printed textiles of high quality. The consultant, Malin Selman, who has had many years experience in Africa (including Rorke's Drift in S.A.) has proven that this programme can lay the foundation for a self-sustaining productive workshop. It will be the model for future workshops in the fine arts and crafts disciplines. In a nutshell, besides the on-the-job training in the workshop 3 trainees are selected annually on the basis of their discipline and ability to study with the consultant for 6 months in Sweden. This allows for further 6 month up-grading of the most promising workshop members and an annual recruitment of new members so that eventually over five years everyone will have had formal training and the most advanced will be in a position to fully train new personnel and take over from the consultant.

L DAC INVOLVEMENT IN REGIONAL & ZONAL STRUCTURES

This section has been written by the DAC Representative in Tanzania and will be presented as Appendix 3.

1L. DAC PLAN OF ACTION FOR DAKAWA 1989 - 1991

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4.1. AMANDLA: , :

It has been proposed to the leadership and MHQ that 'AMANDLA' be moved after their mid-year European tour to Dakawa, where they would fall under DAC. This would alleviate the problems of existing unclear chain of command and the resultant confusion, lack of accommodation and rehearsal space in Luanda. and the inaccessibility of AMANDLA for further skills training and artistic workshops for the development of new and wider repertoire, besides being in accordance with the movement of ANC cadres from the West.

DAC strongly feels that the artistic standing and welfare of the ensemble can only be improved by such a resettlement. The aim is to create a pool of artists, involving Dakawa community members as outlined in '2.1. DCC OBJECTIVES'. No doubt the presence of AMANDLA in Dakawa will greatly enrich the artistic and cultural activities and development of the region.

This means that housing rehearsal space and storage facilities for their valuable equipment, instruments and props must be organised as soon as possible

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4.2. WORKSHOPS: '

In the absence of a permanent art centre DAC has felt it very important to organise numerous workshops in the various disciplines over the years. These have been based in Mazimbu for the obvious reasons of appropriate facilities however the Dakawa community have always participated and proven to be the most motivated and keen. With the establishment of the DCC workshops can be organised on an on-going basis.

With the idea of Amandla being in Dakawa DAC has already funded four workshops for 1989 - Music, Drama, Dance and Artistic Direction, but are awaiting to decide the feasibility

of holding them at a time of large scale movement. Poetry workshops and a month long Drama Production workshop (mid May to June 16th), including music and dance are planned for Mazimbu, involving Dakawa cadres.

4.3. DAKAWA CULTURAL CENTRE:

The DAC Administration and Textile Printing Workshop urgently need to be permanently housed. Lack of proper storage space, electricity and water is retarding the development of the project.

Cde Barbara Masekela will be visiting Sweden in April to finalise the proposals, schedule

s and programmes for the Weaving & Dyeing and Graphics Workshops, but commencement is dependent on first erecting permanent buildings. A strong concerted effort needs to be made to raise funds for immediate and long term plans.

4.4. REGIONAL AND ZONAL ACTIVITIES:

The DCC is not the only means of cultural and artistic activity in region. As expressed in the recent regional cultural workshop there is much to be done in these communities and a strong need of full-time functionaries within the zonal and regional structures. DAC is very willing to give every assistance but the onus is upon the soon to be elected Zonal and

Regional Cultural Committees to identify the needs of their communities and to forward proposals through the DAC East Africa representative to DAC Headquarters for submission for funds.

4.5. SPORT IN REGION:

DAC has done little regarding sport and sporting facilities in Dakawa and has only recently established a Sport Desk. A great deal of work needs to be done. Sport does not feature in the cultural centre, itself, but is an important feature of the the Dakawa Development Centre. DAC needs to involve itself in the planning and administration of sporting facilities. DAC has appealed to zonal and regional structures to liaise closely with us in determining needs and future planning. Currently the Sports Desk is compiling a report on the current state of affairs in sport in the ANC.

4.6. PERSONNEL:

24 comrades are presently studying in the cultural and artistic fields. The first to graduate are in 1990.

The DAC East Africa rep will be leaving for studies and a suitable replacement needs to be found soonest. The workload is proving too much for one individual and the regional administration must be strengthened with full-time functionaries appointed by DAC.

" Personnel for sporting activities should be identified and sent on training and/or deployed.

1 PROBLEMS AND RECOMMENDATIONS;

5.1 LACK OF MEANINGFUL REPRESENTATION ON DAKAWA REGIONAL

STRUCTURES:

Our major problem has been the lack of integration of the DAC Representative into the regional and zonal and administrative structures. This has been part of the larger problem in that culture is more often than not seen as peripheral. It has been a long and hard

battle for recognition of the DAC Representative in the region. Other than being a convenient resource person to organise artistic performances at events. However, at the recently held Regional Cultural Workshop it was agreed and recommended by the region that the DAC Rep hold position on zonal, regional and administrative structures. A recommendation we heartily endorse not only, for DAC but other national Departments who have a crucial role to play in Dakawa and the region. We believe it is imperative that such representatives' voices be heard on the Governing Body(ies) - either in the form of a separate Directorate or an extended Administration, whilst recognising that a full-time administrative staff must see to the day to day running of Dakawa. _

5.2 LACK OF CO-ORDINATION:

It is presumed that representation on such Governing Bodies will also alleviate another major problem - that of lack of co-ordination between different sectors. The whole area of culture traverses all areas of work in the movement, but there is too great a tendency for it to be divided into Youth, Women, RPC/ZPC, Education, DMD etc. We can cite many examples such as the deployment of teachers for cultural subjects without consultation

with DAC, lack of representation on the library committee etc. We need to work upon a formulae for greater co-ordination in planning and establishing infra-structure for the successful development of Dakawa. The DCC, itself, should be a collective effort of the general membership of DAC. in areas such as management of projects, fund-raising. identification of personnel & trainees and collection of art materials (plays, poems artworks etc).

5.3 LACK OF AUTONOMY FOR DAKAVA ADMINISTRATION:

For Dakawa it is strategic that its administration be autonomous and accountable to the NEC/HQ. It is long overdue that it is not run through or by the Mazimbu Administration and that includes the establishment of a separate independent Treasury and Project Office

. These two, in particular, are instrumental in the successful development of Dakawa. We refer to the resolution of the 1st Dakawa Seminar made in response to the recommendation for the establishment of an autonomous Treasury Structure and Projects team:-7.1. 7219 Office of the Treasury-General to work out a structure 1721' mtg W3 ' gadpmwl/e Me keypemaael WJZ/mat delay' We need to centralise co-ordination of Dakawa project budgeting and implementation, but this can only be done with proper staff in finance and administration. i

This question needs to be urgently addressed. Cultural work, whether under the aegis of the ZPC/ZCC, RPC/RCC, RWS, RYS or others is mainly ever carried out on a part-time basis. This is highly unsatisfactory and only leads to good intentions and little action. We urge

that cultural workers, in whatever structures, be made full-time functionaries, whilst DAC

in conjunction with DMD will look to expanding its administrative staff in region. The recent Regional Cultural Workshops in the Lusaka, Zimbabwe, East Africa, UK, US, Canada and Scandinavian regions have all called for this.

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5.4. PERSONNEL: ,

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We would like to commend the Dakawa ZPC, which we believe to be the most effective of all zonal and regional committees, and this is largely due to the fact that they have appointed

from their elected members five full time staff. We hope this is expanded upon and their example copied by others.

LUSAKA.

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