

Departheiritihf'

NEWSLETTER

- 4.3: ,

Artgw& Cul yurie

PAYING THE PRICE

We have struggled for many years now to put up democratic cultural Structures in ourcountry. We mobilised both the cultural workers and ourcommunities so that as oppressed and progressi ve people, we can claim our right to create, express and appreciate culture. We also used it to raise consciousness, to promote our struggle and contribute generally to human culture. We did this against the backdrop of an escalatin g struggle, fierce repression and abject oppression.

Many cultural workcrs wore
tltztinccl,jailctl.hadtogninto
exile and some wcrc killcdi

We have with great sacrificc
achieved a lot. It is now an
accepted fact that the nation
is poised to express non-

racial,

demorarie culture. Various

cultural structures exist,

which emerged in the past six or so

years. We have accumulated knowledge

ast0whatthesestructurcsczmorczmnot

d0: structures like COSAW, FAWO,

PAWE Dance Alliance, Cmmunity

Arthntrcs which tire now in the process

of forming?y an umbrella body, the

ACAC; youth, women and worker

cultural structurcs, structures of arts

and craft, organisations like Thupclo

Arts project and V isual Artx Group and

the rcccnt campaign for arts and culturc

policy, which if it progresses in the

right direction can givc us an

understanding of how 21 national non-

sccrctarian cultural structure can

cmcrge All thcsc cx island many others

in Natal, tthapc and in the rural arms.

They exist, born of strugglcm with

meagre resources, serviced and run

lagcly by unskilled membership,

imparting skills to hundred of people

non-scxixl and

coming Iimm (leprivcdc communities.

These communities are plagued by

violence, poverty, discas, illiteracy and

crime. But also they were marginalised

lirom everything by the apartheid

system.

Culture has, like grass growing betwccn

the cracks of cement, thrivcd in these

opprcsscd communities. Today, our

hopes and optimism are raised by the

tact that our strugglc gave a ICZlSC of life

l'or all South Aliricuns as most have

accepted thatour country must change;

they are also raise by the process which

arc unfolding in Codesa to define

the new South Africa

The Department of Arts and Culture Of

the ANC, has sclxcd this moment by

taking various initiatives which are

continued on p.3

Voll N01 1992

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EDITORIAL

Attention to all, Cbltbral,
workers!

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ctr, "lug

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new South Altiru.

T'lmuttai'g donations to enable.

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iinplovc this project, are also

us to continue with

wclcnimt.

All contributions and. donutuins

should hr. addressed, to:

Mthuthuzelt Natshoba Or

Sella flarumo.

Aji'ican National Congress

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Tlai'shallto w n 7107 .

'llhc ANC Dcpamcnt of Arts and Culture staunchly

bclicvcs that culture transcends all human barriers and

should be viewed as a bridge that spans across all

(lillcrncs rather than cmphasiscs them.

The mission of the ANC Dcpamcnt of Arts and

(ulturc is, therefore, to facilitatc the total eradication

of thc systcm of apanhcid which compartmentaliscs

humanity according to race, creed and even culture,

thus crcating an atmospherc of conflict brought about

by the upholding of Afrikancr and liuroccntric culture

at lhc cxpcnsc ()l' ()thcr cultures to the detriment of

human culturc as a wholc.

'lihc ANC Dcpamcnt of Arts and Culture intends to

achieve its mission by galvanising opposition to, and

the isolation of all apartheid patronised cultural

structurcs through peaceful dcmosntrations and other

forms of mass action to expose their inequities among

both the victims ot'cultural apartheid who benefit from

thc unfair dispensation as well as those whose cultural

rights and activities are undcmiined by being starved

of funds and reasonable infrastructures.

The ANC Department of Arts and Culture is also

determined to forever destroy the false notion that, for

cullurc to be appreciated, it must be pro-establishment.

llcncc the targeting of aprthcid cultural structures and

thcir scrs.

Another misconception which needs to be dispelled is

that the ANC DAC is biascd to the ANC. In fact, the

ANC DAC is therc to ensure that art and culture are

included in the transformation agenda in accordance

with clausc 7 of the Freedom Charter, which reads:

THE DOORS ()F LEARNING

AND OF CULTURE SHALL BE

from page 1

aimed at involving the broadest possible participation of our people, black and white, in contributing to the creation of a new South Africa. If we consult and account properly through the 14 regions or movement, and if we accept through the way we create our structures and ensure that we are always inclusive in what we do, the initiatives we take have the potential to contribute to the transformation of apartheid thinking and culture, and making irreversible the process of democracy. Arts and Culture which is an expression of the interactions of human beings, expresses life, is informed by and informs life, is the product and the property of all South Africans. Arts and Culture respects no boundaries. In fact, it exists to always redefine limits through its dynamism. We in the DAC, are guided by this understanding of culture as we discharge the main task of this department. We formulate policy with a clear understanding that the ANC's policy must be informed by the lives of South Africans as a whole, who after all create South African Culture, and because South Africans are part and parcel of the human race, they contribute and create human culture. We must formulate this policy also clearly understanding the fact that there are human activities which contribute to culture becoming static. Our aim and objective should always be to act for it's being constantly dynamic. The dynamism of culture resides in a contradiction. The one element of this contradiction is that while culture is informed by politics, economics, societal organisation and history, inherent in culture is the fact that it thrives and flourishes only if politics, the economy, societal organisation and history, release it from any of its boundaries and limits. If we are correct in this understanding, then, as we in the Department of Arts and Culture of the ANC take initiatives by creating the Language, Museums, Monuments and heraldry commissions, the negotiation and arts and culture funding commissions, we must be guided by the sparkle of the golden thread of this contradiction.

We must acknowledge and accept the diversity of our culture as we also accept and acknowledge the fact that as a people we emerge from a common history which is not only common to us, but to the world. If we accept this, we will arrive at a finding which is almost un-South African, but which has been the cause of our pain and tribulation, which is that because culture is the product of all South Africans, irrespective of creed, sex, belief, colour or skin or political affiliations, it cannot

belong to any political group or party, yet it is informed by politics. If we always ensured that we protect the right of all to create culture as they understand it, as long as that act protects the right of others of life

We meet here today brought together by our understanding that the right to create culture is linked to the right to create life. If our people have the right to life, how are we to ensure their right to create culture? The politics of this understanding is that life thrives only if it develops, and that culture thrives only if life develops. We are therefore here to examine life. What must we do to ensure that life thrives in this country?

We as a people must be able to interact and exchange with each other. We must also do so with other people in the world. We must give to them as they give to us. We must take from them as they take from us. We want to address the question: What can we give to the world? To answer this question we must ask, since we stand for non-racialism, non-sexism and democracy, how best can this be expressed? If we are going to take from the world, we also have to ask what is it which we must take so that what we cherish most thrives.

We are here, concerned with an aspect of this broad definition of culture. We want to establish an ANC arts and culture funding commission so that we can let South African culture thrive. Since we understand that the ANC has no monopoly in making South African Culture, this commission, to address this broad issue, must be structured such that South Africans who do not want apartheid culture, but are not ANC, have the right to say how non-apartheid culture must emerge in this country. Therefore this commission must link to other similar initiatives guided by the understanding that for a national culture to thrive the nation must pay the price for it. That nation which pays the price for culture has three broad categories: the State, the private sector and the community, the business sector and the community at large. The commission must link organisationally and structurally to these sectors so that it promotes and defends the gains of our struggle. It does so by asking these sectors firstly the question: How must we pay for a non-racial, non-sexist and democratic culture which is diverse and expresses South African national culture? The second question: How should we contribute to peace, stability, and progress in our country and the world, through this our national culture? Cognisant of this, we have made certain recommendations which we now table before you. The first is that we must form this commission, which while it is answerable to the ANC, it is also answerable to the nation; secondly we

have requested certain people to accept becoming commissioners, based on their standing in our society, and their experiences; thirdly, the commission must have as its base and take off point the ANC regions, and lastly it must link to other initiatives within the broad democratic movement in this country.

There is the DAC and Sun International initiative, which is examining how business and the democratic cultural movement can pay the price for culture; there is the National Development Forum which will address the apartheid imbalances, and we have added a cultural collective to examine culture and development to it; there is also the COSAW initiative which is making progress in examining cultural policy, funding and the creation of a representative non-secretarian national structure, which the DAC has given its full support.

Let us come together then, and forge the price and the goods, by examining closely what it is we need to do to let culture bloom and flourish in this country, ensuring that all South Africans contribute to this.

We are persuading, through negotiations; those individuals,
continued on p.4

from page 3

organisations and institutions which create culture. which (lid so under the misconception that culture is exclusive, to abandon this tniskonception. I must say that our pcrception is that there is great rcluctancc, mancuvring antl intmnsigncnc with sonic ol' thcm, antl we have conic to tcrris with this tact. We must make it clear lo thcin tlal apartheid will not hc lolcratctl ill this country: the pcr'l'ormtng arts councils in this country, must belong to the South Al'rican pcoplc, who allcr llll, pay lhe price lot that csistcncc. llllx must hc matlc clcat: 'l'hc L'IYLL' llic;ili'c.s. cmt' For without numhcr, a misconception of what t'ultiirc is has formed itsclliand sc'llcd in the minds ol our pcoplc ll is this rcason that the Department ol Arts and Culture - DAC alter the unbannintcv ol' the movcmcnt swiftly moved to establish itself in the country. This was howcvcr notl without hitches as is the case now I The DAC had to ' deal with the misconception that culture is all but song and (lancc, an ., itcm ol entertainment at rallies. This has more than bogged down our country people that culture ls isccn as "iust onc of those things in our strugglc'KThis must not be seen as a iihc. Much as onc would wish to shy away lrom using this painful clichcfl that our pcoplc have been for years (lcprivcd ol' nicaninglul and decent education and this has resulted in a total blackout on the availability of in formation. Save to say that whatever gutlcr education liorccd unto our pcoplc was mcant to subordinate and make hottcr c(lucatctl slaves out of thcm.

)' c a rs

l The setting up 0! regional structures therefore is basically nicanl not only to centres, national licstivals, the electronic media, and others, all of which either cxpose antl cxpress South African culture or rcllcct antl inllucncc our culture must do so because in their (lccision making, administrative and crcative structures, the constitution of lhe South Alrit'an nation is rcprcsented and rcl'lcclcd.

We arc working, through policy Ioriiiulations; through ncgotiations, antl thoughtlchatcsinthcarcasol'language and national cultural hcritage and conscrvatton, lor a national cultural consensus on the destruction of apartheid cultural walls which divided us, and caused great pain and conllict among our people. We arc seeking a

consensus, which can let a South African Nation emerge with a flourishing cultural life, given our history, Our diversity, complexity and vibrancy as South Africans. This is the cultural richness and wealth which this commission must strive to let be expressed.

I thank you.

WALLY SEROTE - 21/05/92

to transcend such misconceptions but to broaden the cultural concept beyond song and dance.

It will only be fair to (deal with the DAC's shortcomings for the benefit of most comrades who were in (the process over the years.

The DAC was TOFHIU in 1983. The ANC is still a Liberation Movement, whose task is not only to mobilise the broadest participation of the masses against apartheid but also, to create a clear vision of a non - racial, (democratic South Africa. In the nine years of the DAC's existence through Culture and Resistance" and Zabalaza, the ANC, through DAC, mobilised and organised South African Cultural Workers to create alternative non , racial, (democratic cultural structures. The result has been the formation of various cultural formations. The objective of this work was to promote cultural work to be part and parcel of the liberation process. To promote non - racialism and democracy through culture. And to engage the needs and interests of Cultural Workers, to mobilise them against apartheid. Since being relocated in South Africa,

the DAC has been in contact with these formations and has engaged state structures.

The aim is to redress imbalances of cultural disparities created by apartheid.

:kWHERE TO.

The 14 regions of the ANC, through discussions, were asked to identify a DAC representative each region . I3

PROJECTS

DAKAWA PRINTING, WEAVING AND GRAPHICS PROJECT:

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 A

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

a workshop for the equipment with a 15

metre table in the structure.

After the unbanning of the movement

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 Klaassen

Patience Quabe, Letta Mbuli, Sophi

Mgeina, Kippie Moeketsi, Abdullah

Ibrahim (Dollar Brand), Jonas

Gwangwa, Caiphus Semenya, Hugh

and the repatriation of the exiles to their

motherland, it was 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%

Masekela, the Jan. 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

Korkay House in 1959, the list of Dorkay

House achievements and greats

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

G r a h a m s t o w n
l' festival that attracts
large audiences
' nationwide, where
.: thePeople'sarteould
t 3be displayed and
promoted.
Suitable buildings
were found in Froude
Street in
Grahamstown where
f the project is being
i: setupatpresent.Cdes
Vusi Khumalo and
Bernard Thulo are
working there Currently with the help of
three Swedish consultants who's
expertise lay in weaving, printing and
graphics.
continues endlessly.
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
bethabasefortheAfriean
Jazz Pioneers and now
the Jazz Pioneers,
returning cultural exiles
and Robben Island
musicians.
Dorkay House is
currently a rundown
semblaee of it's glorious
past, and the ANC have taken this
project to heart in order that this rich
heritage could be saved for our children.

AMANDLA CULTURAL

ENSEMBLE:

Amandla Cultural Ensemble 0/
the ANC was jbunded in the
bushes ()fAMgU/(I in 1978 as (m
initiati re ofUmkhunto We Sizwe
cadres then in training. It's
emergence but (I
continuation 0fthe tradition of
ourpeople - to combine struggle
W (I S
with dance and song as (l way of
maintaining the morale of the
cadres and activists that were
exiledji'um their motherland.
Amandlu first appeared in
front of un internutiunul
audience at the 1978 World
Festival ()fYouth and students
held in lizn'unu. (Tuba. and has
since travelled to virtually all
the corners of the globe.
including (Iunada. Japan.
India, Brazil, Sweden, Finland,
Zambia, Namibia,
Mocambique etc. where they
packed
performed to
audiences.

Amundla has to date released
threealbumsand several video
cassettes of the show.

With the new South Africa
looming it has become a matter
of urgency for the ensemble to
berepatriatedintothe 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 paople of their
motherland.

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ELECTION

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With the end ol'an eighty year
struggle for liberation, and
elections become an imminent
possibility, the next problem
that comes to the fore is that
the vast majority of the South
African community have never
mte dundureulso illiteratedue
to apartheid policy of the
current regime.

It therefore becomes a n urgent
concern to educate the people
about elections, the need to
vote, how to Vote etc., without
being able to transfer this
knowledge to them in writing.
A further complexity in the
situation is that the electronic
media is owned by the very
regime oppressing them.
The ANC as the leaders in the
struggle in this country have
therefore conceptualised a

concept to bridge this
ignorance in the form of 3
peoples play that will educate
while entertaining the people
across the country, either live
at major centres or on video
that could be distributed
nationwide .

ART TORTtS

Dreams must be nurtured forever, realities searched for, tackled and exploited! There are many dreams and dreamers in the dance world and it is this that motivates the dancer to attain such pivotal heights of distinction.

Vincent Mbewu

Such is the dream of Vincent Mbcwu, to grace the portals of a prominent ballet company and enter into a world otherwise unknown to the black dancer in this country.

Michael Franks, Tanya Maria, Barry White are but a few of the singers whom Nelisiwe Xabac njoyis listening to. This talented 21 year old lady with a wonderful ear for music and a longing to put back into the community the opportunities afforded to her. is also a final year student with Johannesburg Dance Foundation.

Determination is clearly a word she knows and understands. Nelisiwe was only accepted onto the course after a second audition. Having had some training in Classical Ballet with Sally Maolose of the Johannesburg Youth Ballet and Jan. Dance with Carly Dibakoane of Mmatlowlands for a short while, Nelisiwe soon realised that her vocation in life was to dance. Combining schoolwork and regular dance classes put Nelisiwe under extreme pressure. The work involved and standard required was very high, however Nelisiwe simply loved the physical training along with the demanding brain-work.

Initially, Nelisiwe's mother found the financial struggle very difficult because she thought it was physically possible but the possibility of such an occurrence until recently, was dim. Now the light glows brighter as cultural exchanges are linked and unified.

Today Vincent works towards achieving this status within the confines of the Johannesburg Dance Foundation Proficiency Certificate Course from which he will graduate at the end of 1992. Vincent entered the course at the age of 19 having matriculated the year

before. Dance experience was not part of his life then, but enthusiasm certainly was, and now, as he nears the end of his course, determination and sheer hard work make it all seem a real possibility. He had just bought a new house and was also having to support an eleven year old daughter. Nelisiwe was forced to give some of her usual home comforts in order to continue what she had set out to achieve. Now in final year of training, the dedication and hard work has paid off for this young woman who has a beautiful miztsk-like face and strong personality. She graduates at the end of 1992 and looks forward to the various options open to her.

Shccan possibly dance in one of the existing dance companies, (10 commercial work. perform in extravaganzas, professional Learning how to cope with the township disruptions and erratic transport conditions have tried and tested all the students and Vincent was no exception, but these problematic areas have only reinforced his resolution and determination.

Workshops throughout the course have broadened his knowledge and enhanced his understanding of different ideas, cultures and expectations, all of this has magnified the chance of success for his future career in dance.

GOOD LUCK

VINCENT!!!

MARRIAGE IS NOT ON THE CARDS FOR HER, BUT TEACHING IN HER COMMUNITY IS A STRONG DESIRE.

or alternatively, teach dancing in her own community - Pimville, Soweto.

"My first priority is to gain performing experience, and there after teach contemporary dance, in my own township. hopefully at Lhe Pirnville Community Centre" says Nelisiwe. 'The JDF Proficiency Certificate Course has helped me mature and grow as a person . I now have a good idea of what discipline is required to achieve the best results. and I am never going to let go of what I have achieved and earned".

Johannesburg Dance

Foundation's proficiency Certificate Course consists of three years, full-time training for a professional career in dance It Offers a highly structured programme in ballet, contemporary dance and jazz dance as well as gymnastics and partnership work. Specialised workshops are also given throughout the three year period on motivation, goal setting, money management, anatomy, health care and dance history. Prospective students are required to audition and auditions are held at the beginning and end of every year, For further information, contact Martello Momphe or Corinna Lowry , telephone 402 - 7797/8 or fax 402 - 6550.

Tu was born and raised in Durban, South Africa, where she has been very active as a performer and performance arts instructor- she has been performing and entertaining since the age of six. She worked with Mbongeni Ngemu in the formation of THE COALITION ARTISTS and is creator and founder of AMAJIKA, a performance arts training program for underprivileged youth. Mr. Ngema was so impressed with the AMAJIKA youngsters that seven members were chosen to perform as the nucleus of his Broadway sensation, SARAFINAJ. Tu is a song writer and guitar player who has composed songs for two recordings by AMAJIKA. She has traveled extensively with her female trio, THE ANGELS, which was coached by her parents, Alfred and Patty Nokwe, world renowned performance artists. The trio toured the United Kingdom with a group of singers and dancers called PHEZULU. They represented South Africa at the International Festival of Youth Orchestras and Performing Artists in Aberdeen, Scotland, under the direction of Mr. Welcome Msimi. Tu's television credits include Shaka's spouse, Phampata, in the movie SHAKA ZULU.. Her first major record entitled MIND YOUR BUSINESS, with Gallo Records quickly climbed the charts. She is currently recording and producing her latest album, SELL OUT, under her own label. "My future plans include completing my music education and building a centre to house the AMAJIKA Youth Institute in my homeland."

O R N- S
OF AFRICA:
KWE

Tu came to the Department of Arts and Culture recently to tell us all about the AMAJIKA YOUTH INSTITUTE and a variety of projects that she was working on. Tu also appeared at the Kliptown Freedom Charter Anniversary where she created a solid impression on the masses with her rendition of 'Ntyilontyilo' and her dynamic song 'Sell Out', which had the people singing along.

Aweek later Tu left for America where she was appearing at a charity event for the American Brain Tumor Association, which is based in Chicago, but the show was held in Pittsburg where she told the audience about , the Boipatong massacre and the problems 'L that the struggle is facing.

/ 5 _ After this performance she moved on to New J ersey to rehearse the Crossroads production of 'Sheila 's Day ' under the Direction of n Mbongeni Ngema, which was conceived and . written by Duma Ndlovu and Ebony J oanne with the collaboration of the cast and chorographed by Thuli Dumakude. The show opened in Atlanta for 1 week at the National Black Arts Festival. She then moved on to A Chicago to spend some time with her other half.

HElllEl11

THE LONG J OURNEY OF
CLEMENT ZULU

April 1991. The boat trip from the prison island to the welcome in Cape Town harbour is only the start of their jouneys for Clement Zulu, James Mange and Ebrahim Ismail Ebrahim.

Between them, these men have spent almost 35 years on South Africa's infamous Robben Island. Released by the indemnity for political prisoners, they now must start new lives, pick up the remnants of interrupted relationships and find distinct identities alter their shared existence as political prisoners. Each man must find his own way of surviving, of re-integrating into a tough and strangely new society.

Their journey have been intimately documented by Liz Fish, from the initial release through the following eight months. The film gives a unique insight into the human stories behind the headlines, getting right inside these men's feelings, and sharing many raw moments.

Clement Zulu was a migrant worker on the coal mines from the age of 18. Motivated by racism, harsh working conditions and wages of 40 pence a day, he founded the local branch of the National Union of Mineworkers. Although it was a legal organisation, he was continuously harassed by the authorities. During the 1986 State of Emergency, he was detained three times and eventually charged with terrorism, for being a member of the ANC. On the false evidence of an informer he was convicted and sentenced to seven years on the Island.

"When I was there on the mines, I wasn't a member of the ANC. I only joined the ANC on Robben Island, after my sentence. I was very scared of those (ANC) people because I used to hear the State President talking about terrorists, that these people should be killed".

His release poses huge problems for Clement. He has no money and no job, and his life is under threat when he returns home to his village in an Inkatha stronghold. On his first day back in rural Nongoma, he says, "My life may not be safe in this place. I have to just go and see where I have to hide myself".

Then there is the dilemma of continuing his union work in the face of pressure from his fiancée and family. Can he resolve these conflicts in his life? Will his strong religious family understand his political motives? Will he and Thelma, his fiancée, sort out the problems his imprisonment has brought to their relationship?

Unable to remain with his children, he now must find a new home.

James Mange, a Rastafarian, musician, poet and artist, left the country after the 1976 uprisings. He was leader of a guerilla cell in the ANC's military wing when he was captured and tried for treason in 1979. At the age of 23 he was sentenced to death. This was later commuted to 20 years, of which he served ten on the Island before his early release in the 1991 amnesty.

For James, freedom brings pain as well as celebration. The strong bonds forged in prison suddenly shatter when fellow prisoners are released and disperse across the country. And there are the painful memories of comrades who have been executed.

He returns to Soweto, where the conditions that shaped his political ideals have not changed. He goes to his mother's home, a two roomed structure which houses ten people. He is cynical of the new South Africa. But James is an independent thinker with a determined spirit. He struggled to assert his Rastafarian identity in prison, and will continue asserting himself now.

"Being a Rasta is very difficult within the ANC. I couldn't even think of coming out as a Rasta".

Will he survive as a Rasta and musician? What of his relationship with Wendy, an old flame rekindled whilst he was in prison?

(They were married a week after his release.) How will they survive?

Ebrahim Ismail Ebrahim was a top level military commander in the ANC's army and has twice served jail terms on Robben Island. After his first stint, in the appalling conditions of the 1960's, he was banned and later went into exile in Swaziland. Four years later an associate was shot and killed and Ebrahim

was abducted at gunpoint by South African agents. He was smuggled back into South Africa where he was severely mentally tortured. International exposure of his lengthy ordeal brought pressure to bear on the South African government. The outcome was a trial for treason and a further 20 years sentence. His years in prison have deepened his humanity, and from a hardened political cadre has emerged a compassionate man who abhors the violence that rips South Africa apart. He is a man who gave up everything for his beliefs, and on his release he heads straight back into the all-encompassing world of political activity, this time as a high profile ANC National Executive member involved in the peace accords. From his first welcome by Nelson Mandela, it is clear that politics will again dominate his life. But what of the man behind all this. How will Ebrahim deal with his more personal and spiritual needs?

"One tries to counter the loneliness by doing a lot of work so that you don't have time to feel isolated..."

Their experiences are unique, yet reflect so much of South Africa. Watching this film, audiences will feel some of the reality of life in this complex country. The film shows day to day concerns and macro political changes through these three moving, very human stories.

MASS ACTION AGAINST PACT

A report by Anna Vamey (ACAC)

The decision for Mass Action against PACT follows failed attempts by the DAC of the ANC to negotiate toward transformation. Concern was that PACT survives off the taxes paid by the people of S. A., yet it is not representative at any level be it management administrative artistic planning) or performance. Also these guardians of Opera and Ballet have little interest in supporting any other type of performance.

The DAC of the African National Congress met with democratic cultural organisationssuehas i,

ACAC, DORWAY

HOUSE, SAMA,

FAWO, COSAW,

etc including CAST

and SAWCO to

consult on a way

forward in the face

of such stunted

program. ,

A unique twoday .2

programme 01' Mass

Cultural Action was

planned. Cultural Mass Action as never

seen before in this country: a festival

where musicians would play, actors

perform street theatre, painters paint on

the spot. Progressive cultural

organisations, forced by Circumstances

created by Apartheid to be alternative

and marginalised, would have the

opportunity to a platform at this Citadel

OiiApartheidCulture - The State Theatre

on Strijdom Square.

On the first day, the festival would

be initiated and a Memorandum would

be handed to the director of PACT;

Dennis Reinecke, by a delegation

consisting of representatives of the

ProgressiveCulturalOrganisationsand

the Department of Arts and Culture of

the ANC. The Memorandum called for

a democratic, non racial non-sexist

PACT, where the diversity of South

African Culture can be enjoyed. Also

for the resignation of Reinecke, a

representative board and the

establishment of a Joint Working

Committee comprising of democratic

Cultural organisations and

representatives of PACT, where

transformation can finally become. a

reality. The second day was to be a fully

fledged festival.

Tension and excitement mounted as

massive planning and arrangements

took place in a short space of time,

Finally the day arrived: 7 August,

This country! Here it is the norm to put our leaders behind bars for

half their lives and then negotiate around the table as though

nothing out of the ordinary has happened.

Friday. Buses from around the region

headed for Pretoria.

The delegation entered the State

Theatre to be met by an enthusiastic

press who took the memorandum and had an interview with Wally Serote of the ANC. The delegation was then met by a member of PACT who informed us that he was not empowered to talk on behalf of PACT. Despite the fact that a request had been made that the delegation be properly received, we were led to a disused bar where there was no lighting or air conditioning. We requested to meet with Reinecke 111 a Conference Room where we would hand over our memorandum and then depart. However we were informed that Reinecke was not in the building, we could meet with Bezuidenhout, the second in charge. By this time the media had ascertained that Reinecke was indeed in the building, he had also been seen in a lift. News reached us that as members of our organisations left their buses, they were all arrested. Also a number of buses were still circulating the Theatre.

It became clear to us that we were going to have to stage a Sit - In insisting on meeting with Reinecke in order to hand over the memorandum.

Our Spokesman, Wally Serote was allowed access to a telephone and received calls from a network between the ANC Headquarters, the Media and reports concerning those arrested and those outside.

At one stage, Carol Steinberg (PAWE) and myself were sent by the rest of the delegation to buy lunch. We found on our return that the Security of PACT blocked our entry, despite the fact that on our exit we had been assured to the contrary. When we attempted to force our way back in, we were violently handled by four security guards, including the head of security, while Bezuidenhout looked on. When we called out to Bezuidenhout for assistance, he walked away with a smile. We subsequently laid charges of assault. On our eventual return, which was negotiated for by the rest of the delegation, we found that a court order had been issued for our evacuation of the building. Then we were met by members of the ANC National Executive Committee and a lawyer, with whom we consulted, confirming our decision for a continued Sit-In and our demand to see Reinecke in order to hand over our memorandum. We received a final warning to leave the premises and after our repeated requests to see Reinecke and our assurances that once the memorandum was handed over we would immediately depart, we were arrested at 6 O'clock by a group of beefy riot squad police.

We reached the Central Police Station to find a group of 22 children, some as young as nine years, hungry, cold, angry and fearful. From far inside the cells we could clearly hear our

comrades singing. We were informed later that the Festival did indeed take place. There were performances, powerful songs - the prison had been a venue for culture; even the walls were shaken!

At 12 O'clock midnight food was brought in for the first time that day, even though the bulk of our group of 150 people had been there since 10 O'clock that morning. Now and then we saw the wonderfully familiar faces of supporters from outside. Two of our organisations, PA WE and FA WO raised money to pay for bail. PA WE also provided a lawyer.

At 12h45, first the children, then the women and then "the others" (as phrased by a member of the riot squad), were released. The buses which had waited all day, could now return with their passengers brought in the previous morning.

One can say that it is all "Part and Parcel" of Mass Action. In fact it is the brutality and the steel fist of a Small Fascist group in control of what should be OUR THEATRE, OUR CULTURE.

During this day where it was all "Part and Parcel" of Mass Action, Mae Sicolile from Thembisa was driven over by a police van - he can't talk now, he has lost all his teeth and he lies in ward 58 of the HF Vervoerd Hospital, being investigated for brain haemorrhage.

PACT, Reineeke - we'll be back. We have a sense of responsibility on see.

W////////WW

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OPINIONS

HOW CULTURE CAN EITHER ENRICH OR DEPRAVE

If culture can be defined as that by which a race, tribe or nation is identified, then many a race, tribe or nation has either been enriched or deprived through its cultural practices.

One need not go further than South Africa to substantiate this allegation. Since the dividing line between culture and politics has been so blurred in this country, culture has very often been abused as a weapon of oppression and justifiably used for resistance.

The latter, that is, culture as a weapon of resistance, may be justified from the point of view that both psychological and physical oppression always undermine, stifle and even destroy the culture of the oppressed along the way. On the other hand, oppression always uses culture as a means to its nefarious ends. Stark examples of the abuse of culture, or tradition, for diabolic political ends are found in the dragging debate or conflict over cultural or traditional weapons, which is taking place in the political forum rather than the cultural sphere. The coinage of the "cultural weapons" phrase may have had its origins in the realization that culture can be a lethal weapon if it is manipulated by unscrupulous power mongers.

Just like Afrikaans has been used as the "language of oppression" by the unscrupulous National Party

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Government, so have the so called "cultural weapons" become weapons of repression in the eyes of both the victims of ethno-political repression as well as its perpetrators. With deeper analysis, one cannot help arriving at the conclusion that the real "weapons" that are being referred to are not the mere implements (spears, cowhide shields etc.) but ethnicism and the concomitant cultures themselves.

A weapon can be nothing else but an implement intended to cause harm, that is, to injure, maim or kill. It remains part of cultural accoutrement as long as it is used just for that purpose and not to intimidate and destroy.

The rot has set in, in our collective culture. When Black people hear Afrikaans, they are not concerned with what should be the value and beauty of the language but are reminded of all the unpleasant experiences they have undergone under an Afrikaans dominated system of oppression. The same applies with the Zulu spears, cowhide shields, knobsticks etc. At the sight of the glint of a spear, people either run for their dear lives or prepare to defend themselves. Zulu spears are not her. referred to out of ethnicism. In fact all ethnic groups in this country have at many occasions and ceremonies borne traditional implements. However, they have done so with extreme caution. But Inkatha (which ironically started as a cultural organisation), in connivance with the KwaZulu bantustan as well as the NP have turned these implements into lethal weapons at every opportunity to display them. It is therefore also the responsibility of cultural workers or custodians like say, traditional seers to protect culture by denouncing the abuse of culture for destructive political aims. Otherwise, everybody may end up totally deprived rather than enriched, by customs, traditions and implements which together constitute a particular culture.

DAC GUIDELINES FOR NEGOTIATIONS

The ANC has begun the process of Negotiations and shall continue to do with the following guidelines: Government implementation.

Priority should be given to issues such as women, rural development, special projects, e.g. festivals and the building of structures.

iii. The bias towards Eurocentric high art should be addressed.

14. We should gain access to existing structures to understand how they operate in order to transform them now and in the future.

1.a. As facilitators of Negotiations the ANC promotes non-secretarianism, takes a broad democratic position, and looks to a way forward through Negotiation.

b. The Draft Policy Document is our guideline for Negotiations.

Recommendations for any amendments to be submitted by 22 May 1992.

10. In Joint Commissions or Working Groups a statement of intent and commitment to transformation should come out of the Negotiations process.

15. We must ensure that management and staff or their representatives at state institutions are brought into the Negotiations process.

11. The budget should be developmental to redress the historic imbalances.

2. Training for Negotiators should be instituted to empower people.

16. There is a need to maintain positive pressure within institutions and be sensitive to issues affecting people within these institutions, and where possible to bring them closer to the ANC position.

FUNDING

12. i. Funding should be re-located to Joint Commissions.

ii. There should be open accounting and access to budgets.

iii. In any Negotiation process, finance should be made available in order to fund the Negotiations process.

iv. There should be a funding body to monitor state and civic funding overseen by the Broad Democratic Consultative Forum at the appropriate level.

v. Moratorium on unilateral appointments of key posts.

3. Adequate preparation should take place prior to Negotiations.

4. We should empower our own organisations by informing people about the link between the Cultural Negotiations and CODESA.

17. Negotiations should empower

grassroots Cultural Groups.

5. We should establish central resources for consultation, research and development.

18. Negotiations should influence future policy-makers.

19. There is a definite need for a Commission on Culture in Education. DAC and Education Department should set up a structure to address this matter.

6. Negotiating teams should have one voice. There should be a binding statement of intent.

TRANSFORMATION

13. i. We should look at the imbalances with a view to redressing them.

ii. Apartheid structures must be transformed. The parastatals should restructure to be democratically representative at all levels of decision-making, artistic management and administration. There should be technical, artistic and administrative training with Affirmative Action as the guiding principle.

7. a. Negotiations should take place within the context of broader Democratic consultative structures.

b. The principled Negotiations is to be as inclusive as possible.

COMMUNICATION

20. i. Negotiations should not be in secret and should be made public within the ANC through minutes bulletins and newsletters.

Regions have a responsibility to disseminate information. At ANC branch level there should be personnel responsible for disseminating information.

ii. Non-aligned organisations should disseminate information continued overleaf

8. It is important to make the strategic distinction between Joint Commissions and Working Groups.

9. We need to identify short and long term objectives with reference to CODESA and Interim

internally.

iii. There should be public debate on Radio, TV, and the Media.

iv. There should be on-going Negotiations workshop around specific issues.

v. At an appropriate stage in the future, there should be 21 broad democratic cultural consultative conference.

21 . In Negotiation with state media emphasis should not only be on control of media but also on cultural content e.g. Language and Drama.

22. To call for immediate moratorium on privatization

because all state owned I HAVE TRAVELLED MANY WAYS

cultural spaces are intact people's

SPLICCS Paid for by PCOPIC'S IHX- Come, let me share my story with you

23. Assert the credentials of our For I have nothing more for you

Negotiating teams to counteract the regimes' two-pronged strategy ie. -

NO political involvement.

Organisation not representative.

I have trudged many ways

I have travelled many years

As the hairs on my head

Are a book for you to read

ADDITIONAL POINTS

RAISED What I have I found

As I wound my way around the land

- The above is concerning what

mm .b? done as. far as the For now I have settled along the road

Negotiation process IS concerned.

There is need to address how to do For 500" I Shall be 0" the road it.

- DAC to define the process of Until I find a place putting Negotiation teams in play.

- Procedures and time frames to be addressed. D

That my soul and my limbs shall embrace

And render me a permanent part of the land.

INTERNATIONAL

THE LIFTING OF INTERNATIONAL CULTURAL SANCTIONS - IS SOUTH AFRICA READY?

The lifting of person to person sanctions initially raised great expectations among South African cultural patrons. At last the rain clouds which had gathered over the parched South African cultural landscape with the phasing out of the international cultural boycott were about to burst into desperately awaited rain.'

Not only was a much welcomed cultural invasion of South Africa expected from the world over but many South African cultural workers welcomed the opportunity to win a space on the international cultural stage. Already some indigenous productions like Sarafina, Juluka, Mahotella Queens, Black Mambazo and Stimela had made a positive impact on the international scene, let alone their forerunners like the Makebas, Mblulus and others.

Sarafina, in particular, symbolised the great potential of South African culture on the world scene with its resounding success on Broadway, as well as, recently, the overwhelming acceptance of its film version in America.

Through the mentioned acts, above South

Africa has been able to give the world an example of its best thus far. Can the same be said of foreign acts coming into South Africa? Without undermining its eye-opening impact, but judging by the perplexed reception of the Dance Theatre of Harlem, which was partly facilitated by the ANC Department of Arts and Culture; South Africa, especially the underprivileged communities, still have to undergo a cultural renaissance, both structurally, in terms of performance facilities capable of accommodating international acts and attitudinally, in order to be able to appreciate more than just their apartheid's allotment of culture. This makes the involvement of the whole

cultural sector, as the soul of the nation, in the deracialisation and democratisation of, not only socio-cultural, but also of the econo-political infrastructure of the country, even more imperative, since the richness of any culture can only attain its full bloom under conducive socio-econo-political Circumstances.

As long as the South African society remains fragmented, so will its culture. And, while culture remains fragmented, we are far from ready to fully appreciate what the rest of the world has to offer in return for its appreciation of the fragments we have had to offer.

For this reason, the main thrust of any transformatory cultural action should be directed at elimin ating apartheid's cultural heritage by agitating for the eradication of dicriminatory structures and replacing them with democratic structures which will formulate a unitary cultural dispensation that all S outh Africans can really be proud of:

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