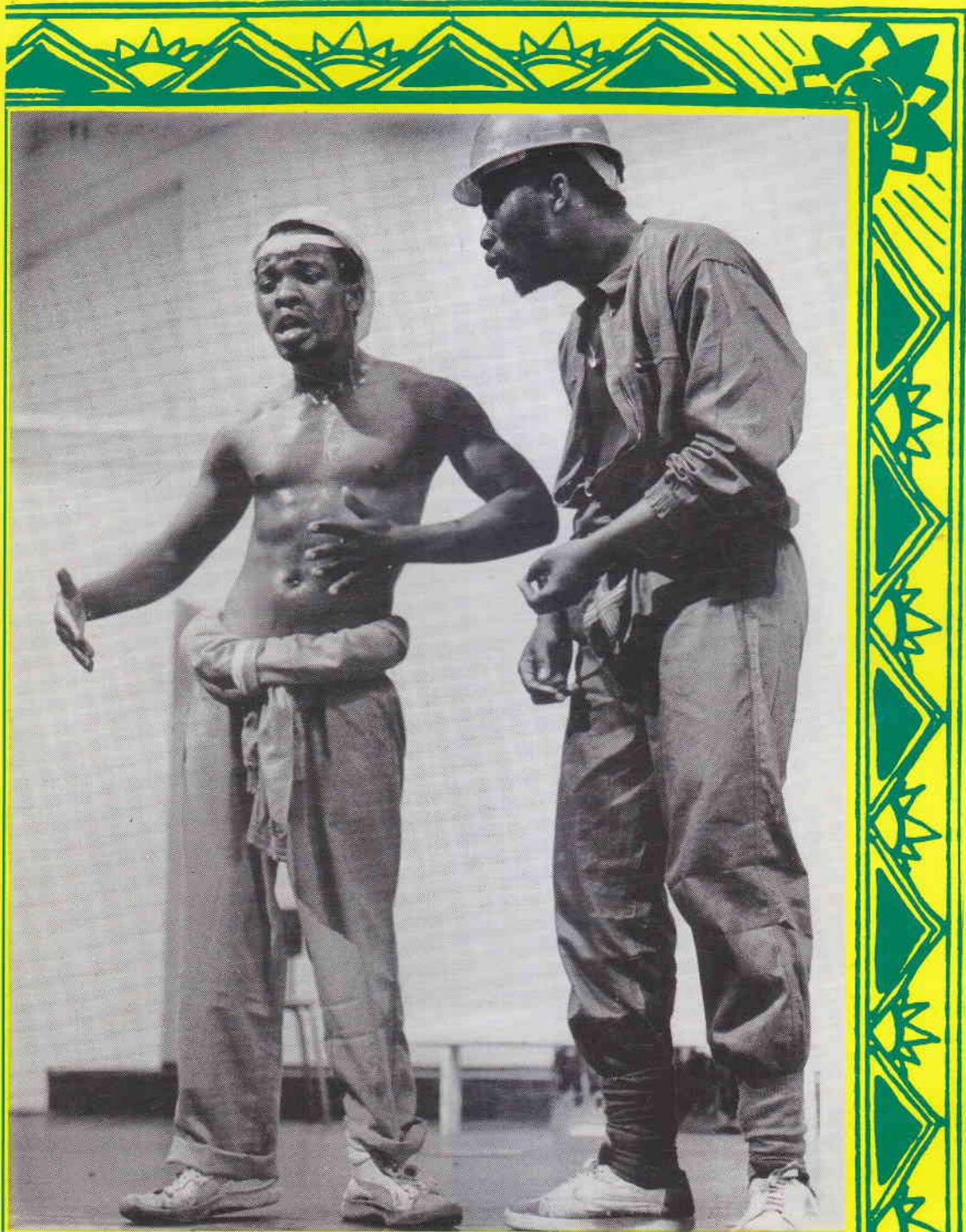


CULTURAL WORKER



NO. 1
May 1992

WORKERS!

Cultural Worker invites you to share your news, experiences and creative talents with us.

This can take the form of a:

- ★ poem
- ★ article
- ★ short story
- ★ letter
- ★ cartoon
- ★ photos of your work.

Cultural Worker comes out three times a year. Please send anything you would like us to publish to:

Cultural Worker

SAWCU

PO Box 17056

Congella

4013

Head office ☎ 031-465834

Fax number: 031-4658510.

You can also make contact with SAWCU in your region.



Alpheus Lammetijie of the Tembisa Cosatu Culture performs at a local shop steward council.

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EDITORIAL

The South African Workers' Cultural Unit comes out of the organised labour movement in South Africa. Its purpose is to produce, promote and distribute worker culture in South Africa.



Mi Hlatshwayo

We all have a human need, and a human right, to assert our own values, culture, history and traditions, as well as our own demands and solutions. Yet, worker culture has been ignored, labeled "uncivilised", or dismissed as trivial. Worker artists have been denied venues, publication, or broadcast time on the mass media. Most cultural institutions push products in languages and idioms which workers cannot understand. They often ignore or deny outright the reality of worker experiences. Cultural products aimed at workers at most attempt to distract them from their own lives, rather than increase their awareness of, and ability to deal with, their situation.

SAWCU is a unifying body to bring together workers engaged in cultural production. SAWCU plans to encourage the interchange of ideas and products among worker cultural groups and individuals, on the one hand; and on the other to channel resources, materials, and skills into this production.

We aim to give workers both basic and advanced skills and training in the cultural arena, so we can better explore their own expression. The training will not be restricted to performing arts, but will also cover technical skills such as printing or computer competence.

SAWCU will build on the grassroots, regional and national mechanisms that developed under the Cosatu.

SAWCU GETS ITS ACT TOGETHER

At the national launch of the South African Workers' Cultural Unit in October last year, a commitment was made to build a strong and independent workers' cultural movement.

Uniting cultural workers

Since then, a serious attempt has been made to draw in other trade unions which do not fall under the umbrella of COSATU. Good informal relations are developing with the National Congress of Trade Unions (NACTU) at local level. And both the Black Allied Workers' Union (BAWU) and the United People's Union of South Africa (UPUSA) are active in SAWCU. It is hoped for their formal participation by July. The Board of Trustees would be expanded to include them.

Executives Elected

Regional workshops to launch SAWCU structures have been held in four areas: southern and northern Natal, eastern Cape and Border. Regional executives have been elected in each of these areas.

In April, Orange Free State, western Transvaal, northern Transvaal and the Witwatersrand will be launched. In May, the western Cape and Highveld regions will have their turn.



Southern Natal SAWCU executive: Left to right - Max Masango, Gretta Gcaba, Alson Gcwabaza, Behkinkosi Msani, Rejoice Ngcobo, Gladman Ngubo (missing Gregory Mhlongo).

WHAT'S ON

SOUTHERN NATAL

Video

SAWCU Southern Natal has structured and created a course on video. This has been done with the Media Resource Center and Natal Organisation of Video and Allied Workers' Union (NOVAW) at the University of Natal. Already many workers are attending this course. It is geared for the future. Workers interested in Video training can still apply to NOVAW ☎ 031 301 5657 or fax: 031-3016611.

Culture Course

The Culture and Working Life Project's cultural course with SAWCU workers has begun again. 35 worker students from various trade unions are attending. Zaidie, the co-ordinator says that other unions like BAWO and UPUSA are also involved.



Brenda Toko

Umlazi

The chairperson has announced a meeting of Umlazi Cultural Workers on the 10 / 05 / 92. Its aim is to review the availability of cultural resources in Umlazi.

WITS

K-Team

The K. Team will be staging a fund raising concert in Duduza during the course of May. For more information phone Thuli Khumalo or Agrippa Xapa at 011-737 1707.

Concert

A Fund Raising and Culture Awareness Concert is to be held on the 27 / 06 / 1992. For further information please contact Ruth Matotong at 011-492 1440 or Similo Makhambi at 011 333 0265.

OFS

This region was launched on the 4 / 04 / 92 at Welkom. They have asked SAWCU national office to launch training projects like video, audio recording, writing skills, administration and etc.

NORTHERN NATAL

Since the launch of SAWCU in this region on the 2 / 02 / 92, there have been no cultural activities because of being disrupted by violence. Comrade Marasta November Shabalala was shot and admitted to hospital for a long time.

BORDER

The SAWCU Border region was launched in East London on the 23 / 02 / 92. The regional co-ordinating committee has a campaign to recruit members for SAWCU.

Concert

The committee held a fund raising concert on the 18 and 19 of April in the Transkei area with the aim of promoting self sufficiency.



Mike Dwane

HIGHVELD

The launch will be held on the 25 / 04 / 92 at the NUM offices in Witbank. Zakhele Mthimkhulu of PPWAWU has recorded a audio cassette produced by Sound of Soweto. The audio cassettes Hands of COSAW is available from him.

N. TRANSVAAL

A regional cultural workshop will be held on 26 / 04 / 92. The workshop will deal with :

- * a programme of action for the region
- * election of a new committee
- * report on national developments

EASTERN CAPE

A launch will be on the 9 / 05 / 92. For further information contact Thobile Mhlahlo at 041- 43 4024.

WESTERN CAPE & TRANSVAAL

They are still consulting the cultural workers in this region.



Vusi Bhengu (centre) performing his play at the National Women's Day celebrations in Durban in 1990. He wrote the script while a student. He was doing the Culture and Working Life Project's cultural course at the University of Natal, Durban. The course was run every Saturday for two years. He graduated last year along with sixteen other Cosatu shop stewards.

Culture Course WORKERS FEEDBACK

Vusi Bhengu is an office worker and member of the National Education Health and Allied Workers' Union (NEHAWU). He commented that *"the lessons were based on drama, music, art, creative writing and poetry. I eventually got an opportunity ... to (go on) a cultural tour in Zimbabwe."* He published a poem and short story, as well as writing the above play during the course of the programme.

Another graduate of the programme, Dambuza Jwara said, *"A clear vision came to my mind and I realised why most people have resisted against the inferior bantu education... I chose music. ...(it) is one of the disciplinary codes where everybody can express themselves freely using songs and dance."*

He did however, also outline the difficulties that workers face in going on such long courses: *"Bear in mind that I am a worker who has to wake up at 3.00 am every morning, then go to work, and to return home at 7.00 pm in the evening."*

WILSON MGOBOZI

Artist in the making

Wilson Mgobozi works at Ferrodo, a Numsa factory at Prospecton. He was born into an artistically talented family. He was born in 1966 in a small village called Bhekulwandle, near Amanzimtoti on the south coast. His parents were domestic workers and they had nine children.

Mgobozi knew before he even went to school that he loved art. The whole family would all draw together at home and have competitions. But when he got serious about, *“they all said I was crazy”*.

While at high school, his teachers noticed his talent. He was often asked to draw maps and murals for the school. There were no art classes at his school.

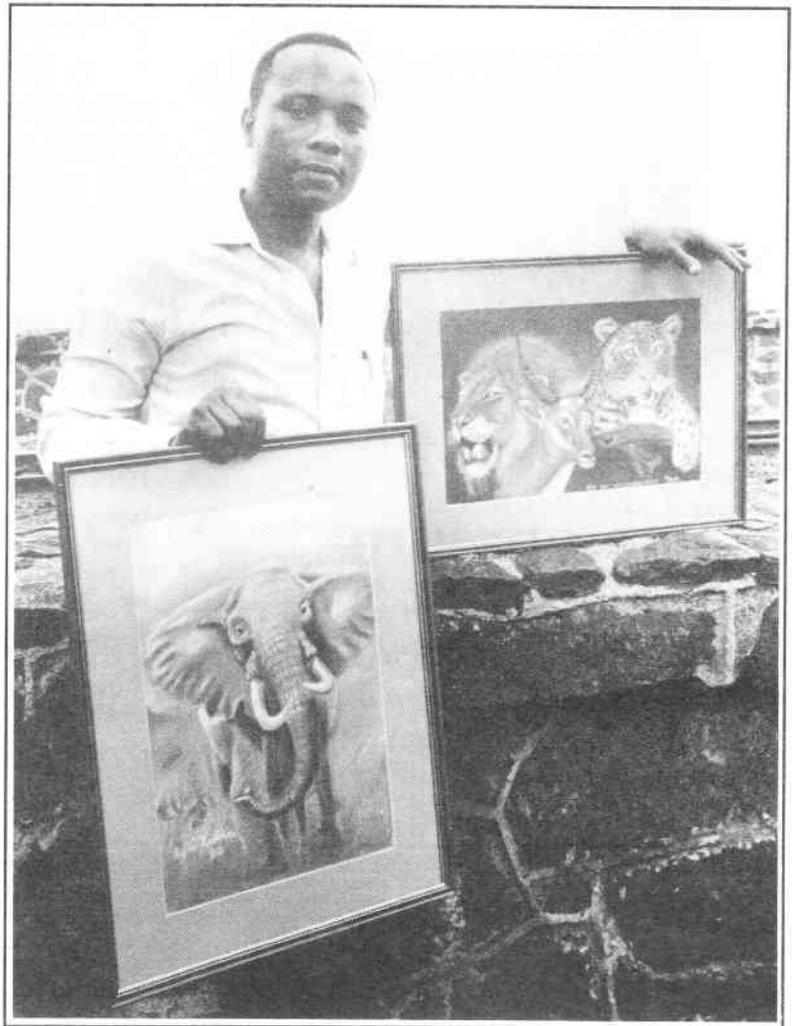
Beach portraits

Wilson got his matric at Umlazi in 1985 and soon after this he met a portrait painter at the beachfront. He approached her and she invited him to sit with her. *“I was inspired! I’d done it for fun all these years, now I realised I can make money from this.”*

Mgobozi sold his first portrait for five rands, he now charges R30 for a black and white and R50 for a colour portrait. He works in

pencil and pastels. For years he used an old ironing board as an easel but last year he finally bought himself a proper easel.

His closest artistic relationship is with his colleagues on the beach front. *“Art is a way of bringing people together from all*



walks of life. Artists can be free and open, with each other. Look at Juluka and Mango Groove. The only way is a unified South Africa.”, Mgobozi says.

He loves the vibe of having people watch him work and encourage him. Wilson feels his one problem is one of confidence, “the crowds help. Even at home I worked in front of everyone. You never found me hiding in my room to work.”

First exhibition

Wilson Mgobozi has had almost no formal training in fine art, yet he is going to exhibit at the Upper South Coast Art Association Members’ Annual Exhibition in May this year.

He said that one of his hopes for art is that it would be taught in schools. “Some people are artistic and never get to realise this”, he said sadly.

He went on one 30 hour course at the Natal Technikon to learn figure drawing. They don’t offer certificates. Now that he has joined an artists’ association, he hopes to learn more.

Drawing nature

Talking about the kind of subjects he chooses for his art, he said “I like to think about nature, and the situation in South Africa”. Two of his works are being shown

at his first exhibition, both are wildlife scenes.

Winning recognition

Wilson Mgobozi joined Ferrodo, a NUMSA factory in 1987 as despatch clerk. He is now a dust count assessor in the laboratory. His talent has been recognised by his employers. He won a cash prize for a badge design to show “the importance of team work to problems in the manufacturing process”. He was also paid to do a portrait of the company’s chairman. However, his employers say art is only a hobby and of no use to Ferrodo. “I have asked numerous times for a bursary to study art, but they say I must pay for myself.”, he said.

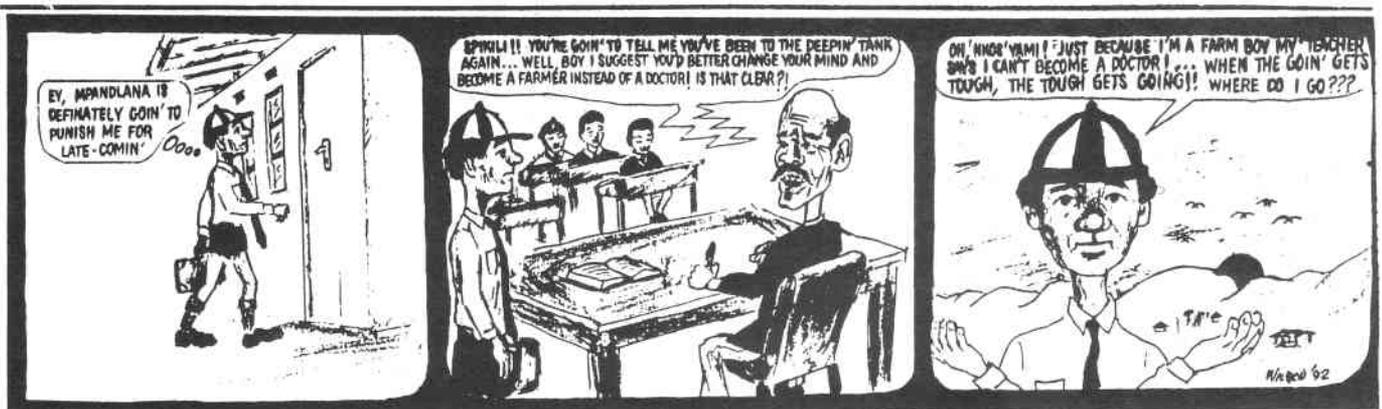
City Press awarded Wilson Mgobozi a cash prize in a cartoon competition in April for the cartoon published on this page.

Many talents

Mgobozi is not only a fine artist, he also writes poetry, and was a reporter for the Isipingo News. His cartoons have previously been published in Isipingo News and Illanga.

He hopes that in ten years time he will be able to afford his own studio and to study further, perhaps to go abroad to learn more there.

SAWCU wishes him good luck!



MAY DAY

by Yunus Adams

This is the day for all to come together
To show unity that will last forever
People come from everywhere
To show how much they care
And celebrate this day in a special way ...

Unity is key to all our power, unity!
And the ANC is the rose amongst flowers, unity!
And through our culture we can share
All the talents we can bear
And celebrate this day
In a special way ...

For this May Day, this is our day!
This is May Day, this is our day!
Forever we want to stay
They will never take it away
'Cause the workers have a right to say
This is our day, workers of the world

In the beginning the workers worked for long, long hours
And through unity we've shown them that we have power
And the workers of the world they know
That the struggle comes and
Then it goes
But the first of May will stay
To voice our word and say

Workers of the world
Celebrate this day
'Cause the unity of the workers
Will always stay ...



Yunus Adams has been active in the SACTWU cultural group for a few years now. He participates in and contributes material to the SACTWU drama and music groups. He is also on the regional media committee. His designs were chosen for the masthead of the SACTU publications, Sactwu News and Shop Steward Bulletin.

He has a keen interest in poetry.

Yunus was employed as a cutter at Pointer International until his dismissal in 1990. He was a very active SACTWU shop steward for two years. He was a leader in the Living Wage Campaign workstoppages in the clothing industry in 1990.

SAWCU is launched



" Working class culture must take its rightful place in a future South Africa because, after all, it is the culture of the majority."

This was the spirit at the launch of the new South African Cultural Workers' Unit. It was held at the Lonsdale Hotel in Durban at the end of October 1991.

Worker delegates from all over South Africa came to the launch. Everyone enjoyed a programme of debates and performances by worker cultural groups.

Open membership

Delegates to the launch of SAWCU resolved that membership should be open. Membership will be on an individual basis. It does not matter what political organisation or trade union someone belongs to.

Special efforts will be made to get rural people and unemployed people to join.

Focus on skills

Delegates strongly recommended that the focus of the Unit should be on resources for building members' skills rather than for bureaucratic structures.

The workers present were concerned that **SAWCU should produce quality artists whose work can match the best there is, and which will reflect working class experiences.**

Mi Hlatshwayo, previously COSATU's long-time culture co-ordinator was given the job of national co-ordinator in SAWCU.

A board of cultural workers, elected by members every year will run SAWCU. A board of

Fighting Poet Serote's message

Wally Serote is an internationally respected poet. He is also the head of arts and culture for the African National Congress.

Serote was the keynote speaker at the launch of the South African Cultural Workers' Unit at the end of 1991.

He stressed the need for unity in the cultural movement if South Africans are going to *"ensure that Apartheid does not and can never exist in this country again."*

Serote strongly believes that only by building a broad base of support will South Africa be transformed into a non-racial, non-sexist and democratic society.

Drawing on his recent experiences in the Patriotic Front, he commented that *"people can hold different political positions but in the end, our culture is made by*



Junaid Ahmed, general secretary of COSAW; Chris Dlamini, vice-president of COSATU and Wally Serote, head of ANC DAC open the meeting with the anthem.

to the effort.

Trade union culture

SAWCU has grown out of the efforts of organised workers from the mid-1970's culminating in the formation of the COSATU Cultural Unit in 1987.

During this time an impressive list of achievements by trade union cultural workers can be made. These include a number of poetry books, life stories, choirs, videos, tape cassettes and plays.

Cultural network

These early efforts played a very important role in assisting to set up many progressive cultural structures around South Africa. They were involved with the establishment such organisations as the Congress of South African Writers

the South African people irrespective of their political position".

An important challenge he put to SAWCU was to come forward with ideas for a future progressive policy on culture.

He asked cultural workers to think about issues like:

❖ **language**

❖ **how arts and culture will be funded**

❖ **how best to use the resources of the country to ensure that democratic culture becomes a reality.**

Serote pointed out that unless we command resources and skills, we will not be represented in deciding on the dominant culture of the country. The values of those already in this position will remain the official cultural expression of South African society.

trustees has been chosen for their expertise or experience in worker culture to work alongside the staff.

Campaign for Cultural Rights

At the launch, delegates decided on the 'Campaign for Cultural Rights'. Part of this campaign will demand the right of ordinary people to have access to and a democratic say in government-subsidised cultural efforts.

A range of demands will also be put to employers to make a contribution



Delegates debating the issues.

(COSAW); the African National Congress (ANC) Cultural Desk; and the Federation of South African Cultural Organisations (FOSACO).

Workers were involved in many conferences, workshops and cultural courses here and internationally. These included the Zabalaza Conference organised by the ANC in London in 1990; the Culture in Another South Africa Conference in Holland and the Zimbabwean Conference on Arts and Culture in the Trade Unions.

SAWCU national co-ordinator Mi Hlatshwayo sees the new cultural organisation as making a serious contribution to the development of a non-racial, democratic South African culture:

"We want the protection of cultural rights from the factory floor to government level."

PRIZE ARTISTS

Kelloggs' workers K-Team Isicathamiya Choir and writer Alfred Temba Qabula received awards for their wonderful contribution to culture in the labour movement.

Agrippa Xaba accepted the award for the K-Team. The group has been going in Johannesburg since the 1970's.



There is more about the K-Team in this *Cultural Worker*.

Xaba received a carved, wooden wall hanging by Mocambiquan artist, Louis Mthembu who now lives in Durban.

Alfred Themba Qabula is a full-time cultural co-ordinator in Durban and was a shopsteward at Dunlop from the early days of Fosatu until a few years

ago.

He has written a book on his life story, and has published numerous acclaimed poems and short stories.

His gift in recognition of his services to the worker cultural movement was a colourful sculpture of birds in a tree which is also a candlestick holder. The artist was Timothy Mlambo.

WHO IS WHO IN SAWCU

Regional Co-ordinators

★	Highveld: Meshack Masumpa ☎ 0135-62045/6	★	N. Transvaal: Sam Tsiane ☎ 012-284804/284935	★	Alson Gcwabaza ☎ 031-259438/9
★	W. Transvaal: Matime Papane ☎ 016-551855	★	E. Cape: Tamsanqa Sonwabo ☎ 0403-23761/62195	★	Northern Natal Thulani Ntuli ☎ 03245-66146
★	Wits: Ruth Matotong ☎ 011-4921440/1	★	W. Cape: Felicity Andrews ☎ 021-474570	★	Orange Free State Funani Thaliwe

Board of Trustees

- ★ Chris Dlamini (Cosatu)
- ★ Louise Colvin (ANC)
- ★ Ari Sitas (CWLP)
- ★ Bafana Sithole (Sarthwu)
- ★ Patience Magadla (Sactwu)
- ★ Violet Plaatjies (Sadwu)
- ★ Junaid Ahmed (Cosaw)
- ★ Thaba Mufumadi (additional)
- ★ Septi Bukula (additional)

Staff

- ★ Mi Hlatshwayo - National Co-ordinator
- ★ Mike Dwane - National Organiser
- ★ Brenda Toko - National Administrator

CULTURAL CLASSES:

Where to go to learn how to draw, act, take photos, dance, play music and so much more ...

CAPE TOWN

COMMUNITY ARTS PROJECT (CAP)

WHAT: Training courses in photography, drawing, painting, print-making, clay sculpture, pottery, mural painting, art history, African literature, mask-making, drama in education and street theatre.

WHEN: Call CAP for more information.

HOW MUCH: For those who earn more than R900 a month, the registration fee is R10 and R50 a course every month. For those who earn less than R900, the registration fee is R10 and R30 a course every month. For the unemployed, the registration fee is R5 and R10 for three courses a month.

WHERE: PO 13140, Sir Lowry Road, Woodstock 7900 or 106 Chapel Street, Cape Town 8001. ☎ 021-453689/48/60. Fax: 021-452008.

MUSIC ACTION FOR PEOPLE'S PROGRESS (MAPP)

WHAT: Full- and part-time classes in piano (practical), improvising, arranging, ear training, harmony, theory of music and history of music.

WHEN: Full-time classes Monday to Friday from 9.00 am - 1.00 pm. Part-time classes on Saturdays from 9.00 am - 3.00 pm.

HOW MUCH: Free for full-time students; part-time students who are working pay R30 a year and unemployed people pay R15 a year.

WHERE: The Joseph Stone Auditorium, Klipfontein Road, Athlone 7764. ☎ 021-6378116/8180. Fax: 021-6339022.

JOHANNESBURG

AFRIKA CULTURE CENTRE (ACA)

WHAT: Full- and part-time classes. The Centre for Research and Training in Africa runs a three year course in African theatre. The Media Communications Unit runs a two year course in community video, photography and filming. The Centre of Contemporary Art runs a three year course in fine art. The Adopt A Group division "adopts" a community cultural group for three months and trains its members in theatre, dance, music and fine art.

WHEN: Full-time classes from Monday to Friday, from 8.30 am - 5.00 pm. Part-time classes on Saturdays from 8.30 am - 5.00 pm.

HOW MUCH: Contact ACA for information.

WHERE: 46 Mint Road, Fordsburg, Johannesburg 2000. ☎ 011-8381351 or 8388380. Fax: 011-8383034

ALEXANDRA ART CENTRE

WHAT: Full- and part-time classes in dance, drama, fine art, music, creative writing, photography, print-making, pottery and architectural drawing.

WHEN: Monday to Saturday, from 8.30 am - 4.30 pm. Evening classes from Monday to Friday

from 6.00 pm - 8.00 pm.

HOW MUCH: Full-time, R60 a year. Part-time, R30 a year.

WHERE: 31 2nd Street, Marlboro, Johannesburg 2090. ☎ 011-4444248.

DORKAY HOUSE

WHAT: A three month course in music theory. There is no training for students who want to learn how to play a musical instrument. The programme includes a Basic Music Literacy Course, Music Computer and Lyric Writing.

WHEN: Monday to Saturday, from 8.30 am - 4.30 pm.

HOW MUCH: R120 for the course.

WHERE: Dorkay House, 5B Eloff Street, Johannesburg 2001. ☎ 011-8382019. Fax: 011-8368637.

FEDERATED UNION OF BLACK ARTS (FUBA)

WHAT: Full- and part-time courses in drama, music and fine art.

WHEN: Full-time students attend classes from Monday to Friday, from 8.30 am - 3.30 pm. Part-time students on Saturdays only, from 8.30 am - 1.30 pm.

HOW MUCH: Music fees depend on the instrument the student is learning to play. Full-time piano students pay R2 500 a year. Part-time students who are working pay R920 a year and those who do not work R800.

Full-time drama students pay R1 750, and part-time students (working and unemployed) pay R650. Full-time fine art students

OBED MAJOZI:

Struggle of a worker writer

Obed Majosi was born in Mthwalume on the South Coast. His parents were farmers and he herded cattle after school. He was the only son and had five sisters. His parents thought cattle and goats were more valuable than books and pens. Today he is a product of the cultural workers' struggle.

When he was twelve years old his parents found him work at Montclear as a gardener. He had to leave school and do as he was told. He pleaded to go back to school and in 1972 finally managed to go to school again. He was first in class all the way through and got his matric.

Then his studies were disrupted again because his parents wanted him to assist towards the family income.

Union man

In 1981 he started work at Consolidated Cotton Corporation (TEXFIN) at Mobeni. He worked there for seven years.

Majosi was a member of the Textile and Allied Workers' Union (TAWU) although the recognised trade union was the National Union of Textile Workers (NUTW). His leadership of workers turned him into "my employers' number one enemy. I was forever summoned to appear at the management office." He was

charged for things like for example, friends raising clenched fists everytime they saw him.

Mass Firing

Then in 1987 there was a strike in his department and they were all fired within two days. There had been a similar strike in another department but those workers were given a chance to resolve their demands in two weeks. They took their case to the industrial court but were not reinstated.

Push to write

Since then, Majosi has been unemployed. He started writing because he was bored. "What can I write about, I asked myself. First on my mind was my bitter experience at TEXFIN. But my heart was still too heavy for that. I wrote about casual things like nature and the weather."

Finding Cosaw

"I sent my manuscript to Wits University, but it was turned down. A friend of mine at T&GWU, Thulani Dlamini

advised me to get in touch with COSATU's National co-ordinator, Mi Hlatshwayo. Hlatshwayo advised me to join the writers' organisation - COSAW.

I also participated in the Zabalaza Festival which took place in London in 1990. There I learnt a lot about writing. I enjoyed the way we were taught how to approach a subject."

Rising writer

Since then, Majosi's poems have been published in "Ear to the Ground", a collection of poets' works put together by COSAW and COSATU.

Last year, the short story printed here, 'Insimba Insulela Ngenqumshela' was published. This was in an American cultural journal called Icarus.

He lives with his wife, Gloria in Durban. Obed Majosi is a member of the Southern Natal Unemployed Workers' Union (SNUWU).

Insimba Isulela Ngemgqumshela

or The Mistakes of those in Power are always Smeared on
Ordinary People

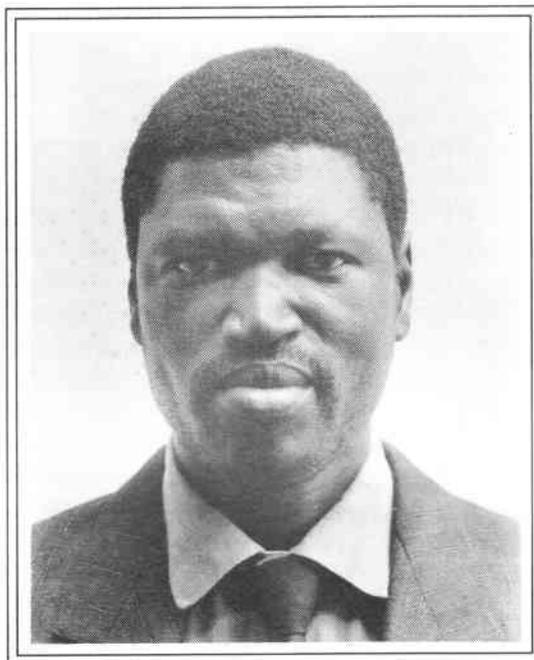
by
Obed Majazi

Mbhekelwa was terrified when he heard a voice say, “Shoot him down!” as he tried to escape through the back door; and when another voice said, “No! Use a sjambok!” he froze on the spot. Unfortunately he was a tall fellow who could not hide among the guava trees in the yard.

It was the infamous community vigilantes. They had been called by Mbhekelwa’s mother, Mantenza Msomi, to discipline her son, who had become impossible to manage since his father’s death. His eldest brother, Mdelwa, who could have disciplined him, had left to work in Johannesburg even before Mbhekelwa was born and had not been heard from since. The family had given up on him.

When Mbhekelwa saw the young vigilantes he was terrified because he knew exactly what he had done. No longer was he full of bravado that if anybody dared touch him he would turn the township into the battlefield of iSandlwana.

“Don’t waste our time! Why do you threaten



your mother simply because she could not buy you clothes? Where do you think she will get the money when you don’t even want to get a temporary job?” asked the spokesman for the young vigilantes angrily. Mbhekelwa denied it vehemently because he saw that the youths were angry. Some of the neighbours had come out to witness the action. Others, especially those who did not approve of vigilantes did not bother

to leave their houses. They felt that the young vigilantes were taking the law into their own hands, and they did not want to have appear as witnesses if asked by the police.

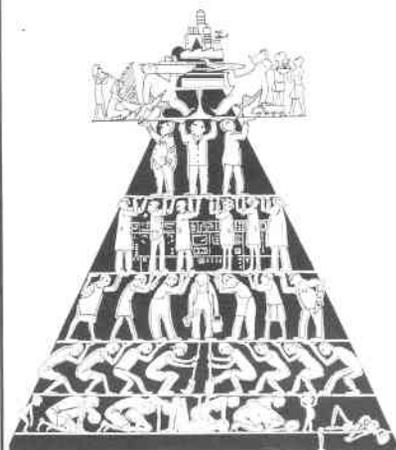
“Hold on to Brenda!” said one of the youths. Mbhekelwa knew what that meant because he had witnesses it. It meant he had to hold on to a streetlight pole so that the youths could administer corporal punishment.

“Twenty lashes!” said one of them, and the rest agreed. Mbhekelwa started crying even before the first blow. It didn’t help.

“Give me the sjambok!” said the one who

had pronounced sentence. He administered five lashes expertly and passed the sjambok to someone else to deliver the next five lashes. "Please stop it now!" said Mantenza. "He'll never do it again." Parental love and concern had won over the need for punishment. She even forgot that she had always wished her children were as good as her neighbour Mazungu's. But the vigilantes continued until they had administered twenty lashes. Then they admonished Mbhekelwa to respect his elders and to behave himself. At that very moment a blue police car appeared. The lookouts for the vigilantes gave the signal: "Comrades, they are here!" and everybody simply disappeared. Even the old people vanished into their houses. Mbhekelwa also disappeared. In a short time the police were all over the place with guns drawn. It was clear that if they had laid their hands on Mbhekelwa he would never have been seen alive again. The police were a law unto themselves.

WASHING ONE'S HANDS OF THE CONFLICT BETWEEN THE POWERFUL AND THE POWERLESS MEANS TO SIDE WITH THE POWERFUL, NOT TO BE NEUTRAL.



The End

(Translated by Xolani Zungu)

WHAT POPULAR MUSICIANS SAY ABOUT MUSIC AND POLITICS:

TAPS: "It happened that politics infiltrated music. Music began as a form of entertainment. But the more music grew and the more money got involved in the business, the more power it gained and obviously, the more politicians looked into it. The musicians have a lot of strength with the people, because of the way the public idolise them. ... We should draw (the line) the moment political activity stops music from fulfilling its main purpose - entertainment, with a message."

MARC RANTSELI OF MARCALEX: "The music industry makes no decisions for politicians, so I see no reason that politicians should decide for the music industry. Nevertheless, communication between the two should prevail..."

PROPHETS OF THE CITY: "Political issues are often confused with social and moral issues. POC draws the line by not personally endorsing any political groups. If you listen to 90% of the songs on POC albums you will find moral and social issues under attack."

NANA CAYOTE OF STIMELA: "Politics should be separated from music. Politicians should let musicians control their own politics."

DR VICTOR OF THE RASTA REBELS: "First of all as musicians we don't know much about politics except for what we read in the papers. Musicians will always be people who want to perform rather than sit with history books."

LUCKY DUBE: "Political activity should be kept totally out of the music industry. Music is music for its own sake."

ALEXIS FAKU OF O'YABA: "Use music to convey a message but do not involve the artform directly in political activity. Usually politics is just used as a ploy in music."

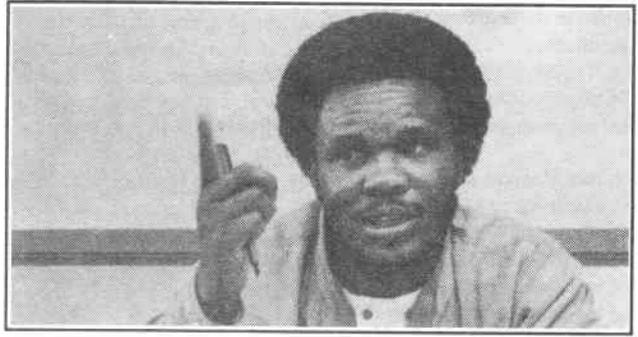
NO FRIENDS OF HARRY: "We do not believe in general sloganeering and bandwagoning just to gain free publicity, but as our lyrics are written from a personal viewpoint, politics is reflected in many of our songs. Also, if the music doesn't stand up by itself, politics still won't make a good song out of a bad one."

JAMES PHILIPS: "The music industry want to turn music into a product like toothpaste. The politicians want to tell you what brand of toothpaste to buy. Basically the music industry is conservative, like the politicians. they are no interested in culture. The music industry has just become a mass of companies that have to make money, they just happen to deal in music."

ABDULLAH IBRAHIM: "Draw the line of truth from your heart to the hearts of all people, and of all God's creation."

YA LLA KOTLO

by
Thabadiawa Mufamadi



He is the Northern Transvaal Regional Chairperson of the Post Office and Telecommunications Workers' Union (POTWA).

Ke re lena digata marukgwana
Ke ra lena digata marukgwana
Dinko di dutla mamina
Bashimanyane ka mo palamenteng
De Klerk, Vlok le Malan
Ga mmogo le bagwera ba lena
Rolang marapo gobane bengmmuso ba fihlile

Morwa Slovo ga ana ditshegisa baeng
Morwedi wa ga Mompati are
Ke re mmangwana o tshwara thipa ka bohalleng
Banna le lena le pitsa le lefehlo I ka swara
Le bogobe faase molepo la tshlela
Le baji base be le go sisingwa
Ya lla kotlo motse mosate seiladithokgwa
Seila thari entsho, sefarolonganya batho
Go ya ka mmala, selothantsa batho
Go ya ka leleme
Ba e tsebang bare;
Ke pretoria mahlenyeng

Ahelele.....aheeeee
Dinta makudula-dipatsana-dinwamadi
Matanzima, Mangope, Mphephu, Buthelezi
Thari ya sechaba Ximoko xa rixaka
Imbokodo, Inkathazo
Le renwele go lekane
Ge le seswe la tagwa gona go dibolela
Ke go kwa mpa e tuka bollo
Ke go kwa mpa mokgoro

Ya lla kotlo motse mosate seila dithokgwa
Seila thari entsho
Tsa go tshepa lebelo tsa tsea-tsea
Tsa go tshepa le go huta tsa paralala
Morwa Hani are; tshipu e rile ke lebelo

Mohlaba ware ke nabile.
Ke leroba tlou mokokotlo
Seepelwa se homotse se tsoga ka marole
Le meego kgapha-madi fela e se maikemisetso
Bangwe bare ke landmine, handgrenade
Bangwe bare ke AK47
Ka tempa ka be ka tempa kare 47, AK47.

Ya lla kotlo motse mosate seila dithokgwa
Namibia legae la bana ba ga rangwane
Ditlogolo tsa Poulo tsa kata-kata tsa re;
Pitoria hloma marumo fase gobane
Pele ke leheu morago ke botshabela
O rile o ya supa, wa re bontsha marago a noga
Lerumo la setshaba, MK-Mkhonto We Sizwe

Hloma marumo fase gobane
Taba ke tsa babedi wa boraro ke mpheyane
Tsa monna le mosadi di fela dikobong
Tsa gago le Ntate Mandela le tla di rera
Kgorong ya banna

Bonkgetheng.....Ndlazi, Tom Boya, Raomala
Le gwebile go lekane, ge le so la huma
Gona go bolela ke go kwa mpa go kgora
Gobane ntate Sisulu le ge hlogo e etsa lebeso;
O hloka le pudi ya leleme le letala
O etsa nna Thabadiawa tsa Ramapulana a
Tshwetla a Thobela

Ya lla phala ya banna
Ya lla mekgolokwane
Ka phatagong ya thaba tsa Mogale
Ka pitsaneng gare ga makgwarana
Tshwane ya Mamelodi
Ya lla kotlo

THE K-TEAM

28 YEARS OF CULTURAL STRUGGLE

The K-Team is a 12-man isicathamiya choir that has recorded four albums since they formed in 1974.

They recorded their first LP in 1975, one year after being formed. The group began with Kelloggs workers who were members of the Sweet Food and Allied Workers' Union in the days of Fosatu.

Since then, membership has completely changed a few times but the project lives on. Today, only the group leader Agrippa Xaba works for Kelloggs.

The other members are either unemployed or are scholars.

The K-Team has inspired others to form similar groups. "They saw how the K-Team was moving, and what they had achieved, and they wanted to join us", says Thuli Khumalo, the group's promoter.

There are now four other groups that are associated with the K-Team. There is one drama group made up of scholars, and three choirs. The choirs are called



The K-Team has gone through many changes in its long life. Here, the old squad performs at the 1990 Cosatu Congress.



Danger Brothers, Empangeni Lucky Star and Empangeni Blue Bird. All these groups are managed by Thuli from Johannesburg.

"The other groups are having a problem", says Thuli Khumalo, "we are going to try to get them a recording so that they can start making some money. It is difficult to be unemployed, to sing and not to make any money from it."

Last year, the last K-Team album was recorded by Shifty Records. It is called "Vivia K-Team". Another LP is about to be recorded with Shifty again this year.

An overseas group called Bright Morning Star has made a record of themselves singing K-Team songs. The record is called Khulumeni Cosatu.

The K-Team is hoping for much more support from its union, the Food and Allied Workers' Union as well as from Cosatu this year.

Mi Hlatshwayo of SAWCU commented: *"The K-Team represents a challenge to cultural organisations, as well as to liberation artists themselves. Worker artists sacrificed*

their ambitions to trade unions and political organisations, while their colleagues ignored cultural boycotts and set out to make a lot of money. These artists need to now have such opportunities to further their skills. Groups like the K-Team have done so much for the liberation movement, our support for their progress is the very least we can offer them."

The K-Team was awarded a prize in recognition of its contribution to worker culture over the years at the launch of the SAWCU last year.

Radio for the people, by the people, of the people....

by Libby Lloyd, who is employed by Speak Women's Magazine to co-ordinate their expansion into radio. Libby has spent time overseas studying community radio.



This might sound like just another slogan, but it isn't. Radio stations owned, controlled and produced by the community they serve have become a reality to people in Brazil, Peru, North America, Europe, parts of Africa, Asia, Australia.

In some of these countries people call it public radio, but perhaps the best name to describe these stations is participatory radio.

In countries where such stations exist, people participate in running the station, deciding what goes on air and putting those programmes on air.

Latin American pirates

Communities in Latin America were probably the first to start their own radio stations. These were often pirate stations (illegal) and

were set up by communities so they could use the air-waves to claim their right to express themselves as loudly as big capital.

The Bolivian Tin Miners' Union was one of the first groups to set up their own community radio station in the 1940's. The owners of the mines controlled most of the media (like the monopolies in South Africa) so the Union decided to claim a voice of their own.

Now each local mine union has their own station which is generally run by the miners themselves and their wives. These stations have played an essential role in their communities by promoting local culture and keeping informed about local, regional and world events.

Their importance as a source of information has made them targets for the

military and the bosses but the miners have defended their right to have a voice.

Canadian warriors

In Canada, the First Nation's People (the name which the Indian people prefer to call themselves), also own their own radio stations.

"We used this station when our reserve was under army siege to warn people when the army was moving in," said Bev Nelson, the manager of one of these stations. *"It was the only means of communication. We let people know where food was available, passed on messages from leaders."*

In a remote reserve on the opposite coast of Canada where about 200 people live, residents say they use the stations to relearn their traditions and culture. They

also use their stations to make links with other reserves around Canada.

And South Africa?

But what does this mean to us in South Africa? For a long time people have demanded access to their own media.

Democratic control

At the moment, the media is controlled by big business and the Nationalist Party. Organisations have demanded that this is changed so that workers on the shopfloor have the same right to disseminate opinion and information as the bosses.

Radio is one of the easiest means of communication to make sure this is a reality. It is a relatively easy technology to use (children in some countries

have their own stations), you don't need to be literate to listen to radio or to go on air, it is comparatively cheap to produce, it can be multilingual.

Free the airwaves

This is why the ANC/CO-SATU and NACTU have committed themselves to

freeing the airwaves and to establishing a community radio sector. They have demanded, together with other organisations, that when the airwaves are opened up, space will be kept for community stations, so these communities can have their own voice. At a grassroots level, people are also organising



for their own stations. In Cape Town, Durban, Grahamstown and Johannesburg community radio groups have been set up to look at establishing such stations.

People at both a national and local level are organising to make sure

commercial interests (more interested in profit than in participation) don't take over the airwaves.

Building a new SA

Radio has a crucial role to play in building a new South Africa. It can be used to pass on information, to educate people, for promoting development, for building a people's culture, for entertainment.

We have to all make sure that soon we have a truly democratic SABC and that people in communities have access to their own radio stations.

Our own stations

We have to make sure that soon communities have their own stations where women can put

on their own programmes, cultural workers can produce dramas to go on air, potential dj's can have shows playing the music of their choice - not the music chosen by promoters. Workers can use the airwaves to make sure their voices are as loud and strong as the bosses'.

ART IN THE NEW SOUTH AFRICA

by Daniel Nina

Daniel Nina is a visitor from Puerto Rico, a small island in the Caribbean near the West Indies. He has been in South Africa since 1991. Daniel is a writer who has published a number of short stories. He is also a lawyer researching popular justice in South Africa at the Centre for Social and Development Studies, University of Natal. Here, he shares some of his ideas on art and culture and some of his observations of South Africa at this time.

Joebell is the character of a short story written by Earl Lovelace of Trinidad and

Tobago. Joebell decided to go to America. The America of the dreams of many Caribbean people: where everything happens fast, where there are 75 television channels, and where you can make quick money. The only problem is that Joebell has to speak American English. For a citizen of this region of the world who speaks Trinidadian English that is not an obstacle: "Is that is the only problem, well, Joebell in America already".

Exploring a culture

Joebell never makes it to America. He is arrested at the airport of another Caribbean island, Puerto Rico for holding an illegal US passport. In "Joebell and America", Lovelace manages to pursue many aims of creative writing through exploring the culture

of his people.

Art in the language of the people

Creative writing is art. At least, it is commonly understood that writing a novel, a poem or a short story is art, but writing a report for a political organisation is not. Lovelace does not use standard English in his work, but uses the English of his people. His writing becomes an artistic expression of great value, because he is able to marry so-called 'high art', which sees art as that of the upper classes, and 'popular art', representative of the working class and non-dominant social groups.

Lovelace shares the culture of his people with readers by showing how they live their daily lives, how they understand and deal with their problems and how they establish practices that establish their culture.

Many art workers in South Africa today are facing new



problems created by this period of change. Now the poetry of many workers and political activists, for example, will no longer be measured as important and representative of the struggle, but will face new literary standards which will define if it is poetry at all. The same applies to other artists.

Should art be free?

On the other hand, a new debate is emerging of what art

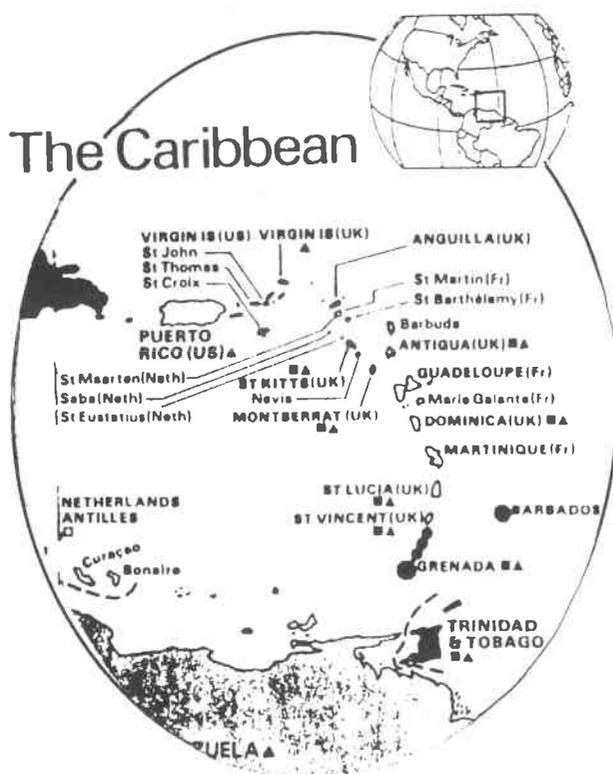
is: should it always be committed to the political struggle or should it be free to represent and say whatever is the expression of the artist. In relation to this, however, although the politics of the country are changing and the transition towards a "new" South Africa is taking place, this does not mean that all the struggle against oppression and exploitation is over. The culture that has been developed in this country by the working class or classes and different social sectors is well ingrained in the recent history of this country and it will certainly be maintained in the yet-to-come generations.

Free expression

What type of art should be made today? The only type of art that I think of that the artists could produce today (and also yesterday and tomorrow) is the one representative of his/her will, desires, fantasies and ideas.

Artists should feel free to create whatever they conceive. However, it is important to bear in mind that their creative work, although not following any "party political line" is influenced by the artists' living conditions. Art is enriched by the culture, that is daily life practices and experiences, that the artists face.

Two examples come to mind. Firstly, some art workers living in townships in Natal or on the Rand, might want to express something about the on-going violence in their communities. Although this has to be respected, this does not mean that all art workers should be doing the same. Other artists might want to deal with colours of nature, and that is also important.



Progressive culture

Secondly, in this time of change, the new culture that is being developed is no longer representative of the mid-80's anti-apartheid revolts. The language has changed and also the type of struggles. The enemy has changed its form. Now we are talking about the "non-racist, non-sexist and

democratic South Africa", and the "politics of development" rather than the "politics of resistance". All these new political expressions, which definitely have an impact on social life, are defining new cultural practices. The creative artists will also be influenced by this and some of them will make their work representative of this new time, although there will also be artists who are not

interested in influencing their works with the new times. In the same way, there might be artists that would like to represent the old values that shaped the apartheid years. Their right to express their creative will can not be censored. But everything should be done to influence many new and old artists to move beyond the values of the old regime and be influenced by the new values that are coming out.

Redefining culture democratically

The art workers of South Africa have many challenges in times to come. It is not only necessary to redefine the role of art and its relation to the culture of the people. But it also becomes important to democratise many of the structures and power relations that define what is culture and what is art. The agenda is a long one.

What's happening....

Cultural Worker asked National Organiser, Mi Hlatshwayo what SAWCU has in store for cultural workers in 1992. Exciting events are planned for creative writers, drama groups, fine artists and those interested in film and radio.

Cultural Worker:

What are your broad aims for this year?

Mi Hlatshwayo:

We want to encourage workers to develop their own cultural expression. We'll try to build the skills of artists so that they can become self-reliant.

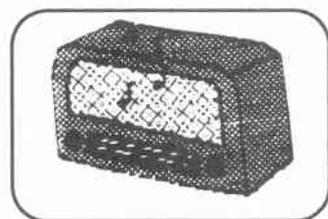
Cultural Worker:

What kind of role is SACWU going to be playing in forging a democratic culture in South Africa?

Mi Hlatshwayo:

We are networking with other democratic cultural organisations on a local, regional and national level. Greater contact around the world, and especially in Africa is also on the agenda. We will engage with everyone involved in initiatives to build a democratic culture.

Two specific campaigns we are running are the **Workers' Cultural Rights Campaign** aimed mainly at employers, and the **Free the Airwaves Campaign**, which is a broad alliance for open radio and TV broadcasting.



Cultural Worker:

How are the Free the Airwaves demands relevant for workers?

Mi Hlatshwayo:

It will be important to have our own people in positions in the media world, for example in the state broadcasting system. They would be able to ensure that working class experiences are reflected in the values and practices of South African mass media. Basic skills in **video and audio recording** are needed urgently to record much of our work and cultural presentations and productions. FAWO runs a full-time course and SACWU will be sending people on them. Regional courses are also being planned. Sounds of Soweto has offered to run basic courses. A training programme for radio

work is being negotiated at the moment.

Cultural Worker:

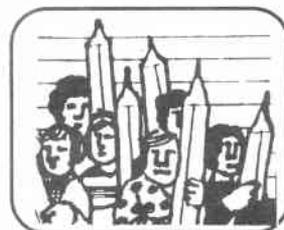
Cultural workers have produced a wealth of creative writing over the years. What practical skills training is being offered to writers in the regions?

Mi Hlatshwayo:

Groups of ten people will be trained by Cosaw in the regions.

SAWCU will publish worker writing and essays on worker culture, as COSATU has done in the past.

This includes this magazine *Cultural Worker*, a newsletter, a novel, a book on worker culture and various booklets - especially poetry.



In addition, SAWCU hopes to give study grants to writers for typing and computer courses.

Worker writers often face the problem of having no training or equipment to type their work. This makes it difficult for them to get their work published.

A **National Writers' Seminar** is planned for December. It will bring together the most promising writers graduating from the writers' workshops. Those who come will discuss their work and approaches with leading authors of South Africa. An award will be given for the best work and a book will be published out of the seminar. It is hoped that South African publishers will be interested to support this effort.

Cultural Worker:

We have seen wonderful groups like the Sarmcol and Dunlop players wow local and international union audiences. What will SAWCU be doing to boost our drama people?

Mi Hlatshwayo:

Performance groups that have joined SAWCU have

repeatedly asked for skills development programmes. Now ten workers from these groups in each region will go on a course of **theatre workshops**. These will go on for at least six months.

PAWE in the Transvaal and Theatre Alliance in Natal will be running the courses in their areas. SAWCU members from all over the country who are attending the Natal University Culture and Working Life Course also cover theatre.

A **Workers' Theatre Festival**, along the lines of the National Writers Seminar, is being planned for February 1993.



Street theatre is another arm of our plans for drama. There are many talented but re-trenched workers in South Africa today. SAWCU plans to initiate the Street Theatre Project for these people. A core of performers will be developed. They will operate in the open city streets; the compounds; the bus stations; and the beer halls. The street theatre will bring messages

from workers to the communities.

It is a very powerful form of communication in a country where so many people cannot read or write. Other issues will be raised through street theatre such as AIDS, democracy, city life. The street theatre groups will work with health, youth, women's and other such groups.

Four groups will be funded by SAWCU. The first two are in Johannesburg and Durban. The aim is for them to be financially independent eventually, especially if they work with other organisations and schools.

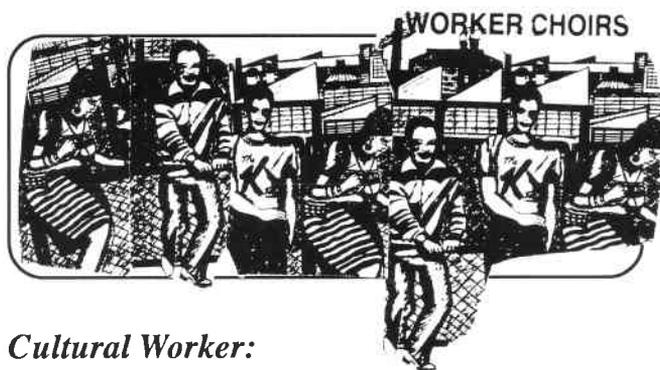
A third angle to our plans for theatre, is to give **grants** to those worker cultural groups who have shown a consistently high quality of work. They have achieved this despite no financial benefits, equipment, expert coaching or commercial promotion. SAWCU hopes these grants will help them improve their performances with national experts, to buy uniforms and sound systems.

Cultural Worker:

Fine arts is a very underdeveloped area, most people seem to make it on raw talent. What are we doing to assist these artists to develop their skills?

Mi Hlatshwayo:

There are worker **artists** called on to produce logos, posters and t-shirt designs for their unions. But these artists have no resources or support for development of their skills. Artists have been identified and SAWCU will network with the Arts Curriculum Development Project and the Arts Educators Association in the Transvaal in running graphic art workshops in all the regions.



Cultural Worker:

Isicathamiya is a very popular art form. Cosatu had produced some excellent choral groups like the K-Team and the Iscor group. What is SAWCU going to do to support isicathamiya?

Mi Hlatshwayo:

Isicathamiya is a very popular art form and probably most representative of worker culture in South Africa, especially migrant workers. The Saturday sessions in the hostels, are taken very seriously, sometimes lasting all night, with high quality performances. Sadly, very few people outside of the hostels and township halls get to see the choirs.

*In September this year, a **national festival** is being organised. The Festival will give existing groups a chance to be exposed.*

An award for the best performance will be offered, as well as a recording for distribution.

Cultural Worker:

Efficient organisation is key to success. How is SAWCU addressing this very important area of training?

Mi Hlatshwayo:

Skills in report-writing, budgetting, proposal writing, financial control and accounting will be taught.

Where there are no appropriate existing courses, SACHED and the Culture & Working Life Project have offered to run programmes.

We will also share skills and experiences through our publications.



Form: Declaration of Authorised Person

The following resolution was passed at a meeting of the Board of Directors of SA History Online (Hereinafter referred to as "the Company") on the <Day> of <Month> <Year>.

25th July 2016 *Moodley*

It was resolved that:

Ravi Moodley, 5701025135086, or failing him, Omar Badsha, 4506275063081 be hereby duly authorised to represent SA History Online to conduct dealings with the CATHSSETA in relation to the 2016-17 window 2 Discretionary Grant Application.

Signed at Woodstock on this 25th day of July 2016

Director/Board Member

Named Officer (Authorised Person)

Witness 1: _____

Witness 2: _____

For purposes of communication the following contact details should be used:

Full Names of Authorised Person: Ravi Moodley

Tel no: 0214474365

Email: ravi@sahistory.org.za

Physical address : 349 Albert Road , Woodstock , Cape Town , Western Province