

from the time I took up the post of culcomm director last year August and in following the blue print proposed by G.S.C. (Res. 29/76) I have done some spade work which has been hampered by one or two emergencies. Nevertheless there has been some progress even in the face of such difficulties.

Simultaneous with my attempts to attain a site for one of Black Art House which had been proposed by GSC I was also involved in collecting material from artists in the form of paintings, sketches, sculptures, beadwork, oil pencil work which I have safely stored in Pretoria. In this respect some of the artists proved to be co-operative whilst others were not. This latter group I am still keeping in constant touch with in trying to make them aware of their need to save our cultural heritage.

In regard to the site of the first Black Art House, it remains my contention that since one cannot go all out in attaining sites in all regions it should be my priority to start of somewhere. I chose to look for the first site in the Transvaal because of two reasons:

(i) I wanted to experiment with this project whilst working with artists I am acquainted with so that should it prove unsuccessful we can call it a bad job and I come back to report it as such to either N.E.C. or GSC. for us to sit on another blue print.

(ii) Most of the art material I had collected was stored and collected from this region. At a later stage I hoped to move to other regions.

It is with this in mind that I approached a number of Superintendents who promised to avail sites either at Mabopane or Garankuwa. An architect has already agreed to render his services without us paying a fee as soon as the stand is made available. After making all this I am now faced with a dilemma as both these sites fall under the so-called "Bophuthatswana government." This problem I hope N.E.C. will be able to solve.

In accordance with GSC resolution 28/76 I have met quite a number of newly formed drama groups like Bayajula in Springs, South African Living Theatre in Job.

I have also kept in constant touch with the revitalised Nihloti who presented one of their at the SASO Day celebrations I organised at the Orlando DOCC. With the help of MR. Molefe Phetoe (Nihloti) I am planning to launch a series of National workshops to encourage the formation of new drama groups giving them our cultural orientation.

Earlier this year I also tabled my budget for a documentary film. The photographer for this film is awaiting the green light from me. I have also collected a number of poems from Blacks with the intention of publishing a Black Anthology. These poems are in the process of being processed before publication. Another collection I have made is that of 80 different copies of the African Writers Series and other relevant books for a library which I hope to allocate a wing of the BLACK ART House.

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SASO DAY.

I was able to organise a cultural evening at the DOCC with good participation from the public. Five black poets of note read their works and Mhloti staged their drama part of the evening. THERE was also an art exhibition by artists.

from all over the Rand, a film show on culture and music by Vharukveru from Soweto.

PROBLEMS.

L. I met artists who had formed the Soweto Artists Association with three white liberals in the executive. On discussion I found that the reason why they elected whites to the executive was because these were able to get them white clientele. On further investigation they informed me of the difficulties experienced where they had to find buyers (mostly whites) who buy their works at low prices, and the sell them abroad at exorbitant prices. Although some pulled out of the association because of this exploitative situation most cannot do otherwise due to the need to find money for maintaining themselves and their families. I hope NEC will give an input on this problem for Culcom to try and solve the problem.

ii) THERE are certain artists I have approached and discussed the issue of performing to white or multi racial audiences. Unfortunately their response has been very much negative as some usually claim that they are not politicians but musicians. This was the case with the recent "Sounds Black 77". Here we find a case where a white acts as sponsor and coins the term black (as has been the case with Black Mikado) for commercial reasons. I hope NEC shall also view this coining of Blackness in its seriousness.