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Research Report for the degree of MASTER OF ARTS IN FINE ARTS

(by coursework and research report)

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"**Bakwena Arts"**: *A Case Study of Arts and Culture Policy and Implementation in the Limpopo Province.*

I declare that this is my own unaided work. It is submitted in partial fulfillment for the degree of Master of Arts in Fine Art at the University of the Witwatersrand in Johannesburg. It has not been submitted for any degree or examination at any other university.

……..

Daniel Zachariah Franks

Date:……

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Acronym Listing

NPO – Non-Profit Organization

LED – Local Economic Development

Govt. – Government

Dept. – Department

DACST – National Department of Arts, Culture, Science and Technology

DSAC – Dept Sports, Arts & Culture Limpopo

NAC – National Arts Council

PACC – Provincial Arts & Culture Council

PP – Public Protector

TPA – Transvaal Provincial Administration

NP – National Party

ANC – African National Congress

IFP – Inkatha Freedom Party

PAC – Performing Arts Council

PACT - Performing Arts Council of the Transvaal

LACA – Limpopo Arts & Culture Association; previously known as the Provincial Arts & Culture Association of the Limpopo (PACA)

LACC – Limpopo Arts and Culture Council, previously known as the Provincial Arts and Culture Council (PACC)

Definitions from the Handbook on Arts & Culture, 1998 (Article 27); from the White Paper section (i.e. definitions that were adopted as guidelines for the White Paper)

ARTS refer to but are not restricted to all forms and traditions of dance, drama, music, music theatre, visual arts, crafts, design, written and oral literature all of which serves as means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study.

CULTURE refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional feature which characterise a society or social group. It includes the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, heritage and beliefs developed over time and subject to change.

HERITAGE is the sum total of wildlife and scenic parks, sites of scientific and historic importance, national monuments, historic buildings, works of arts, literature and music, oral traditions and museum collections and their documentation which provides the basis for a shared culture and creativity in the arts.

THE WHITE PAPER POLICY DOCUMENT is based on the following values: -access to, participation in, and enjoyment of the arts, cultural expression, and the preservation of one's heritage and basic rights; they are not luxuries, nor are they privileges as we have generally been led to believe. -The Bill of Rights of the Constitution: everyone has the right to freedom of expression, which includes[...]freedom of artistic creativity (paragraph 16); and everyone has the right to use the language and to participate in the cultural life of their choice (paragraph 30). [LACA, 2006: 7]

A: THEORETICAL COMPONENT

Specificity, the acknowledgement of the intrinsic link between radical context and developments, is necessary in order to avoid the tendency when writing in and around issues of Africa towards generalization, which has the effect of reducing the implications of specific instances within the postcolonies.

The Transvaal: Time, Memory and History

Time has caused many a people to forget many things, and this is especially notable in reference to Africa. There are few African cultures that can boast of having had a written history before colonialism. History in Africa has always been handed down orally, and thus much of it has to be considered as second hand, third hand or more. It is said that in the West history has been written by the winner. In Africa it is both more complex and insidious. The history of Africa has been remembered by both the winners and the survivors, often imperfectly, and with the kinds of embellishment that spring from the opinionated and selectively biased nature of human recollection. This metamorphosis of memory by time is highlighted when contrasted with the occidental pre-occupation with literary culture. Africa, lacking literary culture, finds itself lacking any form of history capable of being

unaffected by the changing of memory and memory's allegiances over time and thus is 'more subjective' than the histories of the West.

Thanks to the techno-industrial revolution of modernity and the accompanying ease of communication and information storage and access, we find the new histories, those remembered and refigured and written, placed within a sphere of public consciousness. Here the white elephant of modernity's colonial guilt does not forget.

> *The Transvaal is a country without a history. Its very existence was hardly known of until about fifty years ago. Of its past we know nothing. The generations who peopled its great plains have passed utterly out of the memory and even the tradition of man, leaving no monument to mark that they have existed, not even a tomb* (Haggard, 1896: 87).

Over one hundred years have passed since the emergence of the Transvaal and its systems of governance. Upset by the domination of Colonial powers, "discontented boers" were taking their leave from the Cape. After being followed to Natal by the British interests they made their way further inland, beyond the Vaal River and into the lands of the Transvaal (Haggard, 1900: 1- 2).

Unable to administer state control over the developing Transvaal, the

land beyond the Vaal River, the colonial British power saw the necessity for some form of organized governance over a steadily developing tract of land that was then contested over not only by the white settler interests but by several tribal powers. The province was given to emigrant Boers in 1852 by the Colony powers that held power in much of South Africa. Initially this enigmatically defined land theoretically encompassed all “the territories to the north of the Vaal River”, as defined by colonial legislature (Haggard, 1896: 90).

Internal Colonialism

Historically, prior to settlement by the Afrikaners, much of the land in the Transvaal was conquered by Zulu powers following the rule of Shaka.[i] The Transvaal had already been internally colonized by the Zulu interests by the time the Boers arrived (Haggard, 1900: 3).

Having been guaranteed "[…] in the fullest manner on the part of the British Government to the emigrant farmers beyond the Vaal River the right to manage their own affairs, and to govern themselves according to their own laws, without any interference on the part of the British Government[ii] " (Haggard, 1900:4), the Transvaal, as developed by the

Boer settlers, may be considered to be the first internal colonial state in South Africa. The Transvaal was the first colony of the white tribe of Africa, the Afrikaners. Having been granted the means and entitlement to self-governance, the Boers set about building their republic and developing a structure of governance to further extend their nation. "So rapidly did this process go on that *the little Republic to the North of the Vaal River* had at the time of the Annexation grown into a country of the size of France" (Haggard, 1896: 93).

Meanwhile British colonial influence had come north from the Cape and its encroachment into the Transkei territories in the 1870s gave way to a series of outright annexations, beginning in 1879 and culminating in 1894 with the annexation of the Transvaal (Welsh, 1972: 35). The annexation of the Transvaal was followed by a failed Boer uprising and subsequent British retrocession, thus was the first internal colonial Afrikaner state subverted and returned to colonial rule. Further friction led to the Anglo-Boer War and subsequent return of the Transvaal colony's independence from colonial rule. This was the basis for South Africa's segue into apartheid.

The gradual dissolution of colonial dominance in South Africa at the

turn of the twentieth century combined with the Afrikaner survival instinct to lead to the state of apartheid, an internally colonized state of enforced slavery and discrimination-made-law, a state of institutionalized and legislated racial discrimination enacted under insufferable conditions of segregation, called euphemistically 'separate development'.

Apartheid South Africa 101

"What is (Apartheid) South Africa? A boiler into which thirteen million blacks are clubbed and penned in by two and a half million whites" (Fanon: 87).

> *At the heart of apartheid thinking was a group-based philosophy of Afrikaner nationalism, rooted in Calvinism and German Romanticism, which viewed South Africa as a deeply divided society in which the existence of different ethnic groups 'was a god given reality'.* As differing ethnic groups were seen to lack common cultural attributes, it was argued that 'separate development' had to be pursued, so as to reduce the potential for ethnic group contact and friction (Egan & Taylor: 99).*

In 1948 the Nationalist Party came to power. This was the beginning of legislated apartheid. The colonial shadow of British presence was phased out of governance; English-speaking positions were gradually replaced, Afrikaans became the official language, the flying of the Union Jack was replaced by that of the 'Vierkleur', the uniform of the British army was replaced with that of the German army, and in place of 'God Save the Queen' as the national anthem, we find 'Die Stem van Suid Afrika' (Del Boca &Giovanni, 1970: 384). The ethics and aesthetics of Teutonic Romanticism, having informed the ethos of the National Party government, came to exert a controlling influence on the development of arts structures in South Africa.

Life in apartheid South Africa became an "orgy of racism"(Del Boca & Giovanni, 1970: 383) that acknowledged as its basis the theories of race purity and racial superiority contained in Hitler's "Mein Kampf". In fact it was due to the overwhelming success of Nazism in 1930's Germany that many of the more aggressive and race minded of the Afrikaners of South Africa became convinced that a governmental policy of persecution and mindless discrimination was the best road forward. Separate development at its outset was not viewed as discrimination and persecution, it was claimed that the idea of

separate development was in the interest of the '*others'* as well.[iii] Engrained in the issue of the homelands and the provinces that operated as divided and conflicting minority states, there is also the issue of "ethnic narcissism". Apartheid planners played/preyed upon "[...] a widespread ethnic narcissism in all groups [that responded to the ethnocentric nationalism provided by Apartheid" (Adams, 1972: 72). The false democracies of the homelands seemed to provide "that for which minorities in other parts of the world struggle - the right to keep their cultural identity"(Adams, 1972: 73).

Ethnic cities

> *I turn on my radio and hear that in Africa forced labour has been inaugurated and legalized, I say that we have been lied to: Hitler is not dead* (Cesaire c/o Fanon 1968: *90).*

"These men set up the biggest concentration camp the world has ever known" (Del Boca & Giovanni, 1970: 384).

By 1962 all Africans, Indians, 'Coloureds' and anyone else not of the 'right'[iv] demographic minority, had been deprived of all their rights by the various laws passed by the government: the Populations Registration Act, the Mixed Marriages Act, the Group Areas Act, the various Pass Laws, the Job Reservation Act, the Suppression of

Communism Act, the Public Safety Act, the Bantu Education Act, the Civilized Labour Act, the Separate Amenities Act and many more. The government set in place Ethno-specific reserves called, for the sake of the United Nations, 'Homelands' or *Bantustans,* to which one was banished according to one's ethnicity (Venda, Lebowa, Gazankulu, etc). Called "ethnic cleansing" by some it was clear that in reality these homelands were a dumping ground for white South Africa (Egan & Taylor, 2003: 103).[v]

Enacted under the closed systems of separate development were similar tendencies towards the retention, resilience and reinforcement of local ethnic identifies that have been associated with instances of acute dislocation observed across continental Africa. An "[...] unprecedented resurgence of local identities, an extraordinary insistence on family, clan antecedents and birthplaces and a revival of ethnic imaginations - (the) proliferation of internal borders - whether imaginary, symbolic, or a cover for economic power struggles - and its corollary, exclusionary practices, 'identity closure,' and persecution" [Mbembe, 2001: 87].

Transformation

In 1990 on the 2nd of February, after the release of Mandela and the lifting of the ban on the African National Congress by F. W. de Klerk, many Bantustans 'imploded'. All signs indicated that the apartheid structure was weakening and negotiations for a new vision of South Africa began. Over the next four years the ANC and the NP engaged in negotiations for democratic compromise. This involved a tentative struggle for dominance, often involving political manipulations of violence and civil disorder (Jeeves, 2004: 507).

The changeover of power occurred in 1994 amid the celebrated spectacle of the country's first democratic election. The 1994 election ushered in a new ruling party, with the ANC winning a majority vote. The election also indicates the ethnoterritorial politics that were still very much in evidence. The Inkatha Freedom Front (which, thanks to its leadership, has become invested as the political front of the Zulu nation) won support in KwaZulu Natal (location of the Zulu homeland), and the National Party (dominantly Afrikaans) was dominant in the Western Cape and in the Northern Cape (both dominated by Afrikaans demographics), meanwhile the Northern Transvaal proved to be a stronghold of ANC loyalism (Egan & Taylor: 106).

> *Ours was not a planned entry into government [, said Mandela in l997]. Except for the highest echelons, there was no plan for the deployment of cadres. We were disorganised, and behaved in a manner that could have endangered the revolution* (ANC, 1997: 5 quoted in Hawker, 2000: 639).

Since 1994 officialdom has been under pressure to redress and transform government at all levels and in all aspects, and to deliver basic services. As spelt out by the constitutional guidelines:

> *A constitutional duty will be imposed upon the State, local authorities and public and private institutions to take active steps to remove massive inequalities created by centuries of colonial and racist domination* (Sachs, 1990: 16).

Though difficult in the face of the rural, disadvantaged context that was inherited from the former government, the development of various policies and roll out schemes were necessitated in an effort at bridging the gaps left by the segregated histories.

This mandate, dubbed Transformation, was the central campaign instituted in the period immediately following South Africa's first democratic election in 1994. Implementation of transformation was not without its difficulties.

Apartheid had divided the country into 4 provinces and 10 Bantustans. These were transformed into nine provinces in December 1994. The abolition of the 'pretend democracies' of the homelands of separate development had far reaching consequences. During apartheid the workings of the homelands had had no real influence on the rest of the country; they weren't recognized by international countries, and "within the Bantustans power rested not with the people but with the bureaucratized authority of chiefs and officials" (Egan & Taylor, 2003: 104).

It was the reality of the perversely bureaucratized Bantustans that urged Nelson Mandela to write, "There is no sovereignty then. No autonomy. No democracy. No self-government. Nothing but a crude, empty fraud"(Mandela, 1965: 73). An unintended consequence of the transition to democracy has been that this fraud has become part of freedom's inheritance. These false structures, over-zealously absorbed into the governance of the provinces, have been non-conducive to transparent delivery. "Scandals of incompetence and corruption punctuated the whole period [of transformation], and national inquiries probed the governments of the provinces with increasing alarm" (Hawker, 2000: 638).[vi]

Corruption

Not to say that there wasn't corruption before 1994, but public opinion polls in South Africa seem to indicate that there has been an increase in corruption (IDASA, 1996 in Lodge, 1998: 157). Minister of Justice, Dullah Omar, has said that there has been a growth in administrative corruption since 1994, though he reified this assertion by noting that its 'seeds . . . were sown long before we came into the government' (Naidoo, 1997 in Lodge, 1998: 187). Evidence suggests that the ease of old habits and administrative tendencies has sustained corruption inherited from previous governance. However it's unencumbered growth under the new dispensation comes as a consequence of transformation.

> The simultaneous democratization and restructuring of the South African state makes it very vulnerable to corruption, as has the absorption into it of cadres and governors of a new political class with recent experience of severe poverty (Lodge, 1998: 187).

> New types of corruption which cannot be attributed to habits instilled during the previous administration also include the nepotism arising from political solidarity: at a workshop in January 1997 participants 'agreed that comradeship was becoming more

> of an issue in their studies. Senior black officials . . . felt duty bound to appoint comrades who fought with them in the struggle for democracy, regardless of their skills or qualifications' (Reeves, 1997 in Lodge, 1998: 183).

The matter of inexperience among politicians (of the old resistance) in the new government is a telling truth underlying South Africa's ethno-political reality post-democracy.

Undeniable in the face of the political over-exuberances and the errant behaviour of even key government officials (Lodge, 1998: 157-187) is the new government's " tendency to excess and lack of proportion" (Mbembe: 102).

Inexperience has been translated into an ignorance of procedures. Tender procedures in the provinces, and thus the influx of money needed to provide services, have suffered at the hands of this inexperience. As a spokesmen for one of the Northern Province's MEC's was forced to concede: 'We have never ruled before. We never even knew what a tender board was before we came to power' " (Cooke,1995 in Lodge,1998: 183).

The Limpopo

The Northern Transvaal was partitioned from the Transvaal in 1994. The following year the Northern Transvaal was renamed the Northern Province, which it remained until it was officially renamed The Limpopo Province on the 11th of June 2003.

In a province dominated by vast expanses of highveld and rocky plains, yielding further north to a densely forested temperate zone, scattered small holdings coalesce into towns and townships as the diverse topography encompasses fringe rural backwoods and more recently developed urban city centres. Industry long ago carved out a space for itself in the form of large-scale commercial farming and mining. Ethnic politics was a term that had yet to be conjured from the anthropologist's satchel. The Limpopo Province, formerly the northern-most subsection of the province formerly known as the Transvaal, bears the scars of the frontier. The legacy of legislated violence and slavery made law, the discrimination of South Africa's past looms large out on the frontier where transgressions from democratic processes come all too frequently.

The unique landscape of the Limpopo Province arts administration has been indelibly shaped by the turbulence of the country's history. In my discussion of the Limpopo Province arts structures I refer to how the history of the Transvaal has shaped developments prior to and during the current dispensation. The legacy of apartheid lurks in the subtle and murky ground of culture that still presents problems to the functioning of our 'new' democracy. The history of the Transvaal's cultural transformation informs the history of the arts administration of the Limpopo Province.

Post Colony Rainbow Aesthetics[vii]

In the light of colonization the post colony is irreparably situated within a distinctly modern dilemma; a contingent state of simultaneous bipolarity encountered in the mergence of the 'original' native/pre-colony cultural identity with the legacy left in the wake of colonial interference. The difficulty arises as the native struggles for legitimacy (the consecration of authenticity) and then discovers that thanks to the distance placed between him and his culture by time's passage and colonial interference he no longer has a right to it.

In South Africa this specific postcolonial cultural bipolarity is manifold. Thanks to our uniquely developed stance, from colony to internal-colonialism of the Boer settlers, through apartheid and the country's emergent post-apartheid democracy, the cultural identity of South Africa is fractured by ethnicism.

The illusion of the new South African identity, a reified, unified rainbow nation of plenty and prosperity (*ubuntu*, the spirit of togetherness, being but one of the fraudulent fictions of this model), has been exposed as false by its own shortcomings. The attempt, at once, to embrace the techno-industrial and socio-economic conveniences of a minority-imposed modernity and to expel the hegemony of the eurocentric/caucasian model of governance has left South Africa with a cultural rift. Widespread ethnic contempt has conspired to misalign administration. Those areas that formed the fringes of the apartheid structures, no longer completely rural and yet not fully urbanized, expose the shortcomings of governmental policy implementation. The post apartheid construction of politically correct dialogues has had the unforseen effect of leaving us with problematic results. Blackness and rainbowism, by-products of South Africa's cultural multiplicity, have been offered up as unifying principles and explanations for the state of cultural production and have been found to be misleading, often one-

sided, and pragmatically lacking. Liberal and politically correct though they may be, these concepts do not offer valid all-inclusive explanations for phenomena encountered in this instance of post-colonialism.

The country's political machinery and corporate institutions have been politically corrected and face-lifted in keeping with the freedom-thematics of "rainbow nation" South Africa. Yet this perfect image of a healed country is plagued by inconsistencies. The rampant invention of cultural artifacts (afrocentrism, and the many fraught pretensions of rainbow-culturalism) post 1994 have come to stand as signifiers of the "…distinctive ways [in which] identities are multiplied, transformed and put into circulation". These multiplicitous identities underscore the improvised nature of politics in the new South Africa. These improvised artifacts together form signposts typical of the disparate landscape of Africa in the wake of colonialism (Mbembe, 2001: 102).

The only virtue of Rainbowism's existence lies in the manner in which we can infer some of the difficulties encountered by the social economy of postcolonial South Africa. And yet it does not aid resolution of the troubles inherent in adapting the proposed model of democracy within the real situations inherited from apartheid and the

postcolonial realities of the state of the third world. For while we may dress ourselves up as the first world, and ignore our radical context, the by-product is but a masking of our subverted reality. South Africa is a third world economy.[viii] Any attempts to handle the third world as the first world are desperately flawed by this discrepancy. Appropriation of trends and theoretical angles from America and Europe do little to help repair the effects of SA's provincial history of years of separation from the rest of the modern World. Woubshet advocates a radical reconsideration of the perspective of SA arts, particularly in the appraisal of the local black arts scene. Only then, he says, " the nation can finally come to understand the full implications of its tragic history of racial hierarchy[...and] begin to move beyond a deeply provincial and isolated past - a past of internal struggle and external distance" (2003: 36).

The unfairness of 'racial-tagging', and the associated discrimination, the institutionalised, legitimated and consecrated patronism towards the colonial subject, were until relatively recently accepted without challenge. Now the time has come to "paint black out", to twist Professor Thembinkosi Goniwe's phrase[ix], and to attempt alternatives to the black and white binaries of dialogue that exist within the arts and especially the arts in South Africa.

Transvaal Arts Administration 101: PACT and the Cultural Offices

It becomes necessary to consider the initial colonial affairs of the Transvaal in order to trace how the transformations of South Africa's ethno-political development have formed much of our recently adapted administrative structures. The politics that have given birth to South Africa's current models of governance and policy-making have their roots in the aberrant doctrine developed in the Transvaal. Developed by a group of "populist Afrikaners in the north" what had begun as a response to British colonialism spawned the ideology that became apartheid. Apartheid itself became a colonizing presence, investing it's domination with a uniquely schizophrenic stance. The bi-polar nature of postcolony/internal-colony development has, by virtue/sin of its half century of dominance, incontrovertibly altered the landscape of South Africa's arts administration (Kros, 2004: 592).

Within the borders of the province were four previous administrations which were created during the apartheid era: Lebowa, Gazankulu, Venda and Transvaal Administration. The provision for these areas' civic administrations was the responsibility of the relevant Provincial Administration, and provision for the arts was the responsibility of the

relevant Provincial Department of Education. In the homelands of the Northern Transvaal (Lebowa, Gazankulu and Venda) the arts mandate was further handled by the relevant homeland's Cultural Offices, which have since dissolved as have the homelands themselves.

The arts in the Transvaal, however, bore witness to a far more privileged development than was seen in the regions falling under the former homelands administration. In 1963 the national Department of Education, Arts and Science under the National Party Government established four provincial Performing Arts Councils (PAC's). As a result the Performing Arts Council of the Transvaal (PACT) was heavily subsidized by the Department Of Education, Arts and Sciences (and later the Department of Education). While considered independently functioning parastatal bodies under Section 21, the government had always exerted a controlling force over the PAC's. In the appointment of members of PACT's board of directors the Minister of Education was solely responsible, and as PACT's Memorandum of Association stipulated, the Board of Directors was entirely subject to the will of the Minister of National Education (Steinberg, 1993: 109). The PAC's functioned without any form of government arms-length policy, and, being thus unable to operate outside government's influence, stood

accused under apartheid of being “the state’s ideology-production centres” (Louw, 1989: 101). [x]

As a response both to a need for cultural identity and to what those defining the internal politics of the National Party Government saw as the decline of culture in a modernized and sickly Europe, “[…]prone to communism and liberalism[…]” (Steinberg, 1993: 4), cultural structures in South Africa developed with a slanted bias towards what policy-makers romanticized as the ‘high arts’. This definition was presented with a decidedly old-world Teutonic aesthetic in accordance with old world European standards. These Eurocentric forms of classical music, opera, ballet, and high theatre were exorbitantly provided for by the National Party government structures in a way that serves to highlight the inequalities afforded indigenous African forms of dance, music, dramatic, and visual arts.[xi] The presentation of the high arts required elaborate and expensive infrastructure. The State Theatre is a testament to this as the “plushest palace” of the former administration, where those performing on stage often outnumbered the audience (Steadman, 1990: 1). The development of such large centralized structures, while providing for indulgent and Eurocentric operatic spectacles, defeated PACT’s other main ostensible objective; that of providing touring arts and cultural endeavours in further flung reaches

of the province. [xii]The audience that was catered to, the relatively sparse populace of white South Africa, remained largely unchanged throughout apartheid (Steinberg, 1993: 130).

Transformation Arts Administration 101: PACT, The State Theatre, The Limpopo and the Public Protector [xiii]

On the 30th of July 2003 the Public Protector issued a report on an investigation into allegations of irregularities concerning the affairs of the State Theatre, Pretoria. This report (hereinafter referred to as the State Theatre Report) was the result of a number of complaints lodged in June of 1997 by two former directors of the Transformation Board of the Performing Arts Council of Transvaal (PACT), Mesdames Meridy Wixley and Arlette Franks (Mushwana, 2005: 7).

The State Theatre Report dealt with complaints pertaining to maladministration of the financial affairs of the State Theatre, poor corporate governance within the Transformation Board and State Theatre management and the marginalisation of the complainants within the Transformation Board (Mushwana, 2005: 8).

A further related complaint by Franks concerned the State Theatre's alleged obstruction of equitable arts funding to the then Northern Province. The State Theatre Report stipulated that this complaint would form the subject of a separate investigation, which formed the subject for the 'Public Protector's report on investigations into allegations of irregularities concerning the Limpopo Provincial Department of Sports, Arts and Culture -hereinafter referred to as the Limpopo Report (Mushwana, 2005: 8).

The contents of the State Theatre Report, as well as the findings and recommendations made, are particularly relevant to the background of the Limpopo report and as such will be interspersed in conjunction herewith. To understand how funding to the Northern Province was obstructed, one needs to look at what transpired at the State Theatre.

The State Theatre as an entity has never been able to sustain itself, having always been reliant on government subsidies and funding. The State Theatre as a company, formerly known as the Performing Arts Council of the Transvaal (PACT), is governed by a Board of Directors (the Board), which acts as the highest policy-making and executive authority of the company. Unsure of the adequacy of future funding, the old National Party government PACT Board secretly, and illegally,

made a plan. In 1989 the Board set up a Special Reserve Fund which, until the financial year ending March 2005, collected from the former Transvaal Provincial Administration and the Department of Education a total of R24 341 248, over R7 million in interest alone. This fund was never indicated on any financial statements from the period but was administered separately by the board in a manner best described as 'secretive'. In November 1994 the Minister responsible for DACST, Ben Ngubane, was informed of the existence of the Fund. It was agreed that the PACT would provide the minister with a full audit of their affairs, this offer was subsequently waived by the minister. At the end of the financial year ending 31 March 1995 the fund was again not indicated on the annual financial statements. As part and parcel of this financial misrepresentation larger grants continued to be given to the State Theatre when National DACST became accountable for funding that financial year ending March 1996 (Hofmeyr, 2003: 9).

On 17 November 1995 the old PACT Board was dissolved and replaced by a 'Transformation' Board, with new PACT directors appointed by Minister Ngubane. The Transformation Board was tasked with the transformation of the nature and structure of the company's operations within the new dispensation (Mushwana, 2005: 7). However the new directors were not informed of the existence of the Special

Reserve Fund. In February 1996 Wixley and Franks, two of the new Directors, uncovered the Special Reserve Fund, which at this stage was in the form of the "Senior Fund" and "Employee Fund" and had a balance of approximately R14 million. Between June and October 1996 the PACT directors twice rejected draft annual financial statements which did not reflect the existence of the hidden funds. Then in November 1996, at PACT's Annual General Meeting, the Directors approved PACT's audited annual financial statements for the financial year ending 31 March 1996. These statements showed the existence of the funds amounting to more than R14 million. DACST received the annual financial statements in order to check that the subsidy granted to PACT had been appropriately spent and to gauge PACT's future needs. DACST did not query the existence of the two funds that had not been reflected in previous years' statements and did not appear to take the amount of R14 million into account in granting PACT its subsidy for the year ending 31 March 1997 (Hofmeyr, 2003: 10).

On 19 June 1996, Franks, whose presence on the board was in her capacity as representative of and for the Northern Province, had submitted the Limpopo Performing Arts Transformation Development Proposal to the State Theatre Board and the DSAC requesting R1, 5

million from PACT (the State Theatre) for the development and promotion of the performing arts in the Northern Province for a period covering three years. This was accompanied by a letter of endorsement from the Provincial Arts and Culture Council. The Transformation Board and members of the State Theatre Management then allegedly obstructed funding for the proposal on the grounds that Franks was misusing her position, and that the State Theatre (PACT) was "not [...] the appropriate avenue for funding in the provinces". (Mushwana,2005: 14-15)

In March 1998 Wixley and Franks informed the then Judge Heath Commission[xiv] of certain irregularities at the PACT. These two women, [by the date of investigation] *former* Board members of PACT, had earlier reported the matter of the 'irregularities' at PACT to the Public Protector's Office and to the Office of the Auditor-General (Hofmeyr, 2003: 1).

The Unit required a presidential proclamation before it could investigate the matter and in order to obtain such a proclamation substantiated allegations were required. The required substantiated allegations were obtained from Wixley and Franks and on the 2nd June

1998 Proclamation R59/1998 was published in Government Gazette No. 18950 [xv](Hofmeyr,2003: 1).

Franks and the Limpopo Arts and Culture Association subsequently lodged a number of other complaints over an extended period of time, the consequence of which was the Limpopo Report. The findings of this report found, regarding the 'alleged' obstruction of Limpopo Arts funding, that: "It is relevant to consider the establishment of the National Arts Council and the Northern Province Arts and Culture Council (PACC) in relation to this complaint. The National Arts Council Act, 1997 and the Northern Province Arts and Culture Council Act, 2000 inter alia provide for the distribution of funds at National and Provincial level[1], thus addressing the problem at hand."[Mushwana,2005:15] This information, however, does not provide adequate explanation regarding the situation as the NAC was not yet in existence in 1996 at the onset and report of the State Theatre's alleged blocking of equity to the Northern (Limpopo) Province.

The PP goes on to say: "In view of the aforesaid and having regard to the time-period that has elapsed since the dissolution of the Transformation Board in April 1998, ***the State Theatre's alleged***

[1] Sections 4 (2) and 6 of the National Arts Council Act, 1997 read with sections 3 and 12 of the Northern Province Arts and Culture Council Act, 2000

obstruction of equitable funding to the Northern (Limpopo) Province cannot be taken further and it would not be feasible for this office to entertain same" (Mushwana, 2005: 15).

Given the timeframe of this report, ten years in the making, the finding of blamelessness presented by the Public Protector should come as no great surprise. Whilst investigations commenced in 1996, the PP State Theatre Report was only finalised together with the SIU report in 2003, while the PP Limpopo Report took until 2005 to materialize. The resultant recommendations pertaining to further prosecutions and uncovered wrongdoing reached at in the reports were never followed through.

Funding for the Limpopo Province, allegedly blocked before, was now officially blocked by the impotency of the then PACC. While whistleblowers were repeatedly attacked and excommunicated for sticking to their allegations [xvi] (now proven to be true, if a little too late[xvii]), negligent MEC's and executive committee members of the State Theatre's executive committee received not even a slap on the wrists.

Interestingly, while the State Theatre Report acknowledges the truth underlying the alleged accusations of maladministration and wrongdoing at the State Theatre[xviii], it does not reach the conclusion

that is the nucleus of this research. It took a further two years for this conclusion to be reached in the Limpopo report.

> ***"[...]the maladministration of the financial affairs of the State Theatre,[...] ultimately resulted in the obstruction of funds to various arts institutions, including the then Northern Province"*** (Mushwana, 2005:15)

Limpopo's Post-Apartheid Arts Administration

In 1994 the national Department of Arts, Culture, Science and Technology (DACST) was established in order to channel government's provisions for the arts and sciences. The Limpopo Department of Sports, Arts and Culture (DSAC) was launched in 2000, with the mandate of provision for arts and sports in the province. DACST then dissolved on the1st of August 2002, and the mandates of provision for the Arts and Sciences fell under the respective responsibilities of the two newly created departments; the Department of Arts and Culture (DAC) and the Department of Science and Technology (DST). In 1996, prior to the launch of the National Arts Council (NAC) in 1997, the Northern Province Department of Education, Arts and Culture launched the Northern Province Provincial Arts and Culture Council [referred to

hereinafter as the Provincial Arts and Culture Council or PACC - and now known as the Limpopo Arts and Culture Council or LACC] after a process of inviting nominations for members from the public. The PACC was ostensibly charged with the promotion and development of Arts and Culture, however, "[t]he Council was launched prior to the promulgation of the Provincial Arts and Culture Council Act, which would provide for the establishment of the Council" (Mushwana,2005: 9-10).

This meant that while the Council was in session, and was the only office charged with the mandate of Arts and Culture in the Limpopo, no money or power was ever allocated to the PACC during the period 1996-1999, making the Council impotent and unable to pursue its resolve.

> [Then] the Northern Province Arts and Culture Council Act (2000) was assented to on 2 May 2001. Also during 2001, the Department dissolved the original Council. Thus in 2001 there was no council authorised to utilise the newly accessed funding and resources that the act provided for. The existing Council members were appointed to the lawfully established Council in 2002, after a call for nominations from the public, and the Council became fully operational in June 2004(Mushwana, 2005: 10).

An unfortunate repercussion of this situation is that the funds that were allocated to the PACC were not utilized, as the former board had been liquidated and a new one had not yet commenced session. Therefore the funds allocated for the 2000/2001 and 2001/2002 financial years went unused and were surrendered back to treasury, and those allocated for the 2002/2003 and 2003/2004 financial years were reallocated to the Cultural Melting Pot Festival (Mushwana, 2005: 21-22).

At this point it is necessary to understand how the development of the arts in the province, contingent upon adequate funding and correct administration, has been and continues to be undermined by the obstruction of potential funding to the province and the inadequacy of provincial government (DSAC) to implement efficient and effective policy. This seems to stem from an ingrained 'rural contempt' that is the inherited effect of ethnoterritorial politics under apartheid. The effects of the systems of subversive ethnic separate development, reified in the new South Africa into a vague and vacuous multi-culturalism, become a point of much contention. Our failure to address inequalities inherited from the previous arts administrations has become a painful scab on the face of change.

To gauge the scale of the loss that has been and is being suffered by Limpopo's arts sector, consider; over the last twelve years National Govt has provided amounts varying from R2 million to R25 million to various different theatres/cultural centres/arts institutes/etc across the country. The Limpopo Province, due to failed policy implementation and subverted possibilities over the past 15 years, has had nothing even remotely resembling a public arts centre. This translates into the reality that the province has repeatedly lost out on a share of the national sum that over the last 15 years would have amounted to injections of millions of Rands into the province's arts and cultural developments.

Melting Pot Festivals

The origins of the Melting Pot Festivals stem from the Haenertsburg Autumn Music Festival, that had taken place annually in the mountains of Haenertsburg and surrounding areas featuring local musicians and also touring orchestras and choirs. In 1998, the festival organizers enlarged the scope of the Festival and it featured a curated exhibition of Visual and Performing Arts, which to date has been one of the crowning achievement of the Arts in the Limpopo, with delegates from

the then newly formed NAC declaring it to be among the most well curated provincial arts exhibitions they had ever seen.

In 1999, festival organizers received some interest, if not assistance, from Provincial DSAC, and in 2000, amid enthusiastic festival funders, DSAC took over the running of the festival, relocated it to the Peter Mokaba Stadium in downtown Polokwane City and renamed it the Cultural Melting Pot Festival. That year there was no curated exhibition of Visual or Performing Arts. Crafters and artists were merely bussed to the stadium and 'exhibited' their wares on the sidewalk in and around the stadium. Few members of the public attended the 2000 festival and compared to previous years it was a disaster. Private funders from the previous incarnations of the Festival immediately dropped their support and many performers are still awaiting the payment of fees from DSAC for that particular festival.

As already seen, the Melting Pot Festival came to be the receptacle for funds that had been originally allocated for the use of the then disbanded PACC board.

Subsequent years have shown no great improvements in planning and implementation of the Festival. Over the years the Cultural Melting Pot Festival was again renamed the Mapungubwe Festival, and in 2006

Festival organisers spent R12 million on a week long festival. This Herculean feat is all the more spectacular given that treasury had allocated only R2,9 million. The rest of the money was "solicited" by officials from directorates within the department that had presumably not yet spent their allocated funds. The non-expenditure of public funds in crucial directorates is in itself a worrying fact, as it can then be reasonably assumed that failing to spend the funds means that the identified needs have not been addressed.

> According to official documents, dated November 14, R2,5 million was taken from sports development, R500 000 from the office of the head of department, another R500 000 from the office of the MEC, R500 000 from the chief financial officer's office and R500 000 from the libraries' section (Lekota,2006: 1).

Officials qualified the rampant expenditure by boasting of flying in high priced International artists like Papa Wembe and Kirk Franklin. Yet organizers hadn't budgeted appropriately for the local acts they had booked and thus when local artists arrived many found they were expected to perform at their own expense, for 'exposure'. This is typical of the way in which Provincial funds were and are managed and the result of the festival(s) has/have been that much of the Local Government expenditure has sent potentially economy developing money out of the province, never to return.

> [In 2005] the Auditor-General [had] recommended that an investigation be undertaken by the Department of Sports, Arts and Culture regarding the possible unauthorised expenditure incurred by overspending on the Melting Pot Cultural Festival as well as the transfer of funds to the Melting Pot Cultural Festival, contrary to the stipulations of the Provincial Treasury (Mushwana, 2005: 26).

This well warranted recommendation, an investigation necessary to secure a future for the provinces arts funding and infrastructure, has to date never been acted upon. An alarming trend with recommendations reached in reports into government arts infrastructure is the alarming frequency with which they go unheeded. A fact which no doubt precipitates the prolonged and repeated problems encountered. In this case the sacrifice of infrastructure is for the reified glory of the seeming arts extravaganza. Fantastical and frivolous cultural spectacle is enjoyed at the expense of infrastructural development.

LACA & The Conversation

Within two months of the disastrous Melting Pot Festival of 2000, the Limpopo Arts and Culture Association was formed, taking as its mandate an amended but essentially identical version of the same proposal that was presented to the State Theatre Transformation board and Govt DACST in 1996.

LACA was formed by 'grassroots' artists, in February of 2001, as a response to the imperative to ensure participation in, contribution to, and benefit from, the progress of redress, transformation and development of the arts in the Limpopo Province (Franks, Mabela, et al, 2005: 3). By May 2001 the constituency approved a constitution for the Provincial Arts & Culture Association of Limpopo, and established a committee of 11 voluntary-serving members. By 2003, operating purely on a voluntary and unfunded basis, LACA had unfolded a few core projects (the Help Desk, Golden Rhino & the Theatre of Exellence) serving the constituency well, and the constituency directed LACA to get serious status. PACA/LACA gained NPO status, on 26 November 2003, registered as a nonprofit organisation in terms of the Nonprofit Organisations Act, 1997 with the Department of Social Development,

and began dealing with funding income from 2004 (Franks, Mabela,et al, 2005: 3).

In 2005 LACA responded to the CWCI funds call for proposals, resulting in the groundbreaking Limpopo Cultural Conference entitled "A Conversation on the Dynamics between Human Rights and Arts and Culture, in Limpopo's culturally diverse context". 6 days, held over two weekends, at the beginning and end of March 2006, saw 120 people from all societal spheres come together in debate. The Conversation began on the 3rd of March with presentations from the CWCI Fund, LACA, and Premier Sello Moloto. Other guests included the National and Provincial Departments of Art & Culture, the NAC, the Crafts Council of SA, the Performing Arts Network of SA, the Visual Arts Network of SA, Polokwane Municipality and numerous local Business Champions. Also in attendance were Arts and Human Rights interests from Kwazulu Natal, Free State, Gauteng, North West and Western Cape, making this in many ways a national Conversation (LACA, 2006: 5).

The first week of the conversation informed and exposed participants to policy, institutes, experiences and opinion on the theme. LACA's keynote set the pace for the conference, outlining the background

and present context, and highlighted critical points of engagement. Notably a crucial lack of discussion between artists, government and business, a lack of access and support and a lack of policy implementation, and the frustration and undermined creativity that arises from the isolation of the arts sector and its artists (Franks, 2006: 23).

Through the course of this conversation general consensus was reached regarding the necessity for some form of implementation of arts infrastructure and development in the Limpopo. The second week centred around agreeing on common issues and a way forward. A 'blueprint' plan (a new implementation of a further modernized form of the original 1996 Northern Province Performing Arts Proposal presented to DACST and the former PACT Transformation Board) was debated and adopted as a way forward. The urgent need for a public arts institute was identified to be a major stumbling block, alongside many other issues related to provincial policy and the many intricacies involved in its rollout (Franks, 2006: 23-37).

A main cause for concern was a notable lack of governmental participation at this most auspicious event, a fact that was touched on often during the conference, despite LACA inviting: the Polokwane

and Capricorn District Municipality, addressing their LED units, Cultural Units, and Cultural Portfolios/forums; every Limpopo Department, addressing the MEC, HOD, Senior Managers, and inviting them to delegate relevant officials to attend; The Premier's Office; the Youth and Gender Commissions; Traditional Authorities; Disabled Commissions; Communications Unit; Policy Unit; the Tourism Board and CEO; Trade and Investment Limpopo; Nafcoc; Sacob; as well as the Public Protector; The Human Rights Commission; Lawyers for Human Rights; Open Society Foundation; Amnesty International SA; the TAC; Children's Rights SA;and the Legal Resource Centre. "The apparent disregard of all these absent roleplayers must be critically appraised. The common lack of respect or interest shown to LACA/ the arts/ arts-people by significant institutions, not least by our entire provincial government, is a very serious problem that underpins the status quo we find ourselves in today" (Franks, 2006: 27).

Postscript

The Limpopo Province, with over 5 million people, 10% of the South African Population, receives almost no share of national public funds for the arts. The exception lies in the 1% of NAC funds(equating to funds given to NAC by DACST) that trickle through to the province. There is a faultline somewhere, and if it is in the calibre of the proposals submitted, as some have suggested, then why has the NAC or National DAC never implemented corrective measures, eg. workshops for Limpopo stakeholders, to improve Limpopo's statistical gains? And if that is not the problem then is this, as some have suggested, a manifestation of rural contempt?

Since 1994 the Limpopo Province has seen not more than 1% of national and provincial resources for the arts. The province still has no theatre, arts schools, public arts companies, etc, and it appears that this is merely symptomatic of the ongoing poor administration of Limpopo's arts. A few paltry municipal galleries, understaffed and in dire need of renovation, offer little ballast in the way of redress for this situation.

Arts funding derived from Provincial level is allocated to support the Dept, and very little else. There are managers and senior managers

each earning more than the province dedicates to the entire province and the LACC for public and community arts development.

Since 2005 the Dept has provided staggered and minimal funding to the LACC. In 2007 the LACC received only R250 000. In August 2007 LACA's ArtZone centre, compromising the Help-Desk, Golden Rhino Gallery and more, initiated by LACA in 2006, that has since become a lifeline for artists in and around Polokwane City, was given notice. As of September 2007, it closed its doors and has been relocated into storage in stakeholders' backyards, with LACA unable to find new premises without funding, nor funding without premises or Governmental backing.

The Limpopo, despite fervent efforts, now has no cultural centres, and little backing has come from the promises from DSAC.

In 2007 the new MEC of DSAC again appointed Franks to the new term of LACC. She is now described by government as a 'fundraiser' for the arts. She still has plenty of issues/complaints about how the SAC 'manages/administers' the PACC and public arts affairs. [She wonders if the re-appointment is a 'punishment or an apology.'] In 2008 Franks was awarded with an Arts Achievers Award for her work for the community

and with LACA. This 'Award' comes a year and a half after LACA had to close its Arts Centre doors because no agency/dept in Limpopo would support it, and national/international funders could not fund LACA without LACA showing some support from Limpopo level.

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[i] In the early 1800's Shaka's general, Mosilikatze, seceded from him and colonized much of the lands that would become the Transvaal. Mosilikatze was known to have held a great contempt for the native Basuto people and had engaged in wholesale slaughter of those whose lands he had usurped. So too were his people massacred. Dingaan, Shaka's successor, followed and defeated Mosilikatze, thereby claiming for the Zulu people the land that has become the Transvaal. However as their settlements were wiped out by the Zulu fratricide the Zulu presence was not sufficient to halt the flow of "discontented boers" iinto the land across the Vaal river. The boers faced little opposition from the remaining Basuto, who argued that the boers could hardly treat them worse than the Zulus had (Haggard, 1900: 3).

[ii] It was guaranteed" in the fullest manner on the part of the British Government to the emigrant farmers beyond the Vaal River the right to manage their own affairs, and to govern themselves according to their own laws, without any interference on the part of the British Government, and that no encroachment shall be made by the said

Government on the territory beyond to the north of the Vaal River, with the further assurance that the warmest wish of the British Government is to promote peace, free trade, and friendly intercourse with the emigrant farmers now inhabiting, or who hereafter may inhabit that country, it being understood that this system of non-interference is binding on both parties" (Haggard, 1900: 4)

[iii] See Moodie, T. D. '*The Rise of Afrikanerdom'* and Sparks, A. *'The Mind of South Africa; The Story of the Rise and Fall of Apartheid'*, Chapter 7.

[iv] "White is Right" – slogan expressing the ethos of the right wing Afrikaner mindset under apartheid.

[v] In 1963 alone 2,000 Africans were forcibly removed from Besterspruit; the Western Cape Province was 'cleansed' of 'the African presence' and made into a white and coloured area; and, 60,000 Indian and Pakistani people were moved from the Transvaal, the Cape Peninsula and the East Rand (Del Boca & Giovanni, 1970: 384).

[vii] Rainbowism defines those actions and natures of South Africa's consciousness that glorify politically correctness above correct political-ness. The obscuring of facts and political maneuverings serve little more than to negate issues arising from political incompetence and ethno-cultural differences. Blatant and blameless apologetic behaviour that "[...] reifies a politics of innocence, where history is forgotten, criticism is stifled, critique of institutions is perceived as ad hominem attack, and critical self-inventory turns into a political correctness contest." The guise of rainbowism casts a shadow over attempts at constructive critique in SA arts practices, allowing "white

cultural practitioners and institutions to affect and reconstruct a past (and present)", which is the ultimate result of the country's collective fear of telling the truth about the racial discrimination and privileges of the past (Woubshet,2003: 34).

[viii] Under apartheid the (white) government had projected a first world aesthetic; *the third world dressed in drag.*

[ix] Thembinkosi Goniwe, in his article "Painted Black"(2003) calls for a radical reappraisal of what he called 'racial tagging', the essence of which is the labelling of art as 'black' art, and artists as 'black' artists, simply by virtue of the artist's pigmentation. Quoting Homi K. Bhabha and Frantz Fanon, he references 'black' skin as a signifier of discrimination, "the act of tagging the man black being the act of making visible the body splattered with black blood". The black label marks the man as black above and before all his other capacities. The sum effect of this act of one-sided 'racial tagging': "the tag burdens the black man and is a constant reminder shouting a lack: disability, inability, and all that is incompetent judged against white subjects". In order to rectify this Goniwe calls for the condemnation of tagging, this being the only way in which to curb its disconcerting implications of power and dominance within the realm of cultural production (Goniwe, 2003: 46-47).

[x x] It was in response to this perception of government interference and control, and the subsequent boycott of the PAC by local artists, that the Schutte Commission of Inquiry, appointed by government, recommended that the PAC's be replaced by a National Arts Council. This NAC would be substituted for the PAC's and, as defined by

Schutte, would be "an independent, autonomous umbrella organization for the promotion of the arts in South Africa" (Schutte Commission, 1984: 8). This recommendation recognized the need for an arts funding body that was truly autonomous from government. This was only realized over a decade later and then under a different government.

[xi] These definitions of "Eurocentric" and "Indigenous" are polarized for clarity. In practice, however, they are inextricably interwoven. The "indigenous" is itself an impure hybrid concept often incorporating western or European forms of art. The "Eurocentric" in this instance comes to signify the decontextualizing mimicry of European art forms when they are pursued to the detriment of local influence (Steinberg: 73-74).

[xii] These apparently conflicting drives, touring and centralization, have resulted from a distinct contradiction within PACT's initial policy directive.

"[...]die opdrag van die Department nasionale Opvoeding (destyds Onderwys, Kuns en Wetenskap) was dat TRUK opera, ballet, musiek, en toneel op 'n beroepsgrondslag in Transvaal sou aanbied[...]"

"[...]die organisasie het himself ten doel gestel om hierdie kunste aan die hele Transvaal te bring, stedelik sowel as plattelands, vir sowel volwassenes as die jeug en vir engels sowel as Afrikaanaaprendes" (Van Der Hoven, 1974: 1 in Steinberg,1993).

Whilst required to develop the centralized structures and skills necessary for providing Europecentric "high arts", PACT was also required to provide for the arts in the rural extremities of the (admittedly white) Transvaal. This was the legacy of PACT's inheritance. PACT was developed from the National Theatre Organization, administered from Pretoria, which had existed in order to promote the dramatic arts through touring.

[xiii] "A description of the responsibilities of the office of the ombudsman (public protector) can be summarized as follows: an instrument of human rights; a unique mechanism of democratic control over the bureaucracy; a formal avenue for redress of grievances against administrative wrongdoing; and an instrument for tackling 'bureau-pathologies' " (Pienaar, 2000:7).

Section 182(1) of the Constitution, provides that: "The Public Protector has the power, as regulated by national legislation; a) to investigate any conduct in state affairs, or in the public administration in any sphere of government, that is alleged or suspected to be improper or to result in any impropriety or prejudice; b) to report on that conduct; and c) to take appropriate remedial action" (Mushwana, 2005: 12).

[xiv] Judge Heath was removed by President Mbeki and the commission became known as the Special Investigating Unit (hereinafter referred to as the Unit or the SIU), under Willie Hofmeyer.

[xv] *"Special Investigating Units and Special Tribunals Act, 1996 (Act No. 74 of 1996).*

Referral of matters to existing Special Investigating Unit and Special Tribunal.

WHEREAS allegations as contemplated in Section 2 (2) of the Special Investigating Units and Special Tribunals Act, 1996 (Act No. 74 of 1996), have been made in respect of the affairs of the Performing Arts Council of Transvaal as mentioned in the Schedule,

AND WHEREAS I deem it necessary that the said allegations should be investigated and justiciable civil disputes emanating from such investigation should be adjudicated upon;

NOW THEREFORE, I hereby, under Section 2 (1) of the said Act, refer the matters in the Schedule for investigation to the Special Investigating Unit and for adjudication of justiciable civil disputes emanating from such investigation to the Special Tribunal established by Proclamation No. R24 of 14 March 1997 and determine that, for the purposes of the investigation of these matters, the terms of reference of the Special Investigating Unit are to investigate as contemplated in the said Act, any –

(a) serious maladministration in connection with the affairs of the Performing Arts Council of Transvaal;

(b) improper or unlawful conduct by employees of the Performing Arts Council of Transvaal;

1. *unlawful appropriation of expenditure of public money or property;*
2. *intentional or negligent loss of public money or damage to public property;*
3. *corruption in connection with the affairs of the Performing Arts Council of Transvaal; or*

4. *unlawful or improper conduct by any person which has caused or may cause serious harm to the interests of the public or any category thereof, which has taken place between 1 January 1985 and the date of publication of this Proclamation.*

[xvi] As an example: in 1999, Franks was summarily and without reason or letter undemocratically fired by the then MEC of Arts & Culture, from her democratically achieved position as Chairperson of the Northern Province PACC. As a result, she simultaneously was removed without right of reply from her democratic positions in the National Arts Council and in the Provincial Education and Training Council (which she served as Deputy Chairperson). She had to remove herself from a number of arts NGOs as they felt her presence would threaten how officialdom favoured them. Artists and arts projects were also marginalised and 'punished' for association with Franks, who was declared an insurgent, an anarchist, and a troublemaker. In mid 2000, the PP organised a so-called 'Reconciliation Meeting' for Franks, the Northern Province MEC (there were two MECs present, one outgoing, who had fired Franks, and one incoming), the MEC's Head Of Department, and the Provincial Premier's Director General. The meeting was held in the Premier's Deputy General's office. Franks was asked to remove herself before the 'reconciliation' meeting started; she was never brought back into the meeting, despite the presence/participation of the PP in this meeting. The PP was informed that the MEC had fired Franks 'to save her marriage'. These are issues that the PP allowed, and never corrected despite assuring whistleblowers he would properly resolve them. These are symptoms of how self-protective of officials and damaging of whistleblowers the administration of the arts in Northern Province was at the time.

[xvii] As far as dealing with the alleged marginalisation of the complainant(s) (Mesdames Franks and Wixley), it was found that "DACST conceded not to be able to provide the necessary guidance on account of the internal disagreements over certain issues" (Mushwana, 2005: 15).

This is explained more clearly in the State Theatre Report itself: "It is clear that they were acting reasonably and with due diligence, and largely within their powers and responsibilities in doing so. This is not to deny that the complainants, by their own admission, sometimes resorted to 'unconventional' and extraordinary methods in pursuit of their goals...The complainants were improperly and unreasonably ostracised, criticised and subjected to unacceptable treatment because of their efforts. There is no credible basis for a finding that the complainants were motivated by considerations of race...Some form of disciplinary action was instituted against the complainants in terms of Clause 24 (b) (iii) of the State Theatre's Articles of Association, inter alia as a result of the complaints lodged with the Department by the Board Chairperson and the CEO... The complainants ought not to have faced disciplinary action of any kind on the grounds of the activities undertaken by them as referred to in this report. From the investigation, it is clear that they were not the cause of either the State Theatre's or the Board's problems. If anything, the complainants' conduct and activities may fairly be described as largely symptomatic of these problems" (Mushwana, 2003: 4-5).

"In a world where the tendency is for people not to become involved these two women did, often at own expense, stick to their guns and continued with their quest to have the matter properly resolved. This sort of public spirit should be highly

commended and they are thanked for their considerable contribution during this investigation" (Hofmeyr, 2003: 1).

[xviii] In brief, the State Theatre Report eventually found that: "The fact that the Transformation Board was not consulted regarding the scope and mandate of the forensic investigation led to certain important issues not being investigated. It also enhanced suspicions of a cover-up... The complainants repeatedly made a number of sensible suggestions and undertook a number of actions with a view to addressing these problems. Their proposals were not adopted or implemented and the problems highlighted by their actions remained unresolved and, in many instances, worsened... The major problem of a lack of experience and inadequate understanding of their powers and responsibilities by most members of the Board (identified by the forensic investigation) appears to have meant that personal offence was taken by those on the receiving end of the objections and criticisms by the complainants.... The senior management of the Board and of the State Theatre was inadequate. A climate of fear, suspicion and division was allowed to develop within the institution and its structures. Senior management, for whatever reasons, aggravated rather than ameliorated these developments" (Mushwana, 2003: 2-5).

B. PRACTICAL COMPONENT

Apperceptions (see Addendum A)

This work deals with the creation of forms of text[i] taken from the post-context paranoiac flotsam and jetsam of mediated hyper-reality[ii], as may be accessed via the Internet. Hyphenated and contradictory relationships find expression through audio-visual performances[iii]. These performances attempt to map and trace representations of the global and local landscape.

As partly improvised experiments in stimulation and spectacle, my current mode of production features ritualistic performance pieces built around non-linear narratives accompanied by interactive audio-visual projections. The projections themselves involve an intricate circuit wherein musical impulses map and determine aesthetic parameters.

The concept of manipulating sound and images along routes of intelligent design[iv] sits at the core of my physical art production. The manifold ways in which these 'intelligent designs' incorporate intricate feedback loops; generating circuits that produce patterned order from seemingly random input.

Between order and chaos, stability is negotiated through the generating circuits of guided 'intelligent design' that takes the form of information systems and their processes. The intelligent design seeks to do away with as much entropy[v] as possible and create a self-sustaining self-perpetuating system generating information and affectation. The vague wanderings that are present in systems lacking informed guiding principles are the ghosts of entropy. This ever-present entropy is tamed through the performance architecture, whereby the improvisations come to exert a regulating influence, synchronizing of images and beats and regulating an orderly manipulation of digital distortions.

The approach becomes the means and the ends.

Also resulting from my practice are offerings of objects of art, props from previous performances that have been processed and, via the high gloss death of artistic taxidermy, been rendered into art objects.

National, Local, Global

These improvised audio-visual pieces deal with the inter-relations of the sampled and mediated moving image. Juxtapositions of icons of national, local, and global popular-culture form the basis for

experiments in representation. Through the manipulation of images via the intelligent designs of the computer systems utilized in pre-production and the performances these images take on new meanings.

In my piece "CAPEhope"(2008, documented sound and light performance), I begin with a scenic tableau of home movie footage of Cape Town. As the tableau moves I sample my instruments and create sonority for the landscape. This tableau is then juxtaposed and overlaid with footage of Thabo Mbeki meeting with George Bush to discuss intercontinental relations, and an interview with a young boy named Hope talking about his school. There is also some footage of a Traditional South African Dance and a documentary on Alexandra Township. These videos were all returned by a search engine at the Internet archive, one of the largest online public-domain multimedia repositories. I had asked it to return searches on South Africa. These I decided would form the basis for a depiction of South Africa. Through the manipulations of my performance I have distorted and re-represented a multitude of already re-represented moving images of South Africa. My improvisations parallel the nature of these

representations' improvised interactions in cyberspace, their natural habitat.

The next piece in the series is closer to home. In RUNin (2009, documented sound and light performance) I decided that I would recombine images of Johannesburg's north-eastern suburbs, sampled footage taken out running through the suburbs, to inform a representation of the city as a transient interactive space. The intention of the jerking running aesthetic is to represent an image of the city that is as distorted as it is intimate. As opposed to filming from a car or other mode of transport the physicality of running through the city places the footage and the camera operator in closer relation to the image, having been not only an intimate observer but also an unseen element of the moving tableau.

The third and last piece in the series is a piece entitled "GLOBALprolegomenon" (2008, documented sound and light performance). My intention with this piece is to attempt a spontaneous improvised re-enactment of the superimpositions of mass culture that may occur in the virtual and conceptual realm of the Internet that informs the local world's understanding of the global world. As

revealed by the permutations of the visual jockeying architecture, these juxtapositions of images may contain a multitude of significances.

In this piece I have displaced media spanning global dimensions. Robert De Niro swearing in Scarface, Frank Zappa fighting for musical rights, public domain Coca Cola adverts looped back to back with war-time propoganda films, time lapsed hillocks, plagiarised 'youtube' videos, and even local SABC programming; these juxtapositions while seemingly disparate, once blended and viewed holistically, display innate artifacts of the modern world. This video piece portrays a world filled with overarching agendas and constructed and re-constructable meanings.

Music and The Moving Image

The aim of these experiments in sonic-luminescent performance is to map and explore how musical language is involved in all aspects of the process of projecting and manipulating live images. Video Jockeying[vi], as a form of artistic aesthetic manifestation, is increasingly present at electronic culture events and has caught the attention of

arts and technology scholars.

> *As it exists only in time, including the real and present time, electronic image is sheer duration, sheer dromosphere, speed inscription, keeping therefore a stronger relation with music, the very aesthetic of duration, than with plastic or visual arts.* [Machado, 1996: 55]

Beyond synchronizing songs to a motile luminescence in environments that prioritise sensuous multisensoriality, the V-Jaying art is deeply connected to musical language. This musical intertext may be invoked by the sampled origin of the moving images, by the processes of elaboration of images, software interfaces, collages and mixes. Musical relations may be extant in the mediated inter-relations of moving images; luminiferous rhythm. This rhythmic relationship is present in studies about video and electronic image.

> *[T]he life of the images is directly determined by the duration of pictures, their rhythms, frequencies, gaps and other syntagmas of musical language* [Dominigues, 1993: 115].

Taking this approach that timing and rhythm are the determining factors in the energy of moving images, it may be reasoned that

musical syntax for the digital arts is a subsumed premise. Video is by definition a time-based medium and requires a navigable knowledge of the concepts that time engenders.

Having auto-didactically acquired the rudiments of Western harmony and having been exposed to both occidental and exotic rhythmic orders, rhythm and harmony are integral parts of the way in which I construct and deal with the world. Repetitive stimulus, whether visual or audible, forms a basis for rhythmic analysis. This analysis may reveal the stimulus to exhibit characteristics that may be familiar and/or strange. The possibilities of visual recombination construct harmonic relations that parallel those that are found in music. For example, sound theory may be equated to colour theory with a minimum of effort. They both consist of frequency (measured in increments of vibrations per second), which is visible or audible dependant on the bandwidth at which it vibrates. Frequency can be seen as the basic structural unit of harmony, whether luminal or sonic.

Past work (see Addendum B)

My past performances have dealt with the issues of the cities' spaces as sites of power, and the social manifestations and interactions of this power. The manners in which these power structures construct cultural artifacts depend on many intricacies. Each space has a meaning, and each space is situated in circles of social, physical, economic and political interactions. The meaning of an arts exhibition may be altered by the incorporation of an improvised spectacle not commonly associated with such an event. This may give rise to participants engaging with the space in unusual or innovative ways.

These interactions are related by the improvised nature of their specific complexities: the birth of new relationships being implicit in the simplest intersections. These seemingly random instances of intricacy, and the improvised manipulations thereof, are the crux of my focus; the interwoven threads of tales and statistics that inform the world we inhabit as well as guiding our interactions with the world. Specifically of interest are the ways that these relationships construct both orderly and chaotic systems, and the forms in which these systems manifest and are encountered in everyday engagement with the realities of cultural production.

Vivid environmental set-ups, incorporating musical idioms, symbolic aesthetics and absurd dramatics have typified my output. Common objects cast in the role of metaphors may accompany and complete the experiences. "Masks [are] worn to fool the gaze. All potentials become equally possible and plausible for the duration of the show. Bananas [...] become symbolic of the mortal soul whilst reindeer and x-mas trees become physical manifestations of the first world suburban subconscious existing perplexingly in this third world tableau."[vii] These pieces manufactured scenes that highlight the paradoxical realities of modernity in the African City: the dogmas of the third-world-first-world, the first world in drag.

Ke-Limpopo: "A Nice Place To Visit...."

Having spent 15 years growing up in the Limpopo Province, I consider myself a Limpopoan. Having lived with the constraints of cultural production in the Limpopo Province I have developed an interest in the reasoning that underpins the arts and culture industries of such frontiers of the post colony. This may have been partly due to the defining lack of 'fine arts' infrastructure in the Province, most keenly visible in the fact that there is not one public theatre in the Province.

However, just because the art scene in the Province does not have the airs of the South African high art scene it does not indicate that we, as Limpopoans, are not aesthetically cultured or that we do not have our own particularized ways of interacting with Art.

In order for a society to be able to engage in such extramural jovialities as going out to the theatre or nipping out to the local gallery strip, there needs to be development. Historically, it is only when a society is sufficiently advanced in its civil and economic affairs that it begins to develop trends amongst the proletariat and middle classes towards such luxuries as arts and cultural endeavours.

While infrastructural support and available access to 'proper' art making materials is a problem in the province, artists have tended to improvise their ways around this. The use of ‘alternate technologies’ has acted almost as a guiding principle. The use of matches, stones, seeds, grasses, soils, wire, plastic, pinecones, railway sleepers, tin cans, glue, scrap metal, and a lot of varnish, is common practice amongst arts practitioners in the province. This ad-hoc nature of art-making that others with more access, cash, and exposure may reject or avoid exert their influence on the form and meaning of the work, and the creative

process. These objects lend a found aesthetic to a mode of working with and producing art that is typical of deprived artists as well as conceptually selective artists. However as a result of the framework of the Province, these objects often end up as mere roadside curios when they should be on gallery shows.

The modern art market is based around the ability of cultural objects to engender commerce, which is then driven and manipulated by forces that conspire to ascribe economic power and cultural significance to these objects. The specificities of the nature of such dealings have led some to call this western definition of 'art' *a conspiracy of imbecilic proportion*. The fact is that within the capitalist westernized worldview it is this mercantile specialization that gives rise to 'professional artists'.

It has been observed by artists of the Limpopo Province that there is no word in the vernacular languages of the Province for the concept of 'art'. There may be a sentence or a paragraph that expresses the concept of decoration or of aesthetic pleasure, however there is no word for the systems of art-making and commerce that intertwine to form the western definition of "Fine Art", which is essentially nothing more than an economic niche. When speaking of Art in the

vernacular, Northern-Sotho speakers use the word ‘ke-art’. The vernacular suffix ‘ke’ co-opts the english word ‘art’.

This utterance illustrates how subtly western dialectics are absorbed by postcolonial society. The mutual subversions of cultures in the face of subversive dialectics undermine concepts of traditional cultures in the post-colony identity. Emulated, modified and appropriated, the western/global economy of art making becomes a model, and ostensibly a means for the ‘creative struggle of the artist’. “Art” finds itself a found object in the hands of postcolonial cultures.

Taxidermy

The syllables ‘ke,art’, when translated from the Italian, come to mean ‘What, Art/?’. This of course may be taken as a statement or a question.

If one analyzes the message of late modern art, and the anti-art trends of post-modernism, that art is dead, one confronts the essentially *economic* function of what the west calls “Art”. In the western sense,

the word has always been inextricably located within very defined forms of mercantile trade.

Such has always been the case in the west: Once the art object leaves the studio and enters the gallery circuit of dealers and archived collections, it transforms it's meaning. Whatever it may have been for the artist in his studio is lost in the transferal to the collector. It is no longer art in the process of living, it is a collectable art object, aesthetic furniture imbued with cultural capital. This taxidermy, in terms of the removal of the objects original content, is invoked by the basic mercantile nature of allegedly creative processes.

> *The sex of Fine Art, the mother of that art, is the financial object, an attractive thing. The object carries the content-value. In the nineteenth century, through the notion of l'Art pour l'Art, fear of the body (somaphobia), chastity and the resulting hysterical atmosphere came to determine Fine Art. In the twentieth century Art is trying to free itself of this body, partly via new media* [Velthoven, 1988: 1].

Video Performance

The use of light and video manipulation for the creation and enhancement of media spectaculars was pioneered by the experiments of the 60s and 70s'. The purpose behind these experiments was to create a specific aesthetic for the audience. This was done in an effort to cater to the unique perception of “human perception, that functions holistically, with all senses alert to capture information" [De La Motte-Haber, 2002: 33]. This led to several intermedia events that made use of the technological resources of the times. These pioneers of the audio-visual spectacle (Carolee Schneemann's Kinetic Theatre, Milton Cohen's Space Theatre and John Cage's experimental concerts, not to mention Nam June Paik and the group Fluxus' work amongst others) were on the frontier of the avant garde in Art [Youngblood, 1970].

In 1958, Jordon Belson joined the composer Henry Jacobs and hinted at the socio-cultural possibilities of audio-visual performances. Together, they produced the Vortex Concerts, in which visual abstractions were projected in the dome of Morrison Planetarium, in San Francisco, to the accompaniment of electronic dance music. This also paved the way for commercial application of the same

technologies, and the fact underlying Fine Arts' purist resistance to the new media [Youngblood, 1970].

V-J'ing and Happening

> *... [W]hen projections include audience participation and real time in the very core of meaning and sensorial construction they become a kind of art that is non-object oriented, transitory and impermanent, opposed to art related to a specific product (like a videoclip), to the final result of a piece or to the contemplation of a spectator* [Mello, 2006].

It has been seen that "[the twentieth] century turned installation into a form of art". This phenomenon resulted in concepts that started to be experienced by means of place, image and sound [Riddell, 2001: 340]. The nature of the moving images projected by Video Jockeys, having been decontextualized and recontextualized, situates them in an intermediary and transient conceptual space that has been termed "Between-Images". This is a space where media, live-cinema, video, and performance meet and intertwine to form a multiplicity of superpositions and configurations that are immanently unpredictable

[Bellour, 1997: 14]. V-Jaying may be considered to be "the origin of 'happenings', taken to club culture" (Emmerson, 2001:19).

The evolutionary developments of audio-visual performance have been informed and predicted based on the retrospective analysis of audio-visual trends.

> *Following the logic of unpredictability, chance and aleatory probability – announced in visual arts by [Kurt] Schwitters' Dadaism and the Fluxus group, in literature by Mallarmé and in music by jazz improvisations and John Cage and Pierre Boulez –, there might happen or not, in live video, the manipulation and rearrangement of images in real time, from the selection of a pre-existing image bank (made by elements taken from the media, in many cases)* (Mello, 2006).

The nature of such improvisation, and the resulting unpredictability of recombination of sounds and images, combined with the audiences interaction within the space itself, turns the moment of performance in to a unique event, impossible to be replayed in all its depth.

Video fragments and media artifacts are edited in software, mixed and recombined with the aim of generating new meanings, different from the original ones. In this luminiferous transmission and actuation of

information "the numeric order [of computation] makes possible an almost organic hybridization of visual and sound shapes, of text and image, of arts, languages, practical knowledge and ways of thinking and perceiving" (Couchot, 1993: 47).

The sampled images may be filmed, scanned, downloaded from the internet, extracted from films, videos and used with or without copyright. These images, once appropriated through the act of image sampling, become the universal language of contemporary information networks. Through the proliferation of these media artifacts, image sampling became as natural as music sampling in rap or electronica. The collective Critical Art Ensemble believe that "it can be verified today that plagiarising is acceptable, and even unavoidable, in the context of the post-modern existence, with its technological structure". The collective insists "one of the main objectives of the plagiariser is to restore the unstable and dynamic flux of the meanings, taking on fragments of culture and recombining them over" (Critical Arts Ensemble, 2001: 85).

Influence

Geert Mul:

> In 2003 Mul presented the installation ´The Library of Babel´, based on the story of the same name by Jorge Luis Borges about an infinitely large library. The inhabitants of this library can, in this situation, only attempt to discover the reason behind this unending mass of information. It is this ordering of information that emerges as the theme of greatest significance. This is exactly what Mul does: the creation of a database full of images from a wide variety of different areas (political, commercial, actual, historical, sexual, but also portraits and landscapes). The images are sorted by theme and visuals. The interactive floor of the ´Library of Babel´ reacts to those walking on it and creates patterns from all this information. Through their physical presence, viewers disrupt and therefore create the collection of images, so that the meaning of these images change. ´The Library of Babel´ attempts to explore to what extent a machine, by means of ordered information, can generate meaning [Mandos, 2008]

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[i] According to Wanda Rulewicz:: "A text is a semantically coherent whole which may be presented as a surface structure either in natural language (as was the case with the traditional notion), or in any of the sign systems used by mankind... Narrative grammars are only part of text grammars, narrative structures not being the necessary condition for the existence of a text... Nevertheless, these grammars furnish an instrument to analyse the great part of our literary and theatrical heritage which is based on the principle of narration, including 'characters' and their actions". [1995]

"A text, thus, is not necessarily narrative. According to Mieke Bal, a cultural object is narrative if it contains an actor and a narrator, is organised in three levels, the text, the story and the fabula, and if the 'content' is a "series of connected events caused or experienced by actors" [Bal, 1985: 8, in Turco, 2007].

[ii] A term coined by Jean Baudrillard, 'hyper-reality' is a state of overexposed reality. The saturation of the media image gives birth to an image of the world that is more

real than real, imagery of a higher resolution than real life, real life television entertainment, spectacles of popular culture that render the world in all its immediacy and yet without any of its depth, decidedly unreal.

[iii] This text distinguishes between 'theatrical performance' and 'performance' in general: "Theatre is a cultural form based on four main elements: text, performer, audience, theatre space. Performance is 'every action which produces meaning' in all kinds of cultural forms (reading a book or playing a game are performative actions)" [Turco, 2007].

[iv] Intelligent design refers to intrinsicly self- organizing systematized structures that are able to propogate and mutate to create new forms, affecting new combinations of information. It is the principle underlying evolutionary behaviour.

[v] Entropy may be seen as the enemy of order. Resulting from Newton's second law of Thermodynamics, entropy defines the energy or information irretrievably escaping a system as due to some intrinsic passive nature of the structure under discussion. Entropy is the practical gremlin that undermines all attempts at perpetual energy conservation.

[vi] Also known as Video Jamming, Visual Jockeying, or V-jaying. These performances utilize beat synched video projections to provide sonic-luminal play: Visual stimulation complementing an events' sonic and social landscape.

[vii] From promotional pamphlets, produced by myself, during my undergraduate study, for performance of “Fear and Loathing in Johannesburg”

Conclusion

This research has fleshed out the backdrop and present situation of the arts administration in the Limpopo Province and attempted to explain how this ongoing situation has given rise to certain traits that may be seen as unsympathetic to policy rollout and development in the province. Corruption, rural contempt, and incompetency masked by an apologistic framework of blamelessness have served to block funding to the province's attempts at creating adequate arts infrastructure. The fractured and improvised history of transformational administrations in the former Transvaal and current Limpopo Province have been seen to have done their own directives disservice.

I have outlined the manner in which cultural and political power and funds had been centralized by the PACT structures, and the consequences of transitional policy rollout on the arts in the Limpopo Province. By tracing the developments at the State Theatre and the Public Protector's reports on allegations of irregularities, I have unraveled the obscure events that ultimately led to the blocking of funding to the Limpopo Province

Additionally, I have traced the ways that these postcolony improvisations have informed the current atmosphere of my practical work. Multiplicitious images and readings of urban spaces combine with improvised images birthed by the processes of contemporary cultural media saturation. These form instances of meaning that then collide with seeming contradictions, theses interactions in turn giving rise to new improvisations.



A SERIES OF PROJECTIONS AND FETISHES

Plastique }

INTRODUCTION Resulting from my practice are offerings of obj
ssed and, via the high gloss death of artistic
ndered into art objects. My past performances h
he issues of the cities' spaces as sites of pow
he manners in which these power structures cons
rtifacts depend on many intricacies. Each space
and each space is situated in circles of social
ic and political interactions.



Guignol-cello

¦2008¦ |gə.tɑr|

NOUN: MIXED MEDIA OBJECT POEM

Grand Guignol _noun: a dramatic entertainme
of a sensational or horrific nature, origin
sequence of short pieces as performed at
rand Guignol theater in Paris.ORIGIN Frenc
literally 'Great Punch.'cellophane noun:a t
ansparent wrapping material made from vis

Pocket Monster

¦2008¦ |ˌpoʊkər| |ˌpaʊkə|

NOUN: MIXED MEDIA OBJECT POEM

pocket noun 1 a small bag sewn into or on clo
ing so as to form part ofit,used forcarryin
mall articles.·a pouchlike compartm
providing,seperstorage,space,forexample
asuitcase.·informal (oftenpockets) a pers on
organization'sfinancial resour ces :the f
was all priced to suit th e hard-up airma

Skald / Skanda / Skull

¦2008¦ |skɔl| |skʌl|

NOUN: MIXED MEDIA OBJECT POEM

scale 3 noun 1 a graduated range of
values forming a standard system for
measuring or grading something : com-
pany employees have hit the top of
their pay scales | figurative two mer
at opposite ends of the social scale.
a series of marks at regular inter-

Ephemeral }

INTRODUCTION These improvised audio-visual pieces deal with
ns of the sampled and mediated moving image. Ju
f national, local and global popular-culture fo
iments in representation. Through the manipulat
intelligent designs of the computer systems uti
n and the performances these images take on new
ents and media artifacts are edited in software
with the aim of generating new meanings, differ

CECI N'EST PAS UNE NIKE.



CAPE HOPE

THROUGH THE MANIPU
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F ALREADY RE-REPRES
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RUN IN I DECIDED THAT I WOULD R
ECOMBINE IMAGES OFJOHA
NNESBURG'S NORTH-EASTERN SUBURBS, SA
MPLED FOOTAGE TAKEN OUT RUNNING THRO
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ACTIVE SPACE. THE INTENTION OF THE JERK
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AN IMAGE OF THE CITY THAT IS AS DISTORT
ED AS IT IS INTIMATE. AS OPPOSED TO FILMI



GLOBAL PROLEGOMENON

IN THIS PIECE I'VE PLACED MEDIA
SPANNING GLOBAL DIMENSIONS.
ROM ROBERT DE NIRO SWEARING
N SCARFACE TO FRANK ZAPPA DIS
CUSSING HIS MUSICAL RIGHTS,PU
BLIC DOMAIN COCA COLA ADVERT
S BACK TO BACK WITH WARTIME P
ROPOGANDA FILMS. TIME LAPSED

FIN.

Addendum_B

