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Locality Shaping the Institution: Genesis Connection Youth Skills Multimedia, Riverlea, Johannesburg

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Locality Shaping the Institution: Genesis Connection Youth Skills Multimedia, Riverlea, Johannesburg

Jodie Pather

A research report submitted to the Wits School of Arts, Faculty of Humanities, University of the Witwatersrand in partial fulfilment of the requirements for the degree of Master of Arts
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Abstract

Keywords: community-based arts, locality, Genesis Connection Youth Skills Multimedia, Riverlea

Following the rich history that community art centres have had in South Africa, this research questions how locality may ideologically shape community-based arts institutions and have a bearing on how they operate and what they have access to. Specifically, this study looks at the community-based arts organisation, Genesis Connection Youth Skills Multimedia (Genesis), in Riverlea, Johannesburg. This research report is carried out to ascertain the extent to which Genesis and the work that they do is influenced by their home community of Riverlea, and how this locality may affect or determine their curriculum, programming, and access to funding. Through episodic interviews, I explore the significance of locality to community-based art centres as is experienced directly by facilitators of different initiatives. The first chapter in this report deals with an overview of scholarship on community art centres; defining and contextualising them, including a historical overview of community art centres that have existed in Johannesburg. Locality, as a concept and its associated literature as related to community art centres is discussed and incorporates perspectives from facilitators working in the field. The second chapter presents a historical overview of the area of Riverlea and builds on the description from Chris Van Wyk's autobiographical work *Shirley, Goodness and Mercy* (2004), as a way of complementing, enriching and humanising the academic perspectives on the area of Riverlea. These upfront chapters provide the context for the birth of Genesis, and the terrain that it operates in. Lastly, the third chapter looks at the funding landscape that has sustained community-based arts in South Africa, with specific attention paid to government-funded community-based arts centres, alongside a discussion of how Genesis is funded. The purpose of this is to establish an understanding of the accessibility of funds for arts organisations, what their unique challenges may be, as well as to highlight the sustainability of government-funded organisations in comparison to that of self-funded organisations, such as Genesis.

Declaration

I declare that this thesis is my own, unaided work. It is being submitted for the degree of Master of Arts at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.
Jodie Pather
15th day of March in the year 2024

Signed:

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Thank you dad, for getting me my first copy of *Shirley, Goodness and Mercy*.

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Introduction

This research report is based largely on the Genesis Connection Youth Skills Multimedia (Genesis) based in Riverlea, Johannesburg. Gauteng Province. Three years ago, this research initially proposed to explore the effect of locality on Genesis, a cultural community-based organisation, operated between November 2018 and June 2022 (after which, it has not been operational).

Genesis started as a small arts organisation that operated from the Riverlea Recreation Centre. They specialised in theatre for youth, with a focus on dramatic and performance arts. Having staged several plays before the Covid-19 pandemic, they struggled for continuity during Covid-19 as both funds and audiences became scarce. The organisation was started in 2018 and run by Vernon Milton (b. 1971), who was also the main facilitator of programmes. The organisation has a board of members[1] who are not actively involved in the running of the organisation. Although sole authority was not held by Milton, he was the only person involved in the day-to-day running of the organisation and made the decisions that directly affected the organisation and the youth involved. According to Milton, the organisation's motto of 'FUBU' (taken from 'For Us By Us[2]') and later amended to 'Fostering Understanding, Building Unity,' reiterates the aim and ethos of the organisation. I believe that the factors that led to Genesis's closing are complex but also a set of challenges not unique to Genesis, and cannot be trivialised by my writing on the concept of locality. However, while these factors are complex, personal and systemic, they are reflective of an organisation existing specifically in the area of Riverlea. Consideration and sensitivity are employed in the undertaking of this research. It should also be noted that the scope of this research report is limited, and there are various things that could not be included in it. I would like to state upfront that there are some things that this report does not do. While it tries to provide a picture of the Johannesburg community-based arts landscape, its comprehensiveness limited by the selection of community-based art centres and does not include in-depth histories of the centres nor analysis of the artistic mediums employed at these centres. Because of the limited capacity of this report, it must be stated that there are inevitably holes in the story of community-based arts in Johannesburg, which, hopefully, allow for further critical research into these avenues.

Rationale and research considerations

This research report was initially conceived in 2020 when I first enrolled for this degree. I encountered Genesis in 2019 by a chance meeting but it was only later, at the beginning of 2020, that I decided to make the organisation the focus of this research, amidst rising consternation for the fate of community-based arts[3] and artists during the Covid-19 pandemic.

After three years, I return to this research report, in an attempt to 'consolidate' it. Much has changed in the course of the three-year incubation period that this research found itself in. I have

[1] Board members include: Vernon Milton, Angus Franka, Nicole Daries, Winnie Fransman.

[2] 'FUBU' standing for 'For Us By Us' was a slogan created by Daymond John in the 1990s, for a fashion label which brought black entrepreneurs together to create hip-hop and athletic-wear-inspired clothing aimed at African American youth. The slogan represents a positive statement about black empowerment (Goodale, 2023).

[3] The term 'community-based arts' will be defined and expanded on in the first chapter of this report.

gained insight into both the precarious nature of community-based organisations and the value of documenting this kind of work.

The research intended to document how the locality of Riverlea shaped Genesis in terms of its organisational structure, its curricula, its programming and access to resources and funding. However, within the past three years, Genesis has ceased operating - it has not ceased to exist, but it does not currently run any programmes. This research report goes further in an attempt to reconcile the Genesis I first encountered and the trajectory that has brought it to the current time. The report documents how Genesis has unfolded over time, and explores how the locality of Riverlea has taken effect on and, ultimately, shaped it. It should be noted that this research and research questions and considerations started to develop at the beginning of 2020, just before the first global Covid-19 lockdown. Living in and conducting research during Covid had suddenly become risky, especially for those of us who lived with and amongst older people. The pandemic heavily affected various arts sectors, artists and social groups which operated primarily on a face-to-face basis. Meeting with people and elders became strained and unpreferred. This had implications on how this research ended up being conducted. The pandemic, in a way, completely shifted this research, most especially by how it crippled the organisation I'd chosen to be a case study for this research. One of the implications was that I could not access participants involved in various stages of Genesis' work and production because of physical distancing and restrictions, because of the severity of job losses, travel restrictions, but most particularly because of what the pandemic had meant for the operations of the organisation. It had ceased to operate. There were suddenly no more classes, no more rehearsals, cancelled productions, no parents, audiences, or even facilitators. This meant that the research had to morph into something that reflected the new circumstances of the 'new normal'. The pandemic had also affected the subjects of this research in various ways, making life and work more precarious than it was before. I was unable to contact the subjects of this research, namely Vernon Milton, who acted as the go-between myself and facilitators, for a number of months. This had halted the research and interviews I had planned to conduct. Since the organisation itself had ceased operations, so had my activities. In essence, a lot of what this research intended to do, I was not able to accomplish due to the far reaching and complicated effects of the pandemic.

This research report provides a brief history of Riverlea, which I have selectively chosen to fit the scope of this research. It should be noted that I am an 'outsider' in Riverlea (I was not born there, ever lived there or am even from the same province). The selection of the history I've chosen to include in this report is based on my experiential understanding of Riverlea as an outsider and should be read as a selective overview. Still, the history will help to contextualise and account for how Genesis has fostered particular needs for its emergence. Drawing from feminist scholar Kate Eichhorn in *The Archival Turn in Feminism* (2013), who writes on the practice of archiving during and after the rise of the second-wave feminist movement, I seek to approach this research as an archival task. Eichhorn (2013) argues that the archive should be seen as a historiographic rather than a preservationist technology that, as Jacques Derrida (1995: 17) notes, "produces as much as it records an event." Eichhorn states that this archival turn in contemporary feminism seriously posits political efficacy on failed social transformations and abandoned revolutions. As such, I document Genesis in the present, taking into account political contexts, to fulfil a retrospective view that highlights the trajectory of this community-based arts organisation in Riverlea, Johannesburg.

Given South Africa's political history of spatial planning[4], the country still suffers segregation in the form of deeply entrenched systematic inequalities, persisting racialised zones and levels of integration between races that can be characterised as cosmetic and classed. We live under an idea of freedom and integration that is impressed upon us as a gimmick rather than a fact of life - through local television, the tourism sector, advertising, marketing and various other public platforms and institutions that seek to promote the 'diversity' South Africa supposedly celebrates[5]. The reality is that zones previously reserved for certain races still exist with the same racialised population groups for generations (Shahaboonin, 2023: 103-106). Generational poverty, debt and inequality have prevailed over time, continuing to affect day-to-day living, infrastructure, recreational facilities and, ultimately, the holistic development of communities and societies. It is known that 'white areas' are more developed, 'greener,' with maintained infrastructure, service delivery, high property values and private schools (Nattrass and Seekings, 2001: 45). On the other hand, communities of previously disadvantaged demographic groups experience a lower level of income generation, fewer resources, neglected infrastructure, high levels of unemployment, and the proliferation of social ills, such as substance abuse, alcoholism and gender-based violence[6] (not to mention the effects that the environment itself has on the health and wellbeing of the inhabitants). In the case of Riverlea, this can be evidenced by the number of surveys and studies explicating the effects of the dust that blows into the area as a result of the mine dumps situated next to Riverlea[7]. This is the context (read, locality) within which Genesis emerged.

Upon hearing of the non-operation of Genesis, I was concerned about the future of the organisation - if there was one and how it would materialise. There are sensitivities I have tried to employ in the writing of this research to avoid casting Genesis, or its director Vernon Milton, in a light that diminishes the value and reach that Genesis had when it was fully operational. Instead, I consider my presentation of this research and how I can document Genesis's status now that it is no longer completely operational. Through the advice of my supervisors, I have realised that the research changes and evolves as more questions and considerations arise about this particular art centre and centres of a similar nature. This report is also a testament to the precarity of community-based arts institutions which are started within the framework of a single person's vision - having one individual who conceptualises, facilitates and organises the entirety of the project. This report is witness to this kind of organisational structure, bringing the sustainability or lifespan of such an organisation into question.

* * *

[4] Spatial planning, which can be read as annexation, has existed as a form of conquest and control in South Africa primarily through a racial but later 'class' delineated order for centuries. As early as 1660, a hedge boundary was constructed by Jan van Riebeeck separating the Dutch and Khoi people, marking the beginning of the rural-urban, black-white, modern-traditional dualities that would permeate race-relations in this country ever since (Sidogi, 2021: 21).

[5] For example, the 'rainbow nation' rhetoric is popularly used to describe South African culture in international spheres. Another example is a general 'global' perception of South Africa as a truly democratic and integrated society that had overcome/transitioned through Apartheid 'non-violently.' This perception may be perpetuated by a white orientation, a group who were largely unaffected by the violence of Apartheid, as well as by prevailing systemic racist violence.

[6] See Nattrass and Seekings, 2001:45.

[7] Discussed by Bega, 2015; Makene, 2007; Kinara, 2017; Mathee, et al., 2018.

Upon reflection on my own life and the processes that led me to pursue an arts degree, I was struck by how my arts education was influenced by the communities I was in proximity to and how those communities happened to be more affluent, more 'white'[8]. This led me to wonder whether there were community art centres in my hometown, Phoenix[9], Durban, and what my creative education would have looked like had I continued staying in Phoenix. It also begged the question of the material conditions for me to attend a school that offered art in high school and extracurricular activities that prepared me to pursue art at University. Various factors including class, race and gender, meet at a geographical nexus that accounts for how my arts education was fostered. I consider myself in a position of privilege and relative power to have the opportunity to reflect on a community[10] I have been far removed from for years, as well as to research an area I have known for only a few years. It is important to position myself in this work as both an insider and outsider (although mostly an outsider), and to be conscious and critical of my role within this research. Self-reflexive consideration constituted the thinking around this research - how many others who were born into spaces neglected socially and materially, still managed to cultivate a relationship with the arts and to pursue it educationally or as a career? This question is perhaps beyond the scope of this research report but constitutes the considerations underpinning it.

Through the progression of this research report, I hope it will become clearer how a small arts organisation like Genesis fares in Riverlea, Johannesburg - which may not be dissimilar to other organisations operating under similar organisational structures and localities.

[8] The term 'white' is used in this research to denote those who are generally considered to be of European descent. This term is also used to denote the Apartheid classification of 'white', when used in the South African context, as a racial category that was distinguishable from other races based on the criteria of appearance and public perception.

[9] Phoenix was formally established as an Indian township or settlement, on the North Coast of Durban in (now) KwaZulu-Natal. In 1976, following years-long housing negotiations between the state, Durban City Council and sugar farming company Natal Estates, as a feature of the Group Areas Act (1950), presented a solution to 'the Indian problem' and continued reproduction of the labour force. 140,000 Indians were forcibly relocated, spanning the period between 1950 and 1978, of which the largest sector (90%) was working-class. More affluent Indians were able to purchase property on the private market but most were limited to residing in municipal housing schemes, such as those in Phoenix and Chatsworth (Bailey, 1987).

[10] The term 'community' here, refers specifically to the community of Unit 4, Phoenix. There are points in this report where a 'community' is referred to and may not be explicitly stated to be the specific community of the area referred to. It must be noted that the term 'community', while used loosely and broadly, is often in reference to particular communities but, sometimes, results in still homogenising a community in order to speak about larger identification issues. Where it used without referencing a specific group, it is important to employ a consideration for how this term can be used to denote even communities within communities - such as the Genesis community, which existed as a smaller grouping within the larger community of Riverlea.

Genesis Connection Youth Skills Multimedia (Genesis), Riverlea

Genesis was a creative initiative that began as a community arts project in the Riverlea Recreation Centre in November 2018. The organisation was registered as an NPO[11] in 2019. Genesis was run solely by Vernon Milton, who resides in Riverlea, and catered for children of mostly primary school age groups, ranging up until youth of 25 years old. I have been unable to ascertain the exact number of children who attended, as attendance fluctuated. An estimation, according to Milton, would be around 150 children and youth over the entirety of its operation.

Vernon Milton was born and raised in Riverlea. He is the father of two daughters and has been an active and contributing member of Riverlea for most of his life. He has been active in community-based organisations since he was young. Milton was 14 years old when he started a holiday programme at the Riverlea Recreation Centre, together with another adult member of the community who was looking to engage with school-going children in the area[12]. He was also involved in the Riverlea Emergency Group which trained people in various community safety capacities (training for events such as funerals, accident scenes, firefighting and emergency response). When Vernon finished Matric, he started working, and it was only when he was retrenched later in his life that he decided to go back to community service. Upon his return, he noticed that there were no avenues for youth to express themselves creatively or artistically in Riverlea. While Milton was in school, he was involved in drama and art classes, gymnastics and sports, spelling bees, hiking clubs and travelling to other provinces for rugby. He realised that many schools no longer offer these outlets and that the Riverlea youth were not afforded exposure to these activities. There was no opportunity for youth socialisation with those from other communities, which he believes opened up a streamline to gangsterism. This set of factors prompted him to start Genesis. Since its inception, Milton was the main facilitator of programmes at Genesis but introduced other facilitators and practitioners when the need arose (Milton, 2023)[13].

Genesis was formed in response to the many social ills faced by the community's youth, including gangsterism, substance abuse, social abuse (e.g. bullying) and the notion that the youth lack social cohesion[14]. The initiative also responds to the fact that not all youth are able or have an inclination toward academia, and subjects such as Maths, Science and Computer Literacy. As such, Genesis focused on these youth's artistic and creative skills, prompting them in these fields "to become more productive and sustainable members of society for the future"[15]. The focus of the organisation was on "the total development of the youth and community, which includes, but is not limited to, social, cultural, environmental and development issues"[16]. Another one of their aims was to promote access to and distribution of, information about the multimedia industry and relevant institutions. The organisation's after-school programmes included:

[11] It should be noted that NPOs and NGOs are sometimes used interchangeably but differ by having to be registered under different bodies. NGOs are often concerned with social, environmental or developmental issues, whereas NPOs may be concerned with a wider range of activities; however both operate on a non-profit basis.

[12] From interview with Milton, 2023 - Ticket in Appendix: II

[13] From interview with Milton, 2023 - Ticket in Appendix: II

[14] From Genesis's Executive Summary - ticket in Appendix: I

[15] From Genesis's Executive Summary

[16] From Genesis's Executive Summary

- music and drama classes,
- aiding in the academic studies of the school-goers,
- production of plays and musical performances[17].

When I first encountered Genesis, they had plans to start a writing and photography workshop. They were also interested in widening the artistic scope of activities available to the group. There was an ethos of being community-centred, that is, using the community as a sounding board informing the work that they did. I visited the centre with friends before the Covid-19 pandemic, before embarking on this research, and I felt glad to have witnessed the dynamic there. The children were energetic, spunky and attentive. They were enthusiastic about being there and familiar with 'Uncle Vernon,' their facilitator, and interacted well with visitors. There were 10 children in attendance, all seemed to be around 12 years of age or younger. To avoid impeding the lesson, we left as the children began to settle down, waiting for our peers who had not arrived yet. The peers I visited Genesis with were meeting with Milton to discuss the possibility of implementing weekly writing workshops with the Genesis children, intending to cultivate a culture of reading and writing.

The Riverlea Recreation Centre that Genesis operated from is a multipurpose building with a hall and various rooms, equipped with chairs and tables. There is also a studio room, filled with artworks, drawing materials, a worktop, as well as a library. Since Genesis operated from the Recreation Centre, they were subject to a yearly application process to secure the use of the centre. According to Milton[18], Genesis had faced issues securing rooms to use, as oftentimes the rooms were double booked by other organisations using the centre. Funerals, religious events, fundraisers and various community forum meetings are held at the centre, making it a multipurpose space at the communities' disposal, although often prone to clashing timelines.

Upon encountering Genesis, I realised that the organisation was doing work that was scarce in my own surroundings at the time[19]. This led me to consider the forces that open up the need for community art centres in certain areas. Later on, the concept of locality arose as a distinction between 'community-based arts centres' and centres established as arts education institutions. It should be noted that the plight of state-run[20] art centres differs from that of non-governmental organisations (NGOs), non-profit organisations (NPOs) and internationally funded arts institutions in post-1994 South Africa. Many state-run community arts centres that emerged after Apartheid (at least in Johannesburg) were set up in 'black[21] townships,' far from economic hubs (Madiba, 2015). In this way, the development of community art centres lies in the periphery of the new democratic government's policy prioritisation. Privately or internationally funded NGOs have

[17]From Genesis's print-out Mission Statement, currently not in my possession.

[18] From conversations with Milton, 2021.

[19] A middle-class suburb in Johannesburg

[20] 'State-run' refers to a centre supported by national or provincial government either through funding for operations and salaries, staffing, buildings and infrastructure or bureaucratic support.

[21] In this research report, the term 'black' is used to denote black South Africans; whereas 'Black' (capital letter) denotes the Apartheid classification of black, Indian or Coloured, those previously disadvantaged under the racialised system. I also use the term 'Coloured' in this report to refer to those broadly classified as 'mixed race' by the Apartheid government. It should be noted that this research does not attempt to define the term 'Coloured' extensively, but instead reverts to the Apartheid classification, encompassing the classification currently utilised.

historic leverage to support their operations, from the funding of projects, materials, machinery and promotional marketing, amongst other things (Policy Document for the Development of Local Arts and Culture Centres and Programmes, 2018). The position of state-run community art centres will be further discussed in Chapter 3 of this research report.

Aim and Research Questions

The larger question in this research report contributes to a more textured understanding of the state of community art centres such as Genesis and hopefully signals avenues of research, participation, organisation or engagement with local community-based arts. The report asks how the physical location and, in relation, the socio-political and historical context, affect the originating institution itself. Another 'end' signals a contemplation of the role of community-based arts in our societies and how historically they have filled a void of arts education outside of formal arts institutions, considering what has been available and accessible for the majority of the Black population in this country.

This research report seeks to inspire a new interest in 'community' (both places and people) and how it relates to the arts - an industry which places great importance on the individual. Specific questions this report asks: what does locality have to do with the privileging of certain media, programming and curricula over others? What is the relationship between Genesis and the community of Riverlea? How does being based in Riverlea affect access to funds and resources? I intend to explicate the ways the organisation is shaped by the surrounding Riverlea and its community.

Historically, communities of all kinds rallied against the Apartheid regime by way of boycotts, protests, toyi-toyis[22], go-slows and demonstrations. These rallying efforts have included developing curricula, programmes and facilities allowing access to arts and cultural activities despite being denied so by Apartheid[23]. From the nationwide #Feesmustfall campus protests in 2015 and 2016 to the violent insurgence in Phoenix, KwaZulu-Natal in July 2021, communities periodically exhibit the cracks in the 'rainbow nation' façade. These incidents reveal how fragile our collective existence is when faced with the reality of racial inequality. Gaps in arts education (and examples such as Genesis), similarly, exhibit these cracks. Genesis has strived to fill in the gaps of historic disenfranchisement yet faces several odds and, ultimately, fails to accomplish due to the very factors it is seeking to remedy.

Thus, this research further aims to provide (or contribute to) an emerging picture of community arts in South Africa in contemporary times, owing to its locality. Falling under a wide umbrella of 'community-based arts' Genesis exists on the spectrum of 'interstitiality.' Al-Samarai et al. (2018)

[22] Toyi-toyi is a South African term referring to a mode or action common in protests, involving the use of chanting, singing, and movement.

[23] The Bantu Education Act of 1953 saw that the education of the population was carried out under state control, meaning that the black populace was educated according to the wishes of the Apartheid state. The idea was to create a separate development that reproduced a black labour force (see Dlamini, 1990).

write about non-formal arts education[24] programs on offer in Africa in *Creating Spaces*[25]. The authors use the term 'interstitiality' in describing the gaps, the 'neither here nor there' nature of non-formal artistic contexts that do not fit neatly within a globalised usage of the term 'arts education.' This research report will be carried out to ascertain the extent to which the site-specificity of a community-based arts initiative affects their arts outcomes, as well as look at some of the challenges they may face.

From available information on Riverlea, I have drawn from literature predominantly from the social sciences, followed by health sciences. The literature around Riverlea speaks on the community from perspectives of health, socio-economics, and mining. There is a wealth of literature concerning the 'changing' of areas post-Apartheid and persisting social and racial burdens[26]. Likewise, literature on bad mining practices and their effects on public health is abundant. In particular, articles on the severe respiratory damage that toxic mine dust blown over Riverlea had, and continues to have, on people exposed to mine dumps[27].

In an article by Mendes et al. (2011) in the South African Medical Journal, the prevalence of unintentional versus intentional injuries in selected Johannesburg settlements, Riverlea and Hospital Hill, were surveyed. These areas were recorded to have the highest prevalence of intentional injuries occurring as compared to unintentional injuries[28]. This article concerns public health and evidences how impoverished South African households are more likely to experience a high burden of intentional injuries. A further study by James Chiyangwa (2020) reveals the frequency of Chronic Rhinosinusitis in communities close to mine dumps. The article highlights the high prevalence of rhinosinusitis in Riverlea and concludes by strongly recommending that all communities (including the area of Riverlea) within 2 km of the mine dumps be relocated. These sources, among others, detail the severity of the intersection of poverty and location on public health, particularly concerning Riverlea.

Chris Van Wyk's childhood memoir *Shirley, Goodness and Mercy* (2004) provides another important perception and source of scholarship on Riverlea. Even though the memoir momentarily uses the 1960s as a frame, it allows us to view aspects of social life and the interrelations of the community through the memory of someone who lived there. Van Wyk's memoir will be used in this research report to further describe Riverlea, and its past, and to determine how perceptions of this locality have shaped institutions such as Genesis. The aspect of locality from this piece of

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[24] According to Al-Samarai et al, (2018), 'non-formal arts education' is a complex term to define, and the authors do not commit to a composite definition in their text. Rather, the authors deem 'non-formal arts education' to be an 'interstitial' term itself, not undefined but rather expanded on. The distinction between 'formal' and 'non-formal' arts education may also be further complicated in countries where disadvantaged population groups have unequal access to resources. The term in this context implies a distinction between accredited arts education and arts education that is skills-centred. In the former, curriculums, exams, textbooks and certifications are administered and accredited. In the latter, outcomes may be a creative production or the profits generated from an entrepreneurial project (as opposed to the certification of this achievement).

[25] The full publication title being *Creating Spaces: Non-Formal Art/s Education and Vocational Education for Artists in Africa between Cultural Policies and Cultural Funding.*

[26] Nieftagodien, 1994; Kruger and Chawla, 2002; Le Roux, 2018; Durand, 2019.

[27] See Bega, 2015; Kinara, 2017; Makene, 2007; Mathee, et al., 2018.

[28] An 'unintentional injury' denotes injuries that do not occur on purpose or with the intent of causing harm. 'Intentional injuries' denote those that are inflicted with intent, such as self-harm/suicide and violent attacks.

literature will help to investigate perceptions of Riverlea regarding its historical and social relations, especially in terms of how Riverlea has changed over time.

Chapter outlines

Chapter 1 in this report is used to describe the landscape of this research. This chapter deals with scholarship on art centres and a brief history of community art centres in Johannesburg. This chapter expounds on the terms 'community' and 'community-based art,' as well as the concept of 'locality' as they are used in this report and lead into scholarship on art centres concerned with the aspect of locality.

Chapter 2 is concerned specifically with the research questions: what does locality have to do with the privileging of certain mediums, programming and curricula over others? What is the relationship between Genesis and the community of Riverlea? The chapter presents Riverlea and its history in detail, and perceptions of it. Detailing the history of Riverlea contextualises the particular needs that account for Genesis's emergence. The works of Jill Kruger and Louise Chawla (2002), as well as Chris Van Wyk (2004) (including interviews with Van Wyk) will be used in painting a picture of Riverlea, to contextualise and orient the case study. There is a discussion of the organisational nature of Genesis in comparison to two other NPOs, Funda Community College and Westbury Youth Centre, allowing for a greater understanding of organisational structures and patterns. This discussion includes interviews[29] I conducted with community-based arts facilitators Vernon Milton, Phumzile Twala, and community-based practitioners Mocke J. Van Veuren and Prince Massingham. Interviews with Milton and Twala provide more information on their experience of working in Riverlea and Diepkloof respectively.

Chapter 3 discusses the funding landscape of small arts organisations, using the government's CIC programme as a case study. I ask the question: how are small arts organisations such as Genesis run and funded? The value of arts and arts centres is intrinsic to this question. I delve further into Genesis's source of funding and its outcomes. This chapter investigates the reasons for Genesis not being able to sustain itself.

Theoretical framework

Feminist and critical education scholar bell hooks (1990) defines 'postmodern blackness' in her book *Yearning: Race, Gender, and Cultural Politics*, leading to the theoretical orientation of this research report. hooks recounts an instance where she was part of a dinner party conversation trying to explain the significance of postmodernism[30] for contemporary black experiences - the

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[30] Postmodernism, as referred to in this report, is expounded by Aijaz Ahmed (2011:5) as a philosophical position of a 'practice of politics.' Ahmed states that the use of the term is generally concerning 'modernity,' which he refers to as a time in history, specifically in Europe and North America, marked by the impacts of the Enlightenment, French Revolution and Industrial Revolution. Thus, postmodernity follows the timeline of modernity and is marked by the post-Second World War movement in which there was a fundamental change in the nature of capitalism, ushering in a different kind of politics (economic, technological and social) more appropriate for capitalist societies (Ahmed, 2011:6). hooks's use of the term, using Ahmed's framing, refers to political concerns of black subjectivities, in philosophical, art and literary discourse, within a neoliberal, hetero-patriarchal white capitalist domain.

connection between black experiences and critical thinking about aesthetics and culture. hooks reflects on her lack of conviction in her defence of postmodernism, caused largely by the sparse mention of black experiences or writings by black scholars in this critical theory (hooks, 1990).

In a similar vein, Zanele Madiba (2015), in her History of Art Masters dissertation *Development, Competition and Hillbrow: the Inner-City High Schools Drama Festival 2005-2015, A Community Arts Project*, addresses gaps in the literature of community arts programmes in inner-city Johannesburg. Madiba (2015) states that while her study relies heavily on the work of white scholars, there is a great need for the work of black scholars in this area of study. Madiba comments that the deficiency of black scholarship on community arts can be seen akin to hooks's sentiments in her chapter 'Postmodern Blackness.' In this chapter, hooks (1990: 1) speaks of postmodernist discourses as being exclusionary, even when they are preoccupied with 'difference' and 'otherness.' Although hooks's postmodernist discourse is a broad critical discourse with a particular history, it can be applied to scholarship by white scholars on black subjectivities that are perhaps too often rooted in statistics (Eldridge, 2011)[31]. hooks's first assertion is that this discourse is exclusionary, not only of black people but black women scholars[32] as well.

Art history scholar Anne D'Alleva (2005) states in *Methods and Theories of Art History* that postmodernism seeks to align with a concept of the subject being fragmented, contradictory, and decentred, speaking from a particular place, challenging the ideas that human consciousness and reason are powerful forces in shaping humanity. However, this is what hooks (1990) calls ironic - that the critical voice of postmodernism, which talks about heterogeneity, the decentred subject, and the recognition of otherness, still directs itself to a specialised audience that "shares a common language rooted in the very master narratives it claims to challenge." Postmodernist scholars like hooks seek to challenge grand narratives of subjectivity that centre around a Western idea of the subject - a single, unified, whole subject, speaking from one place and sense of authority.

White South African scholarship, often posits community art centres as emerging from inherently black and marginalised communities and attempts to hold onto a rigid 'township' community arts framework (Madiba, 2015). This not only reinforces the stereotype of community-based arts as 'outreach projects' but relegates the production of arts in these cases to a lower value. Thus, it is important to contribute to black scholarship in this area. It is also imperative to uphold the integrity of this subject; contributing to the literature in a way that does not blindly problematise Riverlea (nor provide remedies/resolutions). Care should be taken in how Riverlea is presented. It also becomes important for me to state my positionality in this research and to rely on the information coming from Riverlea, rather than on it (such as that of Chris Van Wyk).

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[31] In Roy Eldridge's *Shifting Blackness: How the Arts Revolutionize Black Identity in the Postmodern West* (2011), contemporary experiences of marginalised black subjects in the West are discussed. Eldridge traces a brief lineage of black studies in academia about African American identity and alludes to the fact that there is more to the black experience and history of African American identity than quantifiable statistics suggest (such as a 70% death rate for enslaved people).

[32] In her chapter 'Postmodern Blackness,' hooks (1990) uses the example of Meaghan Morris's (1988) discussion of postmodernism in her collection of essays *The Pirate's Fiancé: Feminism and Postmodernism*. Morris provides a bibliography of works by women, identifying them as offering new insight, as well as challenging male theoretical hegemony, yet cites no black women.

The sentiment on the stereotyping of 'community arts' is echoed further by Johannes Ramaisa (Charles, Massingham and van Veuren, 2004:7), facilitator-member of Tsebo Art Centre in *Special Edition,* a publication developed by artists Mocke J. van Veuren, Prince Massingham and Clifford Charles in 2004. The publication problematises the use of the term 'community arts,' viewing it as a condescension of arts, not held to professional standards. Ramaisa (2004) suggests that the term downplays the professionalism surrounding 'community arts,' distancing it from whiteness and money/resources. These sentiments and general perceptions of community centres being akin to outreach projects have pervaded the bulk of white scholarly work on community art centres. Perceiving a community project as an 'outreach project' may imply that the community is not only marginalised but that it lacks agency and is unable to provide certain services or opportunities for itself, instead of addressing the conditions that hinder the community from achieving certain ends. Madiba (2015) focuses on the inner-city space of Hillbrow,[33] Johannesburg, as she states it is significant because 'the location influences the ideological framing of the festival.' Through a data collection exercise, in which school-goers were requested to write letters personifying Hillbrow, Madiba's geo-specific readings were meant to re-imagine Hillbrow, and its perceptions as not only a place but 'home'. There is special attention here in referring to Hillbrow as 'home' and not just a place on a map, that stands out as a sensitivity to a sense of belonging, which is as important to locality as is topography.

We see in both hooks's (1990) and Madiba's (2015) work a parallel that the lack of writing by black scholars has direct implications on the black reader. hooks refers in particular to the black woman reader - to interrogate her interest in a subject that seems to render her inconsequential. To me, this translates as gaps in the space of theory around what hooks calls 'black experience'[34]. In colonial-modernist and postmodernist discourses, black subjectivities were excluded, and it follows that white scholars have taken up space to speak on themes of difference and otherness as is experienced from a white subjectivity.

Feminist scholar Sara Ahmed (2007), in her article *A Phenomenology of Whiteness*, provides a starting point from which to understand whiteness, and from where it operates epistemologically. Ahmed (2007) describes whiteness as "an ongoing and unfinished history, which orientates bodies in specific directions, affecting how they 'take up' space." Drawing on the experience of navigating a white world as a 'non-white' body, Ahmed offers a phenomenology of whiteness as a way of exploring how whiteness is real and lived in the world. She speaks of 'orientation' as a point-zero from which the world unfolds, the starting point from which we depart. This thinking applies to South Africa's racial history and the discussions to follow on how marginalised, Black communities have had to navigate the political landscape, even in post-Apartheid South Africa.

In Sharlene Khan and Fouad Asfour's (2018) text *Whitespeak: How Race Works in South African Art Criticism Texts to Maintain the Arts as the Property of Whiteness*, South African art writing

[33] Hillbrow is an inner-city residential area in Johannesburg populated by a mostly foreign-national constituency. In the 1990s, the area became associated with crime, sex trafficking, drugs, dilapidation and ungovernability due to the severe collapse of services, inner-city decay and many buildings having being 'hijacked' and occupied by people needing shelter, while others used as drug dens (see Stadler et al, 2017).

[34] It should be noted that while there is no singular 'black experience', hooks may be specifically referring to the perspectives or experience of black scholars' works in postmodernist discourse - which should also be read in its specific context - within the academy, in America, in the 1990s.

(and more specifically art criticism) is positioned as being saturated and maintained by white colonial values. The authors propose that white colonial values located in the arts are still largely based on foundational European colonial-modernity discourses. The term 'whitespeak' is highlighted through the term 'white talk,' as identified by Critical Whiteness Studies scholar Melissa Steyn and 'art speak,' an opaque art languaging. According to Steyn (2004), 'white talk' "functions around the comfort, convenience, affirmation, solidarity, psychological well-being, advantage, and advancement of whites … white people experience their social space as neutral and individually determined." Steyn further argues that "white talk is a naturalized white supremacist ethnic talk around certain symbolic institutions like language, religion, history, arts, and sports" (Steyn, 2004:151). When combined with the language of Eurocentric value judgements within the visual arts field, this results in 'whitespeak' - "which frames black artists/arts in particular ways" (Khan and Asfour, 2018). Khan and Asfour identify four features of 'whitespeak,' deduced from multiple art writings on black artists. Summarised from their text are the following features:

1. *Dissing - The language of opinionated-not as truth:* the language of 'lack' used to evaluate and talk about black art exhibitions and black artists, echoing David Koloane's (1997) assertion that black artists are spoken of with an 'overwhelming negativity';
2. *Mimesis and almost-but-not-quiteness*: on how whiteness imposes on the black artist the notion of barometers of white sophistication and cultural standards;
3. *Black killjoys, meritocracy and the white (dis)appearing act*: on the oversight of the white body and the particularities of their cultural perspectives and training; the invisiblisation of whiteness as an exclusionary meritocracy (being the authoritative decider of who is *not* meritorious);
4. *Too much, too little - naming and victimhood*: regarding the phenomenon of whiteness being unable to relate to work that is not centred around whiteness.

Though Khan and Asfour's text refers specifically to 'whitespeak' in South African art criticism writing, I believe it can be similarly applied to broader academic writing on the arts. The authors' critique is that there are very few publications that feature critical writing on the visual arts in South Africa, and even among those publications and their platforms, the space for writing is generally limited to short newspaper write-ups or reviews. Generally, these have a wide readership, in comparison to art journals, for example. These write-ups, thus, become important primary sources of information on artists and play a big role in shaping the cultural capital of artists. Art criticism, they claim, is a form of knowledge framing, and one of the most accessible ways in which the public engages with the arts. By extension, these discourses inform educational curricula, educational resources available to us in schools and tertiary institutions, as well as what is authorised in art history - who has access to writing, publishing and printing, which are mostly dominated by white institutions (Khan and Asfour, 2018).

What Madiba, hooks, Khan, Asfour and Ahmed allude to is this notion of subjectivity, as is put forth by white and European colonial-modernist scholarship. Experience is particular and oriented in a specific way when speaking from a black position, echoing David Koloane (2017: 20) when he asserts that concerns become different when you are a black artist living in the township, as opposed to a white artist living in the suburbs. When a statement about the 'politicisation' of art is made, presupposing that there is art that is not as political or is less or (a)political, it should be

interrogated. The statement may inexplicitly presuppose the politicisation of art as a phenomenon that has disturbed the grand narrative of 'apolitical' art that had existed up until that point.

For other white scholars whose works I engage in this research report, my use of hooks's theoretical orientation of postmodern blackness as a lens of discussion will seek to interrogate grand narratives, biases and sweeping statements about community arts and communities themselves, that may otherwise slip through the cracks. However, I place less emphasis on the critique of white scholars, and more on trying to recentre my experience as a black scholar. I consider how I am writing about subjects and people, that may be peripheral to my frame of reference. I hope that this research report will help mitigate a deficiency in the literature in the area, specifically relating to localities of community arts in Johannesburg, written by black scholars.

By centering a small community arts project in Riverlea, which operated for a limited period and interviewing those who were involved in it, I hope to dynamically reflect on the continuum of community-based arts and arts practitioners in Riverlea. The contribution of reflexive thinking of those involved and the shifting nature of their work is never in stasis. Therefore, my choice of methodology is open to less structure and more consideration of the flux of these types of projects. I intend to reiterate hooks's (1990: 2) sentiments on how postmodern discourse should "incorporate the voices of the displaced, marginalized, exploited and oppressed black people," especially devoid of condescending terms such as 'marginalised' and 'oppressed.' I intend to place emphasis on the primacy of interview subjects and not the perceptions academia can sometimes assert these terms when referring to certain communities or areas without interrogating them.

Methodology

This research report uses two qualitative methodologies - firstly, desktop research in the form of textual analyses, and secondly, interviews.

Interviews were conducted with the founder (and facilitator) of Genesis, Vernon Milton, and with an arts practitioner from Funda Community College, Phumzile Twala. These participants have experience in running programmes at these respective centres, which gives them intimate and first-hand knowledge of how locality may have influenced their work and what the consequences of that influence might be. I have also profiled Westbury Youth Centre to provide a comparison between the other two centres. These three particular art centres have good comparative value as they differ from each other in terms of scale, number of participants, programmes offered and organisational structures, yet exist in comparable economic and geographical zones. These three centres also offer further insights surrounding their sustainability and functioning such as site- or community-specificity (which challenges any notion of homogeneity between art centres). I have interviewed facilitators (as opposed to program participants (children)), as those who ran/run the organisations have greater knowledge of the organisational nature of the centres than the participants. The interview format allowed for the first-hand experiences of the interview participants to be central to the research, as opposed to a theoretical perspective. The interviews were undertaken in person, and via WhatsApp when requested.

In *An Introduction to Qualitative Research*, Uwe Flick (2009) elaborates on episodic interviews, where the starting point is the assumption that subjects' experiences of particular domains are stored and remembered contextually. Flick states these kinds of interviews are largely led by recurrently asking the interviewee to recount certain situations. Special attention is paid to situations or episodes in which the interviewee has had experiences relevant to the question of the study (Flick, 2009: 186). An example of such questioning would be: "How did you arrive at working at this community art centre, for how long, and could you tell me how it has been for you?" I tried to adopt the episodic interview methodology outlined by Flick in preparing and conducting my interviews, as I agree with opening up experiential knowledge particular to the interviewee. This allows them to think of things beyond what I know to ask, thereby not limiting their responses to a rigid structure, analysis or preconceptions.

For the analyses of interview data, I use an inductive method of narrative analysis, since the data gathered through interviews largely contain the experiences of people as recounted through the telling of stories (e.g. an answer to a question on how an organisation or project started for instance). Social science scholars Sarah Earthy and Ann Cronin (2008) describe a narrative analysis as a categorical analysis that groups thematic content to be used in comparison with other data sets. Social science scholar Frederick Anyan (2018), writes on the power dynamics in data collection and data analysis between interviewer and interviewee, stating that power shifts significantly to the interviewer in the analysis stage. Thus, the resulting data can be influenced by biases on the interviewer's part. Anyan states that it is a choice for the interviewer to share their analysis with the interviewee after it has undergone analysis and discussion (Anyan, 2018). In parallel, Linda Tuhiwai-Smith (2012), in *Decolonising Methodologies,* argues that it is the responsibility of the interviewer to share their findings and analyses, which inform the way narratives are constructed and re-involve the people whom the research engages.

The next chapter will discuss the terminology used in this report - specifically the understanding of 'community-based arts' pertinent to this report. There are multiple definitions and interstitial spaces where community-based arts spaces and organisations exist. Chapter 1 frames community-based arts for the introduction of my case study, Genesis, as it fits into this framework.

Chapter 1: Community-based Arts

Chapter 1 will introduce and define key terms used in this report. I will expand on the terms 'community' and 'community-based art,' as well as the concept of 'locality.' I discuss scholarship on art centres in Johannesburg and give a brief overview of a selection of centres that exist or have existed in Johannesburg[35], to describe the landscape of this research. This chapter will also discuss whether practitioners have felt locality has shaped their organisations.

'Community' in Community-Based Art

In the humanities, the term 'community' is a contested term, convoluted by multiple definitions specific to particular disciplines. When speaking about community-based arts projects it is necessary to define what, or who, 'community' is within these artistic discourses. It is also important to note the use of this term as it has shifted over time. There have been many, often conflictual, definitions of the term 'community.' There are more than ninety different recorded definitions of community as used in social science discourse (Cohen, 1985).

Defined in Lize van Robbroeck's (1992) *The Ideology of Community Arts*, the term 'community' is "an ideational belief in unity and commonality between a given group of people." This definition accounts for 'community' in South Africa as implying group activity that associates itself with the materially deprived sectors of the population, in contrast to the elite classes, for whom the state institutions cater. One could argue that this is a reductive and patronising interpretation of the term as it only refers to community in a politico-economic sense. It also suggests that communities are not agentic and are incapable of taking care of themselves as if they haven't been doing so since before colonisation and Apartheid. Genesis and other institutions, demonstrate the invalidity of these reductive interpretations. However, van Robbroeck (1992) does state that this term carries utopian associations. She links the term, in a pre-democratic South African context, to socialist ideology[36] in the way that it carries associations holding notions of democracy and social values, which suggest a political orientation that directly implicates and addresses the state. She elaborates that 'community' implies a common identity and purpose, signifying group action as opposed to individual action, often being read in South Africa and abroad as 'the people.'

South African social science scholars and ethnographers Robert Thornton and Mamphela Ramphele (1988:29) noted that the word 'community' was used by the ruling Apartheid National Party as a euphemism for 'race' or 'population group,' thus assuming a negative connotation. The term became synonymous with 'the people' or those who were marginalised.

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[35] Various centres are discussed - amongst them Genesis, FUNDA Community College and Westbury Youth Centre are profiled.

[36] For example, there was a time when Western Modern Art was weaponised during the Cold War by the CIA (as a device of the so-called cultural Cold War). Modern Art was considered to be a free (read 'democratised'), innovative and dynamic field of art, while Socialist Realism was harnessed by the CIA to portray Socialist art as propagandistic and rigid, denying free-thinking and innovation as possibilities of art and culture. This was a project that garnered much interest in Modern Art, exhibiting it internationally as an American cultural value. However, this project failed when some of the artists of the 'Modernist' movement were found to be supporters of communism (see Saunders, 1995).

Social work scholars Mini Pradeep and Karibeeran Sathymurthi (2017) write about the use of the term 'community' in 'community social work.' The authors categorise two main sources from which community is defined, the first being the 'place' or neighbourhood, and the second focusing on the notion of relationships (solidarities, communions, and interactions) that may go beyond just location. Pradeep and Sathymurthi (2017) theorise four common elements in sociological definitions of community: geographical area, social interaction, common ties, and shared sentiments. In the book *Towards a People's Art* by John Pitman Weber, Eva Sperling Cockcroft and James Cockcroft (1977), 'community' is described as "a group of people who share a sense of community - who share common interests, common values, and a sense of solidarity or trust based on these ties" (Cockcroft, Weber and Cockcroft 1977: 72).

Social anthropologist Anthony Cohen (1985), in his book *The Symbolic Construction of Community*, focuses less on definitions of community but on the use of the word. According to Cohen (1985), context is an important foundation in the complex definition of community. Cohen proposes that different interpretations of the term community suggest the idea of commonality between members of any particular group that distinguishes them from other putative groups. He suggests that community simultaneously imply similarity and difference and it is from this relational idea that boundaries are marked. Boundaries mark the beginning and end of a community and might suggest a sense of discrimination wherein communities may distinguish themselves from other communities or social entities. This distinction could be linguistic, racial, religious, class, or otherwise. Cohen explains that these boundaries are given meaning by the wishing to create these distinctions and argues that this is the symbolic aspect of community boundaries.

Cohen (1985) goes further to explain boundaries that may inform a communal consciousness – that these may even manifest as intimate or substantial areas of people's identities, express sentiments that are invested in, attached to realities, kinship, friendships, rivalries, familiarities and even jealousies. Cohen expresses that symbols do more than represent things; they allow those who employ them to supply their meaning. In this way, communities express and define their own meaning. Among others, Cohen uses the example of the residents of the Ituri rainforest (DRC) in two seemingly ideologically conflictual villages, the Mbuti and the Bira. Despite their contrary character, both engage in an initiation ritual called *nkumbi*[37]. Although the two villages share this ritual, they do not all share in the meaning. The ritual represents different values and meanings to both the Mbuti and the Bira. Cohen argues that this difference exhibits the reality of the boundaries he speaks of - how they may have less to do with social structures and actions, but rather deal with thoughts and beliefs. Thus, this ritual is symbolic of how a community may construct boundaries, through the minds of the people who engage with it, and not determined by geography or structural forms.

AbdouMaliq Simone's (2004) essay *People as Infrastructure* is also helpful in the theorisation of community. Simone's (2004) notion of 'people as infrastructure' emphasises economic collaboration between residents of inner-city Johannesburg, as they are marginalised and

[37] The nkumbi is an event (ceremony or festival) celebrating the initiation of boys to manhood, which includes circumcision. It also symbolises access to the village as those who undergo the initiation are allowed to live in it.

immiserated by urban life. Simone likens the residential population and their activities to the roads, buildings and other typical infrastructure that constitute and determine how cities are used. Simone thus includes people's activities in the definition of the infrastructure of inner-city Johannesburg. Thus, the term 'infrastructure' is extended beyond a physical meaning – such as roads, buildings, or bus stops – to one that is more abstracted, but no less physical. The author speaks of the city being characterised by intersections of residents "that operate without clearly delineated notions of how the city is to be used and inhabited … a platform providing for and reproducing life in the city" (Simone, 2004: 409).

Simone's (2004) investigation of the intersecting identities in Johannesburg's inner-city exhibits how people form an embodied infrastructure that sustains livelihoods and economies through a diverse and conflictual series of complex interrelations and negotiated spaces. These negotiations of livelihoods and the conjunctions of heterogeneous activities constitute how people live, make use of the urban environment and collaborate. It may be argued that these conjunctions are necessitated by a capitalist biopower that has drawn a myriad of different nationalities into an inner city in search of jobs and livelihoods. Their negotiated relationships are what form the infrastructure of the city. In this way, the effectiveness and usefulness of the inner-city workings are decided upon by its residents. It is these negotiated relationships that constitute the community of inner-city Johannesburg. Maria Lind (2009) defines community further than forming the basis of society but rather created as a resistance to immanent power. Both Lind and Simone speak of community as forming in response to power dynamics that ultimately shape them. Much in the same way that this report attempts to exhibit how locality shapes the community-based institution of Genesis.

Simone's writing on the inner city may be viewed in parallel to Zanele Madiba's writing on Hillbrow as a place of belonging, given more value by those who occupy it. Madiba (2015) relays sentiments of Hillbrow being negatively perceived as a danger zone. However, data gathered from an interview with a resident of Hillbrow revealed a different perception. The resident viewed the diversity of Hillbrow as unique and contributary to its unique character - "dangers, migrants and overcrowding all form part of Hillbrow" (Madiba, 2015: 48). The residents create economies, social and ideological capital, that are recognised and communicable through their various interactions.

Thus, the theorisation of people as infrastructure overlaps all four common elements in sociological definitions of community as outlined earlier by Pradeep and Sathymurthi (2017): geographical area, social interaction, common ties and shared sentiments. This view is corroborated by Chris Van Wyk (2004), in his autobiographical book, *Shirley, Goodness and Mercy* In his recollection of Riverlea he describes numerous characters in his community, including the particular set of values and sentiments they held. These values and sentiments, bound by time and place, are indicative of the nature of people and the sense of order they created - one that is particular to them. Riverlea and Hillbrow should not be romanticised as places exemplary of the notion of community – they are just like any other community (geographical, corporate, online, academic) subject to shared and enforced negotiations of values and sentiments.

Both Cohen's and Simone's interpretations of 'community' as a foundation from which to expand the term 'community-based art' work in parallel as they consider the importance of context in the definition of 'community,' as well as the symbolic construction of community that exists within

the minds of those constituting it. The activities of any group, with or without distinguishing boundaries, are determined by context (Cohen, 1985). For example, Simone elaborates that in African cities it is a *re-making* "process of economic modernization" that takes place when people engage in seemingly fragmented and unrelated activities (Simone, 2004: 411). Since Johannesburg's inner-city has degraded over time, in place of the area's policies and economies, an influx of foreigners, new economies and entrepreneurial enterprise has emerged, creating a new way of living and reproducing life in the inner-city.

Forming a concrete definition of 'community,' as it is conceptualised in artistic discourse, is complicated and as is evident, the term flowers out of particular contexts. In the context of Riverlea, community is symbolic, physical and geographical. It is symbolic in the sharing of a particular history under The Group Areas Act[38] and physically as it was intentionally placed amongst mines to house a racialised group of people, namely Coloureds[39]. Geographically, the community of Riverlea is collectively plagued by the mine dumps that surround it.

Community-based Art

The term 'community-based art' is applied indiscriminately in art discourses to almost any medium employed by grouping people (Kwon, 2002). Taking into account the previous section's interpretations of community, and my understanding, 'community-based art' can be defined as art based in a feeling of togetherness, fostering creativity and skills that produce art. At the same time, it is marked by boundaries that distinguish the collective feeling, categorised by mediums, and genres. Still, this feels like a superficial definition of a term steeped in nuance.

van Robbroeck (1992) states that the term 'community arts' is as contested and complex as the term 'community' itself, so definitions of the term fail to completely articulate the entirety of it. This may be due to different conceptualisations of 'community,' considering that South Africa has a long history of community activism, that has been fluid and not politically fixed. She states that various definitions of 'community arts,' are limited by just listing activities offered under them. van Robbroeck argues that there is an emphasis on the community arts movement being politically motivated. The 'community arts movement' is said to have been a response to "rapid urbanisation, and inner-city impoverishment, the Cold War, the 'mass society' which was the result of technological modernism, industrialisation and the pervasiveness of bureaucracy." According to van Robbroeck (1992: 51), the 'politicisation' of art is in response to the systematic disempowerment from the "radical division of labour under advanced capitalism" and necessitated agendas for the promulgation of community arts.

I utilise van Robbroeck's conceptualisation of the term 'community arts' with an ambivalent position toward her sentiments about the politicisation of the community arts movement in response to the Cold War era, as well as the implication that renders other kinds of 'arts' as non-political. My ambivalence toward her sentiments is backed by the existence of various iterations of community-based arts that have flourished through subversion, communication, tradition and

[38] A racially based land measure passed by the South African Parliament in1950 which assigned certain racial groups to particular residential and urban areas, to exclude various ethnic/racial groups from access to more developed areas, which were reserved for whites. See Ballard et al (2021).

[39] The official racial classification of 'Coloured' is used here.

custom[40], predating the Cold War. The 'politicisation' of a rich and convoluted arts movement cannot be solely attributed to global politics and its trickle-down manifestations. Rather, community-based art has been integral to many societies for reasons promoting cohesion among people, celebration, pleasure, recitation, dissemination of knowledge and education[41]. 'Politicisation' is, thus, trivialised as a term itself. However, feminist scholar Carol Hanisch (1969) uses the term 'political' in the broad sense of power relations and not the narrow sense of electoral politics, stating that "the personal is political." I argue that community-based arts are inherently political by people expressing themselves instead of being told what to say, however, I do not use 'politicisation' in this report to characterise community-based arts centres or organisations.

Palesa Monnakgotla (2018)[42] writes a history of CACs[43], discussing the historical context they emerged from (under the Apartheid regime in this case). The author notes that this is important in understanding the plight of CACs in South Africa. Monnakgotla references Polly Street Art Centre and Sibikwa Art Centre as being borne out of special necessity. It was not that there were no institutions that catered for the formal arts training of mature black artists, but rather because of the lack of space to practice 'self-taught'[44] art.

In terms of the historical context mentioned above, exiled political leaders, members of anti-Apartheid groups, artists and activists helped to stir enough pressure and opposition in other parts of the world to lay sanctions and cultural boycotts against the Apartheid state. The work of the Medu Art Ensemble is an example of how arts and culture contributed to the liberation struggle by organising the Culture in Resistance Festival held in Gaborone, Botswana in 1982. The group distributed posters internationally depicting the liberation struggle, which helped to garner attention, boycotts and support for the struggle in South Africa. For this reason, many clandestine operations grew and remained afloat with the help of foreign funds in support of the liberation movement. Soon after 1994, when liberation was thought to be obtained, foreign funds were withdrawn from South Africa, particularly in the cultural sector, leaving cultural institutions almost destitute and unable to receive funds (Monnakgotla, 2018). Monnakgotla notes that after heavy influence from the government on CACs, the utility of art moved from a need to a resource.

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[40] See Marschall (2002) for additional information on the uses and motivations of wall painting and mural painting by amaNdebele.

[41] See Lebaka (2018) for additional information on the social functions of communal music-making in Bapedi culture, and understanding indigenous knowledge as indigenous practice.

[42] Palesa Monnakgotla's (2018) Master's research report, *Ke Ya Rona (It is Ours): A Review of the Levels of Community Engagement Towards the Sustainable Development of Community Arts Centers in South Africa Focusing on Shared Ownership*, is concerned with the extent of community engagement practised at Sibikwa Art Centre and Funda Community College in Soweto. The research investigates the extent of active community participation in these centres which are considered 'community' art centres.

[43] A CAC, or Community Art Centre, is an acronym used by Monnakgotla in her report. It references the art centres set up by the Department of Arts and Culture in 1996. For more information on the implementation of CACs through the Culture in Community (CIC) programme, see Monnakgotla (2018) and Hagg (2002).

[44] It is worth noting here that in an *Art on Our Mind* dialogue with curator and educator Nontobeko Ntombela and Sharlene Khan (2018), Ntombela problematises the use of the term 'self-taught,' referencing Gladys Mgudlandlu often being referred to as a 'self-taught' artist. However, it is documented that Mgudlandlu attended a high school that taught art, and learned art there. From this, I gather the term 'self-taught' to sometimes be an assumption overlooking various histories of creative education, that in a way devalue those creative educations and lock allegedly 'self-taught' artists within a specific category.

Here, the value of 'resource' or 'utility' becomes far greater than the value of what community-based arts *do* or encourage - such as pleasure, creative outlets, or education. She also notes the shift from ideologies of the liberation movement toward ideologies of the state, which focused on 'social development,' read tourism and trade (Monnakgotla, 2018). This is where the value of art centres comes into focus, as is evidenced above. The following section covers scholarship on community-based arts centres in Johannesburg, pertinent to this report.

Scholarship on Community-Based Art Centres

Gerard Hagg (2001: 12) defines a community arts centre as

> a facility in a physical structure that offers members of a community, without prohibitive educational entry requirements and at a minimal cost, opportunities for informal or non-formal art education and training (emphasis added), participation in artistic and creative activities and experiences, and access to resources, while this community is significantly represented and influential in the governance and management of the centre.

This is an idealised definition of a community arts centre. Not all centres operate in this manner, nor provide the resources or space for communities to engage in the governance and management of a centre, as will be explored further in the next chapter.

According to van Robbroeck (1992), community art centres emphasise maximising skills and minimising expenses and specialised technology. An example she uses is screen printing, which is relatively cheap and technologically simple in terms of processing. Such methods provide the community with the skills needed to produce and disseminate their own information. Screen printing (and various other printmaking techniques) was introduced in South Africa in the early 20th century, took place in educational institutions and was formally trained by white artists, following Western models (Cooney, 2012). Curator and arts administrator Lynn Cooney narrates how printmaking programs were introduced by art centres and community workshops, based mostly in urban centres in the 1950s. This was a time when access to tertiary education, let alone the study of visual arts, was extremely limited for black students. However, the need for community art centres to provide 'rehabilitation' for black South Africans reads as condescending and may be the reason for many break-away groups and centres that emerged with different agendas (Cooney, 2012).

According to the draft Department of Arts and Culture's 2018 Policy Document for the *Development of Local Arts and Culture Centres and Programmes*[45], communities mobilised around culture and gradually developed "a community arts centre sector involved in promoting access to and participation in the arts within a liberatory framework." This document goes on to give an overview of the 'phases' of development that arts and culture centres have undergone since the 1940s. The first phase of development is said to encompass Polly Street Arts Centre (est. 1949) and Rorke's Drift Arts and Crafts Centre (est. 1962), which both came about through private and church funding, respectively. The document goes on to note:

[45] From DAC website: Policy Document for the Development of Local Arts and Culture Centres and Programmes (2018).

> These initiatives were succeeded in the 1970s and 1980s by further centres established through government subsidy within a similarly 'liberal paternalistic framework' (van Robbroeck 2004: 46). However, during the same period, a number of overtly politicised and independently initiated centres and arts organizations arose (such as the Alexandra, Federated of Black Artists Centre (FUBA), Dorkay House and Funda Arts Centre in Johannesburg, the Community Arts Workshop in Durban and the Community Arts Project in Cape Town).

This passage posits Rorke's Drift (formerly Evangelical Lutheran Church Art and Crafts Centre) and Polly Street Art centres as 'pioneering' the community arts sector, as they fed into (in terms of both artists and resources) other centres which developed after or in tandem with them. It is worth noting that the centres presented as being the 'first' in the development of community arts, were preceded by community art centres whose histories are not documented with the same prestige. For example, South African painter and qualified art teacher John Koenakeefe Mohl set up an art school called the White Studio at his home in Sophiatown in 1944[46], five years before Polly Street Art Centre had been established. Mohl's White Studio is considered the first independent art school founded by a black art teacher. The Afrika Cultural Centre is another example of an under-documented centre, started by Benjy Francis in 1980 in Newtown, Johannesburg. Before opening its doors as an art centre, Francis ran a circuit of workshops in Soweto, Kliptown, Eldorado Park and Lenasia, leading up to the establishment of Afrika Cultural Centre as a permanent physical space in 1980[47].

A fundamental commonality between centres like Polly Street Art Centres in Johannesburg and Rorke's Drift in KwaZulu-Natal is the fact that they were both headed by white authorities (Cecil Skotnes and Peder and Ulla Gowenius[48]). Originally established as an alternative for adult education in 1952, Polly Street was transformed into an art centre run by artist Cecil Skotnes. In 1957, Sidney Khumalo became a collaborator with Skotnes at the centre Cooney (2012). Later in 1963, more steadily recognised for printing, the Evangelical Lutheran Church Art and Craft Centre (ELC) was established, commonly referred to as Rorke's Drift. Even with printing on offer, linoleum cuts (linocuts) were a popular course, preferred for their minimal means, where no press was needed (Cooney, 2012). John Muafangejo learned and taught at Rorke's Drift, becoming a widely known Namibian linocut artist.

In his research of Polly Street Art Centre Sipho Mdanda (2018), reviews a litany of publications evidencing how Polly Street Art Centre has been written about as a production of Cecil Skotnes and other associated white artists. Mdanda highlights important omissions and inaccuracies that produced a general lack of acknowledgement of black artists' contributions to the overall running and productions of Polly Street. The creation of a teaching methodology (mentorship) at Polly Street has not been written on either. Black artists and teachers who taught alongside Skotnes (such as Ben Arnold, Solomon Maqambalala and Khabi Mngoma)[49], are seldom given the same credit

[46] See Sidogi 2023.

[47] See Afrika Cultural Centre's status and profile is displayed on this website https://www.artfactories.net/Afrika-Cultural-Centre-Johannesburg-186.html. ; last updated May 2009.

[48] Walter Battiss set up and headed the Fine Art course at Rorke's Drift in 1967.

[49] Contributing black artists and teachers included: Sydney Buys, Edward Daniels, Wilfred Delporte, Karl Ditlopo, Edward Domingo, Dumile Feni, John Hlatywayo, S S Hlongwa, Tosby Keipedele, Eli Kobelie, Welcome Koboka,

garnered by Skotnes for the work that Polly Street produced, even though none of it would have been possible without the numerous teachers and assistants Skotnes had at his disposal (Rankin, n.d.). Centres such as Polly Street, Bill Ainslie Studios, Eoan Group, Rorke's Drift and Caversham Press were founded by white artists or through white missions. These centres sometimes had the support of private investment, sometimes the Apartheid state, particularly in cases where art was used as a tool for rehabilitation, such as occupational therapy (Cooney, 2012).

Eben Lochner (2011) speaks on the ideology informing the functioning of CAP (Community Arts Project) in the 1980s in Cape Town. This provides another key example of the confluence of racial segregation and unequal urban development on the arts and culture sector. Lochner (2011) touches on the realities of the Group Areas Act of 1950 when people were forcibly moved to different areas determined by their race and socio-linguistic grouping. Developed areas were reserved for white people, and rural outskirts of major metropoles were assigned to black people. This led to the creation of many urban townships just outside of cities.

> The smattering of missions and hospitals and a few modern school buildings were minor indices of change. This was part of the systematic underdevelopment and ingrained poverty engendered by Apartheid, a system that entrenched the traditional rights and customs of a small aristocratic class by buying out the traditionalist leaders and conferring on them special powers claimed to be cultural and historical (Nettleton 2006, pg.71).

This quote from Anitra Nettleton (2006) refers to urban development that occurred before 1994, specifically speaking on Venda mythologies and their intermingling with perceptions of the political bureaucracy that permeated the former Venda Bantustan, or homeland, in the 1970s. Nettleton notes the "ethnic politics [which] play out behind the façade of South Africa's multiculturalism." This is an example of the kind of conflicts of ideology and erasure of (oral) histories that the creation of Bantustans ushered.

In the 1960s, the Bantu Education system was introduced, involving a skills-based education of black children, significantly inferior to that of white children. The subsequent decision of the state to introduce Afrikaans as the medium of teaching and instruction caused students to take to the streets and protest on 16 June 1976. Lochner (2011) indicates that following the fatally violent 1976 Soweto riots, there was a sudden increase in the number of community art centres in South Africa. According to Lochner (2011), the Black Consciousness Movement (BCM)[50], which

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Alpheus Kubeka, Sydney Kumalo, Lloyd Layton, Ezrom Legae, Priscilla le Grange (pottery), Ben Macala, Ernest Manana, George Makgajane, Solomon Maphiri, Louis Maqhubela, Peter Martin, Monty Mahobe, José Manuele, Richard Marks, Joe Maseko, J S Mashabane, Leonard Matsoso, Pat Mautloa, David Mbele, David Mogano, Peter Mokhethi , Samuel Mokoena, Nathaniel Mokgotsi, Joseph Molisi, Themba Mokhethi Kumalo, Mosikare, Morningstar Motaung, Godfrey Ndaba, Ephraim Ngatane, Jacob Nhlabathi, Hargreaves Ntukwana, Harold Pongolo, Aubrey Quaker, Matthew Rathebe, Winston Saoli, Ezekiel Segole, Sello, Durant Sihlali, Lucas Sithole, Christopher Smith, Philip Sobikwe, Moses Tladi, Fred Tuge (Rankin, n.d.).

[50] The Black Consciousness Movement emerged from a long line of philosophical and intellectual ideas that culminated on university campuses across South Africa, emerging from the experiences of black students who felt alienated on their campuses by having their social and political lives governed by Apartheid oppression. The Movement challenged the internalisation of white supremacy and gave instruction to the rightful assertion of citizenship, power, beauty and self-importance of Black people.

developed in South Africa in the 1960s and 1970s, was a catalyst in the formation of these art centres, as art increasingly became an important means of self-determination.

The ideologies posited by Lochner (2011) and van Robbroeck's (1992) texts evidence conditions that necessitated the formation of community art centres in South Africa. They do not, however, deal with how the locality of the community art centres affected the mobilisation of people. Nor do the authors discuss how localities were significant in the centres' formation and organisational structure, considering how some of them engaged in clandestine liberatory politics with their work. Lochner does note that in state-subsidised[51] centres such as the Katlehong Art Centre[52] in Katlehong (Johannesburg), there was a sense of prevailing 'state ideology'[53] that pervaded the art produced there. The general opinion amongst [black] artists was that these centres did not produce art for a 'free society.' There were also accusations that centres were teaching 'apolitical' art or by teaching a prescriptive European curriculum, privileging canonical Western notions of fine art (Lochner, 2011: 95). However, the criticism of Western art teachings and the implication that there is an 'authentic' African art that artists should have been practising does not take into account the fact that limited curriculums were being offered by such institutions.

It is important to note that despite the domination of scholarship on community art centres by white people, there have been many successful art centres established in spite of whiteness and 'white saviour' missions. One such initiative was a publication called *Special Edition*, a companion to *Lihlo la tsa Setso* (the Gauteng Arts List Directory) which was published by artists Mocke J. van Veuren, Prince Massingham and Clifford Charles. The *Special Edition* contained interviews, writing and debates by cultural practitioners of community-based arts projects in Johannesburg. The Arts List 'Directory' is a database of cultural groups in Gauteng. Centres such as Funda Community College, FUBA (Federated Union of Black Artists), Thupelo Art Project, John Mohl's White Studio, and lesser-known organisations and institutions such as Black Art Studios in Durban in the 1970s, the Dashiki Art Museum near Pretoria (est. 1972), Peoples Experimental Theatre (est. 1973) and Shiqomo (est. 1973) in Lenasia and Soweto respectively[54] (among many others). These centres were borne out of a necessity to build support for black arts practitioners and centres for black artists to study art and develop their skills under the Apartheid regime [55].

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[51] 'State subsidised' refers to those centres funded and supported by the administration of the state; the recipients of national public funding. An example would be Katlehong Art Centre which was supported (funded, provided with buildings, salaries) by the East Rand Administration Board (ERAB).

[52] The art centre referred to was established as Katlehong Art Society (KAS) in 1972 by Morningstar Motaung and Mandla Masiso. Later in 1977, the KAS negotiated with the East Rand Administration Board (ERAB) for support. The funding and resources provided by the ERAB took care of a large part of the KAS's operations.

[53] The 'state ideology' Lochner may be referring to can be read as the sentiment of separate development - evidenced in instances when black artists were discouraged from participating in Western arts training and that they should stick to developing a more 'natural' aesthetic that needed less tutelage and appealed to a white art market (Rankin, n.d.).

[54] Black Art Studios in Durban was set up in 1972 following the Black Consciousness call for black people to do things for themselves. Dashiki Art Museum Peoples Experimental Theatre and Shiqomo merged in 1973 to form one theatre group.

[55] These black initiatives set up a precedent that is apart from whiteness, teaching curriculums they had developed outside of the institutions that were intended to educate mature black artists by the state.

Other centres that emerged under Apartheid include Soyikwa Institute (1977), The Afrika Cultural Centre (1980), Tsebo Art Centre in Katlehong (est. 1986), Bachaki Theatre (1987), Indlondlo Cultural Events (1987), and The Soweto Dance Theatre (1989). ACUMDA (African Culture Music and Dance Association) (1994) and Emfuleni (1997) emerged upon the advent of democracy in South Africa[56]. The founders and/or facilitators of these groups were interviewed in *Special Edition,* published in 2004. Gauged from the interviews published therein, the reasons for the closure or weakening of these groups seem to have stemmed from similar circumstances, such as a lack of funds and a lack of enthusiasm not seen since the liberation struggle. It is interesting to note the context amidst which these groups emerged - the mid-to-late 1980s, an increasingly violent state, after the fruition of the Bantu Education Act of 1957 and the Population Registration Act of 1960. This resulted in a period of inferior education for black students. In reaction to the Population Registration Act David Koloane (2017: 19) said, it "took a stroke of a bureaucrat's pen to change thousands of coloureds into whites, whites into coloureds." Unfortunately, the circumstances that fostered the emergence of these groups in the first place changed into contexts that ushered in their demise. For example, in an untitled article in *Special Edition* by Thulani Mtshali, then director of Bachaki Theatre, Newtown, states:

> they (the youth) are being depoliticised, especially if you look at the culture of the 90s: education last and freedom first you know. Youth development and education was sacrificed in order for those things to happen and, in some ways that sabotaged the development of the youth. In the 70s and maybe during the early 80s you'll find that was actually the opposite (Charles, Massingham and van Veuren, 2004:11).

Similarly, Johannes Ramaisa, facilitator-member of Tsebo Art Centre, in his *Special Edition* interview, when asked about the current challenges faced by Tsebo Art Centre responded, "At first, during the struggle days, there was a focus, something to work towards, but that focus has been lost" (Ramaisa, 2004). These sentiments allude to the socio-political climate that community art centres found themselves in, a decade into a democracy. Education, 'politicisation' and the lack of funds are common aspects spoken to across all the interviews in *Special Edition,* in describing challenges centres/organisations faced. This parallels Monnakgotla's (2018:10) statement about the demise of community art centres after 1994, due to the retraction of foreign funds toward anti-Apartheid cultural institutions.

The question of locality (and in specific reference to Johannesburg) features most prominently in the literature in the *Gauteng Directory of Arts Groups and Debates on Cultural Life* or *Lihlo La Tsa Setso* written by Charles, Massingham and van Veuren (2004). This is one of the most comprehensive sources, in terms of the areas covered and the care taken in categorising and understanding the broad and blurry nature of 'creative' interstitiality.

The directory is divided into three sections. The first section consists of art writing about the research process of collating materials for the publication; the second section comprises articles on 'contemporary cultural practice'[57]; the third section is the list of arts

[56] It is worth mentioning Dumisani Mabaso's Squzu Workshop here as well, which was a print-making studio that catered to independent artists in Johannesburg (Cooney, 2012:38).

[57] As stated in the publication, 'cultural practice' is used as opposed to 'artistic practice' or other terminology, to specifically relay the disparity of practices employed at the various centres, For example, one centre named Future Development Corporation in Soshanguve offered, among other things, beauty pageant training.

centres/groups/institutions/associations. The terms 'cultural practice' and 'artistic practice' are used interchangeably to denote the groups that focus on 'cultural activities' in Gauteng townships, to provide key creative networks for artists, the youth, educators, government departments and the broader public). The art directory further states that "If cultural action is the perpetual motion of engagement and social reflection, then the historical emergence of cultural groups as subjects for that change has still yet to be acknowledged" (Charles, Massingham, Van Veuren, 2004). This quote reveals the intention or trajectory the directory aimed to take. Although this publication was a 'once-off,' it has been overlooked as a source of important documentation on community-based cultural/artistic work within South Africa's democracy. It is interesting to compare the interviews, writings and arts list to what still exists today (or does not exist) and what the nature of community-based arts groups have evolved into. From this publication alone, I cannot make conclusive claims about how art centres functioned, or the purpose and value they served in society (now twenty years ago). However, I can find patterns and linkages between writings, categorisations and interviews that indicate a particular place that the community-based arts sphere held at the time, which has, in many ways, only digressed through time.

From the first section in the directory, I found that the general tone of the researchers was riddled with idiosyncrasies of the new democracy, which was still fresh and alarmingly disheartening. For example, in Clifford Charles's colloquial style of writing, 'Jika Jiva'[58] recounts travelling through Mohlakeng, Daveyton and Randfontein to different art centres. Along the way, he found police hungry for bribes, extensive Rastafarian communities, unemployment, innumerable car-washes, Inkhatha clashes, 'pondokkies' (match-box houses built by the new regime) and a general penchant for child labour, which he reveals as harsh ironies of the new governance (Charles, Massingham, Van Veuren, 2004). Charles and Massingham also encountered a general lack of seriousness, punctuality and commitment to the research on the part of the participants (of the arts directory research), as well as how most of the participants anticipated a monetary gain from the work being conducted. Charles frames these pessimistic observations as almost humorous but serious commentary on the deficiency faced by those working in the arts, as a consequence of the new government 'progressives.' Though he shares a harsh sentiment, it is telling of how many people felt excluded, ignored and at the raw end of a deal, with the advent of democracy.

The supplement to this directory titled *Special Edition*, mentioned earlier in this chapter, contains supplementary interviews with facilitators of some of the art centres listed in the directory, as well as other articles concerning the arts in communities. The arts directory provides an account of the state of community-based arts centres as they were affected by neoliberal policies favouring trade and 'development' as guiding principles for the implementation of arts education. In many of the interviews in *Special Edition*, facilitators mention that the new 'struggle' they face is that of apathy, with the absence of a freedom movement for the youth, there was a greater lack of impetus and drive to work toward an end. These circumstances are not so different today, yet there are more 'struggles' at hand. The youth are continuously alienated from capitalist, market-driven societies. Similar sentiments are shared by Milton (2023), regarding an apathy that exists amongst the youth and broader society[59], resulting from systemic ills.

[58] An article in The Gauteng Directory of Arts by Clifford Charles.
[59] See interview with Milton, 2023. Ticket in appendix: II

As is evident from this chapter, the space of community-based arts in South Africa in the later part of the 20th century was marked by racial and classist attitudes, operating within a regime that denied black artists access to important resources. The chapter provides an orientation from which to examine how attitudes have shifted and the conditions that still linger from the last century.

The next chapter discusses the concept of locality as an understanding of space and the relationship it may have to Genesis's curriculum. Two other centres are discussed comparatively alongside Genesis. The next chapter draws on data gathered from facilitators and artists interviewed, providing first-hand perceptions of how locality may or may not shape their institutions.

Chapter 2: Genesis in Riverlea

This chapter looks at the concept of locality, both as a lens of discussion in relation to this research and how it has shaped the institution of Genesis. I discuss Genesis's curriculum and organisational structure in comparison to Funda Community College and Westbury Youth Centre, which each exist in comparable economic zones and each has its differences. This chapter will also discuss observations from scholarship and interviews with arts practitioners and facilitators on the influence of locality on the curriculums of community-based art centres in Johannesburg.

I examine locality not only in terms of geography but through the prevailing models of community art centres still steeped in inequalities that have persisted after Apartheid. Here, locality concerns the geographical positioning of community art centres, as well as the temporal, social, economic and political histories of that locality. This section will discuss definitions of locality and conceptualisations of 'space' and 'place,' as it informs the term's usage and understanding in this research. I will reference Chris Van Wyk's autobiographical memoir of growing up in Riverlea in the 1960s, as a lens through which to discuss the area through the perspective of one who grew up and lived there. Riverlea is presented as the context from which Genesis emerged, which highlights a deficiency in the scholarship of the particularities of locality (and its continuous histories). I investigate how locality affects small arts institutions and the work that they do, especially in post-Apartheid South Africa.

Locality: An Understanding of Space-Perspectives

Locality, (or place), as the foundational paradigm of this research, is a complex term that requires attention. Theoretical conceptualisations of place in the social sciences are often concerned with issues around modernity, post-modernity and globalisation. Often, this implies that the role of place and space are undergoing continuous change due to information and communication technologies (Gustafson, 2000). Gustafson makes the argument that locality is better theorised from the perspective of its 'users.'

In the social sciences, three major understandings of locality are found to be common, by political geographer John Agnew (1987) in *Place and Politics: The Geographical Mediation of State and Society.* Agnew identifies these as: 'locale'- the settings in which social relations are constituted (informal or institutional); 'location'- the geographical area encompassing the settings for social interaction, as defined by social and economic processes operating at a wider scale; and *sense of place* which he calls 'the local structure of feeling.' Agnew argues that in most research, one of these dominates, but in order to provide a wholesome meaning of place, all three should be considered.

These three elements can be paralleled with the concept of space as explained by Henri Lefebrve (1991) in *The Production of Space*. Lefebvre discusses the production of social space, stating that any mode of production, produces its own space. Natural space ('absolute space') is distinguished from socially produced space ('social space'). Lefebvre states that terms like 'room,' 'corner,' 'centre' or 'marketplace,' all designate social space. Social space, he explains, is embedded in a triangulation of physical, mental and social relations. Lefebvre outlines three overlapping circles of space: 1) perceived space - that space which is where spatial practice is enacted; 2) conceived

space - that concerns the representation of space; and 3) lived or representational space - which is the experience of people. These terms of everyday discourse serve to distinguish, but not to isolate, particular spaces, and to describe a social space. These terms "correspond to a specific use of that space, and hence to a spatial practice that they express and constitute. Their interrelationships are ordered in a specific way" (Lefebrve, 1991). This is not unlike Simone's conception of the locality of inner-city Johannesburg and how it operates as a system of negotiated roles and economies.

History scholar Doreen Massey (1995), in her article *Places and Their Pasts* claims that places are depicted as homogenous essential entities based on history and tradition. Definitions of place too often begin and end with a boundary drawn around it, separating the inside from the outside. Massey (1995) states that it is necessary to take into account the deep interconnectedness of a history intertwined with the 19th-century international division of labour and pattern of trade when determining the 'local character' of a place. This period, she claims, brought with it great influence and 'hybridity.' Influences, contacts and connections have produced a hybridity over time and have moulded each other into new things that create the character of a place. Massey claims that a place's past often shapes its current perceptions, but often does not take into account an interconnected history that unfolds over time. She argues that the relationship between the assumed identity of a place and its history is open to a multiplicity of readings, much like the present (Massey, 1995).

Riverlea - The Locality of Genesis

Considering the origins of Riverlea helps us understand how particular challenges and needs have emerged in the community. The following section seeks to describe Riverlea as the home of Genesis. In his doctoral thesis, Neil V. Rooi (2017) recounts a brief history of the creation of the city of Johannesburg. Through his recollection, he sheds light on the agenda of social responsibility in promoting community development, using Riverlea as a case study. The city of Johannesburg was built on the back of the gold rush era in the late 19th century (in 1886). Riverlea, a 1960s residential development, is located in the shadows of active and abandoned mine dumps of the gold industry, populated by mostly Coloured people (Rooi, 2017).

Kruger and Chawla (2002) in their article *We Know Something Someone Doesn't Know* writes about the quality of life of children living in four different representative areas of Johannesburg. In this article, children speak out about their experiences of places they valued and loved and the general uses of their local environment. One of the areas surveyed is Riverlea. Though the article doesn't provide an account of Riverlea's historical conditions, it does describe living conditions in the area. Riverlea is located in Region B, to the southwest of the capital district City of Joburg. Riverlea (or "Riverlea proper") and Riverlea Extension 1 are separated by a railway line. Riverlea proper has blocks of flats and suburban brick housing, while Extension 1 consists mostly of dilapidated two-room houses and corrugated iron shacks. In Riverlea there are two primary schools, one high school, a clinic, a recreation centre, a swimming pool, small shops, three small parks, playing fields, numerous churches and a mosque. Unemployment is widespread in both areas. It is evident from the article that residents attribute the symptoms of theft, rape and domestic violence to unemployment and the high level of drug and alcohol abuse in the area. Riverlea does not have a police station, but an active community policing forum (Kruger and Chawla, 2002).

According to Statistics South Africa Census 2011 (RSA, 2011), Riverlea's population stood at 16,226, spread over 4,208 households. In 2002 Riverlea's demographic data showed that 91% of the area was populated by Coloured people and that more than half were under the age of 40 (Kruger and Chawla, 2002). From University of Johannesburg's publication on the Riverlea Outreach Project, a Health Environment and Development (HEAD) initiative which focuses on "prevention, promotion, community participation, advocacy (community awareness), and development" in Riverlea, published in 2020 by the UJ Faculty of Health Sciences, it states that the population of Riverlea stood at 30,000 people (UJ Faculty of Health Sciences, 2020). From data in an article titled *Feminisation of Poverty in Riverlea* by Nicolette Strong (1996), the population of Riverlea stood at 20,990. This article concerns the poverty experienced in South Africa by women-headed households in Riverlea, which is used as a case study to texturise the macro-picture of poverty in South Africa. In this article, Riverlea is introduced and described thusly:

> In 1995, I undertook a qualitative study of female-headed households in the Johannesburg suburb of Riverlea, a predominately coloured area … Riverlea is, however, an isolated area; it is surrounded by mine dumps and mine property and is accessible by only two roads. It is divided into a number of areas: Riverlea Extension One, also referred to by residents as 'Zombie town', (with the implication that the residents are 'lost souls'), is officially defined as a subeconomic zone, with massive overcrowding and poverty. (Strong 1996, pg. 70).

The author goes on to relay statistics of female-headed households in Riverlea, where 50% of households are headed by females, even when men are present in the house. Another 64% of households are female-headed in the Riverlea Flats. The area (at the time of publication) was characterised by low income (with income between R1000-R1800 per month), high rates of unemployment and low levels of education. Riverlea Proper/Extension 2 are said to have been economically better off than Extension 1 and has fewer female-headed households (Strong, 1996).

The above statistics, though reflections from the advent of democracy, are very close to the current reality of Riverlea. This is indicative of how much, or how little has changed in over 20 years. In the recently published journal article from *Stuck in the Margin?* titled "Keeping Yourself Busy," theology scholars Reggie Nel and Elina Hankela (2021) speak about "the role of faith-based organisations (FBOs) in weakening or strengthening social cohesion among NEET (Not in Employment, Education or Training) youth through engaging with young people from Riverlea, a predominantly low-income and coloured neighbourhood in Johannesburg." From this text, Riverlea is described thusly:

> Riverlea, a predominantly coloured neighbourhood on the western side of Johannesburg, is part of the broader map of South African realities and a result of Apartheid history and city planning (cf. Chapter 4). As Martin Murray (2011, xi–xii) writes, Johannesburg "bears the spatial scars of white minority rule" perhaps more profoundly than any other city in the country, and remains socially highly unequal and spatially divided. Riverlea was established in Apartheid Johannesburg in 1965 as a destination for coloured people who were forcibly removed from other areas in the city (Community Agency for Social Enquiry:2004) (Nel and Hankela 2021, pg. 146).

As much as there is a distinction between the areas Zombie/Extension 1 and Riverlea 'proper,' there is constant traversing of the railway tracks that separate them. Nel and Hankela recorded this in their article:

> Initially our plan was to focus on Extension alone, but… we opted to include participants from different areas in Riverlea. Many young people also moved across the dividing railway line daily and in that sense Extension appeared to be connected to the rest of Riverlea (Nel and Hankela 2021, pg. 150).

One morning in Riverlea, I walked with Vernon Milton from one end of Colorado Drive to the Recreation Centre, to Riverlea High School, over the railway tracks into 'Zombie[60],' around the soccer grounds and back to Riverlea 'proper,' to a big field where a cricket match was taking place. On our walk, 'Mr Milton' greeted almost every passer-by in recognition. He had conversations with some, while others accompanied us for part of the walk. We visited a pastor and friend of Milton's (at the friend's house Milton used the internet for some Genesis work and the Riverlea Mining Forum). What these introductory descriptions (among others[61]) commonly note in their opening statements is that Riverlea is a low-income area and that it is populated by mostly Coloured people. The academic literature around Riverlea focuses less on the community in a positive and progressive light, but rather from perspectives of health[62], socio-economics, statistics and mining. It's important to note I have come to the area of Riverlea, both in this report and in real life, as recently as three years ago. A lot of what I have learned about Riverlea has been gleaned from the literature and discussions with people who live there. I have visited Riverlea regularly, before and after the Covid-19 pandemic, and have realised that there is interesting disjuncture between the literature on Riverlea and the streets of Riverlea, in the sense that Riverlea is written about as a phenomenon and not a community.

The disjuncture I experienced between the literature and the streets is based solely on my experience of Riverlea in this way - walking. The literature describes the area as largely poor, predominantly populated by Coloured people, however there is something the literature does not capture through statistics or interviews. That is, the area is also community-oriented, lively, enterprising, cricket-loving, creative and still a home.

In her dissertation about the inner-city high school drama festival in Hillbrow, Zanele Madiba (2015) writes about notions of the Johannesburg city centre fringe space of Hillbrow as 'home.' Madiba interviews residents' notions of Hillbrow as home. The responses she received relay how the notion of Hillbrow as home is eroded by external opinions imposed on the place. An interview with a resident of Hillbrow in Madiba's text states:

> Dlamini argues that outsiders are the only people who have a problem with Hillbrow as home. She claims that life in Hillbrow is like life in the rural areas. Dlamini states that in rural areas, people who fetch water from the rivers do not complain until someone from the city comes and imposes their ideas of 'civilisation' on them. In the same way, the people of Hillbrow do not see anything wrong with Hillbrow until outsiders come and impose their views of what Hillbrow should be in order to be fit for human occupation (Madiba 2015, pg. 48).

[60] Referring to Riverlea Extension 1.

[61] See Durand, 2019; Kruger and Chawla, 2002; Le Roux, 2018; Noor, 1994.

[62] See Bega ,2015; Kinara, 2017; Makene, 2007; Mathee 2018.

This notion of home summates this disjuncture or absent element in the literature on Riverlea. However, novelist and poet Chris Van Wyk's memoir *Shirley, Goodness and Mercy* (2004) is a useful lens through which to perceive Riverlea as a home, a neighbourhood and a social context. Set in the 1960s, the narrator recounts his earliest memories of Riverlea - moving to Riverlea after the deaths of a neighbour and Van Wyk's newborn brother. The book begins:

> We're living in Newclare, Johannesburg. It's 1961 and I'm four years old. There are dramas unfolding in the country, which are putting black faces on the front pages of newspapers on a daily basis. The Sharpeville massacre, the banning of the ANC and the PAC. The beginning of long prison sentences for many (Van Wyk 2004, pg. 1).

Van Wyk provides a backdrop upon which his memory plays out. The 1960s in South Africa was a time characterised by widespread violence, repression and heavy opposition toward the pass-laws that restricted the movement of black people in the country[63]. Detailing the move from Newclare to Riverlea, Van Wyk describes Riverlea in the first chapter:

> It's a Coloured township to the southwest of Johannesburg. The first thing you see when you hit Riverlea is a mine dump that heaves hundreds of metres into the sky like a giant breast. This tells you that gold was once mined here. Huddled around the breast are rows and rows of tiny, square houses… The government calls Riverlea a sub-economic housing scheme. I didn't know what those words meant then, and still don't know now. But, compared with Newclare, it's luxury (Van Wyk, 2004:11).

What Van Wyk's memoir provides is an individual's experience of Riverlea and the protagonist's navigation of other characters and public domains. Thus, Van Wyk's narrative accounts include both interpersonal relations and larger structural ones. Van Wyk's details of Riverlea are peppered with anecdotal episodes in which the young and naïve Chris recounts situations he and other members of his community featured in.

In an excerpt from an interview conducted by Nicole Stoltenkamp with Van Wyk in 2014, Van Wyk recounts:

> Riverlea used to be 100% coloured when I was growing up there, because people like myself and Grant Stoltenkamp looked sort of similar in colour – you know what I mean – so we were regarded as coloured people: your father and me and my mother and Merle Stoltenkamp and everybody… Even to this day it's probably about 98% coloured… I don't want it to sound complicated but I knew Riverlea. Riverlea was the kind of place where everybody knew each other (Stoltenkamp 2014, pg. 92-99).

Van Wyk reveals that a deep sense of community permeated Riverlea where each household knew and lived in close communion with the other. Even now, I still hear my parents (both born in the 1960s - ten years after Van Wyk) speak of their neighbours "So-and-So" who lived in "Something Street," at "number something." This is a common characteristic of low-income household areas, even in Durban. Van Wyk elaborates on Riverlea:

> … I knew everybody in our street which is amazing. It is what happens to poor people: you know, when you're all working-class people, you live close to each other… And I knew

[63] See Jaspen 1961

> every person by name: aunty so and so, uncle so and so. So we knew all of them, because people came to borrow things from you and your mother sent you to borrow things from people and they lent you things, and you lent them salt or a button, or a needle and thread or two slices of bread. That's how people lived, people needed each other (Van Wyk, 2013).

The triangulation of the physical, mental and social space, as theorised by Lefebvre (1991), are seen to overlap here. Shared physical space was limited and shared by a high volume of people. Interrelated conditions, situations, and institutions (like the church) feature frequently in the memoir. This was Van Wyk's response regarding space in Riverlea:

> I set out writing a story about my own life, but if you live in a community like Riverlea, or if you live in a poor community, you can't write about your own life without it touching other peoples' lives because you live so close physically, and you live so close spiritually as well that you almost share your life with other people (Van Wyk, 2014).

Shirley, Goodness and Mercy helped me gain a sense of Riverlea, even with its sense of nostalgia, the kind of sense one gets from looking back after an event, having resolved many feelings and ideas about it. At surface level, the book reveals more of a memory than the actuality of Riverlea, but that is not to say that either the memory or actuality is more dominant than the other. What stands out to me is that the memory of Riverlea creates or solidifies an identity of the place. Although Van Wyk's book was published in 2004, it reconstructs a version of history according to his personal history. He reconstructs the past in a way that affirms it. From the many responses Van Wyk received about his memoir[64], it seems that many other people who grew up under the Group Areas Act experienced similar things to Van Wyk, even if they were not located in Riverlea, but across numerous other racialised zones in the country.

The Riverlea posited in Van Wyk's memoir and the Riverlea that exists now are different places, as Riverlea has changed socially and economically. However, there are elements of the book that can still be paralleled to recent statistical data on Riverlea. For example, the effects of the dust from the mine dumps mentioned, are a recurring and continuous health risk on Riverlea and surrounding areas that has not been addressed up until today[65]. Riverlea, as glimpsed in *Shirley Goodness and Mercy,* is a place that encompasses a sense of community alongside commentary of the area as a racialised zone in which people experienced various levels of poverty, political intervention and the plagues of racism, which young Van Wyk navigated, questioning the rationality of it all. To me, the stand-out of this depiction of Riverlea was the sense of community that existed, even though Riverlea seems more fractured today amongst both adults and youth. According to the youth I have encountered, drugs are rife in the area and friends are lost periodically to the scourge of substances. This is one element of life in Riverlea that is not touched upon in Van Wyk's book. The book's depiction of playing in the streets and going between friends' houses at night with ease is in stark contrast to the reality of Riverlea today and the frequency of gunshots heard almost daily due to the 'warzone' between police and rival zama-zama (illegal mining) factions[66].

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[64] See Stoltenkamp (2014:92-99) interview with Van Wyk in 2013.

[65] See article in THE STAR, 2016, *2015 studies link mine dumps to poor health* 2016, p. 13, Johannesburg

[66] See Majavu (2023); Seleka (2023); Lorimer (2023).

Riverlea, as experienced by Van Wyk, compared to today are different places. The Riverlea that Van Wyk describes was also neglected by the state. However, Riverlea was a vibrantly cultural space where he spent much time discussing liberation and politics with peers. Where the effects of Apartheid were prevalent, so was the opposition and liberatory spirit that fostered Van Wyk's poetry. While Riverlea is very different now compared to the nostalgia of Van Wyk's writing, what remains is the existence of a vibrant cultural space teeming with creativity and politics. Milton, having grown up alongside Van Wyk in Riverlea, similarly holds on to a nostalgia for what Riverlea was. It is from this context, nostalgic and self-reflexive, that gave way to thinking about what Riverlea was, what Riverlea is and what Riverlea may need, which prompted the emergence of Genesis.

Genesis Connection Youth Skill's Multimedia - Curriculum

Genesis's curriculum, as stated in their mission statement and *Programs and Projects* (2021) document, encompasses 'Drama Classes,' 'FUBU Food Garden,' and 'Plays.' Since I engaged with Genesis, I have encountered these areas of work and can attest to the work done in each of those areas. The music classes and after-school homework aid, mentioned in Genesis's mission statement, were activities I did not bear witness to. The major area of work for the organisation has been drama classes. Although Milton is not trained in the dramatic arts, he facilitated this class through a specific curriculum structure which he pieced together from various online sources from other drama institutions and groups who have shared their curriculums. He moulded this into a curriculum that worked best for the group he had at hand[67].

The drama classes, according to the document, entail structured lesson plans and curricula, which occur weekly, after school hours and are attended by a varying number of children depending on their (and their parents') availability. The drama classes are usually 1-2 hours long, during which, Vernon Milton, the main facilitator, guides the children on physical, vocal and choral dramatic exercises. These classes are aimed at instilling confidence and integrity among the youth involved by allowing them space to not only act out, but critically think about their creative and dramatic responses relational to the world around them. Genesis's drama classes followed a curriculum entailing activities focusing on particular elements of training that assessed the following: voice, staging, content, movement, monologues, dynamics, imagination and overall performance.

I was told that the children were in the process of recording a Christmas musical album in December 2019 with a vocalist named Mo Kamish. A nativity play called *What If* was staged at the Riverlea Recreation Centre, also in December 2019. According to Milton, this play was a huge success with multiple community members purchasing tickets for the show. Tickets were priced at R80 each[68]. My interactions with Genesis were of enthusiasm and expansion. When I first encountered Genesis in 2019 it was on the verge of expanding their operations in collaboration with Amandla Magazine to implement writing workshops for the children. Poetry, visual essays and narrative writing were discussed as potential activities for these workshops. Vernon Milton was a representative of Amandla Magazine and was responsible for the workshop's curriculum.

[67] A copy of this plan can be found in the appendix: Ticket III

[68] Ticket in Appendix: Item IV

There were even discussions about expanding or supplementing the writing by organising a sponsorship of cameras for the children. The intention was to educate the children on photography and to begin a process of visually documenting their area, that would supplement their writing.

Curriculum development at Genesis seemed to be an open-source type of structure, which drew from those interested and skilled in various areas who were willing to contribute to the broader field of theatre and performance. As Milton notes, a core outcome of the classes and production of plays was to further upskill the youth participants. The students could benefit from a wide range of facilitators and training workshops, which would allow them exposure to areas other than solely performance, such as costume designing, using sound equipment, recording, dancing, singing and set design. These skills that the youth were exposed to, via facilitators such as Mohamed Kamish (sound engineer, singer and member of the vocal group Tru-Phonix, based in Riverlea) and Fatima Abdool (playwright), were incorporated in ways that reflected the strengths of the group. Another organisation called Dance Africa, which also practised out of the Riverlea Recreation Centre, teamed up with Genesis to choreograph their plays. I would argue that the curriculum of Riverlea was generative and driven by the strengths, interests and available human resources they were surrounded by. Collaborative engagements held Genesis together in the sense that there was a renewed enthusiasm bolstered when a new facilitator or activity was introduced[69]. Collaborative and project-driven curriculum development is a methodology without formal parameters and prescribed outcomes.

There was great traction at the inception of Genesis. With the advent of Covid-19 and the hard lockdown that followed, there was a dip in activities, abandonment of the food garden[70] and a severe decline in attendance to the point where attendance had stopped altogether. This occurred over the first six months following the first lockdown in March 2020. As a fledgling arts organisation, things were already precarious for Genesis. It became even more challenging to raise funds, access resources such as the internet (as connectivity was routinely cut at the Recreation Centre due to theft of infrastructure) and keep children and parents motivated to keep attending Genesis. This only left the institution in dire straits after the lockdown. It would not be entirely accurate to claim Covid-19 has been the singular reason for Genesis's decline, but it was a factor that catalysed many pre-existing issues, such as financial and employment precarity, criminality, as well as the devastating consequences on residents' mental health.

The Covid-19 pandemic had halted all of these plans and as a consequence, Genesis began to fade into non-operation. It should be noted however that were it not for the pandemic, Genesis may still have been able to continue their operations and carry out the plans they had intended to. The food garden, which was a project that ran for a short time, was abandoned and became unrecoverable. I observed huge potential in the group and their work and was disheartened by the way that it dissolved following the pandemic, without being given a chance to fully actualise. If it had, and if funding was more readily available, I believe Genesis would be something very different now. The breakdown of any possibilities of physical collaborative engagement that the pandemic disallowed can also be viewed as a huge breakdown in the entire functioning of Genesis. The breakdown of

[69] Gathered from a conversation with Milton regarding the morale of the students, and needing exposure to other people and activities to expand their interests and possibilities.

[70] This was intended to be an entrepreneurial exercise for the youth where they would tend to the garden and upon harvest, sell the produce to generate profits for the organisation and themselves

collaboration in a sense meant the breakdown of the curriculum, which I hypothesise to be a huge factor in the non-operation of Genesis.

From an interview conducted with Prince Massingham and Mocke J. van Veuren in 2023, when asked about the relationships between communities and the curriculums they developed, van Veuren stated the following:

> I think what these arts activities provide is some kind of outlet… Sometimes it was a protest kind of outlet, but also sometimes it was just.., like the energy of a dance performance that was some kind of outlet for young people. And I think that's a need that somehow also sometimes flies under the radar. It's that sometimes the arts just provides that outlet. And what I wanted to say was that sometimes some of these groups would be, also, contingent on, almost by chance, contingent on somebody who has a particular skill or particular medium. And they settle themselves somewhere and they draw people in… And I think that's something magical about the arts as well, that maybe the medium's not even that important. Because as long as you can provide that consistency and that passion, you draw people in and whatever it is that you're doing becomes their outlet (Massingham and van Veuren 2023).

This quote exemplifies my observation of the energy and passion exuded by those involved with Genesis, both by participants and facilitators. The medium itself (or composite of many mediums, and lack of a singular and prescriptive curriculum) did not seem as important as the collaborative practice and outlet that these creative activities provided. The question of sustainability may be raised, as facilitators who added value through teaching might want compensation for their efforts at some point. Genesis operated on a voluntary basis - meaning facilitators volunteered their time to teach or facilitate programs with Genesis. This can be understood as a measurement of value shared between facilitators and Genesis - that there is compensation (value) in seeing participants benefiting from something, as opposed to seeing them as a resource that can be invested in, producing a return. This is indicative of a different valuation of labour, where monetary compensation is not upheld as the only exchangeable 'commodity' and value operates in how one's labour is viewed.

The following sections will look at two other organisations currently operating in Johannesburg – Funda Community College in Soweto and Westbury Youth Centre in Westbury. I use these two organisations as examples that provide more insight into their sustainability and challenges in relation to Genesis.

Funda Community College[71]

Funda Community College is a Johannesburg art centre that has operated for 38 years with a rich and conflictual history. I am interested in Funda because it has existed across a period that aids the contextualisation of this research report - from before and since the advent of democracy in South Africa. Funda is based in Diepkloof, close to the central business hub of Soweto. I visited the centre in 2021 and had an informal conversation with Simangaliso Sibiya, a staff member at Funda.

[71] Funda Community College is registered with the Department of Education, Quality Council for Trades and Occupations (QCTO) and Health and Welfare Sector Education and Training Authority (HWSETA).

Sibiya gave me a brief tour and recounted a brief history of Funda. The organisation was built by the Urban Foundation[72] in the late 1970s. Sibiya stated that Diepkloof was selected as the location for Funda as Diepkloof residents constituted the growing black middle class at the time. Diepkloof functioned strategically as a buffer zone between greater Soweto and, ultimately, white urban Johannesburg. Funda was intended to operate as a mechanism of a black middle class - a phenomenon of the state in which black people with capital would become a significant force between the Apartheid government and the greater Soweto[73].

From an interview with Phumzile Twala (2022)[74], a facilitator of programmes at Funda, and a former classmate of mine, I gleaned that Funda was founded in 1984 and was the brainchild of numerous creative minds, notably Matsemela Manaka, who advocated for an institution offering a space for alternative education for black students. Twala states the institution sought to provide alternative education to the Western and mission school education on offer. Twala states that her first encounter with Funda was in the mid-90s, as a child, spending days with her aunt who was a librarian at the Funda Centre Library, and later reacquainted with Funda in her adult years. Twala co-managed the Creative Arts Incubator programme at Funda Community College in 2017, which aimed at educating artists in the business and administrative areas of the arts industry. She also established and facilitated an exchange programme at Funda.

I asked Twala her thoughts on the locality of Diepkloof and whether this had any bearing on the production of the curricula at Funda, however, she revealed that the curriculum is led by the Funda Fine Arts department to fit into their framework of operation. This framework of operation is a structure that "runs based on the needs of the community" (Twala, 2022). She also states that various organisations operate on the site as the 'Funda Consortium,' such as the ECD[75] creche and kids' hotel, the Funda Library, the Fine Arts department, the Mollo wa Ditshomo co-operative and Life Line Soweto. Each of these organisations "have a common goal of providing community services and alternative education" (Twala, 2022). This is indicative of the work, services and programmes centering around the needs of the community, of Diepkloof, Soweto. When asked about the location of Funda having any significance to the work Twala does, she responds that her understanding is that the Diepkloof location worked because it was close to the outskirts of Soweto which made access, particularly for visitors, easier. She also stated:

> In later years, I believe Funda's location became important to the people of Diepkloof, who have claimed it as theirs in some instances. In another way, the location has been a site of contestation for local government ward councillors who have used it for political campaigning and other sinister agendas. In terms of the work that I do, it's just easier to access via public transport and local developments have occasionally inspired flares of interest in the site (Twala, 2022).

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[72] The Urban Foundation was an organisation set up in 1977 by Harry Oppenheimer and Anton Rupert to implement structural change in South Africa. As Peter Wilkinson (1982) summates, the Foundation exhibited close compatibility and complicity with PW Botha's government's 'Total Strategy' - a strategy which incorporated the sectors of the 'state' and 'capital' (private sector), aimed at co-opting the black middle class under the guise of implementing 'reform' strategies.

[73] Gathered from a conversation with Simangaliso Sibiya upon my visit to Funda.

[74] Interview with Phumzile Twala 2022, ticket in appendix: XIII

[75] ECD refers to Early Childhood Development.

Speaking on Funda's structure, Twala states that at its inception, there were different components or departments at Funda, such as the Science unit, library, Fine Arts department, music and theatre, among others. As donor funding dwindled over the years and organisations started to vacate the premises, the remaining anchorage was the Fine Arts Department. Currently, the ECD (Early Childhood Development) creche and kids' hotel, the Funda Library, the Fine Arts department, the Mollo wa Ditshomo co-operative, Life Line Soweto and others have joined recently. All of these have a common goal of providing community services and alternative education (Twala, 2022).

Today Funda functions with fine arts programs on offer, but not without its challenges. The College operates often with intermittent electricity and water. There was a period in Funda's history characterised by "the hijacking" (Twala, 2022). The hijacking occurred in 2008 during local elections. The Mayor of the City of Joburg at the time, Amos Masondo, had, in very basic terms, exchanged the property of Funda for a vote. The lease of Funda was handed over to the community without the acknowledgement, approval or consultation with the Funda Board. As this played out, the centre suffered immeasurably before a High Court ruled in favour of the Funda Board, indicating that "from a legal standpoint, they have been appointed custodians of the Funda Community College premises" (Twala, 2022). From a walk through the centre, and a brief perusal through what was once the library, I was told that 'churches' had used and sublet the centre for various events and programs, which resulted in the loss or destruction of the library. According to Sibiya, books were either stolen, thrown away or damaged irreparably. What remains lay on a trestle table in a corner of the room.

Twala states that Funda is funded through various fundraising initiatives such as NLC (National Lottery Commission) funding, various project funds that it applies for and art auctions. Funding, she says, is bolstered by the history and name of the iconic institution. Twala states that it is not a lack of funds that threatens the functioning of Funda but the mismanagement of these funds. From Twala's responses to my questions about Funda's locality in Diepkloof, I gather that Twala does not find any correlation between Diepkloof as a location on Funda's operations. Instead, the issues Funda faces concern the governance and management of the centre. This does not complicate the claims I make in this research report but rather provides an invaluable perspective on how the centre is viewed as being independent of its environment. Twala sees the organisation as a repository of alternative arts education rather than confined or characterised by its locality. Twala speaks about Funda (as can be gleaned from an appraisal of the full interview in Appendix, ticket XIII) with both admiration and hope for the future of Funda's operations. Her focus does not seem to be attuned to the environment it exists in but rather the strategies implemented inside of that environment to sustain the organisation.

Westbury Youth Centre (WYC)

I first heard about Westbury Youth Centre in 2021, when a friend visited the centre for a meeting and told me about the work that they do. I first went to the centre in late 2022 when I became involved in an art project in association with the centre. I saw the space, met with those who worked there and gained an understanding of what they do. The building is adjacent to Westbury Secondary School, on the same property. The double-storey building houses various initiatives and organisations on the ground floor (seven in total) and the renowned Kofifi FM on the top floor.

The centre was founded by Reginald (Reggie) Botha, together with Mashup Community Development, in 2013, in response to the social and economic exclusion of Westbury as a community, which they stated, resulted in high crime rates, substance abuse and gangsterism.[76]

According to Westbury Youth Centre's website:

> WYC, for short, aims to empower young men and women through creative and entrepreneurial engagement, building the mind, skills and soul of the Westbury Community. Together with local and international partners, we've invested in ensuring that youth develop the leadership, technical, and life skills to earn a livelihood. Whether it's landing a first job, growing a business, or driving social change, every young person deserves the opportunity to realise his or her full potential. Rooted in the belief of youth as problem-solvers, change-makers, and leaders, our initiatives are catalysts for change and underpinned by a strong life skills component.

The area of Westbury came into existence, much like many communities in Johannesburg, following the gold rush and the expanding urban population around the mining industry. It became racially demarcated as an area for "natives, coloureds and Asiatics." Following the Group Areas Act, Westbury came to be a "working-class, coloured group area in the 1960s". The area was carved from the southern part of Sophiatown, as a way of restricting African settlement in the area. Today, Westbury remains an area populated by mostly Coloured people, yet still suffers remnants of Apartheid, poor administration and neglect (Halim, 2018). Similarly to Riverlea, the area is plagued by several socio-ecological ills, including poverty, poor health, poor housing, high unemployment, gangsterism and drugs. Despite these issues, various community-driven initiatives exist and take up the work of combatting these social ills. One such group has been the Westbury Youth Centre.

Upon hearing my interest in the centre, co-founder and director of the Westbury Youth Centre, Reginald Botha, supplied me with more background to the centre. Botha was driven by a strong motivation to make a positive impact on the lives of young individuals. Botha has a background as an educator at Westbury Primary, where he witnessed the unfortunate outcomes that befell many young people of Westbury, whether it was from imprisonment, premature death, or a failure to realise their full potential. In 2013 He established Mashup, a community development NPO. The organisation aims to provide the community with direction, purpose, and opportunities for employment and entrepreneurship. Mashup became the spearhead organisation facilitating programmes at the centre itself. They are supported financially by a basket of funders - among them, the Department of Sustainable Livelihoods within the Department of Social Development Provincial Government. These departments fund the centre's skills development projects; the KONE Centennial Foundation, and a small number of local and international foundations to which they apply for funding. The KONE Foundation is the corporate social responsibility (CSR) arm of the KONE Corporation – a Finnish corporation established in the early 1900s that produced elevators. These international foundations are utilised by WYC for their CSR opportunities. In a way, they (KONE and other international funders) reflect a neoliberal element of providing organisations they assist with the option of relinquishing governmental dependence.

[76] From Mashup Community Development's Organisational profile, in Appendix: Item V

Mashup grapples with two significant challenges. Firstly, a shortage of job opportunities for the youth, and secondly, the persistent violence stemming from drug-related activities and gang affiliation. Despite the challenges they face, Mashup continues to run programmes under four specific 'pillars': education and social skills; sustainable livelihoods, entrepreneurship and incubation; and enterprise development. Upon first glance, it is clear that job and market-related skills development is prioritised at the centre, yet on arrival, one is greeted by the various artistic and creative projects that supplement most of the programmes run at the centre. From the entrance of the centre, one is greeted by a 3D mural on the walls, made of hundreds of painted bottle caps stuck onto the wall, forming a beautiful stylised South African flag and depiction of moving figures. The afterschool and holiday programs for school-going children are creatively designed and feature workshops and activities incorporating the arts in various ways, such as Bauhaus workshops, still-life drawing classes, painting and sculpting, robotics and coding programmes, among other creative endeavours.

A Comparative Summary of Funda Community College, Westbury Youth Centre and Genesis

Funda Community College, Westbury Youth Centre and Genesis are all centres in relatively similar socio-economic zones[77] in Johannesburg, with very different organisational structures and curriculums. They each intersect at the function of arts education, in one form or the other. Each centre runs programmes (or previously ran programmes, as in the case of Genesis) that incorporate skills development and employment-geared opportunities. This could be viewed as an impending model of art centres, which seek to survive in communities of high poverty and unemployment. There should always be a marketability, enterprising or entrepreneurial fixture to support or supplement creative and artistic education. It can also be viewed as a necessity to gain funds to target youth development, promote social cohesion and develop scarce skills, amidst already-limited arts funding.

All three centres are established NPOs with a board of directors, however, Genesis has only one individual who manages and facilitates it. Funda and Westbury Youth Centre have board members and employees involved (even if marginally in some cases) in the overseeing and running of operations. It may be argued that it is the collaborative facilitation and support that sustains Funda and Westbury Youth Centre and that it is the paucity of members that has not allowed Genesis to continue operations. Though Milton included other facilitators for various iterations of Genesis's projects, they did not stay long and only came for specific training needed on a project. Part of this structure seems to have stemmed from Milton's inability to gain accreditation. The lack of a certificate of accreditation (which would have allowed students to become certified as having gone through training in a specific field of work/skill) meant that Genesis did not necessarily have the structures in place, nor means, to sustain training from different facilitators. I would argue that the effect on Genesis's curriculum was that teaching was not sustained structurally, as Milton may not have had the capacity to continue the training that volunteer practitioners would have given. The voluntary and interspersed nature of facilitators would also have meant that there was limited time

[77] From City of Johannesburg: Economic Profile and Performance, CID FORUM-PRESENTATION 06 October 2020, Riverlea and Diepkloof fall under an economically categorised region of Gauteng (Region D - one of seven in total) that has the highest population, highest number of people living below the upper poverty line, and with the second smallest land area. Westbury technically exists in Region B, right at the border of Region D, where many of the characteristics and economic structure of Region D may overlap.

to collectively develop a curriculum. While other institutions employ a workshop structure, and contract facilitators for specific projects, what may set Genesis apart is its location, as well as the fact that Genesis's facilitators volunteered and were not paid.

According to Milton, Riverlea is considered a "marginalised community," a term that carries associations of "mediocre efforts" from outside or government institutions[78] and does not require much attention or commitment. Milton was determined to centre the curriculum around theatre, as it incorporates various forms of creative skills and learning (such as fashion or costume design[79]). Motivated by the lack of social cohesion among the youth and exposure to youth from other areas (which he relays as being formative experiences in his youth in Riverlea), Milton wanted to nurture the kinds of creative expression that theatre allowed.

Comparatively, the funding underpinning Westbury Youth Centre and Funda are more structured, since they have the personnel responsible for the management of those funds, which is required and favourable by most funders (Malatsie, 2018). Neither Funda nor Westbury Youth Centre are funded out of the founder's pockets. Regarding Westbury Youth Centre, Mashup, the main organisation responsible for all programmes run there, is funded through a basket of funders as mentioned earlier, which covers most of the centre's operational costs. The centre is now branching out into fundraising initiatives of their own such as Golf Days and Charity Runs, as well as income-generating projects, which are all planned to be implemented later this year and next year[80]. On the other hand, Funda does have the required personnel to receive funding, however, as Twala (2022) suggests, there are problems with the monitoring and evaluation of the management of funds received.

There are notable differences and similarities amongst the three institutions that exist in similar economic zones. Each organisation has varying numbers of personnel and funding streams, catering to different constituencies and needs identified in their respective localities. These centres are independent of each other, yet they all promote and are engaged in similar artistic pursuits, for example, the visual arts. Yet there is no formal or informal linkage between them. Existing within a mere 10km radius of each other, these centres have no interactions. None of them have any connection to each other in terms of networks or professional relationships.

Between the three, there are multiple sources of income (except for Genesis having few and precarious sources of income) and potential for the generation of income, however, they seem alienated from each other. I am not saying they should band together and dissolve each other. They are different from each other and encompass a different locality, society and demographic. However, there seems to be a void where a standardised, collaborative and engaged sector of community-based arts should be. A follow-up question would ask why these centres do not interact or support each other. We could speculate that there are no formal linkages because resources are limited - meaning that extending programmes to other centres would require both human and financial capacity, which Genesis, for example, does not have. Perhaps it should be the responsibility of larger and more stable organisations to reach out to other smaller ones and engage

[78] From interview with Milton (2023).
[79] Genesis had previously engaged in sewing classes.
[80] Information on the funding Westbury Youth Centre receives gathered from a conversation with Reginald Botha, whom I met on a visit to the centre in August 2023.

them. However, this also splits the focus, energy and resources of one centre to a different locality that may not necessarily be able to reciprocate. This is indicative of how limited, competitive funding does not promote cohesion, nor allow for the possibility of collaboration. These centres are too under-resourced to put any other energy into extending the little they may have to other centres. This begs another question - what would allow or encourage these institutions to collaborate? Could they benefit through exchange programmes, projects enlisted by foreign funders, or local, sustainable co-beneficial relations? I would argue that even if scarcity and preservation were not obstacles, there may be a prevailing sense of alienation between different communities.

Chapter Three: Funding landscape for community based arts organisations

This chapter intends to establish an understanding of the funding landscape for arts organisations in South Africa, leading to a greater contextual understanding of Genesis's funding and operating challenges.

This chapter looks briefly at the post-Apartheid CIC (Culture in Community) initiative set up by the state to provide communities, art organisations and individuals with opportunities for participation in artistic, craft and cultural activities. By looking at the landscape of centres set up by the state, this chapter presents a comparison with Genesis as a centre that is not supported by the state, as a way of viewing the differences between how the two are financially shaped. Additionally, to train youth for recreation, cultural enrichment, social development and income generation (Hagg, 2010). This was outlined by the Department of Arts and Culture in 2010, highlighting the early intentions of the department in supporting community arts centres. The CIC is discussed here to give context to how community-based arts were valued, managed and supported in South Africa after the advent of democracy.

I will continue the discussion of Genesis's funding and what this type of funding may have in common with other organisations. I will further discuss how the aspect of locality may influence an institution's access to resources. This chapter will also provide insight into the sustainability of art centres which are built on the foundations of a single person's vision, since this circumstance is particular to Genesis, and may exemplify other organisations of a similar nature.

Department of Arts and Culture community-based arts centres - CIC programme

The Department of Arts, Culture, Science and Technology (DASCT), as it was known between 1996 and 2000, initiated the Culture in Community (CIC) programme, recognising the value of community art centres in marginalised communities. The CIC programme resulted in the construction of 42 arts and culture centres[81] in communities throughout the country. Facilities ranged from community halls and libraries to retail hubs. What ensued was a deviation from the original provincial business plans, with local municipalities failing to sign off on funding the recurrent annual running costs for maintaining and securing these centres (Hagg and Selepe, 2002).

In the *National Audit Report of Community Art Centres* Gerard Hagg and Susan Selepe (2002) outline eight problems associated with the CIC program, which broadly have to do with service delivery, lack of skills and management, and human resources. The report was produced from an audit of 27 art centres and a national workshop held with key stakeholders of art centres in 2002. The report's findings were outlined with the collective aim of identifying problems and contributing toward more optimally functioning art centres in South Africa. All of the highlighted issues stem from an underlying lack of funding, which can also be read as an issue concerning locality.

According to the report mentioned above, while most of the libraries function well and are well-utilised, the art centres have performed inconsistently. For example, two of the three community

[81] Ticket in Appendix: X

halls in the Northern Cape (Upington and de Aar) function effectively. However the third in Galeshewe is not used due to poor location and vandalism (Hagg and Selepe, 2002). Here, locality's role in the shaping, maintenance and success of an institution is highlighted by Hagg and Selepe (2002) in their research report *Towards Optimally Functioning Community Arts Centres in South Africa*. It is not clear from the report why the community centre in the township of Galeshewe was unsuccessful and unused in terms of "ineffective location," and those in the town centres (Upington and de Aar) were successful and utilised. This could be read as an oversight of provincial Members of the Executive Council (MECs) and local municipalities of less economically empowered communities. This leads me to an inquiry into why certain communities are not engaged as agents in the sustainability and maintenance of their own institutions. Those that are started by individuals such as Vernon Milton face their own challenges and they are just as affected by location as any other institution, although with less support and more risk involved.

Unfortunately, during the roll-out of the arts and cultural centres was a situation in which provinces were meant to take over responsibility for the completion of the infrastructure of these centres:

> DACST (Department of Arts Culture Science and Technology) channelled RDP funding for basic infrastructure and it was decided… local governments would undertake the recurrent expenditure and maintenance of the infrastructure. All provincial business plans contained a clause that DACST would not reimburse funds without such contracts (Hagg and Selepe 2002, pg. 10).

Municipalities have refused to take responsibility for the state-run community arts centres placed in their respective areas, with virtually no engagement with the communities they were meant to engage. This was the case in Mabopane and Matsulu, in Gauteng and Mpumalanga respectively, when both municipalities refused to undertake care of the centres built in their areas because of the poor workmanship employed in the construction of the buildings. Most of these state-run community art centres have fallen into disrepair or are not in use today (Hagg and Selepe, 2002). I feel this is worth mentioning to show the kind of care and value the government has placed on Community Arts Centres, which pales in comparison when compared to privately or independently organised centres.

A major issue was that there was no policy drafted to govern the continued support or sustainability of the art centres between national and provincial governments. However, annual budgets between 1998 and 2000 reflected expenditures for art centres in all provinces. Provincial business plans for art centres stated that they would provide "training and human resource development" and that linkages between art centres and local schools were to be established, however no policies or guidelines were produced to ensure this happened. Most provinces defaulted on their responsibilities, resulting in the breakdown or dysfunction of those centres. From a 2018 document on the Department of Arts and Culture's website (the Community Arts Centre Programme Database), 19 of the 30 centres listed under Gauteng have been audited. Others are not accounted for, have the wrong information or contact details, or are listed as unreachable[82] (Hagg and Selepe, 2002).

[82] Ticket in appendix: VII

One of the eight problems identified at the 2002 workshop was that of 'Contextual Analysis,' detailed as stakeholders having an insufficient understanding of the sectoral, political, social, economic and environmental contexts in which the arts centres operate. This is an identification of the importance the positioning (read locality, and the multiple social paradigms and understandings it encompasses), of an art centre has on its functionality. The issue of location was highlighted by stakeholders at the workshop, particularly as being a challenge to the 'social and economic imperatives' of the art centres (Hagg and Selepe, 2002).

It was noted that many arts centres were located in townships, which were far from mainstream markets, tourist routes, sales points and shopping centres. Perceptions of townships among visitors are also negative, due to safety concerns. Thus, the accessibility of these centres was poor, particularly for those in peripheral or rural areas who could not afford the transport to townships. After investing 50 million Rands into the development of these new art centres to help democratise the arts, the South African government largely ignored the pre-existing art centres that had been providing artists and communities with creative education before the advent of democracy. What has occurred is a breakdown of the newly developed centres due to mismanagement, and a breakdown of the centres that had survived the Apartheid era due to a lack of funds (Lochner, 2010). This dire national situation of community-based art centres has been largely left to the NGO sector and individuals/creative practitioners/artists/educators invested in the arts to sustain it. Individuals such as Vernon Milton take it upon themselves to recognise the intersection of a deficiency of creative education and the specific needs of their communities. This means understanding the logistics and costs involved, the areas services are being offered in and their accessibility, as well as knowing what people in a community may be going through socially, politically and financially.

Funding landscape (+locality) of small, independent arts organisations

Kabelo Malatsie's (2018) History of Art Master's thesis *Autonomy: South African Independent Self-organised Art Institutions, Funding Models and its Effect on Institutional Programming* deals with the autonomy of self-organised art institutions. The thesis has specific focus on Keleketla! Library; Chimurenga; Center for Historical Reenactments; Nothing Gets Organised; Bag Factory Artists' Studios, the implications of external funding on these institutions' programs, and their resulting loss of autonomy. Malatsie (2018) describes autonomy as self-determination without external influence and elaborates on what autonomy may mean for small arts institutions, including their capacity for work and funding determination. Malatsie notes that small arts organisations are not limited simply by funds but by inequalities and meritocracy. Meritocracy in art centres refers to a certain quality where some are perceived as better than others, when they may just be more established according to historical, material and systemic standards. Malatsie elaborates on how the loss of autonomy plays out as a loss of power in decision-making on the use of funds, the buildings or spaces they occupy. This leaves institutions in precarious positions in terms of staying afloat. Other issues Malatsie discusses include the soft power of foreign funding over interests that perhaps traverse cultural imperatives, as well as the red tape and various obstacles funding applications present, which often come with conditions, regulations and limitations in their fine print.

The aspect of autonomy is useful in determining divisions of power within community-based art projects. I have noticed that small community art centres, such as Genesis, have limited financial freedom, low appeal to foreign funders, and little power to participate in cultural policy formation. They also have unconventional, or non-commercial interests in which they privilege more experimental modes of working over traditional practices (which are perceived to be preferred by the market, such as painting or sculpture (Malatsie, 2018)[83]. This adds to their precarity in securing funds. Non-profit activities, such as socialising skills, are rendered unconventional. These are some of the skills identified by Milton needed by the Riverlea youth, prompting the birth of Genesis[84]. The value of the work that Genesis, and perhaps other similar community-based arts organisations, is difficult to evidence or quantify. However, there are measures of value that take into account what centre participants went on to study, or the kinds of work they are doing. Milton states that Genesis has seen many youth pursue their studies in the arts or creative industries, from those who enrolled and worked at Market Photo Workshop or Market Theatre. Three or four of the youth involved in Genesis went on to study drama[85]. This exemplifies the value Genesis had on some of the youth who attended. The number of youth influenced to pursue creative skills or education is indicative of the sense of value Genesis holds as important. Unfortunately, when compared to funding bodies, value may tend to be more quantifiable than abstract, or a handful of children pursuing creative educations.

From the below quote, Miwon Kwon (2002) explains how 'local' communities are deemed as encompassing 'unity' by funding organisations:

> Without doubt, artists, critics, curators, art institutions, and funding organizations are pressured today to think and act as if communities exist as coherent social entities awaiting outreach. The field continues to covet images of coherence, unity, and wholeness as the ideal representation of a community… Furthermore, as some artists have noticed, community-based art can function as a kind of "soft" social engineering to defuse, rather than address, community tensions and to divert, rather than attend to, the legitimate dissatisfaction that many community groups feel in regard to the uneven distribution of existing cultural and economic resources (Kwon 2002, pg. 152).

This quote reinforces the notion that art centres have to meet a level of palatability for them to receive support from funding bodies. It also gives a sense of what is seen as valuable (and viable) for community-based arts to encompass, which may be at odds with what an organisation may value, as evidenced above. Here, Kwon touches on a distinction between art centres (which are more likely backed by the state or large funding bodies) that quell rather than address actual issues communities are facing. These institutions present themselves as benefiting the community, but they do not address particular needs identified by members of the communities.

From interviews conducted by Malatsie (2018) with Keleketla! Library founders Rangoato Hlasane and Malose Malahlela, the founders share insight on the difficulty they have with making funding applications. They struggle with the language applicants are expected to use, which puts

[83] Malatsie (2018), in her dissertation speaks generally of the tailoring of institutions' programming to fit into funders interests.

[84] See interview with Milton 2023, ticket in appendix: II

[85] See interview with Milton 2023, ticket in appendix: II

the work they do into the box of "charitable work." Malatsie references Anton Vidolke (2013), author of *Writing on Art Without Education,* who writes on how funding applications may impact the style or ethos of small arts organisations. Vidolke believes that in art centres' appeal to affluent individuals and corporations, they are forced to assume a corporate, professional language. He argues it is inevitable that these efforts affect aspects of their activities such as programming, mandate and criteria. For centres to be making certain claims in their applications, they would need to be following up their words as well.

In *Creating Spaces*, Al-Samarai et al (2018) discuss non-formal art/s education and vocational training for artists in South Africa and various issues that arise from cultural policies and funding in this context. The study aims to provide a detailed overview of non-certified artist training facilities that would serve as a basis for developing funding recommendations. The document examines financial and funding policy frameworks as they operate within four particular arts organisations, explaining how in African contexts, the organisations engaged in non-formal artistic education or training receive little funding from the state and have a limited range of non-state funding options. Material infrastructure, which deals with running costs and property becomes a hurdle in acquiring funding since it is first necessary to prove that one has viable and operating grounds. This requires money in the bank. The immaterial infrastructure concerns communication skills, emotional commitment, and psychological competence (Al-Samarai, 2018). All of the organisations mentioned in the text rely on funding on a project basis only. This means that the frequency and planning of projects depends on securing funding, making operations precarious, non-committal and difficult. State funding, on the other hand, (only one of the case studies is partially state-funded) is a largely untransformed sector of funding, which may affect specifically black-founded organisations and what they can achieve[86]. It should be noted that the above text speaks about arts education-focused centres, which Genesis and their aims, closely resemble.

The above text further notes a deficiency in the literature around arts education in African contexts. However, there is an overweighting of communique and survey literature (primarily aimed at institutional and procedural structure formation). This literature contributes to universally conceived guidelines intended to determine how problem areas should be organised on a global basis. Action plans, resolutions, and UNESCO statements, all relevant to the field of arts education are discussed in terms of a hierarchically arranged area of economic cooperation known as 'development cooperation.' Thus, this literature can be viewed as a discursive manifestation of globalised power relations whose economic and political 'gravitational centre' lies outside of the African continent. It situates funding of this 'interstitial' field of arts education, as it manifests in the utilisation and marketability of art and culture - always precluded by economic interests (Al-Samarai et al, 2018).

[86] Mamela Nyamza should be notably mentioned here for her accusations against the State Theatre, of which she was formerly artistic director, which resulted in her termination of contract. Both her accusations and her artistic work stem from the concern of a lack of transformation in the industry - inequalities of funding provided for black practitioners. Nyamza was punished for vocalising this during a speech at Fleur du Cape Awards Ceremony in 2017 (Sikhafungana, 2020:41).

Art history scholar and curator Sipho Mdanda (2018) writes that from the Union period[87] (1910-1961), throughout the Apartheid era, private institutions that catered for black learnership were predominantly run and funded by missionaries. This can be compared to the current funding landscape, where external and private funders of arts centres may have taken the place of missionaries, leaving poorly government-subsidised centres to continue without vested financial interest and support in their outputs and long-term sustainability. This reflects the value placed on the arts by our government, and how privately or internationally funded art centres, galleries and project spaces[88], enjoy continuity. These foundations are more able to host a range of offerings for artists and art practitioners to participate in, albeit within the specific enclaves their funders carve out for them. In comparison, centres and organisations such as Funda or Genesis, which rely on state and project funding, may not experience the same continuity, leaving their future projects and general operations in precarity. I would assume this takes a toll on the practitioners of these institutions as they are constantly having to assess what they want to do versus what they can do with the resources available.

The *Arts and Culture White Paper* (1996) is a document drafted at an early and still tentative period of South African democracy. This draft, introduced within a newly liberatory politic, held much promise for the state of the arts in South Africa, an arena previously so censored, inaccessible and unequal. Published by the Department of Arts, Culture, Science and Technology, the paper presented a set of principles meant to pave the way for government policy for establishing optimum funding arrangements and institutional frameworks for the creation, promotion and protection of South African arts, culture, heritage and its associated practitioners. The following is outlined for provinces, for the period of transition to budgeting from zero. It stated that provinces should demonstrate that their expenditure:

- promotes the full range of art forms, cultural activities and heritage
- develops cultural industries
- widens access to arts, culture and heritage promotion and development.[89]

These bullet points are quite vague and do not necessarily provide actual determinants of what qualifies things like ‘access’ (and for whom), what qualifies as ‘development’ or what ‘cultural industries’ may be. The revised 2017 White Paper addresses the deficiencies and lack of fruition that resulted from the 1996 White Paper’s objectives, albeit a decade later. The 2017 document further notes that the past two audits of Community Art Centres in 2002 and 2013 (discussed above by Hagg and Selepe) have supported the idea that community arts centres are better managed through NPOs, who have a more vested interest in merging the interests of many parties - national, provincial and local actors, artists and practitioners, and the interests of business. The revised White Paper, therefore, does not necessarily exhibit any commitment to sustaining community-based arts, but rather absolves itself by stating that NPOs are much better at serving this sector. These White Papers and the subsequent audits exhibit the failure of certain milestones to be achieved due to the lack of structure and policy backing. They evidence that there is no vested

[87] The Union period refers to the period between 1910-1948 (which preceded the present-day Republic of South Africa) in which Natal, the Cape, Transvaal and Orange River became unified territories.
[88] These include the Goethe Institute, Alliance Francaise, Johannesburg Contemporary Art Foundation, A4 Arts Foundation, Norval Foundation, Nirox Foundation, William Kentridge’s Centre for the Less Good Idea, amongst others.
[89] From government website: https://www.gov.za/documents/arts-and-culture-white-paper

interest from the government in community art centres, but rather platitudes and empty intentions that form the better part of these documents.

Genesis Connection Youth Skills Multimedia's funding and observations from facilitators regarding funding of the arts

According to Milton (2023)[90], Genesis had not received funding for any of the projects they ran or their operational costs. Genesis had operated, predominantly, out of Milton's pocket, with a few donors and sponsorships who would periodically give him funds for the provision of plays and projects. The donors and sponsors were generally those Milton had approached in the community, or individuals who had taken interest in Milton's endeavour. The Riverlea Mining Forum, of which he was Chair, was one of Genesis's biggest financial sponsors. This could have been because of his involvement in the group and his ability to use it to the advantage of Genesis. Parents of children who attended Genesis supported Genesis by giving donations, as there was no formal fee structure. Milton also managed to secure a space at Riverlea High to run a tuckshop in early 2021. The funds generated by the tuckshop were intended to fund Genesis's operational costs for the adaptation of the play *Devil on The Cross* (Genesis's theatre production at the time) for the printing of scripts, marketing material and tickets. Milton also mentioned that Genesis garnered a lot of support and attention through word of mouth and active visibility within the community of Riverlea – especially through rehearsing outdoors within the range of passers-by (Milton, 2023).

There was no additional support structure for Genesis's financing and funding application processes. I was invited to attend a meeting in 2021 with Milton and activist David Van Wyk, in which Van Wyk explained to Milton the various streams of arts funding he was eligible to apply for, for the *Devil on The Cross* in particular. However, I noticed there was no follow-up meeting regarding the funding applications - it seemed there was an assumption that Milton would know where to access and how to populate these applications himself.

Milton states he had compiled and submitted an application to the National Lotteries Commission (NLC). There was no resulting funding awarded to Genesis. It seems that the lack of advice and guidance about funding application processes, as well as accessing existing available funding had led Milton to take it upon himself to make provisions for Genesis's operations. There was some financial assistance from Genesis's board members when the need arose, however the majority came from Milton.

The Food Garden that Genesis planted behind the Recreation Centre was also intended to generate income. The garden was meant to be tended to by the youth of Genesis. Once the produce had reached fruition, they were meant to be sold to the community. The funds were to be used to acquire equipment for Genesis's productions[91]. Milton states that Genesis did try to generate additional income through various fundraising initiatives, such as market days.

In comparison, when asked about the challenges Funda faces in securing funds, Twala (2022) responded that accessing funds is not their challenge. Their challenge is the lack of management

[90] From interview with Milton, 2023; ticket in appendix: II

[91] Ticket in appendix: II

and governance systems that cause potential donors to express distrust in their system. Twala does not believe that Funda faces challenges securing funds because it is based in Diepkloof, but rather claims that funding is awarded according to merit and strength of a project. This may be evident by the different community operations run by Funda, which were not initially intended. From Twala's responses, it is evident that Funda's funding is acquired on a project basis, and that there isn't a regular stream of funding that sustains the organisation as a whole.

When asked about the challenges Genesis has faced in accessing funds, Milton (2023) says:

> There are quite big challenges, because government is always saying "we don't have money," so you go to DSD, they are Department of Social Development, "we don't have money." You go to various other departments to source funding, take them your proposals, your programmes, same thing always, no money, no money. And also to register your programmes with the various educational institutions, takes also money, because if we want to be accredited, we need to get certification for accreditation. And that's also money on its own to register for accreditation. Some of these stuff costs up to fifteen thousand, twenty thousand. I mean, just for accrediting the students. And then you have to also do your own textbooks, your own textbook design, what is going to go into your textbooks, how's your programme gonna run.

Milton mentioned the corruption that he believes saturates the allocation of funds from government departments. The kinds of funding Genesis did have access to were generated predominantly within the community of Riverlea. This circular economy seemed to work up until a point – when there were bigger needs for expansion, Genesis had nowhere to turn. Funds that have come from community members of Riverlea (noting that it is a low-income area) were only able to cover a few of Genesis's operational costs. As the organisation had morphed and ceased practicing, there seemed to be a dip in the community buy-in[92] too – this can be evidenced by the inability of Genesis to resume functionality as well as the inability to regain their participants. This brings the weight of community buy-in into the considerations underpinning the sustainability of organisations like Genesis. While this report does not explore the extent to which community buy-in impacts community-based organisations, it should be regarded as an important consideration in the success of community-based projects and organisations.

So far Genesis has not been able to expand their programmes or their reach to extended communities, as intended by Milton, and their limited source of income may have much to do with it. The fact that Genesis has to run on its own fuel, or from funds generated within its own community, has meant that its sustainability and longevity were reflected in its source of income generation. In this case, its locality and surrounding community were the biggest factors in determining the organisation's future. Accreditation also seems to be amongst the biggest challenges faced by organisations in the nonprofit sector. Perhaps beyond the scope of this report is the question of accreditation and locality and whether there is a connection between organisations in different areas being able (or not) to gain accreditation[93].

[92] The term 'buy-in' in this report, does not refer to a commodity, monetary or reciprocal exchange. Rather, it refers to an exchange founded in trust, personal investment, acceptance and belief – all of which are integral to the adoption of something, by people who feel there is an importance and need for this particular thing.

[93] Institutions such as Funda Community College and The Market Photo Workshop have, until now, not been able to gain accreditation that would enable their students to access/qualify toward tertiary education.

In the introduction to his book *The Location of Culture*, Homi K. Bhabha (1994) states that in making any claim of identity in the world, there should be a move from focusing on singular identities like class or gender as organisational categories to an awareness of a subject's broader positionality - race, gender, generation, institutional locations, geopolitical locale and sexual orientation. Bhabha (1994) elaborates that in defining the idea of society itself, it is crucial to focus on processes produced within the articulation of cultural differences. It is important to consider the interstices, or domains of difference, where collective experiences, community interest and cultural values are negotiated.

This leads me to believe that more collaborative engagements between art centres need to be much more complex than simply pouring more money into programmes. There needs to be a recognition of commonality because different art centres have distinct characteristics and idiosyncrasies that inform their identities. However, they are all still addressing areas of cultures which have been obfuscated by racism and white supremacy.

Conclusion

This conclusion ties together various observations made in this report to supplement the argument of Riverlea shaping the institution of Genesis, as well as observations made in reflection about the nature of this research. Observations from facilitators are used to complement observations of Genesis and how their trajectory and sustainability have been largely influenced by the community of Riverlea. The interviews provide a perspective on how community-based arts organisations are shaped by their surroundings. What I have gleaned from the artists are specific material conditions of working in particular areas, especially relating to their production of the Gauteng Arts Directory, a directory of community-based arts and cultural groups in Gauteng. Interviews were conducted over a year - between 2022 and 2023. This conclusion ties together important observations about the state of Genesis and the understanding of how this small art centre was sustained and shaped by its community, Riverlea, over its short lifespan.

The question of locality

From the interviews conducted with facilitators of organisations, I noticed that explicitly asking whether their organisation is shaped by an area or locality, was not meant with a simple answer. The answer is far more complex than a direct "yes" or "no." This could be because the question is broad and, in a way, almost leading. The question itself does not specify the entirety of the concept of 'locality,' in what context 'locality' is used in this research, or the kinds of interrelations it encompasses. This is something I realised too late in conducting the research and did not have a chance to correct it. The responses that these direct questions received were (two out of three times) a "no." This is important to note as these are the perspectives of those working or having worked in the arena of community-based arts. This reflection does not disprove or abandon the themes of this research but rather necessitates a more nuanced approach to the research question itself. It may also require a more critical reading of their responses, which analyses how they highlight the way their area or community shapes the institutions, by their characters, curriculums, or 'outside' perceptions. It may also be the case that there has been no sustained discussion or discourse within

institutions themselves (including those interviewed) about how they may be shaped by their localities, as opposed to the direct community within which they operate. Many areas and communities in South Africa are homogenised, as 'marginalised,' and are perceived in a certain 'blanket' way, without recognition of the unique spaces, homes and histories they encompass. An example of this was seen in Madiba's (2015) letter-writing exercise conducted with school children in Hillbrow, where the children wrote letters to a personified Hillbrow and professed their love and appreciation for the space because it kept them safe, housed them, influenced their interactions and taught them things that they may not have learnt in another area.

The locality of Riverlea and how it shaped the emergence of Genesis is evident from Milton's responses from the interviews and discussions with him. He too, explains Riverlea to be perceived as 'marginalised,' in a way that influences how outsider institutions carry out work there. Genesis as an organisation run by one person renders it as an organisation that struggles for larger support and long-term traction, as seen in its current state of non-operation. Although Milton was optimistic and driven to achieve functionality and produce plays, he was disadvantaged by the lack of support. Even though Milton was resourceful and able to source small amounts of funds and donations for Genesis's operations, this work was laborious and beyond Milton's scope. This made the trajectory of Genesis slow and inefficient. There was no dedicated financing team to assist him.

Thus, the direct link between locality and its influence on shaping an institution is not something as explicit as I expected it to be upon embarking on this research. Other community-based practitioners have not reflected on this question either in a way that could have informed my research. However, I have shown that this question is a prevailing function or consequence of the apartheid system. The lingering legacy of spatial segregation has left many communities with a pre-existing deficit of resources and opportunities, especially when linkages to other communities is not common practice.

Genesis's curriculum and programming

From my observations of Genesis's curriculum, I ascertained this to be fluid in nature, working with the strengths presented by the constituency of the group. If there were singers, dancers and fashion designers, those elements would be incorporated into the production of plays. One could say this was the community-driven aspect of Genesis. The lack of 'formal' or accredited courses, or a structured framework to regulate or assess outcomes of classes, did not mean that there was less 'value' in the programmes.

Further still, theatre productions were written, rehearsed, organised and staged by Genesis. This curriculum was developed by Genesis through collaboration and on a project-driven basis. When a play was written or adapted, all its elements were decided on by those in the group, including input from the youth participants themselves. This may not be a formal or structured method of curriculum development but it allowed continuity for Genesis. A kind of 'thinking on your feet' method was effective for Genesis because there was no formal structure or curriculum to follow. The lack of a prescriptive curriculum meant that the work at Genesis was driven by innovation, creativity, collaboration, participant input and a continuous flow of ideas. I observed that this created a sense of vigour and anticipation for what was to come. One could argue that this is a

chaotic form of organising, however, it worked for Genesis at the time. This kind of curriculum exemplified the notion of 'community-driven' both by participants and facilitators.

Milton believes that Genesis was a success because of the people who saw the work they were doing, watched their rehearsals and spread the word with others[94]. Thus, even in the marketing of Genesis, there was a clear sense that the community organically took up a role in promoting the work. To me, this demonstrates the influence of locality and the community of Riverlea on the visibility of Genesis without a marketing strategy or social media[95]. Furthermore, the early collaborative efforts of volunteer facilitators with various skills and training, as well as the strengths and interests of the youth participants determined the theatre initiatives. This is indicative of a highly collaborative style of engagement that determined how programmes would be executed. On the other hand, in the more specific programming and management of Genesis on a day-to-day basis, when other facilitators were not involved within the group, a different style of working and management occurred. In 'Toward an Understanding of Founder's Syndrome: An Assessment of Power and Privilege Among Founders of Nonprofit Organisations' (2002), management and organisational behaviour scholars Stephen Block and Steven Rosenberg conduct a survey to assess the extent to which founders' positions influence their organisational direction. The results of this survey indicate a number of organisational characteristics particular to founder-led non-profit organisations. One of these was that founder-led organisations met less frequently than those organisations run by non-founders (Block and Rosenberg, 2002:359). Genesis exemplified this. In their study, Block and Rosenberg state that the term 'syndrome' connotes unhealthy exercises of power – however this can be read as the organisational structure being unhealthy to the sustainability of the organisation. According to Block and Rosenberg, this type of leadership (founder-led) exhibits a unique kind of governance and management that holds little (less) influence from other non-founding board members. They find that an organisation in which a single founder invests a lot of themselves into, and usually towards certain ends, this personal investment, amongst factors such as budget-sizes and number of employees and executive members, is responsible for holding back the potential growth of that organisation (ibid., 2002:364). While I do not find Genesis to completely fit amongst those organisations surveyed in Block and Rosenberg's study, I do find the proposition of delayed growth exemplified by Genesis being managed and led by its founder, and the kind of direction (or lack of inputs) that was given from Genesis' board.

Genesis's Funding

Chapter 3 provided an overview of government-funded community art centres and their subsequent dissolution, resulting in communities' low level of confidence in the area of government-supported centres. The functionality and funding of such centres proved to be inefficient, ill-managed, understaffed, and lacking clear formal governance and administration. Various breakdowns at local and provincial levels eventually led to many centres being abandoned or taken over by other organisations. This landscape of distrust and lack of confidence in governmental structures to support community art centres may have prompted the emergence of independent groups that had to rely on sources of funding that were not available from the

[94] From interview with Milton 2023. Ticket in Appendix: II

[95] Genesis has a Facebook page, but is not present on any other social media platforms, currently.

government, owing to what Milton calls all the "red tape." Thus, Genesis functioned through an internal economy of being funded, supported and donated toward by the community it existed in. In this way the locality quite directly shaped Genesis and their growth. I call it an 'internal economy' as it garnered funds and support from within itself - through parents, community members and other organisations (such as the group Dance Africa) that existed around Genesis.

An observation from Mocke J van Veuren (2023) made me reflect on the kind of support Genesis garnered despite being understaffed and financially unsupported. Van Veuren emphasises that any kind of community arts intervention requires a large amount of negotiation and diplomacy, which may become contentious. The support of what Van Veuren calls 'community buy-in' is a huge factor contributing to the sustainability of a project (van Veuren, 2023). Perhaps, before the pandemic, there was greater community buy-in which allowed Genesis to imagine various other activities, such as the writing and photographic workshops. Genesis was ultimately funded by the community it served in. These were funds, albeit precarious, irregular and small, that sustained Genesis. For example, residents of Riverlea and parents of children who attended Genesis funded Genesis's operations by buying tickets to their shows and making donations.

Despite applying and enquiring on numerous occasions for the provision of government project funding, Genesis was not successful. Reasons for Genesis not being awarded funds we can speculate to have to do with perceptions of it as an organisation with an unconventional or unpreferred structural nature. Despite being the 'only' organisation offering creative education to Riverlea's youth, according to Milton (2023), they are not considered in the distribution of government funds for the arts. Neither is there enough information, awareness or dissemination of resources and opportunities pertaining to how an organisation like Genesis could be funded. Could this be because there are overarching perceptions of Riverlea as an area in which creative education is not a priority, not an urgency?

Reflection on Riverlea shaping Genesis, as a residuum of spatial planning

Apartheid spatial planning, which is perhaps a subtext of this report, continues to prevail as a device that alienates people of different areas, classes and races from working together, or from practising unity. Spatial planning has essentially shaped the landscape of community-based arts in the country, much like it has shaped various other aspects of our social lives, economies and characters. We have seen how Riverlea has been affected by spatial planning in the past and present. Post-apartheid spatiality has reflected that Apartheid socio-spatiality has remained dominant (Spinks, 2001:24). While there has been attempts from urban-planners to desegregate social space within South Africa, citizens respond differently – and there is still a lot of fear amongst and between different racial groups that continue to uphold the segregation of both social and residential space (Spinks, 2001:24). It is safe to say that there has been little that has fundamentally changed in terms of the integration of people in previously segregated areas. Genesis, as a small and mostly unsupported entity within a landscape of neglect and fewer resources, has managed to carry out various activities in its short lifespan. There is much to admire about the way this organisation was structured and driven by a sense of collaboration and engagement with the community it existed in. With a lot more critical analysis of how arts and culture have been deeply influenced by the remnants of strategic, racist, and geographical planning, I believe that collaborative engagements could become more attractive and mutually

beneficial frameworks for community arts centres to adopt. There are many methods to be explored for community-based art centres to collaborate and grow sustainably, and network as a collective industry, which could further expand, enrich, and importantly, sustain that which they are already doing in their respective environments.

The trajectory that Genesis was on before the pandemic is perhaps an indication of how Genesis could have grown and the collaborative structure it could have promulgated. The pandemic can be seen as one of the major factors to have broken the chain of community support - it was an unprecedented breakdown of all normality. To say it is the only factor that caused Genesis to fail would be naive because there are other aspects than collaboration and community buy-in that determine the sustainability of an organisation. Financial resources continue to be big obstacles to organisations' sustainability. Like Milton and Malatsie mention, the red tape and lack of supportive governance structures for individuals and organisations to apply for funding keep certain areas locked within a singular perception of 'marginalisation,' which reiterates jaded connotations and attitudes toward an area. The perception of Riverlea as a marginalised community hinders its governmental or institutional support.

To conclude this report, I'd like to reiterate the fact that even with Genesis's short lifespan and various obstacles faced, and still faces, there was a deep value in the organisation I am lucky to have witnessed. The work Genesis was able to do and empower the youth with is unquantifiable and exemplary. It provides a model of community-based arts that, with the right support and careful conceptualisation, can be employed in communities that may be similar demographically and socially to Riverlea. The collaborative aspect which Genesis's curriculum adopts has great potential in forming sustainable and co-beneficial relations within a community, and perhaps extending to surrounding communities. Genesis, in the semi-operational state it may be phasing toward, will continue to grow and change alongside the area of Riverlea. As evidenced in this report, the two are indelibly tied together and each one's fate cannot be divorced from the other.

That said, I look at his research retrospectively and imagine all the ways it could have been different, more effective or fuller, and this is the same way I looked at Genesis. Later it occurred to me that where more questions, obstacles and limitations present themselves, is also a space rich in possibility and opportunity to evolve and re-invent. This is how I would hope Genesis is understood in this report, and outside of it – as a vessel of transformation.

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APPENDIX

Ticket I: Genesis Executive Summary, sourced from Vernon Milton

Genesis Connection Youth Skills Multimedia(S.A)
NPO: 243-432

Executive Summary

The youth of today has lost their identity, there remains a critical need for unity amongst our youth due to the integration of diverse cultures in our communities. The effects of social ills such as gansterism, Gender-Based violence, substance abuse, social abuse (such as bullying) is prevalent due to the fact that there is no social coercion amongst our youth.

Our youth are wired in different ways and have to conform to a set way of standards and have aspired to conformity ideology. The focus is always on acadamia subjects such as Mathematics, Science and computer literacy, not all our youth are able to master these subjects.

We at Genesis Connection Youth Skills Multimedia focus on the youth's *ARTISTIC* and *CREATIVE* skills, promoting them in these fields and to assist them to become productive and sustainable members of society for the future. We also wish to assist them in acadamia subjects such as Mathematics, science and computer literacy which they are having difficulty with.

Genesis Connection Youth skills multimedia aspire to promote social development and social coercion amongst our youth, showcasing the different cultures, ideals, ideas and we work across racial lines. Our focus is not on one particular project or workshop, but a culmination of projects and workshops into one cohesive project and/or workshop.

Scope

Genesis Connection Youth skills Multimedia is open to all stakeholders in the multimedia industry, which has the wellbeing of the youth and community in mind, volunteering their services to promote social understanding and to assist in creating a sustainable, economical environment for *ARTISTIC* and *CREATIVE* skills for arts and culture platforms.

Establish a non-racial and non-sexist platform, with a view to unifying the youth and community's diversity and cultural identity.

To engage all relevant role-players including government at local, provincial and national level, industrial authorities and the institutions created for the multimedia industry and for arts and culture initiatives and support for unifying the youth.

To access information and changes and processes that impacts the youth and to share and distribute that information amongst the youth about the multimedia industry and any relevant institutions.

Objectives

Our focus will be on the *ARTISTIC* and *CREATIVE* skills of the youth to train and promote youth in arts and culture and to create a sustainable and economical platform for future endeavors and projects.

Establish youth participation and economic growth, to contribute to a better way of life through sustained economic empowerment and multi-media product knowledge.

Our strategy is based on delivering excellent programs and workshops, to promote arts and culture initiatives amongst the youth.

Genesis Connection Youth skills multi-media will implement and sustain *ARTISTIC* and *CREATIVE* thinking, expecting that a great deal of it's own creativity, positive attitude and energy be brought into all of the required projects, programs and workshops.

We aim to meet or/and exceed youth's expectations about the multimedia industry, offering quality interactions.

Vision

Genesis Connection Youth Skills Multimedia will undertake to promote the youth in various multi-media platforms including arts and culture initiatives, programs and workshops, to promote *ARTISTIC* and *CREATIVE* thinking and to establish social development skills and encourage social coercion and participation by the youth and the community. Community participation and development plays a crucial role in leading our youth to a better and well developed understanding of his/her self worth.

Mission

Genesis Connection Youth Skills Multi-media will market *ARTISTIC* and *CREATIVE* youth through various platforms, showcasing there *ARTISTIC* and *CREATIVE* abilities in the multi-media arena, to becoming economically and socially sufficient individuals.

To integrate the various cultures, ideals and ideas by the youth, for the youth, with the youth and to promote community participation.

Values

Genesis Connection Youth Skills Multi-media is committed to continuous improvement of the youth by promoting the youth's *ARTISTIC* and *CREATIVE* skills and to showcase there abilities to the community and various multi-media institutions and industry, to encourage economically sustainable members of society.

Performance Excellence; **Allowing the youth to exceed there expectations.**

Teamwork; **We act as a team, committed to each other and bound by trust and loyalty.**

Integrity; **We treat one another and all our stakeholders with dignity and respect. Honesty, ethical behavior and understanding are fundamental characteristics of our conduct.**

We are focusing the youth's needs through their *ARTISTIC* and *CREATIVE* abilities, to make them economically active members of society and to integrate them socialably in the multi-media industry.

Management

Genesis Youth Skills Multi-media managerial team is expected to use resources wisely and to abide by the laws and regulations stipulated by governmental institutions. Our managerial philosophy will be based on teamwork, responsibility (by the mentor/ facilitator/ teacher and the youth and community) and mutual respect for one another. People who volunteer there services and expertise would want to be part of our team because we will operate in an environment that encourages creativity, diversity, growth (both mentally and physically) and performance excellence showcasing the youth's *ARTISTIC* and *CREATIVE* abilities and to make them economically sustainable, respectable members of the multi-media industry and society.

Transcription of interview with Vernon Milton 2023
Interviewer: Jodie Pather
Ethics Protocol Number: WSOA20220804

00:49 J: Let me start by saying, firstly, thank you for the back and forth you've put up with in my, since I asked to use you for, or asked to use Genesis for my case study.

01:04 V: No problem, no problem.

01:07 J: It's been interesting to see Genesis from.. you know I was there when it was Sizwe and Chris…

01:17 V: Born…

01:19 J: Ja, when it was born basically. And its cool to have seen it grow. So my questions uncle Vern, have to do with more of the operational stuff, so my questions are about the organisation itself less than the lessons and stuff, but we'll get there. My research also has an angle of,specifically, Genesis existing in Riverlea, right and why it's uniquely Genesis, because it is based in Riverlea. So the first question I want to ask is about the beginning of Genesis. You can make it long winded, you can give me short answers, it doesn't matter, anything I need extra on, I'll just ask you. But firstly… I just want to, this is a formality - do you consent to taking part in this interview, and are you okay with me publishing it in my thesis?

02:50 V: Yes, I'm okay with it, you can publish it in your thesis, Jodie.

02:54 J: Thanks, Uncle Vern. So the first question is what prompted…

03:04 V: Why the need for Genesis?

03:06 J: Yes, what prompted Genesis, the start of Genesis.

03:08 V: Genesis got started accidentally. I was with (???), she was the then Rec (Recreation Centre) manager. I was 14 years old when I started a holiday program at Riverlea Recreation Centre, in partnership with --- because she was looking for something to do for the children at the community centre, right…

03:39 J: How many years old?

03:41 V: Fourteen years old. …(inaudible), years, I partnered up with various other organisations, with the emergency group, Riverlea Emergency Group. We basically done funerals, accident scenes, we got trained in firefighting, ambulance, and that. And then when I passed matric, you know work and all that, I didn't really participate in any community

programmes, until I got retrenched. And then I went back to my, to doing community service. And what I noticed is one of the things that we don't have is an avenue where our youth can express themselves, artistically, or creatively. There was no… When I was in school, we had drama, we had art classes, everything. But now, twenty years later, there's nothing. And hence, that's how Genesis came about. So it was started by 2017 November holidays, our holiday programme. 2018, sorry, 2018. And Berniece Dolly was busy with, she was busy with a programme. And what happened is she needed assistance so I decided to assist her. Fortunately for me, she threw me in the deep end. So she just put a programme down and I had to run with the programme. And that's where I noticed that our youth was hungry for ways to express themselves, artistically or creatively. There was no platform for them to express their artistic-ness. And that's how Genesis got started.

05:54 J: Okay cool, and how did you do that. So the practicality of it. You had to first get..

06:05 V: So first off, I started out, I was looking around and I started Genesis as a community-based organisation. I wasn't registered at the time. It was Genesis Connection, a community-based organization. And I went outsourcing for money, and one of the programs I decided on what to do was drama classes and do a theatre production. Then I hooked up with Trufonix(sp?), Mohammed Khadesh (sp?). He's with Trufonix. And he had his own recording studio. And. He started assisting me by giving the children voice training. And he also assisted with vocalization, mic-handling, sound engineering, and various other aspects that pertains to a drama production, costumes, costume design and all that. Then I got introduced to Fatima Abdul. Prior, before she went into politics, she was still with theatre and she was with drama so she came to see what we were doing at the Riverlea Community Centre and she wrote a play, and the play was titled 'If'. And she asked me, would I like to produce it, so I said no problem I would love to produce it. That was twenty… November 2019. I set a date for the theatre production. December 2019, and it was the 14th of December. Fourteen, fifteen, around there. It was fourteen of December it was a Saturday. So that was gonna be the due date to showcase the production. And for months, basically a month, we rehearsed, but it was every night. But it was vocal training, the play, movement, how certain accents needs to be enacted. Vocalization, mic orientation, the songs that had to be combined into it, and then what we done is we started taking, to advertise, we started going out to the old age home and started exposing the youth that was with me at the time, to people, so that they don't get too nervous, so that they can get, so it was basically just to expose them for nerves. So that they don't get nervous on stage when we do the play finally. So we went to Donovan McDonald Old Age Home, we went Riverlea Old Age Home, we went to go sing at a couple of nightclubs, went to a couple of nightclubs just to get them, get that freeze, no, not freeze, that fear of coming in front of people out of them. And then, ja, stage fright, ja. And then 14 December we had our production at the Empowerment Centre which was a huge success. Considering that we done it in a month, we raised funds of fifteen thousand rands, ja. And that was all by myself, cause I had, nobody assisted me in selling tickets, nothing. I had to organize the costumes, I had to organize, well, I basically learned how to do producing. I did the admin and the… Yes, I'm listening.

10:20 J: So that's one of the…

10:22 V: I did the admin…

10:22 J: … I wanted to touch on. Sorry, go on.

10:28 V: So I done the admin and the producing of the play. During the day I would go source sponsorship, and sell tickets, and in the evening I would rehearse with the children and come evenings I would also go out and go sell tickets. One of my greatest sponsors was Riverlea Mining Forum, who else… There was a soccer team bought like twenty tickets by me. Oh and Kenneth… Joseph. Kenneth Joseph, he came to buy somma thirty tickets by me. And which he donated to the community. And that's how it became a success, by word of mouth and people started come seeing, and evenings when we were rehearsing, when the people walked past they started stopping and started watching us now how we rehearse at the community centre and that's how it started getting promoted, the play.

11:25 J: Okay, so I was saying that's one of the things I wanted to touch on the fact that… When you started Genesis, it, when you registered it, let me say that. When you registered it, what was that process like, did you have to approach people….

11:41 V: Right, the registering process. While I was busy with the production piece, I tried to register Genesis Connection. At that time, they were changing over from NPO to NPC, but I wanted to keep Genesis an NPO, I didn't want to make it an NPC. So NPO is 'non-profit organisation', and NCP is 'non-profit company'. So there's a huge difference between the two names. So what I done is I went directly to Pretoria, to the offices in Pretoria in Church Street. The government place that handles NPO's. And what I had to submit was a constitution of Genesis, the board members, copies of their ID's, what else. What is the core function of Genesis Connection, which is creating avenues to expose the youth's creative and artistic ideas. So that's a core function of Genesis Connection. Exposing.

13:01 J: Okay, and getting the board members on board. How did you facilitate that? Did you have to approach them? Did they just… Were they willing?

13:12 V: I went to go enquire within the community. I went into the community and I asked various people, wouldn't they want, were they interested in being a board member of Genesis Connection and I showed them what is the purpose of Genesis Connection to expose the youth, basically the core ideology, to expose the youth's creativity and artistic side. And that's how people started coming and they loved the idea. And so one of my biggest challenges who was gonna be the chairperson because everybody wants to be chairperson, secretary, you know the core function.. And I told them, you know what, you in it here, to promote the organization, not just because you are a name on a piece of paper. And they were all… we had quite a few meetings. The chairperson was Angus Franka (sp?), secretary was myself, deputy chair was Nicole, Nicole… (inaudible) forgot Nicole's surname, Winnie was the financial officer, because I trusted her with handling the financials of the organization. And then we had a youth on board, but she's no longer here, she moved back home to Durban, Nicole. Two Nicoles, two different

Nicoles. And she moved back now to Durban. And then we had a, and that's how Genesis, and then we had a couple of meetings, and that's how the production came and then they, what they done is, because they seen the vision for Genesis, they gave me – not immunity, what (inaudible) – not carte blanche, but, the scope, to implement the programme on behalf of Genesis Connection. Hence that's how I became the coordinator. To coordinate all the various functions.

15:33 J: So that is how you solely ran Genesis, you were the only member, can I say, on the Board, who was actively running Genesis. Responsible for all the operational... Okay.

15:53 V: Yes, the day-to-day operations, the drafting of the programmes and all that.

16:00 J: Okay. So you would you say the structure of the organization, while it had a board, was mostly on you to operate, alone?

16:11 V: Yes. The operating of the organization, ja.

16:16 J: And then you involved various other people like Mo, is it Mo, the same Mo I met the one time?

16:25 V: Yes, ja. Mohamed, Kamish. Yes, Fahriem Mohamed Kamish.

16:35 J: So you would involve these people at various instances to assist with different projects?

16:46 V: Yes, with different programmes and Fatima Abdul and them, like I said, they came to assist to give drama, how to do certain drama scenes on stage, you know when you, what you call it, characterization. That's the word I'm looking for. For the youth.

17:14 J: And then, okay. So another question is…

17:23 V: And I should also (inaudible)… her daughter was also very instrumental – Tremaine Abdul, in assisting also. Because they were travelling from Pretoria every night – (inaudible). And come assisting me this side.

17:39 J: Wow. Okay, and the follow up question is – given the reasons for the birth of Genesis, do you think, you know you were telling me that there's no creative outlets that you found, for youth specifically, do you think these are conditions that are specific to Riverlea or is it a national kind of crisis or… how do you feel about that?

18:12 V: It's a national kinda crisis. Because, like I explained, when I was in school, we were at school, there was access to drama classes, there was access to these spelling bee competitions, cause we used to do spelling bee, they call it the spelling bee competitions. We used to do these competitions, I mean there was sports at school, there was skills training at the

school. So we were constantly busy at the school. Most times than not, I used to come home it was four, half past four in the afternoon. Cause after school its directly drama rehearsals, or you go do gymnastics or you go do sports or whatever. And we were constantly exposed. Cause I mean, we travelled a lot – I travelled to Kimberley with the rugby team, Kimberley, that's the North West, Mafikeng, various places. I was with the hiking club we went to go do hikes at God's Window, these nature reserves around here. And that's how we interacted with people. And that's something that the schools no longer do. I mean with the drama, we done a drama production with Zane Meas, titled *Looking for a Dragon*. And we done this production in Riverlea, we did the production in Eldos, we done the production in Toekomsrus, so we were exposed to various other communities, and we knew how to, etiquette of socialization… Hello?

20:00 J: Ja, ja, I'm here..

20:02 V: Ja, so, that is taken away from the school children, now the focus is on schoolwork, schoolwork, schoolwork. Its good the focus is on schoolwork, but you also need have some form of educational socialization. You understand what I'm trying to say? You not exposed to other communities, how to work with other youths from other communities, now it's about gangsterism and everything. And we didn't have that, we had gangsterism, but (inaudible) we had gentlemen gangsters. You know they were artisans and all that these gangsters. And when they fight, the people around them that wasn't involved with their fight didn't get hurt. The fight was between me and you, that's gangsters. And the intention wasn't to kill you or whatever, it was just to basically bruise you to make you aware, hey listen here, I'm the top dog. It wasn't meant with violence or over territory or all that. It was basically about showing who's a better man, you know. Feathers, the peacocky thing. I'm the better peacock here.

[phone call cuts – NEW RECORDING]:

00:16 J: Hello… Sorry man my airtime just finished, I just got some more. Sorry we were interrupted, but my next question uncle Vern has to do with Riverlea, specifically. You were talking about how when you were growing up, there were so many of these creative outlets, for, whether it was spelling, it was things that exposed you to other communities, to other youths. And to a form of expressing one's self, whether it was spelling, like you said, whether it was rugby, hiking, I mean, such things I, I can't have imagined doing in school, to be honest with you, you know some of us went to schools where there wasn't even sport. You know, and, to imagine that's what you were doing, compared to now, its very different now in schools… But more specifically, Riverlea – is there something specific, or significant rather about Genesis existing in Riverlea? As in, I'm asking if Riverlea shaped, the area that Genesis exists in, does it shape Genesis in any way? Would you say? Or not?

02:00 V: Look, pre-Covid, I had a couple of youth with me, and during the period of Covid, I brought on board the Market Theatre. And Genesis Connection has a hand in getting five youths exposure to the Market Theatre. One is now working permanently for the Market Theatre as a videographer, the others are doing drama productions through singing and all that. So yes,

Genesis has had an impact on the community and the community has had an impact on Genesis itself. Through, they seen what we wanted to accomplish.

02:59 J: Okay. And say, the curricula that Genesis followed, you know the drama, production of plays, was that decided upon by you as, from what you observed in the community, or was it something suggested to you? How did you come about…

03:26 V: Through observation, by myself. And when we were having our board meetings. Because initially, it was just gonna have do with drama. We were just gonna have theatre productions. Although it's a nice way to allow them to express, the youth to express their talents, we needed also to upskill them, to skill them. So it (inaudible) doing drama. So I pointed out, with drama there is various other components: sound engineering, videography, presentation, if you want to become for example a broadcaster and all that, how to present yourself. And I sourced information on this and I brought it to the board, and the board approved it. And then encouraged me to do a programme, draft a programme around this so that we can have some form of curriculum so that the children can know what they are gonna accomplish with Genesis.

04:49 J: Okay, got it. Sorry I'm just looking at my questions here.

05:01 V: No problem.

05:05 J: How did you feel the learners received this curriculum. What was the kind of community response?

05:14 V: The response was ecstatic. I mean pre-Covid, I had 150 learners. And that is from the ages of 12 years, the oldest being 29. I should point out to you, some of the learners, because of Genesis, one is at college, doing drama at college now. She's in the Western Cape. Ja, the one like I explained to you has got employed now permanently at Market Theatre as a videographer. The others are doing drama productions at Market Theatre. So in total, I got about 5 or 6 youths jobs, and 3 or 4 youths that went on to further their studies in drama.

06:20 J: Wow. That's great uncle Vern. And did you…

06:27 V: This is on a sponsorship budget, this not on a money gotten from government or anything. Solely by sponsorship or donations.

06:43 J: Okay, now you are touching on my next line of questions. Only a few. But its to do with Genesis' funding. So how, in the beginning was Genesis funded?

07:05 V: Genesis, like I was saying, Genesis was funded by sponsorship and donations. People… the costumes, the materials was donated by various companies in and around the Mayfair area. And then what we done, we done a lot of fundraising initiatives. So like doing market days, hence why I'm starting again my market days now, cause that is a form of income

for Genesis to acquire mics, whatever equipment we needed to promote drama production pieces.

07:54 J: Okay, cool. So the fundraising initiatives were carried out by you and the learners?

08:06 V: Yes, by myself and the learners, yes.

08:07 J: Okay. And what other.. Did Genesis ever explore any other types of funding…?

08:18 V: Yes, Genesis was in the process of sourcing funding from government, but now due to Covid, we were basically, we were killed by Covid, let me put it that way. Genesis was (inaudible) by Covid, but we persevered, because during Covid we still had our programmes running. And we had the food garden going, which I'm doing now. What else, food garden. That was a big one of Genesis, the food garden was the biggest one that we implemented.

08:56 J: Okay, and how... what was the plan for the food garden?

09:04 V: The food garden we were gonna do, grow the food and sell it for a source of income for Genesis to assist with it's overhead.

09:18 J: Okay, and it was running for some time? It was being taken care of and stuff?

09:25 V: Yes, yes, until Covid, because now with Covid then came all the laws, the levels, can't be outside, and this.. ja, so, but its been starting, going to take shape now. I'm busy with a fundraising initiative, like June the 16th we going to have carols by candelight…. Hello?

09:50 J: Hello, I'm here.

09:54 V: And also we going to reimplement again the market days. But now we've got a theme – the harpers (inaudible) bazaar… (inaudible) because basically we all hustling to generate income. That's it, and what we also doing we approaching companies and we asking them to, are they willing for us to promote them via their CSR initiatives. So that's corporate responsibility programmes that the companies run. And whatever (inaudible) products they have, then we sell it on behalf, for them, at these markets.

10:54 J: Okay, I see. And uncle Vern, what would you say are some of the challenges that one faces accessing, or when trying to access funding? Like, you know, whether its proposals, whether its… come again?

11:16 V: There's quite big challenges, because government is always saying "we don't have money", so you go to DSD, they are Department of Social Development, "we don't have money". You go to various other departments to source funding, take them your proposals, your programmes, same thing always, no money, no money. And also to register your programmes with the various educational institutions, takes also money, because if we want to be accredited,

we need to get certification for accreditation. And that's also money on its own to register for accreditation. Some of these stuff costs up to the (inaudible) fifteen thousand, twenty thousand. I mean, just for accrediting the students. And then you have to also do your own textbooks, your own textbook design, what is going to go into your textbooks, how's your programme gonna run.

12:30 J: Ja, your curriculum…

12:31 V: And get recognized… (inaudible), yes, yes, how's the exams gonna be done, you have to register with the exam board. It's quite a process in itself.

12:43 J: But why do you think they always tell you that they don't have funds? Because it seems to me like there are funds for the arts.

12:57 V: Corruption. There are funds for the arts, but its kept in-house. I don't know why because whenever you go, you have to do stuff with that organization. So my question is, listen here we don't mind doing stuff with yous, but we also need exposure. We have to constantly be promoting yous, why can't we promote ourselves? Like for example, Market Theatre – if you want to get funding from Market Theatre, you have to run Market Theatre's programmes. And whenever it's a production piece or whatever, we do it via Market Theatre before you can expose it within the community, and for me that's unfair. You understand? So ja, there is money, but its specifically allocated.

13:56 J: And that's, my follow-up is sort of what you just answered but I'll ask it any way. Do you feel there's a relationship between your access to funds or your non-access to funds, and your location – being the fact that you are based in Riverlea?

14:16 V: Yes. Yes, because Riverlea is looked upon as a marginalized community, right, theres no, whenever they come do exposure, roadshows and all that, it is mediocre efforts. It does nothing to entice the youth with. You know, make the community say "listen here that's something I want to do". It's just come here, "hello we Market Theatre, thank you, finish and klaar". That's it. Or if you have a careers day, I mean, I used to bring careers day here into the community. Which is no more being done which I'm going to start implementing again. You take it to these organisations like Market Theatre and all that, there's always basically red tape. How, when , what, if, you know. Boom, that's it. I mean you want to generate entrepreneurial incentive for the youth, but yet you got road blocks and red tape at every corner. There's more red tape than anything else. So it's a struggle to expose our youth and our community to these kinds of initiatives and projects.

15:55 J: So its like, you're saying in a way, because Riverlea is looked at as a marginalized community, efforts are not made by outside organisations to you know kind of make any lasting…

16:13 V: For exposure.

16:13 J: … for exposure, okay.

16:16 V: Yes. Exposure. It's always people within the community that have to source outside commitment. And so it takes time and effort, because you're doing more to and fro running up and down, just to get these people here, than anything else. Hence why a lot of (programs?) is not succeeding here in the community. The ones that do succeed, are perseverance, I won't say perseverance. They probably got contacts where they know they can, they will get something right. Basically, it's who you know, not what you know.

17:07 J: Okay, I'm getting to the end now uncle Vern, few more.

17:13 V: No problem.

17:15 J: How do you feel about, you know in the beginning of this interview you were talking about Berniece, and how she threw you in the deep end and you were working with her initially, at the very early stages of Genesis. And you've mentioned Fatima, Mo…

17:45 V: She's one of my ardent supporters.

17:56 J: Okay. And I mean I know uncle Ishmail and now I forget her name, the dance, dance Africa? Not dance Africa…

18:08 V: Oh yes.. whats this girl's name… Yes I'll tell you now.

18:16 J: We both can't remember.

18:19 V: She's now back in Limpopo, she's basically back on a farm. Because of Covid she had to also… (inaudible) her whole programme. So we were actually doing quite well, but unfortunately due to Covid, Covid killed us, and we had to source other ways of… (inaudible), cause remember, we the community workers so we doing it voluntary without any form of payment, so we have to source some form of remuneration to bring into the house also.

18:53 J: Ja, to live, of course. So my question is actually then, having these other organisations around, and you running Genesis alone, is that also a challenge that you would remark on, you could talk about? You know…

19:18 V: The same challenges that I was going through, these other organisations, NPOs, were also going through. I mean look, she had a very good concept, hence why Genesis partnered up with her. But because of government (ineptitude?), or lack of empathy, and because of Covid… prior, pre-Covid, we were already finding roadblocks within government itself. (To launch her programme?), utilizing Genesis students. And unfortunately Covid, Bobs your uncle, killed us, quite a few of us, hence why we only starting to get now back on our feet. Whatever so-called subsidies the government was talking about… look at the artists' fight with government. They still waiting for their SRVs – social relief ---. And remember government

spoke about it, that they would get some form of payment, they still didn't get their payment, hence why they go so hectic about it.

20:46 J: And would you say anybody in Riverlea, any of these other organisations benefitted at all from whatever was, whatever support was given for artists and arts organisations?

21:06 V: The only organization I would say that was supported, that took years for the support from government to recognize them, is Enviro Parks. And Enviro Parks is only now basically getting recognition… And Enviro Parks was there for the last plus minus say ten to fifteen years in the community. Now remember Enviro Parks was started by Glen, he was running, I forgot Glen's surname, he was running around to get accreditation so that he could credit the youth who participated in his programmes. It's quite a lengthy process. That's why I see a lot of people don't worry about doing that. They would rather get the children and give you a certificate of attendance. I don't want to give my youth a certificate of attendance. Cause that says nothing, that just says listen here you volunteered for this course and you've done this course. Finish and klaar.

22:23 J: Ja, not that you've gained certain skills and used them…

22:30 V: Yes, but you've gained the skills, but its not recognized. (inaudible) It's a morale breaker. Why, I'm doing this course but its not being recognized, so why am I doing this course?

23:12 J: If you can imagine an idea situation for Genesis and answer this question – if in an idealized world, Genesis had no issues securing funds, what would the future of Genesis look like in Riverlea? And, follow-up to that, would Genesis stay in Riverlea?

23:36 V: Okay I'll answer the second one. If Genesis should be successful, I think its up to Genesis to yes, they must, because they been serving the community, they need to stay in the community. Right. Moving from the community is a big no-no. And the first part – in an idea world would Genesis, you know what, it would make life so much simpler for the youth. Because now they got a point of reference, if they feel they are creative or artistic, they got a place, where they can come showcase their creativity, their artistry. Exposure to their target markets. The programmes and certification we would issue would be accredited and it would be recognized. Like for example, the characterization and vocal training would be recognized as accredited certification. Sound engineer, although there is sound engineering schools out there, it would be recognized that accredited certification module. It would generate unity, harmony, comradery. Because now we come from a specific organization. And if I meet you tomorrow and say listen here you also from Genesis? I'm also from Genesis. You know, I'm a successful person from Genesis. It creates this bond, brother and sisterhood bond.

26:06 J: The last question, is a bit of a repeat, but because you answered – I'm glad you said that Genesis shouldn't move from the community because Riverlea is very much a part of Genesis – why it started, why it runs and the kind of possibilities it has is rooted in Riverlea. So

I'm asking how, you know I suppose with Genesis the intention is to feed back into its community, with the skills, with the accreditation, so you can be, like you said, oh you're from Genesis, or oh you did a thing at Genesis, or you studied at Genesis, or you know. So would you say then, again, I think I want you to elaborate on this, that Riverlea is, I don't know how to phrase this question uncle Vernon. But I'm asking about the way that Riverlea has shaped this institution.

27:30 V: Number one, I'm standing now with the secretary of Genesis Connection, Winnie Rene Fransman. One of the people that encouraged me to start Genesis. Okay you want to basically know the socio-economical impact between Genesis and the student.

27:58 J: Ja and Riverlea. I guess I want to know how… Sorry, are you still there. I want to know how Riverlea as a community, shapes the organization of Genesis.

28:30 V: Look, when Genesis.. It shaped Genesis more to the positive side I would say, because of theres no other organization, number one, that's doing what Genesis is doing here in Riverlea. Basically we are the only organization that focusing on the creativity, on the artistry of the community people. And remember Genesis is not just limited to the youth. It's also limited to the adults and everybody that wants to express themselves artistically and creatively. So, through doing our rehearsals at the community centre (Riverlea Recreation Centre), and because of, well, we normally rehearse with windows open, and because people always seeing us there and wanting to enquire, hey what's it all about. And us giving… Genesis has a positive impact on the community and the community also has a positive impact on Genesis, because they want to be participants. Because now there is an organization that will take me seriously. Whether… I mean cooking for example. We done cooking classes, not accredited, but the people were so happy with the cooking classes that they want us to bring it back again. Sewing classes. I started up with an organization in Mayfair, started out with five adults and it mushroomed into 30 full-time adults doing sewing courses. So yes there has been a positive impact both ways.

30:37 J: And I understand that, because like you say, it's the only organization that focuses on creative output, ja, on artistry. I mean where in Riverlea,if you feel like on a Friday night, going to see a play? Where would you do that. So I see uncle Vern what you are saying.
That essentially concludes the formal interview but I am just having an informal discussion with you. And also to tell you that since the first time I came to Riverlea, it made me think of Phoenix, right, where I was born. I don't know if you know Phoenix…

32:59 V: Ja, and without even being accredited I mean I organized jobs for 7/8 youth and already 3 or 4 youths are already in college and studying drama. And for me that's, a huge achievement in itself already. And this is without accreditation. So you can see how hungry are the people to expose themselves, to show their creativity and their talent. There is that need within the community that they want that listen here, we better than what you labelling us with. We better than that moniker you label us with, gangsters. We better than that moniker that you labelling us, drug addicts. We've got talent, we've got creativity. We just need recognition.

33:55 J: And why shouldn't youth in Riverlea be allowed to go to drama classes and put on plays, why shouldn't they be allowed to take up sound engineering, singing. You know what makes it so difficult, okay, besides the socio-economic, if you take that out of the picture for just a second. Why shouldn't the youth have the same aspirations as youth in say, Braamfontein or Parktown, or… Why shouldn't they have the same aspirations.

34:48 V: So you have to spend money – I don't believe in that concept that you need money to make money, no you don't. If you can use your abilities to generate money. But now, because of red-tape, because of the various hurdles you have to jump, the administrative costs to it, basically it deflates a person. Because now I have to spend X amount, just so I can get a certificate telling people that I'm a recognized artists. Like hello. Where's the raw exposure. We've lost that rawness to our… that itch, we've lost that, to say you know what this is what makes me stand out as a person. And that's what I was bringing back into the community. Who are you? You are a person.

35:56 J: Sorry, there was one question I didn't, I should have added earlier. I wanted to ask if during Genesis early time, were there fees paid by parent.

36:12 V: No, there was no fees paid by parents. Like I said, it was completely voluntary and we lived off donations. From donations from the parents. The best part was parents didn't say boo-ha what-what. Whatever we asked for donations, they were there, they were hands on. That was one thing I can say about the parents. They were hands on. It shows how the parent component is also wanting to expose their children to it. To the children's artistic and creative side. I mean there's one youth… I don't know if you remember that one girl that sang for me, I'm still busy with her. She's still busy with school and she's still singing for me. She was 7 or 8, she's onw 12. And she still wants to sing with me. And hence why, I want to give her candles by candlelight, I'm doing it for her, I want to expose her. Remember he's got a good singing job, that was with me, can't get his name, he lives in North West, but he's now working full-time on the cruise ships. And that's how I exposed him to what's his name. But now he's working permanently on the cruise ships. Can you see how… That's not by being recognized by government, that is solely due to me going out and talking to corporates, saying we got these people, playing the videos… I show it to potential sponsors, potential investors and the minute they see it, it's like wow, boom, you got the job. His job is singing and everything on a cruise ship. No problem. The one guy, lived here at the bottom, he's a videographer for Market Theatre now, cause I went and I made it a point that I bring Market Theatre to the community. And then Market Theatre came with a programme, and I encouraged them, go go. And one of our… (inaudible) was always money money. I said stop talking about the money, the money will come. And today, every now and again when they come passed, he stopped by the shop, he seen me by the shop, got out he bought me a cola, without me even asking, he said you know uncle, thank you for doing what you done for me. And you know what I'm happy. Trevor, Trevor is doing well for himself at Market Theatre now, because I exposed him to it.

39:22 J: Oh Trevor. I think I met Trevor.

39:27 V: Ja, Trevor. He's doing quite well now at Market Theatre. Ja, you met him, he's starting to grow now, he's been exposed to, on a national platform now. And he's coming here from Genesis. Ja, so, you know, I must just persevere and carry on and get what I need to get so that my students can get recognized.

40:07 J: Ja, you must.

40:09 V: If they can do that…

40:12 J: There's a lot of value in what you're doing uncle Vern. Both value for the community and fr yourself and artists and monetary value, you as well.

40:31 V: Because I love drama and I love reading, there I wrote, remember the trilogy I wrote, I sent you?

40:35 J: Yes, yes.

40:46 V: The Hustler Accords? Ja, ja, you must check. Go through them. I wrote already something like 14 songs already for the plays, for all the plays. But its various, ja. And that's how I also learn.

41:17 J: Ja. Okay Uncle Vern, thank you..
41:19 V: As much as it's a learning experience for my students, it's a learning experience for me also. Ja, thankshey. When you publish it you must send me a copy please.

41:42 J: I will, I will, I promise you. Ja.

41:50 V: No problem and if you need names and anything I'll just go now to my names list… I still got all my… I'll send you all my dingeses (things) there, I'll send you all the, everything.

42:00 J: Do you have registers?

42:02 V: Ja, registers, I got all my registers at home. I still got my registers.

42:08 J: Ja, uncle Vern, if you can send, even pictures of the registers, doesn't have to be scanned or anything, just you can send pictures. That will be helpful.

42:20 V: Okay. And okay I'll sned the videos and pictures and all of the children and everything.

42:30 J: Okay uncle Vern, I might call you a bit later today just to add to something, I'm just going to write this up and I'll see what needs to be added, if its okay.

42:34 V: No problem, whatever you need you just give me a call.

42:35 J: Thanks Uncle Vern. Thanks, man. Speak to you later.

42:36 V: Thanks a lot Jodie, bye.

End of interview.

Ticket III: Copy of Genesis' Drama Curriculum/Lesson plans sourced from Vernon Milton

week	Warm up	Main activity	Finishing off
1	Name game – adjective matched to initial of name. Wink murder	Main focus – Voice Short improvisation based on a family scene. Children take on a character and focus on voicing eg accents, tone, expression and volume.	Emotive voices – silly words expressed in different emotions eg wibble Wink murder
2	Hoop game – all hold hands - working together to pass the hoop around without letting go of hands. Discuss team work needed.	Main focus – staging Discuss the need to think about others in a performance. Children to stage a scene based on music stimulus without verbalizing.	Emotive actions – call out emotions. Children to strike a pose to portray emotion.
3	Thought tunnel – children to create thoughts of different emotions in given situation	Main focus – content Read a start of a story. Discuss what might happen. Children to improvise ending focusing on content of story.	Bang Splat. – middle child to fira at child in circle – pair either side quick fire each other – child shot at ducks – slowest is out.

4	Box game – children to open a box and pretend there's something inside. Other children guess based on actions (can be themed eg shoe box)	<u>Main focus – voice</u> Paired work – angel and demon activity. Children work in pairs to plan a dialogue between right and wrong over a given dilemma eg do I pick up the $20 note? Eat the chocolate cake?	Chinese whispers
5	Sound chains – child A to start a sound and build up a composition of noises as each child adds one.	<u>Main focus – movement</u> Pet shop scene with children acting as animals. They have to create a conversation but act in the style of the animal.	Pass the pulse – children to pass the pulse around the circle as quickly as possible.
6	Mirrors – children work in pairs to create mirror images of each other's actions	<u>Main focus – staging</u> Freeze tag – children act out a scene. Audience members can tag at any point to join production by replacing someone, perhaps changing the scene (thinking on feet)	Fruit bowl Wink murder
7	I went to the shops..game – children to play game but use actions instead of words	<u>Main focus – content – monologue</u> Children to create monologue about a memory (in the style of an old person) limit time to 30 seconds – children to think carefully about choice of words	Word association – child to start with a word. Go around the circle with associated words.

8	10 second objects children put into groups and to get into positions to create objects eg car, washing machine	<u>Main focus – dynamics</u> Children to think about showing different tones of voice eg whispering, whimpering on stage. Focus on the idea of a surprise and how people would react to a surprise	Trust games – children to guide blindfolded children around the room (fall back into teachers' arms)
9	Wind them up – children to imitate wind up machines or toys – slowing as they wind down	<u>Main focus – movement</u> Street scene – groups of 6 – children to each play a character. All characters should have some dialogue but should also think about movement when in the background.	Duck goose – chosen child to walk around and when goose is said the children should race to compete for the space in the circle
10	Imagination games – children sit around a chair and take it in turns to use the chair as an object while the others guess the object	<u>Main focus – imagination</u> The children to work in groups to think of a fantasy situation eg space, under the sea, in the jungle. Discuss what will happen and how children might show this in improvisation	Fortunately / unfortunately game – go around the circle creating a story which alternates fortunately statements with unfortunately statements

11	Response activities – teachers to sit on park bench and display emotion. Children to respond appropriately as emotions change	<u>Main focus – overall performance</u> Free choice session – children to put together their own performances thinking about all the skills they have gained. Teachers to support children struggling for ideas.	The numbers game – teacher shouts a number and children get into groups of that size – leftovers are out.
12	Sculptures – child to stand in middle and another child sculpts the into scene which others guess.	<u>Main focus – use of props</u> Children to bring in a prop of their choice. They should use this as the stimulus for their improvisation. How can they involve others in their story?	The pirate says …game Children to carry out actions for pirate commands Wink murder

Ticket IV: *What If* ticket scan



Ticket V: Mash-Up Organisational Profile



Mashup
Community Development

ORGANISATIONAL PROFILE

Social Innovation

westbury youth centre

EMAIL
tracy.d@wyc-mashup.co.za

TELEPHONE
+27 76 506 5788

LOCATION
Westbury, Johannesburg, South Africa

Ticket VI: List of Community Art Centres from Hagg, G. and Selepe, C.S., 2002, Towards Optimally Functioning Community Arts Centres in South Africa, Research report for Department of Arts and Culture, Human Sciences Research Council, Pretoria, Accessed December 2009, http://www.hsrc.ac.za/Research_Publication-3765.Phtml

ADDENDUM A COMMUNITY ARTS CENTRES IN SOUTH AFRICA

Name	Place	Status
State subsidised arts centres		
Polly Street	Johannesburg	Moved to Jubilee Centre, Johannesburg
Jubilee Centre	Johannesburg	Moved to Mofolo Section Soweto,
Mofolo Art Centre	Soweto, Johannesburg	Closed
Katlehong Art Centre	Katlehong, East Rand	Renovated
Mmabana Cultural Centre	Mmabatho, North West	Active
Mmabana Cultural Centre	Thaba Nchu, Free State	Active
Mmabana Cultural Centre	Lehurutshe, North West	Active
Mmabana Cultural Centre	Tlhabane, Rusternburg	Active
Mmabana Cultural Centre	Matlosane, Klerksdorp	Active
Tygerberg Art Centre	Cape Town	Active
Hugo Naudé Art Centre	Wellington	Active
Ruth Prowse Arts Centre	Cape Town	Active
Tshandaman/Mutale Arts and Craft Centre	Mutale Municipality, Limpopo	Active

Independent arts centres		
Community Arts Project	Woodstock, Cape Town	Active
Johannesburg Art Foundation	Johannesburg	Closed
Federated Union of Black Artists (FUBA)	Johannesburg	Active
Nyanga Art Centre	Nyanga, Cape Town	Closed
Community Arts Workshop	Durban	Closed
Madimba Institute of African Music, Funda Centre	Soweto, Johannesburg	Active
Funda Art Centre	Soweto, Johannesburg	Active
Alexandra Art Centre	Alexandra, Johannesbug	Active
Rorke's Drift Art and Craft Centre	Rorke's Drift, KwaZulu-Natal	Active
ArtsforAll Pretoria Community Arts Project	Pretoria	Closed
Bartel Art Trust (BAT Centre)	Durban	Active
Dakawa Cultural Centre	Grahamstown	Closed
Afrika Cultural Centre	Newtown, Johannesburg	Active
Ditike Art and Craft Centre	Thohoyandou, Northern Province	Closed
Ujamma Arts Community	Sharpeville	Closed

Busang Thakaneng	Sharpeville	Closed
Badisha Art Centre	Garankuwa, North West	Closed
Arts and Cultural Development Centre	East London	Active
Sibikwa Arts Centre	Ekhurhuleni Metro Council	Active
Monte Bello Craft Centre	Cape Town	Active
New Theatre Africa Association	Cape Town	Active

Grahamstown Arts Centre	Grahamstown	Active
Mediaworks	Cape Town	Active
Uluntu Community Centre	Gugulethu	Active
CVET	Cape Town	Active
Hard Ground Press		
Vukani		
Dorkay House	Johannesburg	Active
Soyikwa	Johannesburg	
MACS	Pietermaritzburg	Active
Moving into Dance	Johannesburg	Active
Mhlungwana Arts Centre		
Ladysmith Arts Centre	Ladysmith	Active

DACST Culture in Community Programme		
Amampondo Community Arts Centre	Port St John	Semi-active
Umtata Community Arts Centre	Umtata	Non-active
Mdantsane Arts Centre	East London	Non-active
Ezibeleni Public Library	Queentown	Active
Port Elizabeth Museum	Port Elizabeth	Active
Queenstown Arts Centre	Queenstown	Non-active
Thabong Arts and Culture Centre	Welkom, Free State	Active
Zamdela Arts and Culture Centre	Sasolburg	Active
Mphatlalatsane Theatre	Sebokeng, Vereeniging	Active
Wattville Library	Wattville	Active
Solomon Mahlangu Freedom Square	Mamelodi, Pretoria	Semi-active
Emdeni Library	Johannesbug	Active
Ntuzuma Art Centre	Durban	Non-active
Stable Theatre Upgrade	Durban	Closed for renovations
Indonsa Arts and Crafts Centre	Ulundi	Semi-active
Mangusi Library	Mangusi, KwaZulu-Natal	Active
Piet Retief Multi-purpose Centre	Piet Retief, Mpumalanga	Active

Delmas Multi-purpose Centre	Delmas, Mpumalanga	Active
Badplaas Multi-purpose Hall	Badplaas, Mpumalanga	Active
Matsulu Multi-purpose Centre	Nelspruit	Active
Lynnville Library	Witbank	Active
Nkomazi West Library and Performance Hall	Nkomazi West, Mpumalanga	Non-active
Travelling Community Arts Centre	Northern Cape	Active
Kimberley Community Arts Theatre	Kimberley	Active
Upington Community Arts Centre	Upington	Active
De Aar Community Arts Centre	De Aar, Northern Cape	Active
Boichoko Library	Postmasburg, Northen Cape	Active
Galeshewe Community Arts Centre	Kimberley	Closed
Giyani Arts and Sports Centre	Giyani, Northern Province	Active
Jane Furse Library	Difapie, Northern Province	Active
Thohoyandou Multipurpose Centre	Thohoyandou, Northern Province	Active
Ganyesa Community Library	Ganyesa, North West	Active
Legkraal Library	Legkraal, North West	Active
Temba Community Library	Temba, North West	Active
Itsoseng Community Library	Lichtenburg	Active
Kanana Mobile Library	Orkney, North West	Active
Kanana Public Library Additions	Orkney, North West	Active
Mabopane Resource and Training Centre	Mabopane, North West	Closed
Simunye Multi-purpose Centre	Kwanokuthula, Plettenberg Bay, Western Cape	Active
Langa Multi-purpose Youth Centre	Langa, Cape Town	Active
District Six Museum renovation	Cape Town	Active

Ticket VII: Database of community art centres, 2013, from Department of Arts and Culture website, accessed October 2023. This document is no longer hosted on the DSAC website.

arts and culture

Department:
Arts and Culture
REPUBLIC OF SOUTH AFRICA

Community Arts Centre Programme

DATA BASE

1

Ticket VIII: Interview with Phumzile Twala, 2022

Interview with Phumzile Twala 2022
Interviewer: Jodie Pather
Ethics Protocol Number: WSOA20220804

RQ: How are community art centres affected by their location? What is significant about the location of a community-based art centre?
Specifically, how is FUNDA affected by the fact that they are located in Diepkloof, Soweto? Does the institution being based in Diepkloof have any bearing on the way that they operate, their access to resources and the design of their curricula?

OPENING
My name is Jodie Pather and I am conducting research on your organisation, Funda Community College, and its relationship to the area it is based in - Diepkloof. Thank you for participating in this interview, it will take roughly 1 hour of your time.

BODY
I'd like to ask you a few questions about Funda and how it started, and how it operates.

1. Please can you give me a brief history of Funda Community College, some of the reasons it came about,.and tell me what you do there?

We are told (and I've read) that Funda was founded in 1984, as the brainchild of a number of leading creative minds of the time. One of the main people who really advocated for the concept of this type of institution specifically for black people is Matsemela Manaka. I've also heard that he pushed for the Diepkloof location rather than a place in the Johanneburg CBD, as a way of making it more accessible for the greater black populace. My understanding is that Funda came about as a space for the alternative education of black people at the time, as a response to the 1976 Youth Uprising education crisis. It was also envisioned as an educational institution where black people could also nurture their creative expression needs. It sought to offer an alternative to the Westernised forms of education and mission school education which many black people had been primarily exposed to. My first experience with Funda came about as a young girl in the mid-90s spending some days with my aunt who was a librarian at the Funda Centre Library. Years later I was reacquainted with Funda through a colleague who founded Soweto Art Week, who was consulting with the Fine Arts Department lecturers Bra Charles Nkosi and others. About three years later I was selected to be part of a collective of creatives participating in the Creative Arts Incubator. From there, a colleague and I collaborated to host an exchange programme at Funda. This opened more opportunities for us to continue the work of reviving the Funda campus. I am not part of management nor the board, but I have mainly been a practitioner fortunate enough to work within the space.

2. What is the structure of the organisation -is there a privileging of certain mediums over others?

Funda is complex. But the simplest way I can understand it is that because of the shift to a community college in 1994 it is a site that runs based on the needs of the community. Or at least in theory that is how it is supposed to function. As a non-profit, funds are driven towards maintenance of the space as well as the running of programmes. The Funda Consortium also came about as a way of organising the various organisations operating within the Funda premises. I should emphasise that in the mid 2000s due to an administrative mess caused by corrupt dealings of the then ANC mayor Amos Masondo, a lease was granted to different occupants who then completely deviated from the structure of Funda. These occupants introduced commercial interests into the space, leading to mayhem and confusion, especially among local community members. This has been an ongoing cause of contention for years, but the Funda board has challenged the City of Johannesburg in court regarding the matter. A High Court ruling in favour of the Funda Board found that from a legal standpoint, they have been appointed custodians of the Funda Community College premises.

At inception there were different components to the institution, such as the science unit, the library, the fine arts department, music and theatre, etc. Over the years, as donor funding dwindled and organisations moved from the premises, the anchoring unit became the fine arts department. The core reason for Funda's existence is alternative education and in recent years, all organisations operating within the legitimate Funda Community College model (not Funda Training College and all other illegitimate and illegal iterations led by the occupants) function within this framework. The ECD creche and kids hotel, the Funda Library, the Fine Arts department, the Mollo wa Ditshomo co-operative, Life Line Soweto and others that have joined recently, all have a common goal of providing community services and alternative education. I do not believe that there has been a privileging of one medium over others, but there have been intentional efforts to foster a collaborative spirit among the Fund Consortium.

3. Would you say that the programmes are of value to the learners? Please elaborate on your opinion of the value of Funda to its learners, and clarify how you assess this value.

Yes, I believe that the programmes are of value to the learners. As an alternative education institution, my experience has been that Funda offers students access to learning methods that are designed to encourage their critical thinking abilities, that are designed to support and guide them towards endeavours centred on the upliftment of the black community. Students are encouraged to think out of the box, to be proactive, resourceful and to have their thinking oriented towards solutions-thinking through creative forms of expression and education.
The Funda name, within the creative industries, has a significant amount of clout. The Funda experience can't really be described or rigidly defined, but is more of experiential learning. I believe this is of great value, because of the wide network that Funda exposes its students to,

which essentially means that students always have a way to progress in their chosen career path, vocation or practice. There is always support from this network of people who have been through Funda someway, somehow, who are always willing to give back and pay it forward.

4. What has been your experience of facilitating programmes at Funda?

It's been encouraging but stressful at times, due to the lack of management structures. The lack of facilities has pushed us to rely on the Funda network and to become more resourceful. But it's been inspiring to be able to walk in the footsteps of the giants who have walked the very same corridors and whose presence filled the very buildings we occupy today. It's been a constant process of self-reflection, to make sure that we don't lose ourselves to commercial/capitalist interests and keep focused on the Funda framework of operation. But ultimately, it's been an honour and quite exciting.

5. What were the needs at the time necessitating the establishment of Funda? Do you think these reasons were specific to the time and context of South Africa in the 1980s, and do you think they prevail today?

At the time, the black populace needed an educational institution that served the needs of black people. There was a need to create a safe space for black people, where black thought could thrive and black scholarship had room to grow without being stifled by whiteness. There was a need for an educational institution that recognised the importance of art as a way of living. There was a need for an institution that was for black people, that understood the needs of black people and addressed these by empowering black people to unite and work towards sustaining a common cause.

I think the reasons were specific to the context but they remain relevant today. I think the myth of the rainbow nation and false promises of what democracy would bring created an even bigger vacuum within the confused landscape of South African education models. The transition period at the end of apartheid to the democratic period led to a lot of instability for Funda, but the crux of the institution's reason for being remained solid. Funda remains relevant today still, as black students still find some tertiary education institution experiences alienating or stifling. Funda remains a place where black scholarship can thrive without limitations of tertiary institution agendas constantly influencing the kind of research methodology used and how insights gained from research is used. Funda is relevant as a space that offers an alternative experience to the rigid ideas of academia.

6. What is significant about Funda being in Diepkloof and does the community and geographical location of Diepkloof affect the work that you do in any way?

My understanding is that the Diepkloof location worked well in the past because of it being close to the outskirts of Soweto and therefore being closer to town, so back in the day, access was easier especially for visitors. Matsemela Manaka's influence also can't be discounted here, as he advocated for a place that would be within reach for the broader black populace of Soweto. In later years, I believe Funda's location became important to the people of Diepkloof, who have claimed it as theirs in some instances. In another way, the location has been a site of contestation for local government ward councillors, who have used it for political campaigning and other sinister agendas.

In terms of the work that I do, it's just easier to access via public transport and local developments have occasionally inspired flares of interest in the site. Personally, as a practitioner, the work I do is not limited to the people of Diepkloof, but is for black people, whether from Soweto or other regions. I don't believe in limiting Funda's potential to create a palpable impact on societal development.

In recent times I have considered how Funda could be part of a developing cultural map and network of cultural organisations within Soweto. Mentions of Funda being recognised as a heritage site have also caught my attention - something I believe may be in the works. So that means that Funda is positioning itself differently and will continue to do so, as the times call for it to shift and pivot in certain ways for its sustenance.

7. Has it prompted the curricula they currently follow?

Not really, the curricula followed is mainly led by the fine arts department. All the work we are doing is designed to fit into Funda's framework of operation, rather than a specific curriculum.

8. How is Funda currently funded?

Through project fundraising initiatives, such as applying for NLC funds and art auctions.

9. What are some of the challenges with accessing funding?

There is no management system in place and a governance issue that needs to be sorted out. There are people waiting in the wings, ready to fund Funda, but who have expressed a sense of distrust in the face of these glaring challenges. Accessing funding isn't a challenge. It's the management of funding that needs attention.

10. Do you feel that there is any relationship between your access to funds and your location - the fact that you are based in Diepkloof? If yes, why?

No, I don't believe there is any relationship. Funding provided is based on merit and the strength of the project. And of course the good name that has been established by Funda, through previous projects.

CLOSING

In closing I'd like to hear your thoughts about the future of Funda, considering all we have already spoken about, and for you to add anything you would still like to say concerning our discussion.

11. Can you imagine an idealised situation for Funda and answer this question - if, in an idealised world, Funda had no issues securing funds, what would the future of such an institution look like in Diepkloof?

An ideal Funda would have a solid governance system in place. This would lead to a properly functioning institution. It would have a clear future mapped out, without interference by corrupt government officials. It would be free of illegal occupants who threaten the lives of artists fighting on behalf of the original Funda. It would be a space that is recognised for its genius outlook on education and would accordingly attract a larger number of students.
It would be heralded as the iconic black institution that it is.

12. Can you comment on the sustainability of Funda currently, and where you hope to see it in time?

We firstly need to sort out the governance issues and have a clear system in place. Secondly, I believe there needs to be a strong mentorship system in place, which would ensure that the institution does not become stagnant and creates growth opportunities for everyone contributing. A fundraising strategy needs to be put in place, with the right people leading and implementing. A monitoring and evaluation process will help management and the board to have a clear view of what is working and what isn't. Funda needs a heavy marketing campaign, to bring its visibility to a younger generation, one that hasn't been exposed to the Funda of old, like others. This way, Funda can grow even more and ensure it remains relevant and sustainable! We can do it!

Thank you very much for your time and patience in answering these questions. If you have any queries regarding this interview please feel free to contact me.

Ticket IX: Transcript of interview with Mocke J Van Veuren and Prince Massingham

Transcription of interview with Mocke J Van Veuren and Prince Massingham, 2023
Interviewer: Jodie Pather
Ethics Protocol Number: WSOA20220804
Participants: Mocke J Van Veuren (M), Prince Massingham (P), Rashid Juma (R), Ginger Matlamvu (G)

0:53 J: Thank you for participating…My name is Jodie Pather and I'm conducting research on community based art organisations in Johannesburg. Specifically I'm looking at the organisation Genesis Connection Youth Skills Multimedia in Riverlea. My interest in this interview is to discuss your experience of and with community based art centres in Johannesburg I'm interested in hearing your different experiences of differing localities, especially considering the research undertaken in the making of the arts directory.

1:39 M: And can I add we've requested also for participation from Mr Rashid Juma from Go Green Go Clean in Eldorado Park and Mr Ginger Matlamvu from Kliptown.

2:07 J: Thank you. So these are actually directed at you but we'll, please can you tell me a bit about yourself and what you do. Maybe I move on. Clifford Charles, Prince Masingham and yourself published an arts directory of community art centres in Johannesburg, in Gauteng, in 2004, along with a supplement containing interviews with several of the facilitators of some of these centres. Can you tell me the motivation or context that led you all to publish such a directory and maybe how the process began?

2:45 M: Hm. Okay, I mean… I think in 1999, maybe even earlier, cause I know this is the reason why I failed my fourth year

3:06 P: It's 1989, because I remember leaving the centre… I mean 1998

3:13 P and M: 1998

3:14 P: I remember I was from the centre and thats where I met Clifford and he invited me to be part of (it).

3:23 M: So I'd started working for an organisaion called 'The Art Educators Association', which was a really it was a collection or a collective of art teachers, mainly in schools, actually at the time, but some also in projects outside of schools. And we, I was appointed as the administrator, I got that as like kind of my first job, even while I was still a student at Wits, at the art department, and in the course of I think towards the second year, or so of my working there, or towards the end of the first year, of working there, we accessed some funding from MTN. And I think it was to the tune of two hundred thousand. From the MTN Arts Foundation, wasn't it?

4:21 P: Ja.

4:22 M: Ja, the MTN Arts Foundation, and that funding was to go to a research project to really establish maybe further links I think between, because the reason for the existence of the Art Educators Association was that art teachers found themselves isolated and without connection to others arts practice, other arts practitioners and even other educators in schools, so this, so the art educators association wanted to created a network, a community of art educators also to publish resources. And then when this funding was accessed from the Art Foundation, Storm Jansen Van Rensburg was one of the directors, he introduced me to Clifford Charles, who he said would be an interesting person to involve in this and then Clifford also then linked with Prince and then that is how Prince, Clifford and myself became kind of a trio working on this project, with the aim to, firstly, investigate what is going on with arts in communities across Gauteng, it was just Gauteng-based. And then secondly, to try and publish some kind of a resource about that. But I think the initial conception of it and what it became also, you know, we didn't anticipate at the beginning, what it would become. And I think what it became was a result of what we started to find and what especially Prince and Cliff also, you know I was quite I guess ignorant, about that aspect of arts practice, but from Prince and Cliff's background at the Afrika Cultural Centre, there was more insight in that they were able to drive the kind of that approach of the project, Ja, but Prince from your side

6:34 P: What was the question again? Oh ja…

6:38 M: How did it start and what were you going to do.

6:39 P: Basically, like I said, I wasn't working at the time and Clifford brought me in and, because I was you know, working in the areas, especially in the outreach project of the Afrika Cultural Centre, but also working at the Afrika Cultural Centre, where we had an outreach project that covered what was then called the old PWV (Pretoria-Witwatersrand-Vereeniging) Area. which would now be, you know, called, Gauteng, but we went outside of the province as well because we worked in North West, these were on Saturdays, and as far as the Free State, but the Free State was just in a space called, what was it, Sasolburg, which is not far so I could travel there on a daily basis. Or, because what we did was work with one group in all this different areas. For instance, me having to go out and service maybe sometimes in one area: two groups. So I'll go and service that group and depending… For instance I would go to Katlehong, service a group in Katlehong, in the morning, depending whether these kids are in school or are out of school, deal with them and then move to Vosloorus to go and service another group. And I think you know also what is important to share with you was this was a period when there was violence in the country especially black on black violence. The heart of that violence, I mean it was not serious violence in the Katlehong area. And that was wtih the what is it called, it was between iNkatha and the local communities where the guys from the area actually terrorised the whole community and on our way, this was in Thokoza, on our way to the workshop we had to go passed this hostel. And there was another one in Meadowlands. In Meadowlands I remember we were in the class and the guys were saying "here they are

coming". So we had to leave everything, and run. And the same situation in Thokoza at the taxi rank - they were shooting at the taxi rank. And there was this one incident, because when we were talking about it, it came to mind: when our taxi was stopped right in front of the entrance of KwaMadala hostel and this one guy came to the… stopped the taxi and was standing there and they said "Molweni". Because it was also a Xhosa and Zulu thing at that period.

9:36 M: So how you respond… (inaudible)

9:38 P: No, no, no, listen, there was one guy laughing, and the guy said "What are you laughing? Why are you laughing?" Ay, and everybody kept quiet. First we thought it was a joke. But then we realised it is serious, ya? And just going through the community, eish, the one that really, it tortures me, and I know I'm derailing a bit from, was having to see this one guy that was burned out, he was torched, left in the street, you know, and then his leg was like this (gestures) and you know he was burnt. And there was a cigarette in his mouth, you know.

10:24 M: So he was posed?

10:25 P: Ja, he was… posed, and this was one of the hostel dwellers that was killed by, by the community. And some of these guys, that we worked with, with what was the defence unit, they were called 'defense unit', some of the people that we were working with are members of the defense unit. We'd run the workshops during the course of the day, at night, you know, depending if there's any attack from the hostel they'll go and fight against the hostel dwellers. So that was… the context…

10:58 M: …the context.

10:58 P: …sometimes you are in the community and there's a strike, you don't have transport to go back. You either have to sleep, because I remember there was this one case where we were with Mfanelo, and Mfanelo had a family, you know, and and his wife was… (inaudible)...because we went to one house and then we'd… cellphones were not in then… she went to (inaudible) and she was really really angry. Came to the centre the following day and said you know, they must either… (inaudible) …he must not be part, he should rather work at the centre, not be part of this, but you know he was sort of very committed, and we went out and conduct the sessions. And the kind of groups that we were working with were these small groups, groups that existed, within schools, because then we didn't have, oh we had community centres, but groups didn't have… the kind of groups that we worked with, didn't have access to these groups, to these facilities. Meaning that most of them were doing what you called kind of "agiprop" or "protest theatre" at that period. So you could not get it at school. And there were some schools, that were that were allowing these kids to… (inaudible). So…

12:26 M: So if I can come in on that I think the… so that was all going on when we got together and Cliff and Prince and myself started this. So the original question of 'what should this research be' was in a way ignorant of that context. So once we started doing the project, the whole, in a way, kind of original envisioned purpose or what it would be that we're doing, had to

change because, firstly, this context was so volatile and so… I mean it had to in some way be documented. But secondly also because a lot of these things were in a way invisible, and so it became also the job of the project to say, 'look, this is what's going on, this is what' going on and these are highly powerful initiatives, that are not on the map, at all. That are completely invisible because these art centres were set up by government, whichever government it might have been that set them up. Some of them were defunct, some of them were kind of standing empty, some of them were being used for other things like churches, and and. But there was all of this arts activity that was really, like purely, community driven. But at the same time number one is invisible and number two, is part of this very intense political landscape that has got violence in it.

14:13 P: And, I'm now dealing with near deaths, cause we went into Carltonville…

14:21 M: But, let's just, I just want for clarity, for you to make it clear for the recording, because you were now up to now talking mostly about the outreach work that you were doing for the centre…

14:34 P: Centre, ja.

14:35 M: Now, just to be clear, are you still talking about that work, or are we now talking about when you started to travel around to document? As part of this project.

14:44 P: No, no, I was still there, now I think I need to… because most of the groups that we actually visited were groups that I worked with, or that we worked with.

14:57 M: And that you had access to because of the centre - The Afrika Cultural Centre outreach project.

15:03 P: And what we also discovered going back is that they started now organising themselves into some networks. So you walked into a situation in Carltonville, where we have all these different art forms coming together, with the visual arts and and and.. But these are also some of the things that we sort of propagated to these groups, you know that they need to sort of organise themselves, you know, as groups. I mean, there was a certain I think term that was used then for them to organise themselves in. So, myself and Clifford used to then go, with his car, to go and meet all these different people and talk to them about what we are doing.

15:55 M: And interview them.

15:55 P: And interview them. And to find out what are the struggles, and stuff like that, basically.

16:06 M: And to document what they were doing so that, so that there's a, and again, you know every now and again this comes up, we have to go to…

16:16 P: Footage!

16:16 M: … we have to go to Khanya College, and see if they still have our tapes.

16:21 P: Because I had… (inaudible) we had to take videos of what they were doing, performances… Because for us to meet all the groups, what we'd suggest is that all the groups come together. And usually when they come together, they'll be performing as well. Each and everybody… whether it a traditional dance, modern dance, we even had group that were only focusing on pageants, you know, for instance. We even went to the hostels.

16:56 M: Mm, I remember.

16:57 P: And that was at a point, I remember us going to Jabulani hostel, and we met someone who actually said, "no, the best, (of) our groups are in the hostel", and then we were coming in the hostel. And when we walked in, it was me and Clifford, and even the Nduna came around to find out what are we doing there. That is how suspicious people were of outsiders, you know, during that period. So we sat down with, we sat down, we sat and I would always tease what's his name about it - about that excursion - what's his name - Clifford. Because after the session they (he) said "Ngiyabonga, baba". And on the way, I said "hey, you instantly spoke isiZulu" (laughter). But it was, I was also afraid, just sitting there and having to explain to these people, and we in the townships, speaks a certain kind of Zulu. And that Zulu is now… Because sometimes the guy that I was with had to explain it to them. But I said, we watched the most, the beauty of the (performances) that were displayed on that day…

18:28 M: But, wasn't there also something, (inaudible), but there was something about that situation in the hostel where there was a performance of femininity. Do you remember that?

18:41 P: Oh, that is the one when we went into Carltonville in '99. And nobody has talked about it up to this day. There are men that are dancing at night, and they are dancing as women..

19:00 M: As girls.

19:00 P: Ja, as girls. You know they'll some will, one will play the man role, I think there are some pictures, not in this book (referring to the arts directory), in the other one. And the person who recorded that for us had to go there, because this is done at night, so we had to…

19:20 M: It's a secret thing.

19:21 P: We had to ask someone from Carltonville, Mzi, to go and document that for us. I think he didn't take videos of it, but he took photos…

19:34 M: We have photos.

19:36 P: Ja, he took photos. You know, just reflecting on that, theres a lot of stuff that we just gave away, willy nilly, free of charge. Ja, that for me was the beauty of it, you know. Moving

from one community to the other, and also the interviews that I think we had were sort of very dynamic.

19:58 M: Ja, and where people were able to articulate the role that arts and culture practice plays in the community, like very strongly. And this is outside of any funded institutions, normally.

20:14 P: But I think also we went into, because I think initially was only to, get to come up with a, what was it called, the directory. And during our sort of discussions, that is where the supplement… shifted.

20:34 M: It shifted. Like we have to… like, we have to represent (inaudible), this…

20:40 J: Beyond just listing. Okay.

20:42 P: And for me also, maybe I'm putting that, it is where the writing started for me, you know, working on this project.

20:53 M: That's incredible.

20:53 P: So, because I was asked and I didn't want to do it. They said you need to write an article about what you've seen, what you've done. And here my, how am I going to, how am I going to write it… because immediately, you are with guys that are academics, so you afraid of your capability.

21:26 M: But you, you worked on finding I think a specific voice.

21:32 P: A voice of writing.

21:35 M: And that carried through into your book.

21:37 P: And that carried through into the book, as well… and now the films.

21:43 P: And I must say, you know, that whole process helped me, especially, what's his name, because he was forcing me, literally, he was…

21:53 M: He was relentless, Cliff.

21:55 P: And I think, we achieved a lot because of his relentlessness. You know.

22:01 M: And I think he, out of all of us, maybe had the vision of what this could achieve, you know, whereas, I think for me I was just learning. I was learning, a lot, from scratch almost. You know having had an arts education, I was completely ignorant of, and this is interesting, this is maybe an indictment of how you know the arts are taught as well. Is that the question of what

role does the arts play in a community and in the political life of a community as well. And in the power struggles of the community, but also in the, you know, just the, like Benjy (Francis) would say, art is something as fundamental as sex, to a human being. It's not something extra, over there, you know. And those kind of things in my entire arts education at Wits have not been explored. (Laughter).

23:03 P: And most of these guys that were doing all these works were also co-opted into the Department of Arts and Culture, what is it called, the Gauteng… Cause most of the people that worked with Arts and Culture, were from these groups, that the government co-opted. Or not that they were co-opted, they applied for those jobs and they started.. And I think that's sort of for me, I think weakened that community or the art (inaudible). Because everybody, vocal voices, people that were very vocal in that area went in and started working now for government.

23:56 M: Let's have another question.

23:56 J: Okay, because you just mentioned Benjy, this is a bit off of the track you guys were on. But one of the centres included in the supplement was Benjy Francis' Afrika Cultural Centre. 'Non-partisan radicalism' or 'critical consciousness' are themes that characterised the centres ethos. Could you speak to whether this signaled an ideology common to most, or many centres that you, that you researched at the time? At the time of publication, 2004. I don't know, would you say that there was a spirit or a.. That's not a nice way to put it, but a kind of ethos behind.

24:55 P: I don't think so… but…

24:57 M: I think they at the centre where the Afrika Cultural Centre was unique in that. Because I don't know if any of the others, the other.. And we never encountered other centres quite like that, but any of the other arts organisations, I don't know if they founded themselves on saying "this is our ethos" and we move from there.

25:19 P: I think for me another one that I could say also had that maybe had that similar ethos was… but the Soyikwa (Soyikwa Institute of African Theatre, Diepkloof) had that. Because they were a slightly bigger, Matsemela Manaka and them, there was Nomsa Manaka and them…

25:44 M: And they were working within that radical tradition.

25:45 P: And they were, but also very sort of Africanist. You know, because they had visual artists there, inspired by another young man we were working with, Bonginkosi(?). And they trained a whole lot of artists, some of them worked at JAG (Johannesburg Art Gallery), they all started at Soyikwa. Soyikwa for me was one of those…

26:11 M: So were there any others like that? That you would compare, let's say to Soyikwa?

26:15 P: Not in Gauteng. Not in Gauteng. Well there was this, but, they were sort of what was it, what was this place called… FUBA. Federated Artists of Black Art.. uh.. Black Artists.

26:33 M: Federated Union of Black Artists.

26:35 P: Union! Of Black Artists. Because that is where people like Benjy and them started. When he left the Market Theatre, he became part of that and then started his own… Also because of, you know, looking at things differently, politically. But that institution was now… (inaudible). You come in, you do whatever you do and you go out into the world and act, I mean, practice as an artist. That is where Moses Molelekwa comes from. He was a student at that institution. Nomsa Manaka as well, is from the Federated… And all the artists that started training - that is also where this woman cut her teeth, working with sort of, maybe that's not the right term. What's her name… Sylvia Glasser. Moving Into Dance. That is where she first started working with kids or young people from Soweto and the surrounding disadvantaged communities. And then she went on her own. Although, you know, people would want to claim that they introduced her, because Benjy would say that he introduced her to FUBA. Because she was then working predominantly with a white artist, or white students. And that sort of gave her a chance to work with… And she has done I think a lot in terms of dance, and created many, many dances, black dances, that are doing well throughout the world. Gregory Mancoba…

28:31 M: Manqoma…

28:31 P: Ja and this Vincent, he's now based in France.

28:41 J: The one thing I did gather from the interviews in the supplement, were that the facilitators all spoke around something to do with the youth who attended and the kind of ethos of the youth being lacklustre, I don't know, maybe I'm not using the right word, but there being no kind of post-94, no struggle…

29:20 M: Lack of direction.

29:21 J: Ja, lack of direction…

29:23 P: Compared to prior, when we were working in the… it was very vibrant. Each and every community, you'd have maybe… Because you'd go into one community and in that community there'll be five, six, seven, eight groups. Theatre groups only. And maybe on a Saturday, they'll invite me to come and… because then they'd say "ay, you must come, we are going to stage", meaning they are going to perform. So they'll be sort of, tiny festivals, you know, tiny festivals. It is from these groups that people like Kenneth, the one, what is that film that they did, a South African film with Rapulana, of this white woman and they all… The Wedding. Because he was one of the groups that we.. his group was one of those groups that we serviced. So they grew out of that. That is how they became artists. And I think he joined whilst I was still working with, he joined the laboratory of the, of what is it called… The Market Theatre.

30:39 J: Okay, I'm just jumping between my questions - so you mentioned that ther were centres where they only focus on pageants. And there were lots of different things going on that are not, or maybe people wouldn't consider traditional arts education . So, would you say the curriculums you encountered, the groups you encountered, were perhaps shaped by their communities in any way?

31:21 P: I think.. I don't know, would you like to talk? But I think most of the groups that we worked with, were sort of shaped by what was happening in the country at that present moment. Because you had plays like Woza Albert, which were very sort of radical, they were you know, a whole lot of plays that were taken to, that toured the townships. And most of the plays that we saw going into the township were basically borrowing that style of doing things. You sometimes you'll even get lines from that very same group, or the style, or you know, scenarios that are almost the same. But I must say that, there are some groupings, because for me the strongest group for me that I've worked with came from Ratanda(?) area, which is Heidelberg. As well as in the mines. Those guys were dealing with serious stuff. And they were made out of Rastafarians. I think there's in one of the stories where I wrote about the Rastafarians (referring to article in directory).

32:49 J: Was it your one…

32:51 M: And I think also, sometimes I think what these arts activities provide is some kind of outlet. So the need for an outlet, like those guys at the mines, you know there was something about that. Sometimes it was a protest kind of outlet, but also sometimes it was just.. Like the energy of a dance performance that was some kind of outlet for young people. And I think that's a need that somehow also sometimes flys under the radar. Its that sometimes the arts just provides that outlet. And what I wanted to say was that sometimes some of these groups would be, also, contingent on, almost by chance, contingent on somebody who has a particular skill or particular medium. And they settle themselves somewhere and they draw people in. Like Jackie Simela. Dance. So he was magnetic, and he was all about dance and he drew people in and that became their outlet. And I think that's something magical about the arts as well, that maybe the medium's not even that important. Because as long as you can provide that consistency and that passion, you draw people in and whatever it is that you're doing becomes their outlet.

34:27 P: And now talking about Jackie, you know he started doing dance, or what do you call…

34:35 M: Choreography?

34:35 P: No, not choreography.. With the dance. Contemporary dance. When it was not spoken about in the area. [Inaudible] were part of that group. And these other guys were part of that group. And they as a group, joined Sylvia Glasser. To get what you'd call a formal dance education.

35:00 M: I just wanna, we slightly running out of time. I think maybe we can make a commitment to respond to any questions that we're not covering now, we can respond to them in writing.

35:09 J: That's fine.

35:10 M: Can we make that commitment? I just wanted to ask maybe to draw in Rashid and Ginger a little bit. Maybe pose that question about the… and maybe Rashid if you can just introduce the GoGreen Project? In terms of how an arts project might respond to a need of a community or provide something unique to the community.

35:39 R: Okay. My name is Rashid Juma. I come from a project called GoGreen GoClean. It was basically a space which was one of the worst dump sites in the region for years. It is now almost nine years dump-free. And it's becoming almost litter-free. In an open space. Kids would come from school, wherever there was litter, they would pick it up and put it in the bin. So thats one of the things we achieved. But when it comes to the arts. For some reason, the colours on the walls, the murals, the positive messages, for some reason it calmed the community down. There hasn't been… I would say ninety-nine percent that they haven't been vandalising the walls. Like writing on or spraying on the walls. They're actually looking after all of the murals. Respecting it.

36:44 M: But maybe just give a short history of the project and what you've done, cause I dont think, that's not on record.

36:49 R: Okay. Ja, like I said it was one of the worst dump sites in the region, and the vision basically here was to turn it into a tourit walkway. An eco, arts, tourist walkway. And that is exactly what we've done.

37:08 M: So its a servitude…

37:09 R: It's a servitude.

37:09 M: That runs, that was actually a pain in the community. And a danger.

37:17 R: Crime hot spots.

37:17 M: So its a long servitude that runs across, I don't know how many blocks.

37:24 R: Four or.. Say four blocks.

37:26 M: Four blocks. And there's the… Eskom pylons, running thorugh there. And so that entire sercitude was basically a dum and a drug dealers den and they dumped human bodies there sometimes. And the whole thing was then over a period of, I don't know, its still ongoing. So its almost a decade long project. It's now lawns, pathways, gardens, flowers, murals, benches that got stolen now replaced by tree trunks…

38:05 J: Is there fencing?

38:08 R: No fencing.

38:11 M: And that is the context o the community, and the ownership of the community is such that no fencing is needed there. And fencing would also make it a non-public space. It's a public space.

38:26 R: It's a public space, and the place is pitch black at night, there's no lights. But even the criminals themselves, look after the space. It's really exactly like that. They look after the space.

38:48 M: And how do you involve artists there, how do the artists work, in terms of the murals…

38:54 R: In terms of the murals, I'll give you one example. The way we started, there was a gentleman by the name of Shelton Muller. One of the community boys, that, we worked together, and we came up with this idea that we're gonna trn that space into a tourist attraction, but by using art, murals, ja, colours. We did the first block together. It was very difficult because paint is very expensive, but we managed to get Universal Paints onboard. So they are sponsoring us with the paint. The second block was done by EldosFM. So they got, they made an announcement where any artists from the cmmuniy, that can draw an A4 size of a personality, and those were, they entered. The entries came in and it was ninety percent was the youth within that surrounding areas of that community. And we had an art competition, a mural art competition. And it went very well. So we had guy, ladies, Roxanne was one of them, thta's now busy with animation, and that whole section there was where different kind of, a variety of artists, doing murals.
40:27 M: I think maybe there's also something I just wanted to mention about this project, is the amount of also.. Because he's not mentioning, maybe, his role, enough in terms of, not even getting community buy-in, but being a diplomat. And the immense amount of diplomacy that was needed just to get that ownership. So the ownership of that space by the comunity is something that they want to take care of. It didn't happen by itself or overnight. So it took constant work…

41:20 R: A lot of sacrifice. Lots of sacrifices.

41:24 M: And I think that's something that I mean for us, because we've launched a new kind of arts film and animation kind of collective there. And that's something that, I think Prince also now, is going to play a huge role in, in terms of that constant advocacy, the diplomacy. And like what Prince was saying earlier as well, you know, Wits and I know because this is the kind of language that I hear around here.. When they speak about community and the university having a responisbility to communities… They would envision, you know, Eldorado Park is a community, Klilptown is a community, but then Prince would tell you, that Kliptown is that community and that community and that one and that one and that one. And if you're doing any kind of arts intervention there, the amoutn of negotiation and diplomacy that is necessary for it not to fail and become a contentious thing rather than a benefit, is immense.

42:30 P: Just to add on, because I mean, even in the selection of the kids, for the actual project, I had to go to different areas. Some with people that I've never worked with but they are organisations in this area. So that it is not being seen as, you know, that section's project.

42:53 J: And that was… would you say that was difficult, you know, that, getting people… You know, because I'm asking this because the centre I'm working with in Riverlea, Genesis, my case study, is run by one man. And there are lots of things he tries to initiate, and in the same like section that he lives there are three other organisations that I know of, but the inability of them to kind of get on or come together or work together…

[NEW RECORDING]:
00:08 J: Ja, I just want to… It's difficult to run something, to create continuity, sustain an organisation in a community when there's no… like you said, you had to go to other organisations and kind of create a bridge in a way.
00:33 P: Because I think of whatever you doing in your community should be all inclusive. Because obviously if you don't include them, tomorrow you go with the group that you have and you've got a screening for instance. And you can't go into that other area and go and… or you can go into that other area, but questions will be asked - are only that group involved? You know, what about our kids? So these are some of the things that you are avoiding, and also that you want buy-in from those areas. Because I think what we have realised with the films that we did, is that immediately when people see themselves, people from that community, it also creates some kind of awareness and it also sort of…
01:34 M: Motivates?
01:35 P: …creates interest, ja, in whatever you do because, I mean, when you talk about animation in the township, it is like a pie in the sky. I mean immediately when they see their kids involved in, it will be something different because the same thing when you go and show your parents, that your kids are doing in terms of animation, they themselves are suprised. Is this something that was done by my kid? So you already understand, people's understanding of the artform in the community.
02:20 R: I just wanna quickly say… I'm gonna make an example. When it comes to black people they can sell tomatoes next to eachother. But for some reason I think its a disease when it comes to coloured communities. I don't know.
02:41 M: No, make your criticism.
02:42 R: There's this thing that they say that there's this disease in coloured communities where they cannot work together. It could be also something like…

02:55 J: Why do yout think it is like that?

02:57 R: I don't know. Still trying to figure that out. I'm still learning, I'm still… It's not only… Maybe. It could be also rubbing off with political sphere, different political parties, that could rub off. I don't know what it is, but there's just that.. There's no 'ubuntu'. I don't know, we have… maybe when it comes to the coloured community there's no 'ubuntu'. We don't have that 'ubuntu' culture.

03:45 P: Is this pertaining just people in general or…

03:49 R: She was saying, she asked a question… in the project she's working with, theres a guy and there are othe three organisations, but or some reason they cannot click together.

04:04 P: And that is not sort of unique to that community. You also have KYP (the Kliptown Youth Project) and SKY (Soweto Kliptown Youth) in our area, you know where some of these guys work together and theres a new group starting… Cause when you talk to these guys, the one will always talk bad about the other one. You now, they are this… and there's a new guy coming, new guy, what's his name, Jabu. Jabu's also got his one. You know, but they don't do things together. And this is something that I want to avoid. This is something that I want to avoid. With SKY, I can speak to SKY I can go to Bob (Bob Nameng) and say, "this is what we are doing". I can go to Thando, who's at KYP, and say "this is what we are doing". I can go to Jabu and say "this is what we are doing".

05:05 M: But are they doing the same with you?

05:08 P: They not doing the same with me.

05:09 M: Exactly.

05:10 P: But I'm saying you start somewhere.

05:13 M: You need to.

05:14 P: You need to start somewhere and make them understand. That's also the issue of funding. There's also that issue of funding. Very very divisive.

05:23 J: So, that's kind of what got me to ask this – I was asking Vernon, you know, why didn't you ask, I can't remember the other person's name, but she runs a dance school, from the Rec centre there. You know, why didn't you ask her to help you with your funding application…

05:44 P: May I… What is he providing, what is he…

05:48 J: Drama.

05:48 P: Two different…

05:51 M: Complementary…

05:53 P: Complementary, and they can work together. So why…

05:55 M: They can feed eachother.

05:56 P: Ja, it is not drama and drama. Because you know sometimes with the drama groups you pick up “we are better than them” and you know that competition. But here is different art forms, so why can’t you work together?

06:11 J: Not conflate your organisations, but when it comes to things like funding – how did you get your funding? Can’t you tell us how? I don’t know. This sharing of some kinds of resources.

06:25 R: It’s the hard work. I think… Okay, if you get funding, Prince, you’ve been working so hard, now I come out of the blue and I also want your funding. Or how did you get funding?

06:40 P: Let’s help eachother. We’ve got different… For instance, just an example, when I walk through, what is his project, Go Green, I immediately came to you, and said you must do something about that place. Can’t you get the students to document what is happening now, because you’re still using that pathway. You understand? Can’t we go there and look at it. This is something.. I mean its nice to see people doing nice stuff in your area.

07:11 M: And I think there’s also maybe, not enough understanding of how you collectively, if you collectivise how you can access the higher funding. Because you now a bigger organisation, more diverse or more skilled, higher profile, You know eventually you can access higher funding but also you can proffessionalize and become sustainable. And I think theres a lot of just not enough awareness of how ambitious you can be. So people are territorial and they stick together. But I also wanna ask a question maybe in terms of, well, let’s talk of perceptions, because I wouldn’t, I don’t have the experience in your community, and knowing how things work. But you have a perception, that you’ve said now (gesturing to Rashid), which is that things are too fragmented and you struggle to work together. And I would wonder if there’s a history of how Coloured people were organised and placed and moved and defined under apartheid, as opposed to a black majority, and you know, being kind of, you know, one step away – so it’s a divide and conquer kind of thing, that was practiced by apartheid, to say that, there shouldn’t or couldn’t be unity between this group that we now defining as Coloured and this group that we defining as Black. And I think it was very strategic, there were mechanism I think put in place for solidarity movements not to really take root, in some communities. And that’s engineered.

09:18 P: What is this now?

09:18 M: I’m saying that Rashid is saying that in his experience, and he was you know, putting forward a perception from his side, that in his community, and generalising in Coloured communities, that there’s a struggle, or a difficulty with solidarity. And I’m saying, if it’s possible that that’s part of what was engineered, under apartheid in terms of how people were defined, moved around, secluded also from Black solidarity, etc.

09:53 P: I mean, for me…

09:56 M: Or am I wrong?

09:56 P: For me what you see in the, maybe just to add on, for me what I'm seeing is that there's a lot of the legacy of the past is still with us and it is entrenched now.

10:12 M: But is it visible? Is it visible? How it works. You know, is it visible. That legacy of the past.

10:21 G: I think its visible because I was an artist resident at BCOm Arts Centre, now you must understand, BCOMArts centre was funded by Lottery and the founder of BCOM Arts centre was a patron for National Arts Council. He had all the funding, all the stuff. But the problem is, just when you jump the railway line there's SKY, there's KYP and other organisations. Now my duty there was to, as a field worker, was to get students, people who want to learn from the location, into the centre. And guess what, eventhough they knew that there are resources there, remember we are learning I think ceramics, jewelerry, printing, you know those things, you just don't get them easy. But to get students from there, it was very hard. I had to outsource from outside. They knew very well that this place has the resources.

11:27 P: Again, I think there, is some of these organisations think they own people that come to their centre. It is the same thing when we are at the festival I think, you took part in that first festival right? We went to KYP and said, and KYP has got everything there. They've got the biggest building that was built there, the funding is coming in left right and centre. And we said, we want your group to come and perform. Specifically because they specialize in gumboot dance and said come and perform here. And they said "no we can't come, we are going somwhere". And then now, three days before the performance, they come back to us and say, "ay, we want to perform". And I said well K(?), if you come and perform, we've already allocated money to all the different groups. You can come and perform but you won't earn something, because, you are from the community, you are right here. It's just you know, two blocks away from your organisation. And they said, the guy wasn't happy. And on the day of the event, "I said, no just send your kids to the event". And another person told me, that the owner, or one of the directors said, "You musn't go to that festival, if we see you at that festival, we'll deal with you". So that for me, very autocratic.. So you sit there and you… That is why I only…

13:01 M: They have kingdoms.

13:02 P: No, no, "that is my kingdom". That is the same thing… you must also understand that the more kids you have… its you know, (the more) funding. So they also stole (children) from another organisation, which is SKY. When they broke away from SKY they took some of their kids and now there's competition. There's competition now as well. And its not so much about what we can offer to the community, but its maybe funding that we… and being afraid of losing your constituency.

[END OF INTERVIEW]

Ticket X: Gardner's Eight Intelligences from: Davis, K. et al. , 2017, The theory of multiple intelligences, SSRN, Available at: https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2982593

Table 24.2. Gardner's Eight Intelligences

Intelligence	*Description*
Linguistic	An ability to analyze information and create products involving oral and written language such as speeches, books, and memos.
Logical-Mathematical	An ability to develop equations and proofs, make calculations, and solve abstract problems.
Spatial	An ability to recognize and manipulate large-scale and fine-grained spatial images.
Musical	An ability to produce, remember, and make meaning of different patterns of sound.
Naturalist	An ability to identify and distinguish among different types of plants, animals, and weather formations that are found in the natural world.
Bodily-Kinesthetic	An ability to use one's own body to create products or solve problems.
Interpersonal	An ability to recognize and understand other people's moods, desires, motivations, and intentions.
Intrapersonal	An ability to recognize and understand one's own moods, desires, motivations, and intentions.