

1.1.3

1983

BAA. - Graphics Unit.

On what basis should Medu Graphics make itself available to BAA.

J. Diff. in approach. -

AA - for people already working in arts. I can't imagine they'll have a polit. slant. or cultural sense ⁱⁿ ~~the~~ ^{same} way.

Looking at who's volunteered, people ^{are} not from this point of view

Medu's interest - ^{b to} breakdown ^{of} distinction

between commercial art and art \pm a social-cult. responsibility

training ^{is not} away from artistic elite.

promoting ^a social + polit. orientation to art.

^{recognize that}
we should realize we're working as a unit.

→ Petra Disagree - ^{Judy,} you want to learn art \pm a social + polit. aspect. Teaching ^{isn't} you need to have some sort of education

Good. 6 people teaching BAA. moon said who should be taught, what they should teach. My fundam. problem the question of people working as artists - who do they know of who are working artists - individ. artists & a lot of people in organ - Mochudi, Tero Diatta When we start talking of groups as elitist - I disagree

? When we're talking of development organising & drop by the wayside. Someone making a living as an artist isn't elitist. When talking about program one mustn't understand - polit. awareness. An agent. Political director of classes - terms, strategy, are import. in our training. We're dealing w/ people who are culturally Southern Africa.

? If we disagree w/ the polit. nature of the organization then we start somewhere else.

M. & des. @ Petra. Dispicable. Bringing culture to the people, - if that's the point of view then we've been working from the wrong base. The point of discourse. as a medu unit ^{is} what are we going to overcome that point of view. Not want for ^{the} educ's. It doesn't mean we discard our basic train & insist on standards. Can't have go to work fr. people who've been plugged into what people are thinking - & they learn to, they find a way to articulate. Some things Gordon said understood & ~~not~~ not understood. Gordon says these people teaching can bring along anyone. (6 - no expatriates, & anyone had name bring to teacher). Not principal diff betw. BAA & Museum ^{teaching} of 2nd school kids: Teachers come saying we've got mounds of kids. Mus. has only & amount of space. But Medu shouldn't support that. At what point ~~that~~ medu member is involved as indiv. not medu member.

One decides whether one's activity is as individual or as a media member.

kernel is - if everyone is going to do whatever they want to, they're free to. But once we approach it as a unit, ~~we won't insist that this is not~~

B.
6.6

~~It is not clear to me~~
you are talking about.

B Which progr. are elitist, ^{and} which are not. we must never divide them. So B is contrary to program of media.

V. When program drawn up for media or. Unit, ~~there was~~ it was understood we wouldn't be developing profess. artists, taking on expat. We wld recruit from comm. centres. ~~We recruit from here~~ & never said we don't recruit here or there, we don't put ad in Examiner.

Gordon sd. 4 teachers, 5 are media members. From meeting, only 2 there. There was no disc. how media wld relate. we decided we shld wait to see what they want. Drew up a course - fat a complet - dumped on us. Split at last meeting.

Children's classes. Discussed that media contrib but not mentioned in any Mus. corresp. etc. Teaching 15 kids wld. not rec. some ^{train's} as chrs, etc.

6. aims not necessarily in conflict. What is elitist. Are we elitist ~~the~~ reced training bec. \checkmark make money? Liberal definition. If argum. is we're not going to work \bar{c} an elitist Org. we may well be considered elite.

Medium choice. Teachers numerical exclusionism. dubbed elitist is misleading. One does what one can. Back up to teacher training, Medu goes to schools.

~~It's not agree.~~ Formation of teachers group at B.N.S. not exclusive of Medu.

M. read 1(c). disagreement to be discussed. No dispute to kernel here. Are we teaching as Medu or indiv. Medu committed to giving assistance to artists in Bots. However, is Medu committed to give that assist. as indiv. or Medu. P+R's training schemes - we went as P+R unit. It's not a question of application, it's assistance to art classes. Shld it prove after point. that it's no good, ~~~~~
- Maudsluis - go as unit.

P. ~~It~~ you teach separ. classes. They are designated \checkmark Talk to Petra re. educ. Agreement

6. we go as a unit,

Petra elected to sit on Pres. Day cultural ~~center~~ ^{day}.
 How does that fit with Medu? Take art to
 people. No one disagrees. Question of legislation
 isn't the ~~the~~ case.

M. Yes now practicalities. I'm not suggesting
 Petra's [↑] shld be labelled medu. When someone's
 effort is considerable (SAOCC), this work was
 recognized at highest level. Medu ~~not~~ invited
 to reception. When we are putting a major
 contributor it's important. Medu has decided
 that members of the unit will be made avail.
 (Judy pulls out letter). Cross fertilization.
 _____ . Medu has something to offer
 S. Africa. Medu is 5/6's of BAA.
 Mention in minutes ~~this is~~ Medu Graphic's
 Unit. Spell out objection 6.

6. PR offshoot is positive. My reservation -
 a) we must be careful of isolating self from
 assoc., b) and contradicting ourselves by
 overemphasizing groupiness. BAA isn't an
 assoc. yet. Not a question of timing.
 → Medu has image detrimental to our work. We're
 approach. BAA to this image. Question of
 "unit" inside MEDU - I have a strong reaction.
 1) Formation of BAA, saying Medu is this & this,
 but in fact MEDU is going to be running it.
 ?→ We have this image. To put in min. that Medu
 running everything, sure we can do that.

~~Split not in~~

- J. I had hoped that this issue would be brought up in terms of Turo Dilla, Phutad, etc, then it's important that we be mentioned & argue that Medu is a structure & we work as unit in BAA.
- Ba. If you are a graph's structure \Rightarrow
- G. Let's not go from a point of defensiveness.
- M. Not convinced it's defensive Gordon's present. Is very telling. At formative stage that Medu doesn't have to make it clear from beginning it's a unit. We all have to learn a great deal. Going as a unit seems poss. to discuss things collectively. More constructive to go to BAA from position where we discuss problems together. Back. so. people are asked to do things individually. Things work this way & other ways - they are asked to go some committees as a represent. of an organ. Certain members of govt. have negative impr. but Presid. enjoyed an event. But we mustn't fall into trap of our working from negat. base.
- B. We are seen as an explosive group. Other people shy away. Chairman says training centre shld show what Medu is not

7.

T. What we need is policy of Medu. We are going in circles.

6. P.R. question. 5 of 6 are Medu. It's clear we're going in as Medu. Are we going for P.R. reasons? We should recogn. - see programs over the year. Break down misconceptions. We go in as Medu unit.

J. It's P.R. Discuss as teaching as unit. Being very public in this class can be seen as positive.

M. Bach has clarified it - how common regards us. Rehabilitate ourselves. Can be more effectively seen if we operate as a unit.

Th. Problem Bach. & X oldest member. When X'm quit X'm worried. Look at whole org. & relationship. & environment.

B. Fund. wrongness. We are not a S African unit organ.

th. X agree. Then what's the problem? @

B. Practically, we never wanted to exist as a Botswana org. ^{most of} all ~~our~~ our products are S. Afr.

Th. The way commun. reacts to me makes me feel arrogant.

S. Medu is trying to make an attempt to come back.

B. cont'd - in a BAA group we immed. approach as medu, people will shy away.

G. Ultimate sadness we recog. selves as supporters of commun. but we're alienated from commun. we are renouncing our

I know why people left classes. Referring disagreement to executive on what bounds.

Whether medu gets recog. now or 6 or 8 mos from now.

P. Teaching of classes is one aspect of AA. ^{AA} ~~AA~~ not domin. by medu. I can't see people driven away by these argum.

G. I feel I'm working within an exclusive group by our very actions.

B. Motion - indiv. members.

G. ~~th.~~ Medu's involvement will come. ee. Ellen
th. Why have we had so many problems. I'm not going to run. But, we should get others involved. on this debate. General Meeting

M. Agree.

P. We shld deal w/ this as a group. What's our problem? P & R assoc. & policy. &

It's right.

Q. What are motivations? Is it because we are split? We have variety of opinions.

Q. ~~Collectivity~~

How does Media function?

J. I'm tired to hear all things done wrong. How are our training program fits our ideal. Question of -

Q. What makes that policy?
How can we reach the people. →

Q. Issue of channelling art down to people.
We working amongst the people.

attached to Minutes 1.1.1-3

BOTSWANA ASSOCIATION OF ARTISTS MEETING

DEC 1ST 1982

Present: 20 artists

Apologies. Mr. Komanyane was out of the country.

- Agenda: (1) Steering committee report - back
(2) Discussion
(3) Further suggestions

(1) A copy of the steering committee report was handed out. Mr. Segola explained some of the points.

- (2) (a) The problem of buying art materials in Botswana was discussed. Gordon Metz was asked to approach the Botswana Book Centre and Business Machines Services to find out if they could stock some materials. Gordon asked that all artists give him a detailed list of materials they used and where they obtain them so that he could forward these to the store concerned.
- (b) The lack of a good art reference library was discussed.
- (c) Mr. Segola pointed out that most ex-patriate artists in Botswana have had some formal training and through the association could impart their skills to local artists. Workshops could be organized to this end.
- (d) Mrs Helms pointed out that art instructors had now been appointed to the Teacher Training Colleges and that the Association could perhaps help run workshops there.
- (e) Concern was expressed that up to now the move to create an art school in Gaborone had received little government support and that the association would need this in order to function. Phillip said that once the association was formally constituted it could apply for funds from the Botswana National Cultural Council.
- (f) Artists were asked to submit detailed biographies to the museum outlining their training and experience as well as which areas they were prepared to teach in. The museum was asked to formulate a questionnaire for artists in this regard.
- (g) The proposals from the Steering committee were accepted and endorsed. Members were asked to submit further proposals to Gordon at the Museum before 14th January.
- (b) The next meeting would be held at 7.30 pm. on Friday the 28th January at the museum.

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