MEMORY OF THE WORLD REGISTER

Medu Art Ensemble
(South Africa)

Ref N° 2010-43

PART A – ESSENTIAL INFORMATION

1. SUMMARY

Medu was a group that was initiated by Dr Wally Serote (The current CEO of Freedom Park) in Botswana. The word “Medu” was taken from the sePedi word meaning “roots”. Medu started as an organisation for Black artists with an embargo on White artists and foreigners. This policy changed with the addition of two Whites. Medu was initiated as a cultural organisation for the ANC, but had autonomy with regard to the form and content of the material they produced.

2. DETAILS OF THE NOMINATOR

2.1 Name (person or organisation)

Freedom Park

The mission of Freedom Park is to provide and empower a heritage destination in order to mobilise for reconciliation and nation building in South Africa; to reflect upon our past, improving our present and building our future as a united nation; to contribute continentally and internationally to the formation of better human understanding among nations and peoples. Driven by the necessity for the diverse people of South Africa and the world to understand and appreciate the country’s struggle for liberation, the Freedom Park was born as a national and international icon of humanity and freedom.

During the Freedom Day celebration in Umtata (South Africa), 27 April 1999, Dr Nelson Mandela (Former President of South Africa) stated that “… the day should not be far off, when we shall have a people’s shrine, a Freedom Park, where we shall honour with all the dignity they deserve, those who endured pain so we should experience the joy of freedom. From this statement and as a response to the need identified by the Truth and the Reconciliation Commission (TRC) for symbolic reparation of past conflicts of history Freedom Park was launched on 1 June 2000.

Freedom Park has different elements and for the sake of this motivation two will mentioned, the Gallery of Leaders and Wall of Names:

THE GALLERY OF LEADERS (GOL) - the indoor space that has been reserved to pay tribute to the achievements and to represent the leadership qualities of those who brought about qualitative leaps in the struggle for humanity and freedom nationally, continentally and internationally. These leaders are portrayed as exemplary role models worthy of being emulated in the way they brought about qualitative leaps in the national democratic struggle for humanity and freedom. As the struggles they have engaged in, have played itself out in a national, continental and global context, these leaders will be nominated from the national, continental and international arenas. Those from the continent and international arenas will
specifically be nominated on the basis of their contribution to the liberation of South Africa and or the liberation of the oppressed in general.

Following are some of the names that are selected for the Gallery of Leaders:

**South African** - Steve Biko, Bram Fischer, King Moshoeshoe, King Hintsa, Autshimato, (Harry the Strandloper), Hendrik Witbooi, General Koos De La Rey, General Christiaan Rudolph De Wet

**Continental** - Julius Nyerere, Agostinho Neto, Amilcar Cabral, Kwame Nkrumah, Thomas Sankara, John Garang de Mabior, Samora Machel

**International** - Che Guevara, Toussaint Louverture, W.E.B. du Bois, Marcus Garvey

**WALL OF NAMES**

The Wall of Names is adjacent to the Gallery of Leaders where names of hero’s and heroines who contributed to the struggle for humanity and freedom are inscribed. Through consultative process Freedom Park identified eight conflicts under which the names are categorised:

- Pre-Colonial conflicts/achievements
- Genocide
- Slavery
- Wars of Resistance
- South African Wars
- First World War
- Second World War
- Liberation Struggle

2.2 **Relationship to the documentary heritage nominated**

Custodian

2.3 **Contact person (s)**

Dr WM Serote (Chief Executive Officer)

Mr Ramzie Abrahams: Heritage and Knowledge (Head of Department)

2.4 **Contact details (include address, phone, fax, email)**

NZASM Court, 3rd Street, Salvokop. Pretoria.
P.O Box` 2710, Pretoria. 0001
Tel.: 27 (0) 12 336 4000
Fax: 27 (0) 336 4021
E-mail; ramzie@freedompark.co.za

3 **IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE**

3.1 Name and identification details of the items being nominated

3.2 Description
ITEMS FOR MEDU EXHIBITION
1. Documents of MEDU other than minutes
   • The day the women marched: black women had seen the humiliation… Maleho Mosimane.
     Pace, October 1981
   • 12 documents relevant to the planning of MEDU Art Symposium, festival
   • List of artist, their works and prices that exhibited their works in an exhibition of South
   • Art towards social development, an exhibition of South African art, June 10 – August 10, 1982
     at National Museum and Art Gallery, Gaborone Botswana: Catalogue of artists and their works. p.15
   • MEDU Art Ensemble, festival ed. p.34 (Unbounded)
2. A couple of the original badges for the 1982 Symposium on Culture and Resistance
   • Artists against apartheid (Badges, Black and White) (19)
   • Thami Mnyele and MEDU Art Ensemble retrospective (Badges, Red) (23)
3. A complete set of MEDU newsletters (15 issues)
   • MEDU newsletter, 1(4) December, 1979
   • MEDU newsletter, 1 (3), September, 1979. p.42
   • MEDU newsletter, 1 (2), June 1979. p.53 (Unbound)
   • MEDU newsletter, 1(1), March, 1979. p.35 (Unbound)
   • MEDU newsletter, 2 (1), March 1980. p.40 (Unbound)
   • MEDU newsletter, 2(2). March 1980. p.20 (Unbound)
   • MEDU newsletter, 3 (1). p.27 (Unbound)
   • MEDU newsletter, 3 (2). p.32 (Unbound)
   • MEDU newsletter, 3 (3). p.27 (Unbound)
   • MEDU newsletter, 4 (1). p.52 (Unbound)
   • MEDU newsletter, 5 (1). p.30 (Unbound)
   • MEDU newsletter, 5 (2). p.34 (Unbound)
   • MEDU Art Ensemble, 6(1&2) p. 34 (Unbound)
   • MEDU Art Ensemble original cover p.5 of the newsletters
   • MEDU Art Ensemble, p.11 (Unbounded)
4. Catalogue for Thami’s exhibition at the NMAG on 2/9 1980
   • Thami Mnyele and MEDU Art Ensemble retrospective, (Poster, Black and Red)
   • Thami Mnyele’s biography: contribution made by different artists (Booklet)
   • Posters and Flyers of Thami Mnyele and MEDU exhibition 02/12/2008 – 04/12/2008
   • Thami Mnyele and MEDU Art Ensemble restrospective November 2008. February 2009,
     visitors information
   • Invitation to Thami Mnyele and MEDU Art Ensemble restrospective 30/11/2008 – 31
5. Newspaper clippings:
   • Exhibition of South African Art, June 10 – August 10 1982
   • 48 unbound press cuttings that were exhibited in Thami Mnyele and MEDU Art Ensemble
   • Daily News (see description below): Republic of Botswana
   • Jwaneng movement unveiled, Alvino Osmam Dikgang Gompieno, Friday, July 15, 1983
     (p.134)
   • Road programme comprehensive despite house criticism. Keboeletse Nkarabang, Botswana
     Daily Newsa, May 2 1981 (p.84)
   • Diamond market proves fairly rocky. Peter Millar
   • Cuban aid to lib. Movement not negotiable, Anderw Sesinyi, Daily News, 18/07/78
   • Treason Trial told of sabotage plans: Carl Nieahus made many toips to Botswana… Geoffrey
   • Botswana Profs in Mmabatho. Rand Daily Mai, 16/09/78
   • P250,000 is allocated for Gomtsi telephone, Daily News, Thursday September,25, 1980
   • UNDP representative calls for center of excellence, Friday, July 21, 1978 (p.138)
• Jwaneng after only two years, Pawl Ramtao, Botswana Daily News, September 5, 1980 (p.171)
• President Sir Seretse Khama addressing… at the ceremony marking the official opening
• Backlash against “adapt or die” policy now high David Reid DN18/05/81
• Dikgakes crosses into Freedom at Tlokweng Border gate
• Diplomatic the haited as vital for Rep. of Cuba: … establishment of diplomatic relations between Botswana and Cuba
• Africa builds the best great railway line Norman Chandler
• Makoni to open Art exhibition this evening. Botswana Daily News, February 13, 1985(30) p.2
• Wage inflation and low construction demands, factor for brigade failure. Botswana
• Dikgang tsa gompieno, Friday July 15, 1983. (134) and Thursday, August 25, 1983 (169)
• Rand Daily Mail with extra, Tuesday, April 30, 1985
• Discrimination at the Jwaneng English School. (Daily News?) 4/08/81
• Cops arrest President Councilor Derby – Lewis: Hami CP man held. Sunday Times, April 18 1993. p.1-4
• News post does not advance localization Dikgang Gompieno, Thursday, August 23, 1984. (181). p.1
• Literature culture and society The Guardian, Friday, 11 may,1984 p.13
• Bandits on rampage in Botswana. Sunday Times 12/08/89
• Koma tells rallies BDP has led country to poverty, The Guardian, Friday, 11th May 1984. p.2
• Anglo grows a billion. Harold Frijol, Rand Daily Mail, 25/07/79
• Masire cautions students against partisan politics. Methaetsile Leepile. Daily News
• Food import costs Botswana over p30 million. Daily News, 9/01/85
• 2nd coal mine for Botswana. Monty Letshwili. Daily News 27/04/81
• WB mishandled. Concerned student. The Guardian, Friday, 11th November, 1983
• VI Har Mycket Gemensamt med de svarta 1 USA. Keorapetse Kgositsile intervjvas av Bosse Lind Quist. p.14
• Nytid. Keopetse Kgositsile. Harry M. Hallgren
• Botswana will export large amount of coal. Lebang Raditladi
• Bringing a dappled SA into the full light of day: an edited version oppenheimer’s speech…to Chicago on Foreign Relations. Harry Oppenheimer. Rand Daily Mail, Thursday, March 3
• At last sheeben sanity: the shebeens are going legal… Vusi Khumalo. P.130-132
• South Africa ripe for change: an abridgement of the annual statement H.F Oppenheimer p.15
• Parabat offered R800 in faction fight: court is told. Ray Joseph
• Oppenheimer spells out why he has become disillusioned with Botha reformism, Rand Daily Mail, Friday, February 6, 1981 p.15
• The Rockefeller conclusion. Rand Daily Mail, Friday, May 22, 1984.p.15
• Straight talk from Kissinger: interview on President carter’s foreign policy and the South African problem
• The state versus campus activists. Rand Daily Mail, Friday June 19, 1981. amen Akhalwaya. p.11
• Today’s blacks detect craks in black political attitudes. Rand Daily Mail, Saturday, October 24, 1981.p.7
• Shakawe
• Women’s day celebrated: speeches poems music. The Guardian, Friday 16 March, 1984.p.11-12

6. Drawings by Miles Pelo (11)
7. Originals of MEDU plays
Posters

1979
1. Marumo (a play)
2. Isandlwana- the Spear Fights On
3. Smash Bantu Education

(3)

1980
1. Unity is TlwPower
2. The President’s Council* (original in Din A4)
3. Free Mandela*
4. The New Black Middle Class
5. Statements in Spring
6. Pitse ya naga mo maotwaneng
7. Bordon Metz
8. Jama’s
9. Annet essers
10. Settlement symposium
11. Tlang kwa museum
12. National Art Competition
13. Cultural festival, Francistown
14. National Basket Competition
15. Come to the museum ‘s open day Sat 29 Nov. 1980
16. Come to the museum traditional African dance and food

(16)

1981
1. This is our Land- Tembisa
2. A Luta Continua
3. Post, Sunday Post… (Press Censorship)*
4. SADCC- Cooperation gives Us Power
5. June 16- the Courage of the Youth
6. June 16- the Courage of the Youth*
7. Namibia- Swapo will Make the Sun Rise
8. Namibia (Bigger text in red)
9. Unity, Democracy and Courage
10. The People Shall Defeat Aggression
11. August 9tt- Forward with Unity
12. Joe Gqabi
13. Seja Bem Vindo Camarada Machel
14. Now You Have Touched the Women
15. Africa Shall Be Free- We Shall Free Her
16. December 16- Heroes Day
17. Emilio Moliner- Exhibition at the NMAG
18. And the People Vote for Nelson Mandela

(18)

1982
1. The People Shall Govern
2. Shades of Change (February)
3. Amandla!
4. 70 years of ResistANCe (for ANC Lusaka)
5. United in Action - The Workers Footsteps
6. June 16- Unite, Resist, Act for Freedom
7. Culture and Resistance
8. Batho Molema and MEDU- Molodi wa Pina
9. Jonas Gwangwa and Shakawe with Dennis Mpale
10. December 16- Victory is Certain

1983-1985

1. Welcome Home Dorothy
2. From Maseru
3. Maseru. The Certainty of Their Defeat
4. Support the Cultural Boycott
5. Masekela-Kalahari
6. June 16- Unite, Resist and Act for Freedom
7. Itumeleng Films Present
8. December 16- Heroes Day (blue and red) for ANC
9. June 26- South Africa’s Freedom Day
10. Hugh Masekela and Kalahari
11. Jonas Gwangwa & Shakawe Band w. Maggie Thipe
12. Tell my people that I love them
13. SACTU – For One Trade Union for ANC Lusaka
14. Defend South Africa- An Injury to One
15. A Woman’s Place is in the Struggle
16. Jenny Schoon (DIN A4)

Total of posters = 64
Framed pictures 4
1. Drawn map of Gaborone
2. The president council and his masters
3. Fascism will be smashed
4. Advancement toward social development

4 JUSTIFICATION FOR INCLUSION/ ASSESSMENT AGAINST CRITERIA

Medu conducted workshops in Botswana and promoted resistance to Apartheid in South Africa. Although Medu operated from Botswana their focus was the use of culture as a weapon against apartheid. In 1982 Medu hosted the Symposium on Culture and Resistance, one of the most important gatherings of South African and international cultural activists in Gaborone, Botswana, which accompanied by an art exhibition of South African and exiled artists, entitled Art towards Social Development. The exhibition was curated by Gordon Metz and Thami Mnyele. Thamsanqa "Thami” Mnyele (1948-1985) was a talented artist from Alexandra township in South Africa who was committed to bringing about social change in South Africa through the medium of art. He was forced into exile in Botswana in 1979 and decided to take a stand and actively participate in the struggle. He joined the Medu Art Ensemble. During his time in Botswana, Mnyele exhibited work in a solo exhibition entitled Statements in spring held at the Botswana National Museum in 1980. He also organised cultural workers through the Medu Arts Ensemble. In 1982, Medu hosted one of the most successful conferences on South African art, the Symposium on Culture and Resistance in Gaborone.

In Botswana, Mnyele became a cultural worker with the Medu Art Ensemble, co-founded by his friend Mongane Wally Serote. Medu had units dedicated to the anti-apartheid struggle,
dealing with music, theatre, visual arts, graphics and cinema, and counted among its ranks South Africa's former Deputy President Baleka Mbete, as well as musicians, Hugh Masekela and Jonas Gwangwa.

In 1982, Medu hosted milestone conferences relating to South African art, including the Symposium on Culture and Resistance in Gaborone and “Culture in Another South Africa (CANSJA)” in Amsterdam. As a result of their commitment to the struggle in general, and to the ANC in particular, Medu members became targets of the apartheid security apparatus. In 1985, a day before he was due to move to Zambia, Mnyele was killed along with other activists and civilians in a cross-border raid orchestrated by the South African Defence Force (SADF) outside his home in Gaborone on 14 June 1985.

The Symposium on Culture and Resistance was important not only because it placed culture on the forefront of resistance to Apartheid but also because it allowed participants to envisage a role for culture in a liberated South Africa. After the Botswana Raid by the SADF in 1985, Medu disbanded and many of it its surviving members left Botswana for two years. Other noteworthy South Africans who were part of Medu are Ms Baleka Mbete (former Deputy President of South Africa), Mr. Willy Kgositsile, Tim Williams, Jonas Gwangwa, Professors Patrick Fitzgerald and, Heinz Klug, Basil Jones, Adrian Kohler and many others.

4.1 Is authenticity established?

The authenticity of these documents have been tested beyond reasonable doubt as the posters have been exhibited in South Africa, continentally and internationally. In October- December 2009 these posters and other materials were used for an exhibition put up jointly by Botswana National Museum and the French Embassy. Since there are still survivors of the MEDU Art Ensemble the authenticity will be backed up by interviews of the survivors. This project will be done by Freedom Park in partnership with National Archives and Records Service of South Africa. (Audio visuals that will cover these interviews will be sent soon). Among the people to be interviewed would be Rona Segale (Thami’s Mnyele widow) , Dr Wally Serote (Founder of Medu) , Baleka Mbethe (Former South Africa Deputy President) ,Prof . W. Kgositsile, Barry Gilder, Judith Seidman, etc.

4.2 World significance

This collection has both local and international significance because the South African Liberation Struggle had sympathisers all over the world. In Botswana one of the people who was very instrumental in Medu was Albio Gonzalez.

Albio Gonzalez who was born in Cuba and after settling in Sweden as an adult, he was involved in designing posters for the Swedish – Cuban Friendship Association. During a stay in Cuba he noticed how effectively posters and billboards could produce a political message. Albio was responsible for setting up poster production for Medu’s graphic unit. This also bears testimony to the authenticity of the posters as they were developed by Albio who is still alive and is in close contact with Freedom Park. He visited German artist Petra Rohr-Rouendaal for the purpose of acquiring the necessary equipment and technical expertise that he later transferred to Medu members. During his time of involvement with Medu Albio was working for the Swedish Aid Mission (Sida ) as a senior planner in the Department of Town and Regional Planning in Botswana.

He was also involved in organising the Medu exhibition in 1982 (Botswana), 2008 in Johannesburg Art Gallery and 2009 in Botswana. Albio Gonzalez produced the very first Medu poster for the theatre units production play Marumo, written by Mandla Langa to commemorate
the historical battle of Isandlwana, which had taken place exactly 150 years before. The story of the heroic Zulu victory over the British occupation was used to motivate people in their present situation of oppression. Albio's poster design integrated a British army helmet with a spear and an AK 47 assault rifle. Albio has contributed most of his works to Freedom Park and he is helping us to collect more from people who were involved with Medu both locally and internationally.

Secondly, this collection has been exhibited in Botswana National Museum in 2009 and attracted a lot of international audience since it was hosted by the French Embassy.

In honour of the late member of the Medu who died in the 1985 Botswana Raid, Thami Mnyele, a Foundation that runs a unique three month Artists-In-Residence Program in Amsterdam was established in 1992. The main objective of the Foundation is to advance cultural exchange between artists from Africa, the Netherlands, and Amsterdam in particular. To this aim, the Foundation engages African artists of all disciplines of contemporary visual art (painting, drawing, photography, sculpture, video, film, audio and multi media) to work for three months in the Thami Mnyele Foundation studio, located in an old school building in the centre of Amsterdam. The Thami Mnyele Foundation Artists-In-Residence Program is therefore an ideal opportunity for concentration on work, reflection, research and discussion.

The Foundation is named in commemoratiion of the South African artist and freedom fighter Thami Mnyele, who inspired Dutch artists to set up an Artists-In-Residence Program. During the first years the focus was only on artists from South Africa, but since 1997 artists from all African countries can apply. Thami Mnyele Artists-In-Residence Program participants are generally artists who have completed art school training and have a few years of independent professional experience, but that is not always a perquisite. The average age of participants is currently thirty. In the past, participants have come from: South Africa, Zimbabwe, Angola, Benin, Malawi, Burkina Faso, Benin, Senegal, Egypt, Nigeria, Mozambique, Zambia, Mauritius and Uganda.

The Artists-In-Residence Program receives a grant for living expenses and a budget for material and the traveling expenses to and from the Netherlands. In order to promote this cultural exchange, the Thami Mnyele Foundation mediates in meetings with artists and people associated with the Dutch art world. The selection of participants is done on a regular basis by an independent selection committee of experts, which is appointed by the Board of the Foundation

4.3 Is one or more of the criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style (f) social, spiritual and community significance satisfied? (see 4.2.5)

a) Time: Medu was created at a time when the Apartheid machine was in top form. This is evident from the cross border raids which were the order of the day, e.g. the 1985 raid on Gaborone which killed Thami Mnyele and others

4.3 Are there issues of rarity, integrity, threat and management that relate to this nomination? (see 4.2.6)

Rarity

This is a rare collection that can not be imitated since there was only ONE Medu that existed at that time (South Africa Apartheid) and space (Botswana). There are no chances of duplicating since main aim was resistance through culture. South Africa is liberated now and therefore Medu has accomplished its mission and therefore has been disbanded.
5  **LEGAL INFORMATION**

5.1. Owner of the documentary heritage (name and contact details)
Freedom Park
NZASM Court , 3\textsuperscript{rd} Street, Salvokop, Pretoria.
P. O Box 2710 , Pretoria. 001
E-mail : ramzie@freedompark.co.za

4. Custodian of the documentary heritage (name and contact details, if different to owner)
Same as above

5.3 Legal status:
(a) Category of ownership

(b) Accessibility

All records are accessible to all users.

(c) Copyright status

The copyright belongs to Freedom Park

(d) Responsible administration

Freedom Park

(e) Other factors

6  **MANAGEMENT PLAN**

6.1 Is there a management plan in existence for this documentary heritage? YES

The collection is managed manually and electronically. Print material and objects are described and each given an accession number. An inventory in the form of accession register and catalogue cards are developed from these descriptions. The cards are filed in the card catalogue.

**VERNON COLLECTION MANAGEMENT SYSTEMS (CMS)**

We are using Vernon (CMS) to capture all information that was described manually. Vernon CMS is built by Vernon Systems, a New Zealand software house which has been exclusively dedicated to cultural heritage since 1985. Vernon modules are compatible with international standards. The system can be tailor made to suit collection needs of an institution.

This is a collection management system for museums, archives, with clients including some of the largest and many prestigious institutions in USA, Australia and Europe. In South Africa their clients include Wits University (School for Anthropology and Archaeology) and UNISA (Archaeology & Anthropology Dept.) This will be a one-stop system that will accommodate management of both the Archives and Museum materials.

The Vernon modules include :

1. VERNON CATALOGUING - database system that makes managing your collection simpler, easier, and faster. Covers cataloguing and locating of records and multimedia.
1.1 Flexibility – handles all type of objects within one secure system. Vernon provides from single user sites with few objects to large institution with networked systems multiple sites with diverse collections
1.2 Breadth of data – The system offers file places, sites, and events, manuscript, etc.
1.3 Ease of use – The system provides data management and uses tools that are easy to learn for both the Archivist and their clients.
1.4 Multimedia support – This systems is able to fully integrate image, video, sound and other media files
1.5 Powerful Query Tool – perform simple or advanced searches on any combination of fields
1.6 User Customisation – Configure the system to suit individual requirements
1.7 Accession Numbers – Accession numbers automatically generated and therefore the accession register is maintained
1.8 Location and inventory recording- for objects including separate parts and objects group.

2. VERNON ACTIVITIES

2.1 Acquisition Proposal – records detail of prospective acquisition in a sequence of logical steps from proposals to approval or decline.
2.2 Inward loan – record long or short terms of objects to your institution.
2.3 Out Ward loan – create and maintain records of loan objects from your institution.
2.4 Exhibition – plan and record the details of exhibition progressing from the planning stage through to completion.
2.5 Entry and Exit – document objects coming into and going out of your institution, and generate Entry and Exit reports.
2.6 The relationships between objects and activities are reciprocally maintained, so you can see what’s going on from either point of view.

7 CONSULTATION

7.1 Provide details of consultation about this nomination with (a) the owner of the heritage (b) the custodian (c) your national or regional Memory of the World committee

According to the guidelines of the South African National Committee of the Memory of the World, all nominations to UNESCO will go via the National Committee to the Minister of Arts and Culture for his/her approval before sending proposals to the Memory of the World programme for enlisting.

PART B – SUBSIDIARY INFORMATION

3. ASSESSMENT OF RISK

8.1 Detail the nature and scope of threats to this documentary heritage (see 5.5)

The security at Freedom Park is very intact, therefore it is not easy for anybody to have unauthorized access to the collection.

The Freedom Park Trust reports to the South African Presidency, therefore the collections emanating from there are taken as very important heritage of South Africa

There is no danger of damage to the collection, through water leakage, sunlight, pests, etc as the building is purpose built for the preservation of important heritage.
A national digitization policy of South Africa especially for heritage resources is being developed by the Department of Arts and Culture. Once ready, Freedom Park will definitely have to implement it where necessary.

9 ASSESSMENT OF PRESERVATION

9.1 Detail the preservation context of the documentary heritage (see 3.3)

The environmental conditions under which the records are kept are fairly good. Freedom Park is still under construction and therefore Pan African Archives (PAA) is still housed in a building that it shares with other units. To try and eliminate this risk Freedom Park has negotiate with the Historical and cultural Museum to have a space dedicated for PAA for storage.

Secondly, we are planning to digitize the material for remote access and preservation. This process has already started and Africa – Media Online is the company that will formulate a digital strategy for us. Please find attached a brief sent to Africa Media

We are also looking at microfilming our collection. This project will be done in consultation with the National Archives of South Africa

We are also looking into doing a joint oral history project with the National Archives, focussing on all the surviving members of the Medu Art Ensemble.