

## HOW DID THE PELMAMA ACADEMY COME TO BE?

(Extract from the original document dated 28.3.1989)

1977	Following on the Soweto riots in 1976, Fernand F. Haenggi, a Swiss citizen who emigrated to South Africa in 1954 and who had been involved in the gallery business since 1961 as Gallery 101 and later on as Gallery 21, and hence had been aware of some of the problems encountered by various black artists, decided that in order to justify his continued stay in South Africa, he had to make a special contribution to the promotion and preservation of the best in contemporary South African art, irrespective of origin.
1978	As a first step, he drafted the Memorandum and Articles of Association of The Haenggi Foundation Inc. (an Association not for Gain), which was registered on 23.1.1978, the signatories of the Memorandum being 4 members of his family, in addition to Messrs. Lucas Sithole, Tim Morris and P.A. Clarke, the Hon. Secretary being Mr F.F. Haenggi.
	The main objects were:
	a) to establish various types of Art Museums not restricted to the Fine Arts; b) to promote and exhibit the work of (and generally to render assistance to) South African artists of all races and <b>to establish Art Centres and Art Schools.</b>
	During August/September, 1978, Mr Carl W. Shaver from New York, one of the leading professional fund raisers in the U.S.A., was retained by The Haenggi Foundation Inc. to personally investigate and report on our aims, requirements and priorities. In the course of his visit, he called on the Mofolo Youth and Art Centre which was then the only existing art centre in Soweto.
1979	The Foundation's first newsletter was sent out in February, 1979. It stated, <i>inter alia</i> :
	<i>"There are virtually no workshops and equipped studio facilities available in the Johannesburg/Pretoria/Soweto and other areas for black art students, nor art education programmes for black artists"</i>
	<i>"Our Association's aim is to channel all efforts to remedy this situation and to assist in the cultural upliftment of the Black population, thereby benefiting all of South Africa's people."</i>
	At that stage, it was the Foundation's main objective to establish fully equipped studio facilities for resident artists of all races on the land overlooking the Hartebeespoortdam, on which the Pelindaba Museum of African and Modern Art (PELMAMA) would ultimately be established as a living museum complex.
1980	During January/February, 1980, Mr Fernand F. Haenggi called on various Foundations and Institutes in New York (including the Ford Foundation, the Rockefeller Bros. Fund), in Washington D.C., in Bonn, Berlin and other centres in Europe with a view to obtaining financial support for our various workshops and bursary schemes.
	As a result of some publicity which appeared in the press, The Haenggi Foundation Inc. was approached by the:
	a) Diepmeadow Council (Mr Phil C.J. Loots, by letter dated 11.8.1980) and b) The Soweto Council, Cultural Section (Mr S.A. Brink) and the West Rand Administration Board (Ms. M. MacDowell), end of 1980.
1981	Following on joint discussions, The Haenggi Foundation Inc. decided to establish a separate Trust, namely the "PELMAMA Art, Dance & Music Workshop Trust" (subtitled the " <b>Pelmama Academy</b> " at the instigation of Mr Tim Morris), which was registered on 1.5.1981 (FR. No. 01 100272 000 9). All the preparatory work in drafting the constitution was done by Mr F.F. Haenggi, and The Haenggi Foundation Inc. contributed the first ZAR1000.

1981	The <b>first trustees</b> of the P.A.D.M.W. Trust were:
	<ul style="list-style-type: none"> <li>a) Mrs. C.M. Haenggi and Mr. T.W. Morris (Past Chairman of The Potters Association of SA), both <u>representing</u> The Haenggi Foundation Inc.</li> <li>b) Clr. Mr. F.M. Chuenyane and Clr. Mr. B.J. Mazibuko, both <u>representing</u> the then Soweto Council (Education &amp; Health Committee)</li> <li>c) Mr. M.D. Mabalane (then P.R.O.: Greater Soweto Development Council) and Mr. J. Maphophe, both <u>representing</u> the African Cultural Organisation of S.A. (ACOSA) (formerly known as the Johannesburg Bantu Music Festival, established in 1947)</li> <li>d) Mr. D.S. Rakgoathe (then teaching at the Mofolo Art School), <u>representing</u> the Teachers' Body</li> <li>e) Mr Jaap Strydom (then Regional Director, D.E.T.), <i>in his own right</i></li> </ul>
	<p>The <b>purposes and objects</b> for which the "Pel mama Art, Dance &amp; Music Workshop Trust" was established were (<i>cl. 3</i>):</p> <ul style="list-style-type: none"> <li>a) to build, establish, promote, encourage and support in every possible way, Fine Arts, Dance and Music Workshops and Studios for Black Artists and art students;</li> <li>b) to assist in the management and running of such workshops and studios in every possible way, including the setting up of a full diploma course of a standard not less than that required by the national authorities, the arranging of bursaries and post-diploma studies in fine arts, dancing and music and of visiting guest lecturers.</li> </ul>
1981/5	<b>PHASE I.</b>
	The original concept envisaged that the PELMAMA ACADEMY would be established in Greater Soweto, as an independent private Academy, with decentralised studios, financed by South African industry, overseas Foundations and Churches.
	Various site meetings had to be held and suitable curricula had to be developed and submitted to the authorities.
	<b>Ministerial approval</b> for the use of a suitable site in Mofolo was <b>finally granted in November, 1983.</b>
	The <b>trustees</b> met 26 times between 16.5.1981 and 25.8.1984. In addition, numerous subcommittees held meetings at various times.
	<p><b>Trustees</b> who willingly gave of their free time during this period, at no cost to the Trust, were at varying times:</p> <p><i>F.M. Chuenyane, J.P. Engelbrecht, C.M. Haenggi, F.F. Haenggi, J.M. Khumalo, M.D. Mabalane, J. Maphophe, M.M. Masote, B.J. Mazibuko, J. Mazibuko, T.W. Morris, M.P. Mthembu, D.S. Rakgoathe, P.J. Simelane, J. Strydom</i></p>
	<p><b>Observers</b> at trustees' meetings who willingly gave of their free time and advice during this period, at no cost to the Trust, were at varying times:</p> <p><i>S.A. Brink, L. Cortes, A. Duncan, E. Fourie, A. King, M. MacDowell, C.C. Manganye, J.P. Machbeth, N. Malan, M. Morris, K. Nkosi, S. Rosenberg, P. Serfontein, A. Simelane, E. Sithole, M. Slatter, L. Trump, L.B. Vermont</i></p>
	<p><b>Thanks are also recorded to the following people</b> who gave their free time and advice over those years, in difficult conditions, which enabled Phase I. of the Pel mama Academy Project to be completed:</p> <p><i>S. Abramowitch, J. Andrews, H. Bergs, J. Cowen, J. Dewar, G. Forbes, B. Francis, M. Grobbelaar, L. Hartmann, Prof. G. Jacobs, Dr. Kaiser, G.R.H. King, M. Knoetze, B. Kruger, Dr. Lee, P.J.C. Loots, C. Lowry, M.C. Manaka, M. Manim, I. Mashike, B. Mbandla, W.O. Meyer, J. Mphole, Prof. W. Moni, E. Nhlapo, M. O'Dowd, P. Olivier, Prof. A.G.J. Oosthuizen, P. Pauw, F. Pienaar, Prof. Paxinos, J. Pretorius, D. Roe, M. Sack, D. Smith, N. Sutherland, D. Thebehali, Prof. T. Tollman, P. Tucker, J. Tyson, Dr. E. van Loggerenberg, N. van Rensburg, A. von Maltitz, Prof. D. Vermaak, A. Weinberg, K. White, and many others.</i></p>

	<b>Overseas visitors</b> who personally investigated the situation and offered advice or help included a.o. Mr. C.W. Shaver, New York (1978), Mr. W.S. Moodie, New York (1981), Dr. Uwe Runge, Berlin (1982), Mr. R. Horovitz, New York (1983).
	<b>Financial Support</b>
	All this could not have been made possible without financial support from the wider community in South Africa, both from private sponsors and public companies. In addition, individual contributions were received through arranging numerous Sunday afternoon Chamber Concerts at Gallery 21, at St. George's Church in Parktown and through lectures at the Witwatersrand University. Martina Arroyo, famous New York soprano, accompanied by Sini van den Brom, gave a recital at the Pace College Theatre, Jabulani, on 27.6.1982, which raised additional funds for our project.
	<b>Feasibility Report</b>
	The financial support received enabled Rand Afrikaans University to prepare a comprehensive Feasibility Report on our Project, which took 2½ years to complete (1982-1985).
	<b>Conclusions – Phase I.</b>
	During the period 1981 to 1985, contributions from South African sources amounted in total to <b>only</b> ZAR22'974, not allowing for administrative costs! <u>Funds that were to be made available from a.o. Church Organisations in Switzerland and Berlin</u> , as a result of a fund raising trip undertaken by Mr F.F. Haenggi during December 1984 to January 1985, <u>never materialised</u> , as they had to be directed through the SA Council of Churches.
	<i>On 23.10.1985, Mr Carl W. Shaver from New York advised that he could no longer proceed with fund raising efforts in the U.S.A., due to pressure by black activists in his country.</i>
	Finally, on 4.11.1985, the Soweto Council resolved to cancel the allocation of stand 1209 Mofolo Central to the Pelmama Academy!
<b>1985/8</b>	<b>PHASE II.</b>
	Not satisfied with the lack of financial support from South African and overseas sources, Mr F.F. Haenggi, as trustee of the Pelmama Art, Dance & Music Workshop Trust, approached the Hon. Dr. G. van N. Viljoen, then Minister of Education & Development Aid, on 11.10.1985, submitting the Feasibility Report and requesting a meeting with some of our trustees.
	A delegation, consisting of Messrs. F.M. Chuenyane, J.P. Engelbrecht, F.F. Haenggi, M.D. Mabalane, M.J. Maphophe, met the Minister, the Deputy Minister (Mr Sam de Beer) and the Deputy Director General (Dr. D.H. Meiring) on 4.12.1985.
	This resulted in the setting up of a Working Party, with a view of <b>establishing the PELMAMA ACADEMY as an autonomous body</b> . It met four times during February to April, 1986, and included Messrs. F.M. Chuenyane, J.P. Engelbrecht and F.F. Haenggi, representing the Trust.
	The Project, as envisaged in the Working Document prepared for the Minister, was finally approved by the Minister.
	The Pilot Committee for the Pelmama Academy met at various times between May and August, 1987, on which the Trust was represented by Messrs. F.M. Chuenyane, F.F. Haenggi and M.D. Mabalane.

	On 3.7.1987, discussions took place with the Deputy Director: Technical Colleges, to establish the model of the Pelmama Academy. The Trust was represented by Mr F.F. Haenggi.
	Mr F.F. Haenggi was asked by the D.E.T. to submit various quotes for capital equipment and consumables, which was attended to between August 1987 and February 1988.
<b>1987/9</b>	<b>PHASE III.</b>
	The <b>PELMAMA ACADEMY, SOWETO</b> , was registered as a <b>Technical College under Act 90 of 1979</b> , control being vested in a Governing Council on which representatives of the Pelmama Art, Dance & Music Workshop Trust would also serve.
	<b>First Principal</b>
	The position of Principal was advertised on 30.8.1987. <b>Mr Mike Muller was appointed First Principal of the PELMAMA ACADEMY which opened its doors on 1.11.1988</b> , making use of temporary accommodation at the new Manu Technical College, Dobsonville, pending construction of the final PELMAMA ACADEMY complex in a few years' time, as was to be provided for in the National Budget.
	<b>Future Fundraising</b>
	A general appeal for financial support was made by the P.A.D.M.W. Trust on 23.10.1987, followed by a limited appeal for art materials on 12.12.1988, at the request of the Principal, followed during January/February, 1989 and subsequently by a local and international appeal for books and journals covering the Academy's activities.
	Limited funds were received during the following years, as well as thousands of books and journals mainly from overseas, plus locally musical instruments and sheet music, and sundry art material.
	<b><i>(extracted from original notes dated 28.3.1989)</i></b>