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1. WORKSHOP PROGRAMME - DAY 1

COMMUNITY ENGAGEMENT WORKSHOP – DAY 1

Facilitator for the Day: Innocentia Kaeane (Social Justice and Transformation Unit)

Guest Speaker for the Day: Mr. Samkelo Mcalambo

| Time | Topic | Guest Speaker |
|-----------------------|--|-----------------------|
| 09:00 -09:30 | Welcome : Mission and Vision for the Community Engagement Unit | Mr. Gerrit Du Plooy |
| 09:30 – 15:00 | Expectations from the Audience | Me. Innocentia Kaeane |
| 09:30- 10:00 | VUT BOTC Presentation and discussions | VUT BOTC |
| 10:00 – 11: 00 | Tea Time | |
| 11:00 – 11:450 | Samkelo Mcalambo | VUT BOTC |
| 11:50- 12:00 | Emerging Trends And Patterns In The Music Industry | Me. Innocentia Kaeane |
| 12:00 – 13:00 | Discussion and reflections from the audience | Me. Innocentia Kaeane |
| 13:00 – 14:00 | Lunch | |
| 14:00 – 14:50 | Way Forward and addressing projects' sustainability as well as the funding cycle from Community Engagement | Modiehi Morakile |
| 14:50 -13:00 | Words of Thanks | VUT BOTC |

2. WORKSHOP PROGRAMME: DAY 2

COMMUNITY ENGAGEMENT WORKSHOP – DAY 2

Facilitator for the Day 2: Me. Modiehi Morakile

Guest Speaker for the Day: Prof. Dzvimbo (VUT DVC)

Dr. Mondli Hlatshwayo (University of Johannesburg - U.J.)

| Time | Topic | Guest Speaker |
|----------------|--|---|
| 09:00 -09:30 | Recap From The Previous Day Workshop Proceedings. | Mr. Gerrit Du Plooy |
| 09:30 – 15:00 | Introducing Prof. Dzvimbo | Mr. Gerrit Du Plooy |
| 09:30- 10:00 | Overview of Community Engagement in the S.A Institutions of Higher Learning Landscape | Prof. Dzvimbo |
| 10:00 – 11: 00 | Tea Time | |
| 11:00 – 11:450 | Socio-Economic and Political Challenges In The South African Context : The Demise Of The Voice Of The Youth | Dr. Modli Hlatshwayo (University Of South Africa) |
| 11:50- 12:00 | Reflections from participants on immediate, pressing and challenges confronted by the youth, students and community in South Africa today. | Discussion from the group |
| 12:00 – 13:00 | Presentation By VUT BOTC | Mr. Mzwakhe Mbuli |
| 13:00 – 14:00 | Lunch | |
| 14:00 – 14:50 | Way Forward | Me. Modiehi Morakile |
| 14:50 -13:00 | Words of Thanks | VUT BOTC |

3. INTRODUCTION

The Vaal University of Technology (VUT) based in Vanderbijl Park a programme comprises amongst others, a unit that focuses on Community Engaged Scholarship, which is one of the variations of Community Engagement. Community Engagement is the third constitutional mandate as per White Paper in Higher Education and Training 1997 (3), thus a reflection of its importance in the context of the higher education and learning landscape. Community Engagement is for the University a faculty flagship programme. Faculties are to work in collaboration with the Community Engagement Unit as well as reporting through the Unit. The Unit also initiates programmes that attempts to embed the scholarship aspect within community engaged programmes. An overarching fact and broadly speaking is that Community Engagement is a key deliverable in the University's Pre Determined Objectives (PDOs) and Strategic Goals of the University.

In the context of our university i.e. VUT Community Engagement Unit is endowed with the responsibility of ensuring the full scope of the mandate is fully realized.

One of the projects that the Unit has focused on has been working with a group of VUT student's artists epitomizes. This project in particular, partially captures the essence and the efforts of what a Community Engaged Institution of Higher Learning should attempt to do towards the realization of the scope of Community Engagement.

Given different scholarly variations, definitions or interpretations that continue to evolve from the inception of policy promulgation as per White Paper for Higher Education and Training 1997 (3) to date in the South African context, and subsequently, the Nation Plan on Education, this does not presuppose a cast in stone or a universally acceptable definition or approach towards how Community Engagement should be rolled out. In line with this, given a taxonomy of definitions and conceptualizations that emerged from various scholars after Ernest Boyer (1997) who is seen a father to Community Engagement, this therefore one of the additional approaches in the journey towards consolidating Community Engagement. As we are rolling out Community Engagement Programmes, it is becoming evident that different Faculties may have different approaches to how they may implement Community Engagement programmes.

Given differences in how various faculties may implement Community Engagement, programmes, brings to light that, there may never be a molithic definition of what Community Engagement should be. By implication, the subsequent definitions should be contextualised in a manner that will ultimately develop a national framework within which the roll out of Community Engagement can be located and a strategy that will serve as a guideline that takes into cognizance explicitly different contexts. Such context would either geographic, (urban, peri-urban and urban), or the nature of a university (traditional, new universities which are universities of technology).

4. PROJECT BACKGROUND

VUT has a very talented group of Music Artists called VUT Back of the Caff founded by the former manager of The Soil (popular music group in SA) called Siphso Nkosi. This project exemplifies the role of Community Engagement with a component of scholarship embedded in. It mirrors an attempt to move beyond politics

of philanthropy and benevolence towards a community that is empowered on raising issues that affects them, based on their own indigenous knowledge. As an example, I will make a comparative example on some of the ongoing projects that the Community Engagement Unit is currently supporting. The Visual Arts Department has been supported to paint a trauma center in Parys based in the Free State. Whilst this serves as a reflection of Community Engagement, this is done at the level of philanthropy and benevolence. The university is just giving. Students may be utilized to do the painting, but there may not be equal relations and partnerships if the recipients of VUT's support do not benefit mainly at a scholarship level. As an example, if arts is not used as a form of therapy or if a cadre of artists are not developed. For Community Engaged Scholarship, elements of reciprocity and mutuality are deemed important. There should be spin offs for parties involved. This is just an attempt to paint a picture of how the scholarship component should be embedded, but not conclusive in the analysis in terms of facts regarding this actual project.

The second example is the support provided to the Engineering Department/Chemistry?. The department has been supported by the Community Engagement Unit to plant trees in a school based in one of the local Vaal based townships. So, this also means that the University is once again 'doing the giving'. It is the Community Engagement Unit to ensure that there are positive spin offs for the University. For an example, the Engineering Department can be advised to incorporate the scholarship aspect by providing basic training on different types of trees found in South Africa, why some are needed and some not, irrigations skills and mainly how to take care of those trees in different seasons.

A focus on the project being reported on, which is VUT Back of the Caff Music and Poetry Artists has been informed by a realization that the communities around Vaal area have are confronted with pressing challenges. It is also the same issues prevalent nationally in the South African context. This is a very explicit and an is an obvious phenomenon. Issues being referred to arer amongst others, HIV/AIDS, teenage pregnancy, xenophobia, women and girl child abuse, an increase in a number of street kids, unemployment etc.

The big question is how to respond to such issues, how can institutions of higher learning alongside the triple helix respond to such challenges. The triple helix refers to what Abertyn et. al. as encompassing Industry, private sector and government. The inclusion of intuitions of higher learning in the mix refers to the quadruple (helix cite). Outside of any partnership, it has been indicated retrospectively, that institutions of higher learning in South Africa are mandated through policy to institutionalize Community Engagement alongside teaching learning and research.

In pursuance of the mandate, the Community Engagement Unit is directly supporting VUT Back of the Caff. It is a project that was initially supported by the Research Directorate now directly in the hands of the CE Unit. The project is an innovation initiated by the students. As this report will indicate, the CE Unit then provided basic political awareness seminar where societal issues were elaborated upon as well as challenges confronted by the music industry today, as well the South African Society.

At the heart of the project is a fundamental aspect that issues pressing to the boarder youth, students and the communities at large are taken into cognizance by the society as a whole, with the ultimate and positive gradual impact and consciousness building. Hence, at the gist of the programme is to use art as a conduit of communication given the demise of the voice of the people, and a decline in social activism. It has generally been argued that the civil society organisations are limping and there is also a decline in its constituencies. As a general observance, social and political activist that encompassed the civil society

have redirected their energies into academia research and teaching, some are in government and some have been absorbed by the private sector. The South African society is politically inclined to be led by the youth whose energies are influenced by unemployment even after the completion of tertiary studies. They are also affected drug and alcohol abuse. They are restless and have anger, they do not know who to unleash it to. Guy standing defines such a societal strata as the precariat which he sees it as a dangerous class. Should a known button be pressed, they can be a threat in the stability of democracy.

Through this project, the youth will speak to the youth, students, learners and the community generally through the popular and appealing genre of the music predominant, without losing their musical genre to raise consciousness and awareness. With such an initiative, it is hoped that debates and dialogues will be sparked. One should picture a scenario where a priest or an academic had to address the youth on drug and alcohol, condomisation, abstinence. The reality is that they may block their minds and pigeonhole them, thus defining them into a tired disgruntled group of elders for an instance. This is where the psychology of music and poetry comes in.

Through a two day seminar attended by the musicians and poets, the knowledge acquired will be incorporated into their music without abandoning their genre and their style of singing. A style that remains appealing to our youth and students today.

The first day of the workshop will departed from providing an overview of the socio-political landscape in South Africa as it relates with how the youth the students and communities have been negatively affected by how the evolution of the economy.

The initiative also desired to build music and art organizations by not just focusing on critical issues such as sustainability but also hammering on building structures of such structures through tapping into relevant potential talent as applicable in the industry. The need for what is referred to democratic structures for lack of a better word, is influenced by noticeable trends in the music industry as it relates to emerging artists the industry as having the propensity to diffuse when they realize that they could possibly make it on their own.

The need for this workshop, came to a realisation that in most instances, as I listen to them, they are fixated on the past i.e. on issues around apartheid as well as Black Consciousness or love issues, although they carry some relevance to a certain degree in terms of history. This is also not an implication, that their focus is of irrelevance or that there should be an imposition on how they should sing and write about.

Flowing from the above, this project endeavors to develop a cadre of a movement of musicians and poets that will serve as the voice of the youth, students and the community more broadly. Beyond this, is an aspect of developing future mentors and also assisting them in capacitation on work readiness that is in line with the development of their careers. As a spin off to the University this will contribute towards the universities research outputs, as we intend to involve and work with them in the project's evolution. As a point of emphasis, the idea is that everything will be done by the student's, the academics on equal and reciprocal relations and partnership with the communities in Vaal area. Outsourcing, will be done where there is a lack of expertise.

In laymen's terms, we wish to break "the celebrity wanna be mentality" towards the development of movement mentioned that will psychologically influence the mindset of the youth towards a change into a different positive social order. The ultimate objective is to compile lyrics customized to an understanding

acquired from the workshop in collaboration with the youth, artist and possibly some community members. VUT has a radio station and (Orange Farm Community Radio Station of which we have a very good relationship with) and many other in the Vaal that we could develop relations with)) with has a community based radio station. Others can be identified in the process.

5. GUEST SPEAKER - SAMEKELO MTOLOMBA FROM SOMETHING SOWETO

5.1 OVERVIEW PROCEEDINGS OF THE WORKSHOP

Opening was conducted by Mr. Du Plooy. The opening articulated the mission and vision of the Community Engagement Unit as well as introducing Prof. Dzvambo. Prof. Dzvambo mapped Community Engagement within the South Africa Higher Education Policy landscape. Against this backdrop, he put emphasis on the role of the university in teaching, research towards building academic citizenship and public intellectuals. Furthermore, he provided a simplified definition of how Community Engaged scholarship should be perceived through describing it in the context of as a give and take relationship between the University and Community within which it serves. Picking up from his presentation, Prof Dzvambo also highlighted the importance of the production of our own indigenous -knowledge that is contextual, that is African, oppositional and local. This he asserted, that it should be the knowledge that should find its way into our books and journals. The knowledge that was in the past not questionable because it was considered globally irrelevant. Most essential in such a project is that it is produced from the people arguably considered as powerless. Noteworthy from the presentation is that this builds on the oppositional discourse, that is an oppositional way of thinking and doing things. In addition, this further fits well in pursuance of a dialectical approach where ideas are contestable i.e., between two or more people holding different points of view about a subject but wishing to establish the truth through reasoned arguments.[1]

Tied to the above, was an emphasis on the systems approach in communications. In relation to Community Engagement, the mere communications model presupposes that there is no ideology since issues such as power, gender and are overlooked. A need for drawing expertise from faculties/department was deemed as important towards drawing and imparting knowledge, at a mutual level between communities and local communities that VUT may be engaged with from a Scholarship point of view. That is the essence a discourse that is oppositional in the creation of an enabling environment for self-empowerment. In the context of communities this will lead to knowledge that is relevant and consumable. Professor Dzvambo further reiterated that we do not just talk about knowledge, but also about the nature of knowledge. An Epistemology, which is by definition the nature of knowledge. In our communities, projects on their own have different variations. With this, it was further pointed out that we are in the process of redefining knowledge, the origins of knowledge, thus towards an oppositional epistemic. It is about the re-inventing knowledge that demystifies what has always been considered as normal activity.

6. PERSONAL BACKGROUND AND SUMMARY OF HIS PRESENTATION DR. MONDLI HLATSWAYO

6.1 Personal Background

He comes from a historical background of activism in support of civil society organization concerned about the socio-economic and political injustices in South Africa. This includes trade unions and social movements.

6.2 Summary Of Presentation

The presentation in short focused on the socio-economic and political climate in South Africa today. It further highlighted the demise of the voice of the youth, students and communities.

His presentation was interactive. As he presented, he allowed comments and questions from participants. As a point of departure he posed questions such as t ‘what are the socio-economic challenges faced by the society today?’.

In response, participants pointed the following key issues that that were a prevalent concern throughout the workshop proceeding:

- Unemployment and poverty,
- Less inspiration and optimism from the youth,
- Less recreational facilities in their areas,
- Low life expectancy,

One of the main questions raised was centered on sources of inequalities between the poor and the rich?

In an attempt to contextualize the youth, the participants responded by stating some other responses:

- The youth is less inspired and less driven, there is nobody there to inspire them.
- There a problem in the mindset of the youth.
- There is a problem in the fact that everything is being blamed on apartheid.
- The history our parents as impacted by marginalization politically, economically and socially adds to the parents on information that can be used in inspiring the youth.

With these questions, it was then confirmed that an oppositional discourse is required. Alongside this, a concern was raised that individualism has become a norm. There is therefore as one of the solutions a need for building organic intellectuals, who are controversial, who are not wealth driven and driven by the quest for truth. Participants highlighted the fact that artists run away from the truth because they want to be booked. As an advised as emerging from the discussion is that the youth must avoid be ruled by those that are seen and considered as powerful. This should also be done with breaking the mindset that Back people are lazy hence they seek opportunities as opposed to self-reliance.

(Dr. Mondli’s detailed presentation is attached an annexure to the report).

6.3 Way Forward Emanating From The Interactive Presentation

There is a need to support each other. Students lack family support structure. There therefore makes it an imperative to work as a collective in motivating one and communities we work with. What one as an artist can say can heal.

As students we come from different backgrounds. "It's not about yourself as an individual". Ubuntu needs to be resuscitated. The historical nature of Ubuntu within Black communities has been distracted.

Emanating from the discussion, is that there is there a mammoth of tasks ahead for artists. As much as this is the case, it is highlighted that there is a need to survive. This takes being bold and a possess a different mindset.

7. PERSONAL BACKGROUND AND SUMMARY OF MR. MDOLOMBA'S PRESENTATION

7.1 Personal Background

He is an experienced musical artist who has been involved in different projects. He is also producer and supports other artists through his mentorship programmes. He has worked with popular music groups such as the Soil, the Fringe and legendary musicians such as Mzwakhe Mbuli. He was identified and invited as a speaker strategically for one major reason. He is young, popular and that positioned in a better space to reach to the youth. He recently composed a song with Coca Cola the studio where different artists were merged for collaboration. The song that was produced through such a collaboration is motivational and speaks to the youth to be self-reliant and find ways to survive in the current political and economic landscape in South Africa. The song is titled "Vuka Gazi" Vuka is a Zulu For awaken and *Gazi* I also a Zulu word refereeing to blood. But in this context, Gazi is used a slang work for Buddy or friend that work is closely related to. This would then mean, Wake Buddy or Friend. This is motivational in a sense that the society is encouraged to stand for itself and do things for themselves.

7.2 Summary Of Mr. Mdolomba's Presentation

In short Mr. Mdolomba started his career in 1996 with a group of Acapella Music artist now popularly called "The Soil". After the split, he individually moved to a genre of a jazz group called "The Fringe". It was one of the youth groups that resuscitated Jazz in Johannesburg, since its popularity was in decline.

His musical journey exemplifies the realities, trends and patterns in musical industry. Realities such as splits, the content being defined by the dominant mindset in that particular period of the groups' existence, the content being informed by what the entertainment landscape at that point requires. Further, the exploitation of musicians by the production companies.

What he also put emphasis on was the fact that there are the do's and don'ts as an emerging musical artist such as relating to producers on an unequal level. He pointed that producers are often

exploitative and never really signal dangers implicit to the group or the dangers that the artists are confronted with ahead in their careers.

With the experience he acquired throughout his career, he came to the realization that are alternatives to production platforms that artists can exploit. He noted one example of e-production for musical artists. Such he argued, will contribute towards cutting out exploitation by the middle man, which are producers.

8. 2016 PLAN FOR THIS PROJECT

| No. | Activity | Date | Progress |
|------------|-----------------------|---|--|
| 1. | Workshop Training | 8 th – 9 th December 2015 | Complete |
| 2. | Composition of Lyrics | December Holidays | Complete |
| 3. | Performances | January O – Week 2016 | To be confirmed based on the o-weeks programme |
| 4 | Peer Evaluation | Post Orientation February 2016 | O-Week |































