



The aim of the Department of Arts and Culture (DAC) is to contribute to sustainable economic development and enhance job creation by preserving, protecting and developing South African arts, culture and heritage to sustain a socially cohesive and democratic nation. Together with the cultural and creative industries sectors, the DAC is committed to ensure that the arts sector contributes to inclusive economic growth and social cohesion.

The department's spending focus over the medium term will be on implementing the Mzansi golden economy and the national social cohesion strategies through the Institutional Governance and Arts and Culture Promotion and Development programmes. Access to community library services will be broadened through the Heritage Promotion and Preservation programme's funding of a recapitalisation programme that provides and enhances community library infrastructure, facilities and services.

Over the medium term, spending in the Heritage Promotion and Preservation programme in particular is expected to use a significant proportion of the department's allocation and is projected to grow significantly. This is due to the transfers of the community library services' conditional grant to provinces, which received additional allocations in the 2013 budget, and transfers to heritage institutions, particularly for new capital works projects. The transfers for capital works projects are mainly for legacy projects under construction, including the Sarah Baartman Centre for Remembrance, the memorial site for JL Dube and the memorial site for OR Tambo.

Measures to promote the arts include:

- providing financial, as well as information and communication technology support to artists to enable the creation of works expressing national creativity, while opening space for vibrant debate
- strengthening the Independent Communications Authority of South Africa's mandate for nation-building and value inculcation
- incentivising commercial distribution networks to distribute and/or host art
- developing and implementing plans for a more effective arts and culture curriculum in schools with appropriate educator support
- supporting income-smoothing for artists in a special unemployment insurance scheme and evaluating funding models for such initiatives
- developing sectoral determination legislation frameworks to protect arts-sector employees.

The DAC's strategic goals over the medium term are to:

Arts and Culture

- create 150 000 decent jobs in arts, culture and heritage by March 2016
- implement targeted programmes that are geared towards human-capital development in the arts, culture and heritage sector by 2014
- enhance access by citizens and public institutions to accurate, reliable and timely information in their language of choice through the provision of archives, libraries and language services
- entrench linguistic diversity in a manner that facilitates equitable cultural expression by citizens and communities
- enhance the capacity of the sector through equitable and sustainable development, and the protection and preservation of arts, culture and heritage through policy development, legislative promulgation and implementation
- align public-sector art, culture and heritage institutions around a shared vision, a common mandate, and strong governance and accountability.

Legislation and policies

The DAC derives its mandate from the following legislation:

- Heraldry Act, 1962 (Act 18 of 1962)
- Culture Promotion Act, 1983 (Act 35 of 1983)
- National Archives and Record Service of South Africa Act, 1996 (Act 43 of 1996)
- Legal Deposit Act, 1997 (Act 54 of 1997)
- South African Geographical Names Council Act, 1998 (Act 118 of 1998)
- Cultural Institutions Act, 1998 (Act 119 of 1998)
- National Council for Library and Information Act, 2001 (Act 6 of 2001)
- National Heritage Resources Act, 1999 (Act 25 of 1999)
- Use of Official Languages Act, 2012 (Act 12 of 2012).

Broadly, this legislation mandates the DAC to:

- develop and promote arts and culture in South Africa and mainstream its role in social development
- develop and promote the official languages of South Africa and enhance the linguistic diversity of the country
- improve economic and other development opportunities for South African arts and culture nationally and globally through mutually beneficial partnerships, thereby ensuring the sustainability of the sector
- develop and monitor the implementation of policy, legislation and strategic direction for

the identification, conservation and promotion of cultural heritage.

Funding

For the 2014/15 financial year, the total budget allocation is R3,5 billion. Relative to the 2013/14 financial year, during which the budget was R2,9 billion, this translates into an increase of 20,9%. The actual increase, after the projected inflation rate of 6,2% is taken into consideration, is 13,9% (or R404,1 million). Approximately R2,8 billion of the total budget allocation is spent by the entities of the department, namely on transfer payments to entities and provinces while R698 million is spent by the department.

Transfer allocations for 2014/15:

- Heritage Institutions: R594,7 million
- National Library Services: R104,7 million
- National Arts Council (NAC): R91,6 million
- National Film and Video Foundation (NFVF): R111,5 million
- National Heritage Council (NHC): R55,9 million
- National Language Services (NLS): R49,1 million
- Arts and Cultural Development: R335,4 million
- Performing Arts Institutions: R319,1 million
- Capital Works of Performing Arts Institutions: R42,1 million
- Heritage promotion: R74 million
- National Archive Services: R46,2 million
- Capital Works: R192,3 million
- South African Heritage Resource Agency: R47,4 million
- Public Library Services: R1 billion
- South African Geographical Names Council (SAGNC): R8,5 million
- Pan South African Language Board (PanSALB): R83,4 million.

National symbols

Animal: Springbok (*Antidorcas marsupialis*)

The springbok's common name is derived from its characteristic jumping display. It is the only southern African gazelle and is fairly widespread in open, dry bush, grasslands or riverbeds near water. It is also the emblem of South Africa's national rugby team, which bears its name.

Bird: Blue crane (*Anthropoides paradisica*)

This elegant crane with its silvery blue plumage is endemic to southern Africa, with more than 99% of the population within South Africa's borders.

Fish: Galjoen (*Coracinus capensis*)

The galjoen is found only along the South African

coast and is a familiar sight to every angler. It keeps to mostly shallow water and is often found in rough surf and sometimes right next to the shore.

Flower: King protea (*Protea cynaroides*)

This striking protea is found in the south-western and southern areas of the Western Cape. It derives its scientific name *cynaroides*, which means “like cynara” (artichoke), from the artichoke-like appearance of its flower head.

Tree: Real yellowwood (*Podocarpus latifolius*)

The yellowwood family is primeval and has been present in South Africa for more than 100 million years. The species is widespread, from Table Mountain, along the southern and eastern Cape coast, in the ravines of the Drakensberg up to the Soutpansberg and the Blouberg in Limpopo.

National flag

South Africa's flag is one of the most recognised in the world. It was launched and used for the first time on Freedom Day, 27 April 1994. The design and colours are a synopsis of the principal elements of the country's flag history.



It is the only six-coloured national flag in the world. The central design of the flag, beginning at the flag-pole in a “V” form and flowing into a single horizontal band to the outer edge of the fly, can be interpreted as the convergence of diverse elements within South African society, taking the road ahead in unity.

When the flag is displayed vertically against a wall, the red band should be to the left of the viewer, with the hoist or the cord seam at the top.

When displayed horizontally, the hoist should be to the left of the viewer and the red band at the top. When the flag is displayed next to or behind the speaker at a meeting, it must be placed to the speaker's right. When it is placed elsewhere in the meeting place, it should be to the right of the audience.

National anthem

South Africa's national anthem is a combined version of *Nkosi Sikelel' iAfrika* and *The Call of South Africa* (*Die Stem van Suid-Afrika*).

Nkosi Sikelel' iAfrika was composed by Methodist mission schoolteacher, Enoch Sontonga, in 1897. The words of *The Call of South Africa* were written by CJ Langenhoven in May 1918, and the music was composed by Reverend ML de Villiers in 1921.

The National Anthem

Nkosi sikelel' i Afrika
Maluphakanyisw' uphondo lwayo,
Yizwa imithandazo yethu,
Nkosi sikelela, thina lusapho lwayo.

Morena boloka setjhaba sa heso,
O fedise dintwa le matshwenyeho,
O se boloke,
O se boloke setjhaba
sa heso,
Setjhaba sa South Afrika –
South Afrika.

Uit die blou van onse hemel,
Uit die diepte van ons see,
Oor ons ewige gebergtes,
Waar die kranse antwoord gee.

Sounds the call to come together,
And united we shall stand,
Let us live and strive for freedom,
In South Africa our land.

National Coat of Arms

South Africa's Coat of Arms, the highest visual symbol of the State, was launched on Freedom Day, 27 April 2000.

Its central image is a secretary bird with uplifted wings and a sun rising above it.

Below the bird is the protea, an indigenous South African flower, representing the aesthetic harmony of all cultures and the country flowering as a nation. The ears of wheat are emblems of the fertility of the land, while the tusks of the African elephant symbolise wisdom, steadfastness and strength.

At the centre, stands a shield signifying the protection of South Africans, above which are a spear and knobkierie. These assert the defence of peace rather than a posture of war.

Within the shield are images of the Khoisan people, the first inhabitants of the land. The figures are derived from images on the Linton Stone, a world-famous example of South African rock art.

The motto of the coat of arms – !ke e:/xarra//ke – is in the Khoisan language of the /Xam people, and means “diverse people unite” or “people who are different joining together.”

National Orders

National Orders are the highest awards that the country, through its President, can bestow on individual South Africans and eminent foreign leaders and personalities.

They are presented annually on 27 April, Freedom Day:

- The Order of Mapungubwe is awarded to

South African citizens for excellence and exceptional achievement.

- The Order of the Baobab is awarded to South African citizens for distinguished service in the fields of business and the economy; science, medicine and technological innovation; and community service.
- The Order of the Companions of OR Tambo is awarded to heads of state and other dignitaries for promoting peace, cooperation and friendship towards South Africa.
- The Order of Luthuli is awarded to South Africans who have made a meaningful contribution to the Struggle for democracy, human rights, nation-building, justice and peace, and conflict resolution.
- The Order of Ikhamanga is awarded to South African citizens who have excelled in the fields of arts, culture, literature, music, journalism and sport.
- The Order of Mendi for Bravery is awarded to South African citizens who have performed extraordinary acts of bravery.

In April 2014, President Jacob Zuma awarded National Orders to 54 South Africans and foreign nationals who have contributed towards the advancement of democracy.

The ceremony was held under the theme: “South Africa – A Better Place to live in.”

The recipients of the 2014 National Orders were:

- The Order of Mendi: Reggie Vandeyar, Shirish Nanabhai, Indres Naidoo, Russell Maphanga and Elizabeth Barrett.
- The Order of Ikhamanga: Jomo Sono, Lucas Sithole, Sandra Prinsloo, Victor Ntoni, Zakes Mda, Fanie van der Merwe, Lindiwe Mabuza, Rashid Lombard, Cameron van der Burgh and Caster Semenya.
- The Order of the Baobab: Frederick Van Zyl Slabbert, Dawid Kruiper, Katrina Esau, Alex Boraine, Chris Ball, Raymond Ackerman, Abraham September and Tshepo Khumbane.
- The Order of Luthuli: Florence Matomela, Sir Bob Hepple, Abdullah Haron, Ruth First, David Bopape, Frances Baard, Zola Skweyiya, Jeanette Schoon, Agnes Msimang, Zephania Mthopeng, Popo Molefe, Father Smangalis Mkhathshwa, Wolfie Kodesh, Abdulhay Jassat and Mittah Seperepere.
- The Order of Mapungubwe: William Soga, Barry Schoub, Hendrik Schaaf, Ismail Mohamed and Namrita Lall.
- The Order of the Companions of OR Tambo: Alfre Woodard, Ruth Neto, Alexander Moumbaris, Lord Neil Kinnock, Thomas Karis, Quincy Jones, Danny Glover, Jerry Dammers, Jean Cissé, Gwendolen Carter and Lord Richard Attenborough.

Languages

South Africa is a multilingual country. The country’s Constitution guarantees equal status to 11 official languages to cater for its diverse people and their cultures. These are: English, isiNdebele, isiXhosa, isiZulu, Afrikaans, Sepedi, Sesotho, Setswana, Siswati, Tshivenda and Xitsonga.

Other languages used in South Africa include the Khoi, Nama and San languages, Sign Language, Arabic, German, Greek, Gujarati, Hebrew, Hindi, Portuguese, Sanskrit, Tamil, Telegu and Urdu. South Africa has various structures and institutions that support the preservation and development of languages.

Role players

National Heritage Council

The NHC of South Africa is a statutory body that is responsible for the preservation of the country’s heritage. Since its inception in February 2004, it has managed to place heritage as a priority for nation-building and national identity.

The NHC focuses on policy development for the sector to meet its transformation goals, enhance public awareness and education, and increase knowledge production in heritage subjects that were previously neglected.

It also makes funding available to projects that present heritage as a socio-economic resource.

South African Heritage Resources Agency (SAHRA)

SAHRA is a statutory organisation established under the National Heritage Resources Act, 1999 (Act 25 of 1999), as the national administrative body responsible for the protection of South Africa’s cultural heritage.

SAHRA provides for the identification, protection, conservation and promotion of South Africa’s heritage for present and future generations. It established the National Heritage Resources Fund to provide financial assistance to approved bodies or individuals, for any project that contributes to the conservation and protection of South Africa’s national heritage resources.

Conservation categories include:

- national heritage sites, registers, areas and objects
- protected areas
- structures of more than 60 years old
- burial grounds and graves
- fossils (palaeontology) and archaeology
- rock art
- underwater cultural heritage, including historical shipwrecks.

SAHRA conserves buildings of historical or architectural value.

National Orders and Symbols



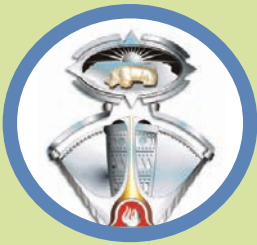
The Order of the Baobab



The Order of Luthuli



The Order of Mendi



The Order of Mapungubwe



The Order of the Companions of OR Tambo



The Order of Ikhamanga



The Coat of Arms



National flower: King protea



National fish: Galjoen



National tree: Real yellowwood



National bird: Blue crane



National animal: Springbok

More than 4 000 buildings, sites and other objects (including trees) have been declared national monuments.

Heritage South Africa is a non-profit organisation that conserves South Africa's variety of architectural gems.

South African Geographical Names Council

The SAGNC advises the Minister of Arts and Culture on the transformation and standardisation of official geographical names in South Africa. The council has jurisdiction over all names of geographical features and entities falling within the territories over which the South African Government has sovereignty.

The renaming of geographical features is regarded as a form of symbolic reparation to address South Africa's past.

The following principles are adhered to:

- each individual feature or entity should have only one official name
- the following types of geographical names would generally be avoided:
 - approved names of places elsewhere in South Africa
 - names of places in other countries and names of countries
 - names that are blasphemous, indecent, offensive, vulgar, unaesthetic or embarrassing
 - names that are discriminatory or derogatory
 - names that may be regarded as an advertisement for a particular product, service or firm
 - names of living people.

Geographical names committees have been established in all nine provinces.

National Arts Council of South Africa

The NAC was established in 1997 as a funding institution for the arts, to provide, and encourage the provision; of opportunities for people to practise the arts and to promote the appreciation, understanding and enjoyment of the arts.

It awards grants to individuals and organisations in the arts.

Funding is also available for individual bursaries for postgraduate studies in the arts.

Individuals and registered organisations active in theatre, dance, crafts, literature, music, multidiscipline and visual arts may apply for project funding.

Arts institutions

The following arts institutions contribute to a sustainable performing arts industry based on access, excellence, diversity and redress, and encourage the development of the full range of

performing arts:

- State Theatre, Pretoria
- Playhouse Company, Durban
- ArtsCape, Cape Town
- Market Theatre, Johannesburg
- Performing Arts Centre of the Free State, Bloemfontein
- Windybrow Theatre, Johannesburg.

The institutions receive annual transfers from the DAC, but also generate revenue through entrance fees, donor assistance, sponsorships and rental income.

Business and Arts South Africa (Basa)

Basa promotes mutually beneficial, equitable and sustainable business-arts partnerships for the benefit of the whole of society. It does this through research and seminars that examine the arts-business relationships. Basa provides a bespoke service to businesses, and celebrates successful business-arts partnerships – all with the aim of ensuring the relevance and sustainability of the arts in South Africa.

It has peer agencies in the United Kingdom (UK) and Australia, and has over 160 corporate members.

Arts and Culture Trust (ACT)

ACT is the oldest arts funding agency in democratic South Africa. Since 1994 it has advanced its position towards becoming a self-sustaining perpetual fund for the continued development of arts and culture.

It was established to develop and promote arts, culture and heritage, in general, by securing financial and other resources; and to promote the needs and the role of the sector in the public domain.

Due regard is given to ensuring a spread of projects across all the cultural and artistic disciplines, including arts administration, arts education, community art, festivals, heritage, craft, fine art, dance, music, theatre, literature, multidisciplinary and new media.

Community art centres and other cultural organisations

More than 160 community art centres are in operation, varying from community-initiated to government-managed centres.

At the 2014 Africa Movie Academy Awards held in Bayelsa, Nigeria in May 2014, South African entries received well-deserved accolades. The South African award winners were: Best Animation – Tigerfish (Khumba); Achievement In Make-up – Once Upon A Road Trip; Best Screenplay – Of Good Report; Best Director– Jamil Quebeka (Of Good Report); Most Promising Actor: Petronella Tshuma (Of Good Report); Best Actor in Leading Role: Mothusi Magano (Of Good Report); Best Film: Of Good Report.

The centres operate at different levels, ranging from general socio-cultural promotion to advanced programmes and vocational training.

These centres are located in, for example, craft centres, community halls and theatres.

Many art centres are functioning well and have made impressive contributions to local socio-economic development.

The DAC endorses and supports programmes in needy centres that are community-initiated or non-governmental.

Bureau of Heraldry

The Bureau of Heraldry is responsible for registering:

- coats of arms
- badges and other emblems such as flags, seals, medals and insignia of rank and offices of order
- names and uniforms (colours) of associations and organisations, such as universities
- promoting national symbols.

National Language Service

The NLS is tasked with meeting the constitutional obligations of multilingualism by managing language diversity through language planning, human-language technologies and terminology projects. It also provides a translation and editing service in the official and foreign languages.

Through its bursary scheme, the department offers language-learning opportunities, as well as training in language practice.

Pan South African Language Board

Parliament established PanSALB to develop South Africa's 11 official languages, as well as the Khoi and the San languages and South African Sign Language, and to promote multilingualism by:

- creating the conditions for the development of and the equal use of all official languages
- fostering respect for and encouraging the use of other languages in the country
- encouraging the best use of the country's linguistic resources to enable South Africans to free themselves from all forms of linguistic discrimination, domination and division and to enable them to exercise appropriate, linguistic choices for their own well-being, and for national development.

To achieve this, the board has three structures:

- provincial language committees

- national language bodies
- national lexicographic units.

PanSALB is mandated by law to investigate complaints about language-rights violations from any individual, organisation or institution.

It conducts hearings at which complainants and respondents are present, and depending on its findings may recommend steps to be taken by the department or institution concerned.

Programmes, projects and initiatives

Public Art Programme

The Public Art Programme, which focuses on beautification and story telling through art in communities and showcasing artistic talent, is one of three projects aimed at stimulating demand in the sector.

The programme is projected to create 5 000 work opportunities by 2014/15.

The heritage legacy projects include the liberation heritage route and a marine heritage project.

The latter is a recreational underwater museum in Kosi Bay in KwaZulu-Natal, which will interpret aspects of the history of slavery, indentured labour and the South African Native Labour Corps.

It has the potential to create 1 517 work opportunities, with annual growth of between 200 and 968 work opportunities between 2013 and 2015.

Mzansi Golden Economy Strategy

As part of the national target of creating five million jobs within the next 10 years, the DAC launched the Mzansi Golden Economy Strategy in 2011, which was expected to create more than 150 000 work opportunities between 2012 and 2017.

The strategy involves a number of arts and culture job-creation programmes. These include the Public Art Programme, where youth will receive art classes, after which the department will employ them in their respective communities to beautify the environment through art.

About 3 000 full-time art facilitators will be deployed in schools throughout the country to facilitate the initiative. Along with the establishment of an Art Bank, this is expected to create 10 000 new work opportunities over the next three years.

More than R1,5 million was set aside for the Bokgabo Dikolong visual arts and photography competition, which targeted learners from all provinces and was implemented jointly with the Department of Basic Education (DBE). A further R600 000 was set aside for the South

Heritage Day is celebrated on 24 September. The 2014 event was celebrated at James Mottlatsi Stadium in North West. The theme was: "Celebrating 20 Years of Democracy: Tell your story that moves South Africa forward!"

African School Choral Eisteddfod, involving all provinces.

Other cultural events that received support include the Mangaung African Cultural Festival (Macufe), the North West Cultural Calabash in Taung, the Diamonds and Dorings in Kimberley, the Joy of Jazz in Johannesburg, the Cape Town International Jazz Festival and the National Arts Festival in Grahamstown.

The DAC committed to support at least one major signature event per province, targeting a baseline of 2 000 work opportunities per event.

Other programmes include:

- five cultural precincts and information centres, which are being piloted in five major cities and are expected to create more than 2 000 new work opportunities
- supporting 26 major cultural events annually to generate a baseline target of more than 2 000 work opportunities per event and include big events such as the Joy of Jazz
- setting up a National Skills Academy for the arts to train youth, particularly those in rural areas
- the Indoni, “My Heritage My Pride” Programme, aimed at providing youth with life-skills training, education and appreciation for their heritage
- the Trendsetter Initiative, which will encourage youth to participate in the arts and contribute to the development of their communities
- developing a recreational underwater museum in Kosi Bay, which is expected to boost adventure and cultural tourism on the East Coast
- working with the United Nations (UN) Conference on Trade and Development towards establishing a cultural observancy to collect and analyse data within the sector.

Investing in Culture Programme

The programme promotes job creation, skills development and economic empowerment, supporting business start-ups and poverty-alleviation projects.

Funds are transferred to participants in the programme’s projects and are disbursed on the basis of annual business plans and service-level agreements between the department and the individual or group contractors.

Festivals

Arts and cultural festivals abound in South Africa, offering something for every taste – from prickly pears, peaches, “witblits”, asparagus and cherries, to various music forms, dance, arts, science, books and whales.

Many of these have become annual events, growing in popularity and attendance numbers.

- Aardklop, held annually in Potchefstroom, North West, is inherently Afrikaans, but universal in character. The festival provides a platform for the creativity and talent of local artists.
- Arts Alive International Festival is held in the Johannesburg inner city, with over 600 artists performing during the four-day festival at various venues in Newtown.
- The Cape Town International Jazz Festival is a two-day festival featuring some 40 international and African acts, and performing on five stages. It also features photographic and art exhibitions. The 15th Cape Town Jazz Festival in 2014 drew 37 000 jazz lovers.
- The FNB Dance Umbrella is a festival of contemporary choreography and dance, presenting work ranging from community-based dance troupes to international companies.
- The Ficksburg Cherry Festival in the eastern Free State attracts about 20 000 visitors.
- The Klein Karoo Nasionale Kunstefees, known as the KKNK, a vibrant festival for the performing arts, is held annually in Oudtshoorn and presentations include drama, cabaret, and contemporary and classical music.
- The Mangaung African Cultural Festival in Bloemfontein is gaining status as one of the biggest cultural tourism events in southern Africa. This 10-day festival showcases the cream of African and international talent and attracts up to 140 000 people.
- The National Arts Festival, held annually in July in Grahamstown in the Eastern Cape, is one of the largest and most diverse arts gatherings in Africa.
- Oppikoppi Easter Festival and Oppikoppi Bushveld Bash near Northam in North West offer live performances by rock, alternative and blues bands, both local and from abroad.
- The Splashy Fen Music Festival near Underberg in KwaZulu-Natal offers a variety of mainstream and alternative rock and pop music.
- Standard Bank Joy of Jazz is Johannesburg’s biggest annual jazz festival, with more than 200 local and international artists performing at different venues across the city.
- Up the Creek is a popular music festival on the banks of the Breede River near Swellendam in the Western Cape.

Other festivals that attract visitors at both national and international level are: Innibos in Nelspruit, Mpumalanga; North West’s Cultural Calabash; the One City Festival in Taung, North West; the Awesome Africa Music Festival in Durban; the Spier Summer Festival at Spier

Estate in the Western Cape; the Windybrow Theatre Festival in Johannesburg; and the annual Witness Hilton Arts Festival.

In July 2014, Durban Wild Talk Africa showcased a selection of both local and international natural history films at the 35th Durban International Film. Films included *Unearthed*, *Black Mamba: Kiss of Death*, *Birdman Chronicles*, *DamNation*, and *Expedition to the End of the World*. The partnership between Durban Wild Talk Africa and Durban International Film Festival is part of the City of Durban's vision to position the city as Africa's primary destination for film markets and festivals.

The Mandela International Film Festival set to take place in the Nelson Mandela Bay area in December 2015 will focus the world's film industry in South Africa and attract global interest, not just for the film industry, but also as a major tourism destination.

The Nelson Mandela Bay area of the Eastern Cape offers not only an exceptional venue for the film industry but is also part of a massive investment promotion strategy that includes a range of initiatives from infrastructure to manufacturing, tourism and agriculture.

Theatre

The theatre scene is buzzing in South Africa, with over 100 active spaces across the country offering everything from indigenous drama, music, dance, cabaret and satire to West End and Broadway hits, classical opera and ballet.

Venues range from the monolithic homes of the former state-supported performing arts councils to purpose-built theatres, a converted fruit market, country barns, casinos, and urban holes-in-the-wall.

In the early 20th century, missionaries made an important contribution to a tradition of theatre when they used drama in education. Their themes were not only staged versions of biblical teachings but also didactic plays located in South Africa. At Marianhill in the 1920s Father Bernard Hess also encouraged the production of comedies and the dramatisation of Zulu narratives.

Theatre began to flourish in black townships where performance arts became increasingly popular in the 1920s and 1930s as a form

of working class entertainment. In 1929 the Methethwe Lucky Stars was formed, basing its productions on themes of rural life and customs. In 1932, came the Bantu Dramatic Society, which aimed to encourage 'Bantu Playwrights' and to develop African dramatic and operatic art.

The 1930s and 1940s saw the blooming of the work of Herbert Dhlomo – teacher, journalist, and musician – the first South African playwright to make a significant attempt through drama to challenge colonial domination. His work *The Girl Who Killed to Save* was the first play by a black writer in English to be published.

Indigenous theatre continued to develop in the 1940s and 1950s with the formation of organisations like the Orlando Boy's Club Dramatic Society.

In the townships, particularly in Johannesburg's vital, violent, vibrant Sophiatown, with its mix of colours and cultures, of musicians and writers and gangsters, in the 1940s an eclectic performance culture was developing which drew upon American, English and African cultural traditions and involved comic sketches and acting as well as jazz, singing and dancing.

Apart from early productions, notably the groundbreaking musical, *King Kong*, in the 1960s, theatre created in South Africa by South Africans only started making an impact with the advent of Johannesburg's innovative Market Theatre in the mid-1970s, just as the cultural, sporting and academic boycott was taking hold.

The Market Theatre was formally opened on 21 June 1976. It was here that Johannesburg theatre-goers were introduced to the work of most of South Africa's leading playwrights and directors, including Welcome Msomi, Zanemvula (Zakes) Mda, Pieter-Dirk Uys, Gibson Kente, Paul Slabolepszy, Mbongeni Ngema, Adam Small, PG du Plessis, Kessie Govender, Bartho Smit, Maishe Maponya, Percy Mtwa, Deon Opperman, Reza de Wet, Matsemela Manaka and many others.

It was to the Market Theatre that Athol Fugard brought his *A Lesson from Aloes*, *Master Harold and the Boys*, *The Road to Mecca*, *A Place with the Pigs*, *My Children! My Africa!* and *Playland*. At the Market Theatre, Barney Simon and his actors developed in workshop *Cincinnati* – *Scenes from City Life*, *Call Me Woman*, *Black Dog Inj'emnyana*, *Outers*, *Born in the RSA* and *Woza Albert!*

The performing arts marketed South Africa most effectively to overseas audiences during the 1980s, specifically through theatre and musical productions.

In recent years, South African theatre has taken the entertainment world by storm with

In 2014/15, the Department of Arts and Culture supported 22 national and regional flagship events, including the National Arts Festival and the Cape Town international Jazz Festival, and a range of regional festivals as such the Kalahari Desert Festival in the Northern Cape, Mpumalanga Comes Alive in Mpumalanga, Macufe in the Free State and the Marula Festival in Limpopo. These events are catalysts for economic development, given that artists are reliant on events for income and economic sustainability.

commendable reviews for *Umoja*, *The Lion King* and *Kat and The Kings*. The reception these productions enjoy in capitals of the world testifies to the high quality of indigenous South African theatre.

In nurseries such as the Market Theatre Laboratory, the Liberty Theatre on the Square, Saturday Children's Theatre Workshops, the Cape Town Theatre Lab and the National Children's Theatre, new shoots of talent are burgeoning and blooming, nurtured by events such as the Market's Community and Young Writers' festivals. Many new names are being added to the list of South African playwrights such as Lesego Rampolokeng, Xoli Norman, Mondli Mayepu, Heinrich Reisenhofer, Oscar Petersen, Mark Lottering, Nazli George, Craig Freimond and Rajesh Gopie.

Music

According to the *Fourth South African Edition of PwC's South African Entertainment and Media Outlook: 2013 – 2017*, published in September, digital music sales will account for just 14% of South African recorded music retail sales by 2017.

South Africa is the 25th largest market for recorded music, with the industry employing more than 20 000 people.

Local music accounts for a third of all the music bought by South Africans.

Township jazz and blues, especially the kwêla music of the forties and fifties, are being redefined; the country also has a rich choral tradition, and pop and rock musicians have made their mark internationally.

Even techno-rave and house music have found their own variations in local culture. Kwaito and hip-hop are very popular, combining elements of rap, reggae and other musical styles into a distinctly South African style. Kwaai Jazz is also gaining momentum.

Music is one of the key cultural industries identified in the *Cultural Industrial Growth Strategy Report*, and government has committed itself to harnessing its potential. In addition to its cultural value, music plays an important economic role in the country, generating significant copyright revenue. In this industry, the department has solid foundations on which to build. These include the annual South African Music Week, the in-school education programme run in conjunction with the DBE, and the Moshito Music Conference and Exhibition.

The Taking South African Music to the World Programme is aimed at improving export opportunities for South African music.

The DAC funds a number of musical ensembles directly and indirectly, through the NAC.

Moshito Music Conference and Exhibition

The DAC hosts the annual Moshito Conference and Exhibition, a key music event on the African continent that promotes collaboration among interested parties from both the private and public sectors.

The event is designed to provide opportunities for business networking; information exchange; music-business education; promotion and product development for national music producers, performers, individuals and entities providing support services; as well as to strengthen business opportunities for the music industry and related media.

Macufe Festival

The DAC, in partnership with the Free State Department of Sports, Arts, Culture and Recreation, hosted the Macufe Festival from 3 to 12 October 2014 in Bloemfontein. Macufe 2014 was staged against the backdrop of the celebration of 20 Years of Freedom under the theme: "Ya Lla Melodi Ya Tokoloho" (The Sounds of Freedom).

The department has financially supported the Macufe Festival for several years and currently does so through the Mzansi Golden Economy Strategy, which promotes job creation and seeks to increase the contribution of arts and culture to sustainable economic development.

Macufe provided a line-up of top and international musicians such as Zahara, Thandiswa Mazwai, Mafikizolo, Rebecca Malope, Ringo Madlingozi, Sibongile Khumalo, Jimmy Dlodlu, Don Laka, Jonas Gwangwa, Oliver Mtukudzi, Savage and Earl Klugh.

In 2014, the DAC introduced the Public Art through Painting Democracy project. This project included paintings of key moments in the 20 years of democracy, murals of prominent South Africans, including politicians, artists, scientists and other outstanding achievers in various sectors.

As part of celebrating 20 Years of Freedom and democracy, a permanent exhibition was mounted at the Macufe Arts and Crafts Market for artists to draw portraits using charcoal and pencil throughout the festival.

South African Music Awards (Samas)

The 20th annual MTN Samas ceremony was held at Sun City, North West, in April 2014. The winners were:

At the end of April 2014, the musical production *Anthem of Democracy* graced the stage in Johannesburg featuring artists such as Joan Armatradung, Bright Blue, Yvonne Chaka Chaka, Jennifer Ferguson, Siphon "Hotstix" Mabuse, Mzwakhe Mbuli, Vicky Sampson, the Soweto Gospel Choir, Victor Masondo, Themba Mkhize and Gcina Mhlope.

- KIA Record of the Year: Mafikizolo – *Khona*.
- Album of the Year: Mafikizolo – Reunited.
- Duo or Group of the Year: Mafikizolo – Reunited.
- Female Artist of the Year: Zahara – *Phendula*.
- Male Artist of the Year: Kabomo – Memory Remains.
- Newcomer of the Year: Naima Kay – *Umsebenzi*.
- Best Rock Album: Van Coke Kartel – *Bloed, Sweet & Trane*.
- Best Pop Album: Mafikizolo – Reunited.
- Best Pop Album (Afrikaans): Karlien van Jaarsveld – *Uitklophou*.
- Best Adult Contemporary Album: Shaun Jacobs – Love Can
- Best Contemporary Music Album: Elvis Blue – Afrikaans
- Best African Adult Album: Zonke – Give and Take Live.
- Best Rap Album: iFani – I Believes in Me (1st Quadrant).
- Best Waito Album: Big Nuz – Made in Africa.
- Best Dance Album: Mi Casa – *Su Casa*.
- Best Traditional Faith Music Album: Rebecca – *Bayos'Khomba*.
- Best Collaboration: Mafikizolo Ft May D – Happiness.
- Best Selling Album: Zahara – *Phendula*.
- Best Maskandi Album: Thokozani Langa – *Inyakanyaka*.
- Best Jazz Album: Shane Cooper – Oscillations.
- Lifetime Achievement Awards: Ladysmith Black Mambazo and Phuzekhemisi.
- International Achievement Award: Ladysmith Black Mambazo.
- Best Contemporary Faith Music Album: Nqubeko Mbatha – Sentiments of a Worshiper.
- Best Traditional Album: Dr Thomas Chauke Na Shinyori Sisters – *Shimatsatsa No 32*.
- Best Alternative Album: Nakhane Touré – Brave Confusion.
- Best R&B/Soul/Reggae Album: The Soil – Reflections Live in Joburg.
- Best Classical and/or Instrumental Album: Guy Buttery – Live in KwaZulu.
- Best Live DVD: Zonke – Give and Take Live.
- Best Music Video of the Year: Kyle Lewis – Sleepwalker by The Parlotones, Khuli Chana and Jon Savage.
- Best Producer of the Year: Darryl Torr – Yes/No/Grey by Gangs of Ballet.
- Best Engineer of the Year: Peter Auret – Pimp My Piano by Charl du Plessis.
- Remix of the Year: Oskido – *Tsa Ma Ndebele*.
- Best Selling DVD: Joyous Celebration – Grateful Vol.17.
- Best Selling Ring-back Tone: Mafikizolo – *Khona*.
- Best Selling Full-track Download: Mafikizolo – *Khona*.
- Best Selling Total Downloads: Mafikizolo – *Khona*.
- Highest Airplay of the Year 2013: DJ Kent, featuring The Arrows – Spin My World Around.

Dance

Dancing is part of the African way of life and has become a prime means of artistic expression, with dance companies expanding and exploring new territory.

Contemporary work ranges from normal preconceptions of movement and performance art or performance theatre to the completely unconventional.

Added to this is the African experience, which includes traditional dance inspired by wedding ceremonies, battles, rituals and the trifles of everyday life.

An informal but highly versatile performance venue in Johannesburg, The Dance Factory, provides a permanent platform for a variety of dance and movement groups.

The University of the Witwatersrand (Wits) Theatre is another popular dance venue.

Dance Umbrella

The Dance Umbrella is an annual platform for South African contemporary dance at which new choreographic creations are presented. It is an open platform encompassing performances by youth and community groups, the efforts of young choreographers and commissioned works from professionals. The Dance Umbrella 2015 ran from 26 February to 15 March and offered a once-in-a-lifetime opportunity to discover, experience and enjoy contemporary dance on all levels.

New local and international works took over the city with dance.

A highlight of the 2015 festival was the strong focus on female choreographers. Since Dance Umbrella's inception, male choreographers have dominated the contemporary dance scene but this has shifted over the past years. Dance Umbrella 2015 focused on, and celebrated both the established and the young up-and-coming female choreographers who will share the programme with their male counterparts.

Visual arts

South Africa has a rich variety of visual art, with influences ranging from pre-historic, ancient and indigenous art to western, Asian and contemporary art.

Art galleries, ranging from small privately owned commercial galleries, to major regional galleries such as the South African National Gallery in Cape Town, the Durban Art Gallery in KwaZulu-Natal, the Johannesburg Art Gallery in Gauteng and King George VI Gallery in Port Elizabeth in the Eastern Cape, showcase collections of indigenous, historical and contemporary works.

Educational institutions also play an important role in acquiring works of national interest. Substantial collections are housed at the Gertrude Posel Gallery at Wits and at the University of South Africa. Collections at the University of Pretoria include the Mapungubwe, Van Tilburg and Edoardo Villa collections. The University of Stellenbosch art collection dates back to 1919. A collection of contemporary Indian art is housed at the University of KwaZulu-Natal.

The DAC commissioned a team of researchers to do an assessment of the visual arts sector in South Africa, to assess the current position of visual arts in South Africa, and to identify opportunities for growing the artistic, social and economic contribution of the visual arts in the society and the economy. The report noted that:

- the sector contributes over R1 billion to the economy
- the sector provides employment to almost 18 000 people
- over 50% of these are women and 53,4% are under 35.

Rock art

There are many traces of ancient cultures that existed in southern Africa in the distant past. Experts estimate that there are 250 000 rock-art sites south of the Zambezi.

The San people left a priceless and unique collection of Stone Age paintings and engravings in the region, which also represents the largest collection of its kind in the world.

Rock engravings are scattered on flat rock surfaces and boulders throughout the interior. The artworks depict mainly hunter-gatherers and their relationship with the animal world and historical events, as well as their interaction with and observation of newcomers encroaching upon their living space.

Indigenous people with spears and Nguni cattle, Khoikhoi fat-tailed sheep, European settlers on horseback with rifles and wagons, and ships and soldiers in uniform were captured in surprising detail.

Immortalised visions of the artists' spiritual world can also be found on the sandstone canvases.

These depict complex symbols and metaphors to illustrate the supernatural powers and potency they received from nature.

The oldest dated rock art in South Africa, an engraved stone, some 10 200 years, was discovered in a living floor at the Wonderwerk Cave near Kuruman in the Northern Cape.

The oldest painted stones (around 6 400 years) were recovered at Boomplaas Cave in the Congo Valley near Oudtshoorn.

Three painted stones were also found at the Klasies River caves, which yielded the second-oldest painted stone, dating back some 3 900 years.

The DAC supports a number of projects, including a rock-heritage project in Clanwilliam in the Western Cape.

In July 2014, millions of pieces of tools made by humankind's ancestors (possibly the *Homo heidelbergensis* species) were uncovered at Kathu in the Northern Cape. The site is between 700 000 and a million years old and used to be a huge workshop to produce tools. The findings were published in the technical magazine, *PLoS One*, by the universities of Cape Town and Toronto (Canada) and the McGregor Museum in Kimberley. The hominid species produced tools and equipment at the site for 20 000 to 30 000 years generation after generation.

Photography

With its scenic beauty, abundant wildlife, diversity of cultures and rich historical heritage, South Africa is a photographer's paradise.

Many South African photographers have been acclaimed for their work, which features in coffee-table books, documentaries, local and overseas exhibitions, magazines and newspapers.

In July 2014, the University of Witwatersrand's (Wits) Rock Art Research Institute received funding to restore a collection of rock art copies and materials by South African abstract painter Walter Battiss. The funding was given by the Bank of America Merrill Lynch 2014 global Art Conservation Project. Since the programme's inception in 2010, the company has provided grants to museums in 27 countries supporting 71 conservation projects. The project is committed to supporting and preserving South Africa's rich arts heritage and have recently funded the preservation of 10 paintings by South African icon Gerard Sekoto, and provided funding to conserve 25 Ndebele beaded aprons created between the 1950s and 1980s. The grant will pay for the appointment of expert paper conservators to clean, sort and restore the collection. It will also make hands-on internship opportunities available to students. In addition, two academics will work through Battiss's correspondence, diaries and newspaper cuttings to provide a better appreciation of the artist's contribution to Southern African rock art research and history. The items will go on public display at the Origins Centre Museum in Johannesburg, once they are completed.

Famous South African photographers include Kevin Carter, Ernest Cole, David Goldblatt, Bob Gosani, Alf Kumalo, Peter Magubane, Jürgen Schadeberg, Austin Stevens and Jodi Bieber.

Many universities of technology in South Africa offer diploma and degree-courses in photography, including the universities of technology of Tshwane, Cape Peninsula, and Durban, the Central University of Technology, Free State and the Vaal University of Technology in Vanderbijlpark.

There are also several private educational institutions that offer photography courses, including the Stellenbosch Academy of Design and Photography, the Open Window School of Visual Arts in Pretoria and the Cape Town School of Photography.

Architecture

South Africa has a rich architectural heritage, reflecting contributions from all the cultural groups in the country. Through the centuries, a unique trend has developed in South Africa's architectural style, which has been referred to as an innovative marriage of traditions.

This is evident in the variety of architectural structures found all over the country, ranging from humble dwellings, historical homesteads and public buildings, to modern, commercial buildings reflecting state-of-the-art technology and designs that match the best in the world.

A prime example of local excellence and innovation is the Mapungubwe Interpretation Centre in the Mapungubwe National Park, Limpopo. Designed by Peter Rich Architects of Johannesburg, the building was awarded the World Building of the Year Award 2009 at the World Architecture Festival in Barcelona, as well as the David Alsop Sustainability Award.

Schools of architecture exist within various South African universities, including the universities of Pretoria, Cape Town, the Free State, KwaZulu-Natal, the Witwatersrand and the Nelson Mandela Metropolitan University.

Crafts

A high level of skill is brought to the production of work that has long been a part of African society, and has found new commercial outlets.

South African beadwork, once the insignia of tribal royalty alone, has found a huge range of applications, from the creation of coverings for everything from bottles to matchboxes, to the reproduction of the red AIDS ribbon using Zulu beadwork known, as Zulu love letters.

With workplaces ranging from the pavements and markets of the big cities to dwellings in deep rural areas, South Africans produce a remarkable

range of arts and crafts, including various forms of traditional artwork and innovative new products.

There is a lot of new work in traditional media, with artists constantly developing the African crafts repertoire.

There are also several important collections of African art in South Africa, such as the Standard Bank collection at the Gertrude Posel Gallery at Wits University, in Johannesburg. The Durban Art Gallery houses works of historical and anthropological significance.

These range from jewellery, tableware, home decorations, embroidery and key rings to skilfully crafted wooden engravings and wirework sculptures. In addition to the standard materials such as beads, grass, leather, fabric and clay, many other mediums are also used, including telephone wire, plastic bags, empty cans, bottle tops and even food tin labels, to create brightly coloured paper mâché bowls.

Shops, markets and collectors dealing in African crafts provide much-needed employment and income to communities.

Fugitive's Drift in KwaZulu-Natal, offers a large variety of skilfully crafted basketry; the Northern Cape Schmidtsdrift community of displaced San people produces paintings influenced by ancient rock art; and the Madi a Thavha Art Gallery in the Soutpansberg region of the Limpopo produces and sells a range of arts and crafts created by the local Venda and Tsonga communities, including beautiful beadwork, sculptures, ceramics and jewellery.

South African folk art is also making inroads into Western-style "high art".

The Ndebele tradition of house-painting, part of the widespread African practice of painting or decorating the exteriors of homes, burgeoned amazingly with the advent of commercial paints.

It also gave rise to artists such as Esther Mahlangu, who has put her adaptations of the distinctive, highly coloured geometric Ndebele designs on everything from cars to aeroplanes.

Design

The Design Indaba Conference 2015 took place from 25 to 27 February at the Cape Town International Convention Centre. A live simulcast was hosted at the same time at various venues around southern Africa.

Since 1995, the Design Indaba Conference has invited the world's top creative minds to address professionals from the creative, corporate and education sectors alike.

Design Indaba recognises graphic design, advertising, film, music, fashion design, industrial design, architecture, craft, visual art, new media,

publishing, broadcasting and performing arts shoulder-to-shoulder.

Every year the programme features a sterling line-up of international speakers from all corners of the world, coming together on the Design Indaba stage to present an up-to-the-minute survey on design and innovation from across the creative sectors. Surprise elements of dialogue, performance and music intersperse the speaker programme for an experience that makes Design Indaba what has been said by many to be the best creative conference in the world.

Literature

South Africa has a rich and diverse literary history, with realism, until relatively recently, dominating works of fiction.

Fiction has been written in all of South Africa's 11 official languages – with a large body of work in Afrikaans and English. This overview focuses primarily on English fiction, though it also touches on major poetic developments.

The local literature sector has become globally competitive and the country's writers continue to command respect throughout the world.

Well-known South African writers include Nobel Prize winners JM Coetzee and Nadine Gordimer, Gcina Mhlope, Phaswane Mpe, Es'kia Mphahlele, Wally Serote, Athol Fugard, Herman Charles Bosman, Sir Percy Fitzpatrick, Breyten Breytenbach, Dalene Matthee, Alan Paton, Olive Schreiner, Andre P Brink and Njabulo Ndebele.

The current generation of writers are also making their mark on the world stage, with writers such as Zakes Mda, Niq Mhlongo and the late K Sello Duiker, who have had their novels translated into languages such as Dutch, German and Spanish; and Deon Meyer, whose work has attracted worldwide critical acclaim and a growing international fan base. Originally written in Afrikaans, Meyer's books have been translated into 25 languages, including English, French, German, Dutch, Italian, Spanish, Danish, Norwegian, Swedish, Russian, Finnish, Czech, Romanian, Slovakian, Bulgarian, Japanese and Polish.

Well-known poets include Keorapetse William Kgositse, Joseph Mbuyiseni Mtshali, Roy Campbell, Sheila Cussons, Jakob Daniël du Toit (better known as Totius), Elisabeth Eybers, Ingrid Jonker, Antjie Krog, Thomas Pringle, NP van Wyk Louw and Eugène Marais.

The new pop culture in poetry, often referred to as "spoken-word poetry", is one of the most celebrated art forms in the country and beyond. Poets such as Lesego Rampolokeng, Lebogang Mashile, Kgafela oa Magogodi, Blaq

Pearl, Jessica Mbangeni and Mark Manaka are household names in the genre. Regular platforms have been created to give these poets opportunities to hone their skills.

The Publishing Association of South Africa (PASA) is committed to creativity, literacy, the free flow of ideas and encouraging a culture of reading. According to their 2013 survey, the publishing industry recorded a turnover of between R5 and R50 million.

The direct suppliers of imported print books to trade booksellers' combined market share as indicated by the Nielsen BookScan South Africa 2013 52-week Standard Executive Report determined. This showed an increase in direct supply market share from 8,6% in 2012 to 9,4% in 2013. The general trade sub-sector recorded a year-on-year turnover decrease of 2,6% and the academic sub-sector a decrease of 5,1%, compensated for by an increase in the education sub-sector of 26%. Book exports earned 23,6% less revenue in 2013 compared to 2012.

Locally published eBooks recorded an increased turnover of R14 million (up 50% on 2012), generated mainly by the general trade and education sub-sectors. This increase was driven by a significant conversion of formerly published print book content to ebook formats.

The DAC, in collaboration with the National Library of South Africa (NLSA), is reprinting some out-of-print books that are considered classics in indigenous African languages.

The department is continuing with the Indigenous Languages Publishing Programme, a partnership with the South African Book Development Council (SABDC), to produce new material in the nine previously marginalised indigenous languages.

The programme offers publishing opportunities to emerging writers and support to independent small publishers.

National Book Week was celebrated from 1 to 7 September 2014. The initiative promotes literacy, celebrates reading and is the result of a partnership between the South African Book Development Council, the DAC and the Department of Correctional Services. The theme for National Book Week 2014 was: "Going Places" and was aimed at showing how books can figuratively and literally take readers anywhere. Events that were planned around the country included reading in indigenous languages, storytelling and motivational talks, word-a-thons, poetry sessions and book debates.

The DAC supports the *Baobab Literary Journal* with the purpose of providing a regular publishing platform for budding writers to appear alongside seasoned ones. This publication

includes contributors from various countries across the African continent and the Diaspora.

The department continues to support the Time of the Writer and the Poetry Africa festivals, held annually in Durban. These festivals also deliver developmental workshops for young emerging writers, a schools programme and an initiative with the Department of Correctional Services to promote writing among inmates. WordFest, a literary component of the Grahamstown Arts Festival, focuses on promoting literature in indigenous languages. Also popular are the Johannesburg and Franschhoek literary festivals.

There is an English Literary Museum in Grahamstown and an Afrikaans Museum in Bloemfontein. The Centre for African Literary Studies at the University of KwaZulu-Natal is home to the Bernth Lindfors Collection of African literature.

The centre's mission is to promote a culture of reading, writing and publishing in all local languages, and easy access to books for all South Africans.

South African Literary Awards

The 2014 South African Literary Awards were awarded as follows:

- The 2014 *Sunday Times* Fiction Prize: Claire Robertson, *The Spiral House*.
- Lifetime Achievement Award: Nuruddin Farah and Njabulo Ndebele.
- First-time Published Author Award: Claire Robertson, *The Spiral House*.
- Nadine Gordimer Short Story Award: Makhosazana Xaba, *Running and Other Stories* and Reneilwe Malatji, *Love Interrupted*.
- Literary Translators Award: Nhlanhla Maake, *Malefane*.
- Poetry Award: Thandi Sliepen, *The Turtle Dove Told Me* and Themba Patrick Magaisa, *Mihloti ya Tingana*.
- Creative Non-Fiction Award: Sihle Khumalo, *Almost Sleeping My Way to Timbuktu*.
- Posthumous Literary Award: Mbulelo Vizikhungo.
- K Sello Duiker Memorial Literary Award: Jamala Safari, *The Great Agony and Pure laughter of the Gods*.

Film

The first-ever newsreel was shot in South Africa during the Anglo-Boer/South African War, which ended in 1902. The weekly newsreel ran for more than 60 years. Film production began in 1916, when IW Schlesinger set up Killarney Studios in Johannesburg.

The studio produced 42 movies between 1916 and 1922. Access to international markets

became limited in the 1920s, and it was only in the 1950s that the market picked up again, when Afrikaans filmmakers developed an interest in the industry.

In the 1980s, South Africa gave foreign companies the opportunity to film movies in the country by giving them tax breaks.

The South African film industry contributes R3,5 billion annually to the country's GDP, while providing employment for more than 25 000 people.

The South African government offers a package of incentives to promote its film production industry.

The incentives comprise the Foreign Film and Television Production incentive to attract foreign-based film productions to shoot on location in South Africa, and the South African Film and Television Production and Co-production incentive, which aims to assist local film producers in producing local content.

South Africa's first co-production treaty was signed with Canada in 1997, followed by Germany, Italy, the UK, France, Australia and New Zealand.

The three largest film distributors in South Africa are Ster-Kinekor, United International Pictures and Nu-Metro. Ster-Kinekor has a specialised art circuit, called Cinema Nouveau, with theatres in Johannesburg, Cape Town, Durban and Pretoria.

Film festivals include the Durban International Film Festival; the North West Film Festival; the Apollo Film Festival in Victoria West; the Three Continents Film Festival (specialising in African, South American and Asian films); the Soweto Film Festival; and the Encounters Documentary Festival, which alternates between Cape Town and Johannesburg.

In July 2014, the Cape Film Commission hosted the semi-final judging of the International Emmy TV awards category for TV movie and mini-series in the English language.

In August 2014, the dti announced incentives to attract international investment and production as well as to assist South African filmmakers in developing local content. The Foreign Film and Television Production and Post-Production Incentive is geared towards increasing skills, creativity and employment opportunities within the local film industry by promoting the country as a valuable production destination to international filmmakers.

National Film and Video Foundation

The NFVF is an agency of the DAC that was created to ensure the equitable growth of South Africa's film and video industry. The NFVF provides funding for the development,

production, marketing and distribution of films and also the training and development of filmmakers. In addition, the NFVF commissions research and produces industry statistics that provide both the public and stakeholders with valuable insights into the South African film industry.

In March 2015, the Eco Kids Film Initiative screened many short films that were entered, and sourced locally and abroad over the course of seven days for children in Cape Town between the ages of three and 17.

South African Film and Television Awards (Saftas)

In celebrating 20 Years of Freedom at the Cannes film festival to coincide with the national celebrations, the NFVF's key message was "Attracting New Markets and Investment." The message stood out including in co-production forums with Brazil, Canada and the United Kingdom, screening of films such as *iNumber Number*, Nelson Mandela: *The Myth and Me*, *Miners Shot Down* and *One Humanity*.

In 2014, the NFVF placed additional focus on emerging filmmakers, a new generation of creative talent eager to conquer the world through their story-telling and collaborations with other countries. Among the filmmakers were five of them who were identified to be part of the Creative Minds programme, which took them through intensive producers programmes and networking opportunities.

Association for Transformation in Film and TV also had a delegation of young filmmakers funded by the dti to participate at the Cannes Film Festival.

Notable successes include the distribution deal that comedian/filmmaker David Kau signed with Archstone pictures to produce and distribute his film *Sekwankwetla*, and *Pad na jou Hart* will soon be released in Australia.

There were numerous successful meetings which resulted in potential deals which will soon be concluded with various South African production companies. Wandile Molebatsi of the first Africa dance film, *Hear me Move* confirmed that UK and USA distribution companies are also keen to distribute the film. Another SA Producer with notable success is Greig Buckle of Enigma Pictures, who co-produced *One* featuring Djimon Hounsou, with international partners Main Street Films, MK Create and Kent Smith for the Kojco Group.

The NFVF facilitates South Africa's participation at the Cannes International Film Festival by providing a home-away-from-home environment for local filmmakers. The South

African Pavilion serves as a business hub for filmmakers to conduct business meetings, interact with various stakeholders, financiers, distributors, festival directors to achieve their goals.

In July 2014, the NFVF announced a new fund to support black filmmakers. The Emerging Black Filmmakers Fund will provide funding and other assistance to black filmmakers. The financing amount per film is R4,5 million for the development and production and R500 000 for the marketing of the film.

Made with the support of the NFVF, *The Shore Break*, *Unearthed* and *The Dream of Shahrazad* were selected to appear in the International Documentary Film Festival Amsterdam (IDFA) 2014 Competition. IDFA, the world's largest and most prestigious international documentary film festival took place in November 2014 in Amsterdam, in The Kingdom of the Netherlands.

The NFVF provides funding to students in financial need to pursue film and television related studies at all accredited tertiary institutions in South Africa.

For the past years the NFVF has been awarding on average, 60 bursaries a year to qualifying students who are academic achievers and passionate about the film and television industry yet lack adequate financial resources to further their university studies.

The South African Film and Television Awards (Saftas) honour individuals and productions in the following categories: TV Non-Fiction, TV Fiction, Feature Films, Short Films, Student Films and Animation.

The awards also honour lifetime achievers with the Special Lifetime Achievement Awards given to esteemed individuals who have long served the industry in various categories.

In April 2014, the Safta awards were held in Johannesburg. The big winner for the evening was the feature film; *Of Good Report* directed by Jahmil X.T. Qubeka, which took six awards including best feature film director. The winners were:

- Best Actress in a TV Comedy – Tsholo Monedi (Tiny) – Skwizas: Season 2
- Best Actor in a TV Comedy – Obed Baloyi (Tsutsuma) – Ga Re Dumele
- Best Ensemble in a TV Comedy – Late Nite News (Diprente Films)
- Best Writing Team of a TV Comedy – ZA NEWS – Andrew Donaldson, Anne Hirsch, Marianne Thamm, Thierry Cassuto
- Best Director of a TV Comedy – ZA NEWS – Aaron Naidoo and Thierry Cassuto
- Best TV Comedy – ZA News – Both Worlds
- Best Animation – Khumba – Triggerfish Animation Studios

In August 2014, the remains of Nat Nakasa were exhumed from the Ferncliff Cemetery in New York and brought to South Africa as the country celebrated 20 years of democracy – a democracy that he craved for throughout his short life. Nakasa was a journalist and short-story writer who mainly wrote about South Africa's apartheid government and the injustices faced by South Africans at the time. He died in America after the apartheid government granted him an exit permit that did not allow him to return to the country. His remains were reburied on 13 September 2014 at the Heroes Acre cemetery in Chesterville, KwaZulu-Natal.

- Best Supporting Actor in a TV Drama – Akhumzi Jezile (Ngulube) – Tempy Pushas
- Best Supporting Actress in a TV Drama – Harriet Manamela (Meike Maputla) – Skeem Saam
- Best Actor in a TV Drama – Siyabonga Thwala (Musa) – Intersexions: Season 2
- Best Actress in a TV Drama – Tina Jaxa (Nokuthula) – Intersexions: Season 2
- Best Writing Team of a TV Drama – Room 9 – Athos Kyriakides and Thuso Sibisi
- Best Director of a TV Drama – Tempy Pushas – Libby Dougherty and Tebogo Malope
- Best TV Drama – Intersexions: Season 2 – Quizzical Pictures
- Best Writing Team of a TV Soap – Writing Team Isibaya
- Best Director of a TV Soap – Adze Ugah and Denny Miller – Isibaya
- Best Ensemble TV Soap – Scandal – Ochre Media
- Best Actor TV Soap – Siyabonga Thwala (Mpiyakhe Zungu) – Isibaya
- Best Actress TV Soap – Thembi Nyandeni (Mkabayi Zungu) – *Isibaya*
- Best Writer in a Made for TV Movie – Writing Team Inside Story
- Best Director of a Made for TV Movie – Rolisizwe Nikiwe – Inside Story
- Best Supporting Actor in a Feature Film – Tshamano Sebe (Vuyani) – Of Good Report
- Best Supporting Actress in a Feature Film – Tina Jaxa (Head Mistress) – Of Good Report
- Best Actor in a Feature Film – Mothusi Magano (Parker Sithole) – Of Good Report
- Best Actress in a Feature Film – Antoinette Louw (Elle Winter) – Die Laaste Tango
- Best Writing Team of a Feature Film – Jahmil X.T. Qubeka – Of Good Report
- Best Director of a Feature Film – Jahmil Qubeka – Of Good Report
- Best Feature Film – Of Good Report – Spier Films and New Brighton Pictures
- Best TV Soapie – 7de Laan.

Museums

Museums are the windows to the natural and cultural heritage of a country. South Africa can

justifiably be called the “museum country of Africa”, with the earliest of its museums dating back to the first half of the 19th century.

There are more than 300 museums in South Africa. They range from museums of geology, history, the biological sciences and the arts, to mining, agriculture, forestry and many other disciplines.

Visitors can find exhibits, both conventional and eccentric, on every conceivable topic – from beer to beadwork, from fashion to food.

New additions are those reflecting the apartheid era, and commemorating those who fought and died for the cause of establishing a democratic country.

Most of the country's national museums are declared cultural institutions and fall under the overall jurisdiction of the DAC.

They receive an annual subsidy from the department, but function autonomously.

The following officially declared heritage institutions depend on annual transfers from the DAC:

- Northern Flagship Institutions, Pretoria
- Freedom Park, Pretoria
- Iziko Museum, Cape Town
- Natal Museum, Pietermaritzburg
- Bloemfontein National Museum
- Afrikaans Language Museum, Paarl
- The National English Literary Museum, Grahamstown
- Msunduzi/Voortrekker Museum, Pietermaritzburg
- War Museum of the Boer Republics, Bloemfontein
- Robben Island Museum, Cape Town
- William Humphreys Art Gallery, Kimberley
- Luthuli Museum, KwaDukuza
- Nelson Mandela Museum, Mthatha.

The following museums report to the Minister of Arts and Culture:

- Ditsong museums of South Africa
- Iziko museums, Cape Town
- Natal Museum, Pietermaritzburg
- National Museum, Bloemfontein
- Language Museum, Paarl
- National English Literary Museum, Grahamstown
- Msunduzi/Voortrekker Museum, Pietermaritzburg
- War Museum of the Boer Republics, Bloemfontein
- Robben Island Museum, Cape Town
- William Humphreys Art Gallery, Kimberley
- Engelenburg House Art Collection, Pretoria
- Nelson Mandela Museum, Mthatha
- Luthuli Museum, KwaDukuza.

The Ditsong museums of South Africa comprise the National Cultural History Museum, Kruger House, Tswaing Meteorite Crater, Willem Prinsloo Agricultural Museum, Pioneer Museum, Sammy Marks Museum the Coert Steynberg Museum, the Transvaal Museum and the South African National Museum of Military History in Johannesburg.

The Iziko museums of Cape Town comprise the South African Museum, the South African Cultural History Museum and its satellite museums, the South African National Gallery, the William Fehr Collection and the Michaelis Collection.

The Robben Island Museum was established as a national monument and museum, and declared South Africa's first world heritage site in 1999. Guided tours are offered to historical sites on the island, including the cell in which former President Mandela was imprisoned.

In April 2009, the DAC declared Freedom Park, Pretoria, a cultural institution under the Cultural Institutions Act of 1998.

The *Ihapo* museum at the historic Freedom Park was officially unveiled in April 2013.

The museum, which is situated at the top of Salvokop in Pretoria, will also serve as a monument to the mighty legacy of South Africa's first democratically elected President, Nelson Mandela.

Ihapo is a Khoi word which means "a dream." The museum will help the country define the history, in holistic terms, from the early wars of dispossession such as the Khoikhoi-Dutch war in the 1500s; the arrival of Jan van Riebeeck in the Cape in 1652; the Third War of Dispossession between the Khoisan and colonial authorities in the 1800s; and the South African War, previously known as the Anglo-Boer War, to the anti-apartheid struggle – all of which form part of the freedom history and define the freedom South Africans enjoy today. The museum is the result of nationwide consultative processes that solicited advice from youth, intellectuals, academics, artistic communities, women's groups, traditional leaders and healers and faith-based organisations.

It is a product of South Africans from all walks of life and is in every shape and form a community's dream.

Other elements include a vast wall commemorating those who paid the ultimate price for freedom, an eternal flame paying tribute to the unknown and unsung heroes and heroines, a gallery dedicated to the legends of humanity, a symbolic resting place for those who have died and the story of southern Africa's 3,6 billion years of history.

Other museums administered by central government departments or research councils are the:

- Museum of the Council for Geoscience (Pretoria)
- Theiler Veterinary Science Museum at Onderstepoort (Pretoria)
- South African Air Force Museum at Swartkop Air Force Base (Pretoria) with its satellites in Cape Town, Port Elizabeth and Durban
- museum of the Department of Correctional Services (Pretoria).

The best-known natural history collections in South Africa are housed in the Iziko museums, the Ditsong museums of South Africa, the National Museum and the KwaZulu-Natal Museum.

The following natural history museums do not fall under the DAC, but work closely with the national heritage institutions:

- McGregor Museum, Kimberley
- East London Museum
- South African Institute for Aquatic Biodiversity, Grahamstown
- Port Elizabeth Museum
- Durban Museum of Natural History.

The best-known cultural history collections are housed in the Iziko and the Ditsong museums, as well as the Durban Local History Museum and Museum Africa in Johannesburg.

The South African National Gallery in Cape Town and the William Humphreys Art Gallery in Kimberley report to the DAC.

The South African Cultural History Museum (Slave Lodge) in Cape Town houses the oldest cultural history collection in the country.

The South African Museum (Cape Town) showcases the natural history of South Africa, and relics of the early human inhabitants of the subcontinent.

The huge Whale Hall houses possibly the most impressive of all its exhibitions. This is the only collection in South Africa with a planetarium attached to it.

In May 2014, South Africa participated in the 11th International Film Festival in Western Sahara (FiSahara) in the Wilaya of Dakhla, Sahrawi refugee camps. The festival, held under the theme: "Cinema for Human Rights in Western Sahara," was attended by 300 international participants from different countries including filmmakers, directors, human rights activists and people in solidarity with the Saharawi people. The festival aims to raise awareness of the plight of the refugees displaced from their native Western Sahara for nearly four decades and to empower them to tell their own story through film by leaving a lasting legacy of film-making skills and equipment in the camps. South Africa held a special tribute to the late former President Nelson Mandela with specially chosen films, workshops and a performance by legendary South African musician Jonas Mosa Gwangwa.

The Transvaal Museum in Pretoria houses the skull of Mrs Ples, a 2,5-million-year-old hominid fossil, and depicts the origin and development of life in South Africa, from the most primitive unicellular form of life to the emergence of mammals and the first human beings.

It has an impressive collection of early human fossils and houses some of the largest herpetological and ornithological collections in southern Africa.

The Tswaing Meteorite Crater, situated to the north-west of Pretoria, combines a museum with a cultural-development initiative.

The National Cultural History Museum in Pretoria is a centre for the preservation and promotion of the culture and heritage of all South Africans.

It explores cultural diversity and commonalities, links the present and the past to offer a better understanding of both, and nurtures the living cultures of all South Africans.

Mining is best represented by the De Beers Museum at the Big Hole in Kimberley, where visitors can view the biggest hole ever made by man with pick and shovel.

It includes an open-air museum, which houses many buildings dating back to the era of the diamond diggings.

Another important mining museum is at Pilgrim's Rest, Mpumalanga, where the first economically viable gold field was discovered. The entire village has been conserved and restored.

Agriculture in South Africa is depicted mainly in two museums. These are Kleinplasië in Worcester, Western Cape, which showcases the wine culture and characteristic architecture of the winelands; and the Willem Prinsloo Agricultural Museum between Pretoria and Bronkhorstspuit, in Gauteng.

This museum comprises two "house" museums and runs educational programmes based on its extensive collection of early farming implements, vehicles of yesteryear and indigenous farm animals.

The Absa Museum and archives in Johannesburg preserve the banking group's more than 110 years of history. The museum also houses a unique and very valuable coin and banknote collection.

The Apartheid Museum in Johannesburg offers a realistic view of the political situation in South Africa during the apartheid years.

Exhibitions in the museum include audiovisual footage recorded during the apartheid era.

The Red Location Museum in Port Elizabeth highlights the struggle against apartheid and has won several international awards.

A common type of museum in South Africa is the "house" museum. Examples include an entire

village nucleus in Stellenbosch; the mansion of the millionaire industrialist Sammy Marks; the Kruger House Museum, the residence of Paul Kruger, former President of the Zuid-Afrikaansche Republiek; and Melrose House, where the Peace Treaty of Vereeniging that ended the Second Anglo-Boer/South African War (1899 to 1902) was signed, around the massive dining table, on 31 May 1902, in Pretoria.

Simpler variations include the Pioneer Museum and 1848 house in Silverton, Pretoria; and the Diepkloof Farm Museum featuring a farmhouse dating back to the 1850s, at Suikerbosrand near Heidelberg, in Gauteng.

There are several open-air museums that showcase the black cultures of the country, for example, Tsonga Kraal near Letsitele, Limpopo; the Ndebele Museum in Middelburg, Mpumalanga; the Bakone Malapa Museum in Polokwane, Limpopo; and the South Sotho Museum in Witsieshoek, Free State.

The South African Museum for Military History in Johannesburg reflects the military history of the country, while the War Museum in Bloemfontein depicts the Anglo-Boer/South African War, in particular.

The famous battlefields of KwaZulu-Natal, the Northern Cape and North West are also worth a visit.

The work of the War Graves Division of Sahra includes the upkeep of graves of victims of the Struggle for South Africa's liberation.

Archives

The archives of governmental bodies are transferred to archive repositories after 20 years, and are accessible to the public and to the office of origin.

The National Archives in Pretoria includes the National Film, Video and Sound Archives (NFVSA).

Its primary functions are to obtain and preserve films, videotapes and sound recordings of archival value, and to make these available for research and reference purposes.

The archives of central government are preserved in the National Archives' repository in Pretoria.

The nine provinces run their archiving services independently from the National Archives.

The retrieval of information from archives is facilitated by the National Automated Archival Information System, which can be found at www.national.archives.gov.za.

It includes national registers of manuscripts, photographs and audiovisual material.

The National Archives is responsible for collecting non-public records with enduring value of national significance.

The National Archives also renders a regulatory records-management service with regard to current records in governmental bodies, aimed at promoting efficient, transparent and accountable administration.

In so doing, it is obliged to pay special attention to aspects of the nation's experience neglected by archives of the past.

The Oral History Programme seeks to build the National Archives' capacity to document the spoken word, and fill the gaps in the archives of previously disadvantaged communities.

The automated National Register of Oral Sources is an important element of the programme.

The National Oral History Association, which was established in 2006, hosts annual oral history conferences.

The National Archives' outreach programme promotes the use of its facilities and functions. Archives are taken to the people of South Africa through coordinated national and provincial archive services.

The National Archives is also responsible for ensuring effective, transparent and accountable management of all public records.

The Convention for a Democratic South Africa and the multiparty South African collections have been nominated and provisionally registered for the UN Educational, Scientific and Cultural Organisation (Unesco) Memory of the World International Register.

This is part of South Africa's contribution to the documented collective memory of the peoples of the world.

Library and information services (LIS)

South Africa's growing LIS sector includes the NLSA, a statutory body; the South African Library for the Blind (SALB); Blind South Africa (Blind SA); public/community libraries; special libraries; government libraries; and higher education libraries.

National Library of South Africa

The NLSA was established after the merger of the former State Library in Pretoria and the former South African Library in Cape Town, and includes a specialist unit, the Centre for the Book in Cape Town.

The NLSA in Pretoria has seating capacity for 1 300 library users.

The NLSA offers free Internet access to users in Cape Town and Pretoria.

The Centre for the Book promotes the culture of reading, writing and publishing in all official languages of South Africa.

The NLSA is a custodian and provider of the nation's knowledge resources. It is mandated to collect and preserve intellectual documentary heritage material and make it accessible worldwide.

Its collections contain a wealth of information sources, including rare manuscripts, books, periodicals, government publications, foreign official publications, maps, technical reports, and special interest material, including Africana and newspapers.

The functions of the NLSA are to:

- build a complete collection of published documents emanating from or relating to South Africa
- maintain and preserve these collections
- provide access to them through bibliographic, reference, information and interlending services
- promote information awareness and literacy.

In terms of the Legal Deposit Act, 1997 (Act 54 of 1997), the NLSA receives two copies of each book, periodical, newspaper, map, manuscript material or other publication that is published in South Africa in any medium, whether print or electronic.

The Bookkeeper Mass De-Acidification has been installed at the NLSA in Pretoria to treat books and archival non-book material to extend the useful life of paper collections.

The NLSA is also able to offer moderate services to local libraries, archives and museums.

The NLSA is a link between the LIS sector and heritage sector. It will influence a social cohesive nation by providing free and equitable access to knowledge and information resources, with a theme: "A reading nation is a thriving nation."

Library and Information Association of South Africa (Liasa)

Libraries have always played a role in education, whether school, academic, public or special libraries.

Where there are not enough school libraries, public libraries are largely bridging the gap.

The concept of lifelong learning is one embodied in all libraries, especially public and community libraries.

That any person, young or old, rich or poor, employed or unemployed, can walk into a library and find information (in both electronic and traditional formats) to educate and enrich themselves, is one of the major benefits of libraries.

National Library Week was celebrated in March 2014 under the theme "Celebrating libraries in 20 years of democracy; check in @ your library."

National Council for Library and Information Services (NCLIS)

The NCLIS is an advisory council that advises the ministers of arts and culture, of basic education and of higher education and training on matters relating to LIS to support and stimulate the socio-economic, educational, cultural, re-creational, scientific research, technological and information development of all communities in the country.

The council is broadly representative and councillors are appointed for their expertise and experience in the field of LIS.

Members serve on the council for a renewable term of three years.

Some important policy matters include the development of the Library and Information Services Transformation Charter, which aligns the role of libraries with the vision and strategic framework of government; the training of librarians; and the funding of the sector.

Legal Deposit Committee

The Legal Deposit Committee was appointed in terms of the Legal Deposit Act of 1997, which is administered by the DAC.

The committee members serve on the committee for a renewable term of three years.

The mandate of the Act includes:

- providing for the preservation of the national documentary heritage through the legal deposit of published documents
 - ensuring the preservation and cataloguing of, and access to, published documents emanating from, or adapted for, South Africa
 - providing for access to government information.
- The core functions of the Legal Deposit Committee include:
- advising the Minister on any matter dealt with in this Act
 - making recommendations to the Minister concerning any regulations which the Minister may make under this Act
 - coordinating the tasks carried out by the places of legal deposit
 - advising any place of legal deposit regarding any matter dealt with in this Act.

The places of legal deposit are: the NLSA; the Library of Parliament in Cape Town; the Mangaung Public Library in Bloemfontein; the Msunduzi/Voortrekker Municipal Library in Pietermaritzburg; and the NFVSA in Pretoria.

The Act also provides for the establishment of official publications depositories (OPDs), namely the Constitutional Court Library in Johannesburg; Phuthaditjhaba Public Library in the Free State; the North West Provincial Library, Information and Archives Service; and the Mpumalanga Library Services.

South African Library for the Blind

The SALB is a statutory organisation located in Grahamstown in the Eastern Cape. Its purpose is to provide, free of charge as far as is reasonably possible, a national LIS to serve blind and print-handicapped readers in South Africa.

It is partly state-funded and depends for the remainder of its financial needs on funds from the private sector and the general public.

The SALB also produces documents in special media such as Braille, audio and tactile formats. It develops standards for the production of such documents and researches production methods and technology in the appropriate fields.

It also acquires, manufactures and disseminates the technology people with visual disabilities use to read. The SALB has five broad objectives, namely to significantly contribute towards:

- helping to build a nation of readers
- assisting the organised blind community
- improving the lives of individuals with print disabilities by meeting their information needs
- helping the state to discharge its cultural mandate, and its obligations to blind and visually impaired people
- assisting Africa's development by providing advice, expertise and documents in accessible formats for blind people and the institutions that serve their information needs.

The SALB has a membership of about 3 655 people, an audio and Braille collection of more than 25 600 books, and an annual circulation of 133 222 books in Braille or audio format.

To make library services more accessible, the SALB partners 82 public libraries providing accessible reading material and assistive devices.

Blind SA

Blind SA is an organisation of the blind, governed by the blind, and is located in Johannesburg.

It provides services for blind and partially sighted individuals to uplift and empower them by publishing books, magazines and other documents in Braille. Blind SA provides:

- study bursaries for blind and partially sighted students
- interest-free loans (for adaptive equipment)
- information (including free Braille magazines)
- assistance in finding sustainable employment
- advocacy (to act as a pressure group for disability rights)
- Braille publications at affordable prices in all the official languages
- free Braille training (newly blind people or previously disadvantaged blind people)

- free orientation and mobility training (newly blind people or previously disadvantaged blind people).

International relations

The DAC's participation in various activities in the international cultural arena helps to identify, promote and exploit mutually beneficial partnerships for social and economic development in South Africa.

Together with the African Union (AU) and the New Partnership for Africa's Development, South Africa has embarked on the road to restoring, preserving and protecting its African heritage.

The department ensures that South African talent takes its rightful place on the global stage, and uses arts and culture as a tool for economic self-liberation.

Bilateral agreements have been signed with France, the UK, China, Cuba, India, New Zealand and many more.

South Africa ratified the Convention on the Promotion and Protection of Cultural Diversity in 2006, becoming the 35th member country to do so.

In the area of international cooperation on cultural development, the DAC is committed to promoting the African Agenda.

The DAC continues to encourage and support initiatives to promote South African artists on the world stage.

A priority in 2014 is the finalisation of the policy on cultural diplomacy, in partnership with the Department of International Relations and Cooperation. Among others, the policy will result in the deployment of cultural attachés in South Africa's diplomatic missions.

Indigenous music and oral history

The International Library of African Music (ILAM), attached to the Music Department at Rhodes University, is the largest repository of African music in the world. Founded in 1954 by ethnomusicologist Hugh Tracy, ILAM is devoted to the study of music and oral arts in Africa. It preserves thousands of historical recordings, going back to 1929, and supports contemporary fieldwork.

The DAC has entered into partnerships with the universities of Venda, Fort Hare and Zululand to conduct research into indigenous music and instruments, as well as identifying and collecting all aspects of intangible cultural heritage in their provinces.

The department and the African Cultural Heritage Fund promote indigenous music by hosting regional, provincial and national indigenous dance and music competitions.

African World Heritage Fund (AWHF)

The AWHF provides financial and technical support for the conservation and protection of Africa's natural and cultural heritage of outstanding universal value.

The fund was established as a result of work undertaken by African member states of Unesco, with the objective of developing an ongoing strategy to deal with the challenges that most African countries have in implementing the World Heritage Convention. The AWHF is the first regional funding initiative within the framework of the Unesco World Heritage Convention.

The AWHF strives towards the effective conservation and protection of Africa's natural and cultural heritage. AWHF is aimed at AU member states that signed the 1972 Unesco World Heritage Convention in support of these goals.