



SA YEARBOOK 2007/08 | ARTS AND CULTURE



The Department of Arts and Culture seeks to develop and preserve South African culture to ensure social cohesion and nation-building.

National symbols

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

The words of the first stanza were originally written in isiXhosa as a hymn. Seven additional stanzas in isiXhosa were later added by the poet Samuel Mqhayi. It has been translated into most of South Africa's official languages.

National flag

South Africa's national flag 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.

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. The flag was designed by the State Herald.

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 it is 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 coat of arms

South Africa's coat of arms was launched on Freedom Day, 27 April 2000.

A focal point of the coat of arms is the indigenous secretary bird with its uplifted wings, crowned with an image of the rising sun. The sun symbolises a life-giving force, and represents the flight of darkness and the triumph of discovery, knowledge and understanding of things that have been hidden. It also illuminates the new life that is

coming into being. An indigenous South African flower, the protea, is placed below the bird. It represents beauty, the aesthetic harmony of the different cultures, and South Africa flowering as a nation. The ears of wheat symbolise the fertility of the land, while the tusks of the African elephant, depicted in pairs to represent men and women, also represent wisdom, steadfastness and strength.

The shield, placed in the centre, signifies the protection of South Africans from one generation to the next. The spear and a knobkrie above it are representative of the defence of peace rather than the pursuit of war. This shield of peace, which also brings to mind an African drum, conveys the message of a people imbued with a love of culture. Its upper part is a shield imaginatively represented by the protea.



Contained within the shield are some of the earliest representations of humanity. Those depicted were the very first inhabitants of the land, namely the Khoisan people. These figures are derived from images on the Linton Stone, a world-famous example of South African rock art. The motto on the coat of arms, *!ke e:ǀxarra!ke*, written in the Khoisan language of the /Xam people, means "diverse people unite" or "people who are different joining together".

National orders

National orders are the highest awards that the country can bestow on individual South Africans and eminent foreign leaders and personalities.

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, co-operation 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.

National symbols

South Africa's national symbols are:

- National animal: Springbok
- National bird: Blue crane
- National fish: Galjoen
- National flower: King protea
- National tree: Real yellowwood.

Arts and culture organisations

National Heritage Council (NHC)

The NHC, a statutory body that aims to bring equity to heritage promotion and conservation, was officially constituted on 26 February 2004 in terms of the NHC Act, 1999 (Act 11 of 1999). The council creates an enabling environment for preserving, protecting and promoting South African heritage.

Its other objectives are to protect, preserve and promote the content and heritage that reside in orature to make it accessible and dynamic; to integrate living heritage into the council and all other heritage authorities and institutions at national, provincial and local level; to promote and protect indigenous knowledge systems; and to intensify support for promoting the history and culture of all South Africans.

Over the 2007 Medium Term Expenditure Framework, the council will develop, together with other heritage role-players, a heritage-development strategy to unlock the economic potential of the sector. The development of a heritage transformation charter was expected to begin in 2007.

South African Heritage Resources Agency (Sahra)

The National Heritage Resources Act, 1999 (Act 25 of 1999), established the Sahra to manage the heritage resources of the country in co-operation with similar provincial agencies.

The Sahra has established the National Heritage Resources Fund to provide financial assistance, in the form of a grant or a loan, to an approved body or individual, for any project which 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 over 60 years old
- burial grounds and graves
- fossils (palaeontology) and archaeology
- rock art
- historical shipwrecks.

Heritage audit

By mid-2007, the ground-breaking National Audit of Heritage Resources Project in Public Custodianship was under way. Collections of heritage resources that had already been audited included those held in Tuynhuys, Parliament, Groote Schuur Estate, Bryntirion Estate and the Union Buildings. Six thousand heritage resources had been identified, described and digitally photographed as part of the first phase.

The Sahra website (www.sahra.org.za) provides access to National Inventory items. Sahra has also conducted a national survey of almost 2 000 public offices and bodies that are potential custodians of heritage resources.

The survey has identified a need across all three tiers of government and parastatals to ensure proper accountability for the management of heritage resources to curb loss of and damage to these heritage resources.

Theft of cultural heritage

South Africa is a signatory to the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. South Africa is also in the process of becoming a signatory to the Unidroit Convention on Stolen or Illegally Exported Cultural Objects.



Among the commemorations that featured prominently in 2007/08 were:

- The 40th anniversary of the tragic death of Inkosi Albert Luthuli to pay tribute to this great South African, the first African to be awarded the Nobel Peace Prize.
- The 90th anniversary of the tragedy of the *SS Mendi* to commemorate the 600 victims of the fallen *SS Mendi* in 1917.
- The 30th anniversary of the murder of Steve Biko: government committed R5 million to the Steve Biko Foundation to undertake a number of projects to commemorate the memory of Biko. The anniversary also marked the banning of a host of organisations and the newspaper *The World*.

These conventions ensure that the cultural property of signatory countries is protected internationally from theft and illicit trafficking.

South African Geographical Names Council (SAGNC)

The SAGNC is an advisory body appointed by the Minister of Arts and Culture in terms of the SAGNC Act, 1998 (Act 118 of 1998). The council advises the minister 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 or jurisdiction acquired by treaty.

The following principles are adhered to:

- each individual feature or entity should have only one official name
- the following types of geographical names should 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 persons.

Geographical names committees have been established in all nine provinces. These committees play an important role in standardising geographical names. A list of all approved names is available at <http://sagnc.dac.gov.za>.

National Arts Council of South Africa (NAC)

The NAC aims to:

- support arts practice by creating and providing opportunities to achieve excellence in the arts, within a climate of freedom
- achieve equity by redressing imbalances in the allocation of resources
- promote and develop appreciation, understanding and enjoyment of the arts through strategies that include education, information and marketing

- enhance support for and recognition of the arts by promoting and facilitating national and international liaison between individuals and institutions

- establish and recommend policy in the development, practice and funding of the arts.

It also offers block bursaries to tertiary institutions for undergraduate students. Individual bursaries are offered for studies towards a postgraduate qualification in South Africa and abroad.

In 2006/07, the NAC allocated grants to about 250 projects and 75 performing arts companies in theatre, dance, music, literature, the visual arts and craft. From 2007/08 to 2009/10, the council plans to fund about 1 000 projects each year.

The responsibility for funding the Cape, KwaZulu-Natal and Gauteng philharmonic orchestras was shifted to the NAC. The council is also responsible for funding the Cape Town Jazz Orchestra.

Mmino

Mmino, a South Africa-Norwegian education and music programme, hosted by the NAC in close co-operation with the Norwegian Concert Institute, is the only funding programme in South Africa that funds music projects exclusively.

Mmino aims to support projects with national impact in the areas of music education, documentation, research and exchange, choral music and festivals.

Arts institutions

The following arts institutions assist in creating 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 Department of Arts and Culture, but also generate revenue through entrance fees, donor assistance, sponsorships and rental income.

National symbols and orders



The Order of the Baobab



The Order of Luthuli



The Order of Mendi for Bravery



The Order of Mapungubwe



The Order of the Companions of
OR Tambo



The Order of Ikhamanga



National bird: Blue crane



National flower: King protea



National fish: Galjoen



National tree: Real yellowwood



National animal: Springbok

Business and Arts South Africa (Basa)

Basa was founded in 1997 as a joint initiative of government and the business sector. Registered as a section 21 company and a public-benefit organisation, Basa aims to promote mutually beneficial and sustainable business and arts partnerships that will benefit civil society in the long term.

Basa receives annual funding from the Department of Arts and Culture to implement its supporting grant scheme. It is designed to attract funding or in-kind support from the business sector by offering a grant to arts projects specifically for additional marketing or other benefits for the business sector.

In addition, Basa initiates or enters into partnerships with programmes and projects designed to mainstream the arts and lift its public profile, including a range of media partnerships and high-profile arts projects with national reach. In 2005/06, Basa's grants totalled R4 million, leveraging a further R20 million in corporate support.

Basa boasts some 110 companies as corporate members nationally. This number fluctuates as companies shift from corporate social investment to sponsorship.

The *Business Day/Basa Awards* are presented annually.

Arts and Culture Trust (ACT)

The ACT was launched in October 1994 to finance and manage funding for the arts in South Africa. The trust, with former President Nelson Mandela as its chief patron, has Nedbank, Sun International, the Ministry of Arts and Culture, Vodacom and the Dutch Government as its major funders. The trust also seeks to build a better arts and culture dispensation through proactive initiatives, including:

- forums, conferences and campaigns concerning strategic issues
- the annual ACT Awards, which recognise the important contributions of role-players such as administrators, journalists and educators
- establishing mutually beneficial relationships between the trust and the arts and culture community.

The ACT was the first independent body established to fund arts and culture in post-apartheid South Africa. It has funded more than 500 projects across the spectrum. Support for a further 31 projects in 11 disciplines to the value of R1 million was approved.

The ACT focuses on the development of job creation, creative skills, management skills, cultural diversity and cultural-tourism marketing.

Other cultural organisations

Non-governmental organisations (NGOs), community-based organisations and other cultural projects that were previously not considered for funding are now being funded.

Community art centres are positioned to be leading centres for poverty-alleviation programmes in both rural and urban communities.

The Community Arts Centre Programme contributes to ensuring optimally functioning community arts centres in South Africa. This has led to the development and implementation of many strategies that changed the face of these centres in South Africa.

Arts and culture initiatives

Investing in Culture

Investing in Culture is the flagship programme for eradicating poverty, also providing the necessary skills to enable people to assume greater responsibility for their future.

The Investing in Culture Programme aims to provide access to skills and markets as a tool for urban regeneration, rural development and job creation.

Over 5 000 jobs were directly created, with 62% of the beneficiaries being women; 53% youth; and 8,5% people with disabilities. Forty percent of the funds for this programme is invested in nodal municipalities in support of the integrated sustainable rural development and urban renewal programmes. Some R96,3 million went towards the Investing in Culture Programme in 2007/08.

The programme develops capital by allocating resources to ensure return on investments that will fulfil the key objectives of the Department of Arts and Culture and broader imperatives of government.

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.



Functions and activities include:

- ensuring the realisation of empowerment opportunities through training and job creation in the arts, culture and heritage sector
- potential sustainable economic growth through, among other things, music, arts and heritage
- building social cohesion
- promoting co-ordinated governance (across the three tiers of government)
- capacity-building through support provided by provincial co-ordinators
- contributing to the Expanded Public Works Programme
- aligning projects with the Provincial Growth and Development Strategy and integrated development plans.

Legacy projects

Monuments, museums, plaques, outdoor art, heritage trails and other symbolic representations create visible reminders of, and commemorate, the many aspects of South Africa's past.

Government has initiated several national legacy projects to establish commemorative symbols of South Africa's history and to celebrate its heritage.

The legacy projects include the:

- **Women's Monument:** On 9 August 2000, President Thabo Mbeki unveiled a monument at the Union Buildings in Pretoria to commemorate the contribution of the women of South Africa in the struggle for freedom. The ceremony marked the day, in 1956, when 20 000 women marched to the Union Buildings to protest against government's pass laws.
- **Chief Albert Luthuli's house in KwaDukuza, KwaZulu-Natal,** has been restored by the Department of Arts and Culture as a museum with a visitors' interpretative centre. The project also involved the unveiling of Chief Luthuli's sculpture at the KwaDukuza municipal grounds.
- **Battle of Blood River/Ncome Project:** Following the unveiling of the Ncome Monument and Wall of Remembrance on 16 December 1998, the Ncome Museum was opened on 26 November 1999. The structures honour the role played by the Zulu nation in the battle.
- **Samora Machel Project:** The Samora Machel Monument in Mbusizi, Mpumalanga, was

unveiled on 19 October 1998. The second phase (totalling R4,1 million) was completed in 2005.

- **Nelson Mandela Museum:** This museum in the Eastern Cape was opened on 11 February 2000. It is being developed as a single component comprising three elements, namely a museum in Mthatha, a youth centre at Qunu, and a visitors' centre in Mvezo, where former President Mandela was born. The second phase (totalling R8,2 million) was completed in 2005.
- **Constitution Hill Project:** The Old Fort Prison in Hillbrow, Johannesburg, was developed into a multidimensional and multipurpose precinct that houses the Constitutional Court (CC) and accommodates various constitutional commissions. The Constitution Hill Project involved the development of the Constitutional Hill precinct to accommodate the CC, the Constitution Museum, the Women's Jail, the Old Fort and a commercial precinct.
- The development of the Sarah Baartman monument and the Khoisan Legacy Project started in 2006 at an estimated cost of R5 million.
- **Freedom Park Project:** Construction of the Freedom Park Project, a memorial to the anti-apartheid struggle at Salvokop in Pretoria, began in 2002. It is expected to be completed in 2010. The first phase of the R560-million memorial site was handed over to government in March 2004. This phase, costing R45 million, involved the design and construction of the Garden of Remembrance in honour of the country's departed freedom fighters.

Indigenous Music and Oral History Project

The Department of Arts and Culture has a partnership with the universities of Venda, Zululand



In 2006, the Department of Arts and Culture established the African World Heritage Fund (AWHF) to deal with the challenges that face the conservation and protection of world heritage sites on the African continent.

The AWHF was launched in May 2006. It is administered by the Development Bank of Southern Africa and audited by the Auditor-General.

It consists of all African Union countries that are signatories to the World Heritage Convention and has already invested in various projects.

and Fort Hare. The mandate of these universities is to conduct research to identify, document, protect and promote indigenous music (instruments), oral history and indigenous knowledge.

Research has been conducted into procedures and forms of marriage; indigenous medical practice; indigenous pest control; different types of indigenous dance and music; Inkosi Cetshwayo; and the role of izindabuli; izinqmbi and amagosa in dance songs.

Some of the expected outcomes of the project are the amplification of the sound of indigenous instruments; the modernisation of indigenous instruments; the provision of teaching material for arts, music and other forms of indigenous knowledge at educational institutions; and the use of indigenous knowledge for community development and sustainability, poverty alleviation and moral regeneration.

Heritage Month celebrations

The Department of Arts and Culture is responsible for the Heritage Month celebrations. Heritage Month promotes and celebrates various aspects of South African heritage, in accordance with the adopted theme. Provinces host various heritage activities during Heritage Month. These activities culminate in national Heritage Day, which is held on 24 September. The theme for the 2007 Heritage Month was *Celebrating our Poetry*.

Mosadi wa Konokono (Women of Substance)

Mosadi wa Konokono is a flagship campaign of the Department of Arts and Culture. It is a socio-cultural-economic campaign that was conceptualised as a vehicle for elevating the profile of ordinary women in grassroots communities. The campaign uses arts and culture to foster social cohesion and to nurture a spirit of economic self-determination. The campaign has also been created as a platform to enable the emergence of talented women and youth who are already instrumental in and proactively building their communities.

Education and training

Training is critical for the development of arts and culture, to achieve both the developmental and economic potential of the sector.

The creative industries form part of the Media, Advertising, Publishing, Printing and Packaging Sector Education and Training Authority (Mappp-Seta).

Recognising the challenges facing this sector, the Mappp-Seta, in partnership with the departments of arts and culture and of labour, the

NAC, and the National Film and Video Foundation (NFVF), initiated the Creative Research Education and Training Enterprise South Africa (Create SA) Strategic Project to develop a comprehensive on-the-job training framework for the creative industries. The project is funded by the National Skills Fund and the Department of Arts and Culture, and focuses on people who otherwise might not have had access to training opportunities.

The Artists in Schools Project places artists with a flair for education and teaching within schools wishing to offer arts curricula.

Access to arts

The Arts, Social Development and Youth Programme is working towards greater arts access for all communities, particularly marginalised groups. These groups include women, youth in distress and people with disabilities.

One project supported under arts access includes art therapy under the auspices of the Art Therapy Centre.

The department launched the National Youth, Arts, Culture and Heritage Expressions Campaign in May 2006 to coincide with the 30th anniversary of the Soweto uprisings. This campaign facilitates learnerships for disadvantaged youth in the technical aspects of arts and culture management. The aim is to broaden exposure to various aspects of arts management, with a view to creating sustainable employment opportunities.

The department envisages running accredited learnerships in community arts centres and other sites of learning situated within those targeted communities. Learners are expected to complete a nine-month programme that will be assessed continuously.

The pilot Art in Correctional (AIC) Facilities Programme was introduced at three facilities in 2005. As a result of its success, the project will progressively be implemented in 36 other correctional facilities, identified as centres of excellence.



The Copyright Lekgotla was held in June 2007 in Cape Town. The lekgotla was organised by the Academic and Non-Fiction Writers' Association of South Africa and the Publishers' Association of South Africa.

The general theme was *Who Owns our Knowledge?*

Sponsors of the event included the Norwegian Non-Fiction Writers' and Translators' Association; Kopinor (Norwegian Reproduction Rights Organisation); Jonathan Ball Publishers; the Dramatic, Artistic and Literary Rights Organisation; and the World Intellectual Property Organisation.

The AIC Facilities Programme is a rehabilitative vehicle for creative expression for offenders. It provides a skills base that is intended to ease re-entry into society.

The department, as part of extending the reach of arts access, is seeking to include children under the age of five, who live with their mothers in correctional facilities.

The department has devised the Social Cohesion Campaign that has cultural fluency as a central component. This is aimed at engendering a constructive socio-cultural dialogue to create a nation that embraces cultural diversity and fosters a unifying South African identity.

Cultural tourism

Cultural tourism is one of the most rapidly growing sectors of the multibillion-Rand international tourism industry, and is an area in which South Africa is well placed to compete. Professional and innovative museums, galleries and theatres are key attractions for cultural tourists.

Cultural villages

Most tourists visiting South Africa are eager to explore the country's cultural diversity. At the same time, an increasing number of local tourists want to learn more about the people they were separated from under apartheid. (See Chapter 20: *Tourism*)

Various projects around the country offer insight into South Africa's cultural wealth, ranging from traditional dances and rituals in rural areas, to excursions into the urban and township milieux that give South Africa its defining features. These include Khaya Lendaba near Port Elizabeth; the Basotho Cultural Village situated in the QwaQwa Nature Reserve near Harrismith, Free State; the Makhosini Cultural Village and Tourism Initiative in the Valley of Kings at Umgungundlovu in KwaZulu-Natal; the Lesedi Cultural Village near Johannesburg; Tiholego in Magaliesburg; the KoMjekejeke Cultural Village, north of Pretoria; the Mapoch Ndebele Village in Winterveld, north-west of Pretoria; the Gaabo Motho Cultural Village in Mabopane; the Rainbow Cultural Village, west of the Hartbeespoort Dam, North West; Botshabelo in Middelburg, Mpumalanga; and Shangana in Hazyview, Mpumalanga.

Cultural industries

The Accelerated and Shared Growth Initiative for South Africa (AsgiSA) has identified creative industries as one of the key areas in which South Africa can achieve the goals of job creation and greater economic growth in South Africa.

The Cultural Industries Growth Strategy capitalises on the economic potential of the craft, music, film, publishing and design industries. The Department of Arts and Culture provides support in the form of financing, management capacity, advocacy and networking, and by developing public-private partnerships and other initiatives that use culture as a tool for urban regeneration.

South Africa's entertainment industry is valued at about R7,4 billion. According to the *Create South Africa Report*, the industry employs an estimated 20 525 people. Film and television alone are worth R5,8 billion and have a strong technical base of skills and infrastructure. More than 100 000 people are employed within the music, film and television industry. A further 1,2 million people earn their living through crafts and related trade sectors.

Worldwide, the turnover of cultural industries makes this the fifth-largest economic sector, which comprises design, the performing arts, dance, film, television, multimedia, cultural heritage, cultural tourism, visual arts, crafts, music and publishing.

The Department of Arts and Culture entered into partnership with significant stakeholders in 2007 to map the cultural industries.

A comprehensive cultural audit, an analysis thereof and a report were expected to be completed by March 2008.

By June 2007, a fully functional national representative body as a one-stop service facility for South African crafters, which can also provide a networking forum, was being established.

The renowned *Beautiful Things Craft Supermarket* with South Africa's first lady, Ms Zanele Mbeki as patron, was launched as an annual event in 2006 to showcase South African crafts.

Plans are under way to establish a crafts emporium to increase market access. A nationally recognised award for master crafters and a skills-transfer programme by these crafters will help preserve indigenous knowledge and traditional methods and techniques of production.

By mid-2007, the Department of Arts and Culture was working with the Department of Communications on the Information Society and Development Strategy. The department seeks to leverage information communications technology (ICT) for the development of South Africa's creative industries.

International relations

The Department of Arts and Culture'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 and the New Partnership for Africa's Development (Nepad), South Africa has embarked on the road to restoring, preserving and protecting African heritage.

In 2006/07, the department supported almost 400 South African artists and cultural practitioners to showcase their talent abroad and forge closer links with counterparts around the world.

The department's mandate is to ensure that South African talent takes its rightful place on the global stage and to use artistry as a tool for economic self-liberation. Bilateral agreements have been signed with France, the United Kingdom (UK), China, Cuba, India, New Zealand and Belarus.

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

During 2007/08, the department was expected to ratify a number of international treaties, including the:

- United Nations Educational, Scientific and Cultural Organisation's Convention for the Safeguarding of the Intangible Cultural Heritage
- Underwater Cultural Heritage Convention.

The ratification of these conventions will enhance the country's capacity to safeguard and promote its heritage. The department believes this can contribute to social cohesion and building a South African national identity.

In 2007, South Africa hosted the conference of the Southern African Development Community National Arts Councils and launched the Commonwealth Foundation.

Arts festivals

In 2006, the Department of Arts and Culture provided financial support to 29 arts and culture festivals. The range of arts festivals around South Africa offers visitors the opportunity to combine

their pursuit of culture with sightseeing, wine tasting, beach visits, wildlife viewing, history, palaeo-anthropology and relaxing in some of South Africa's most beautiful spots.

The National Arts Festival, held annually in July in Grahamstown, Eastern Cape, is one of the largest and most diverse arts gatherings of its kind staged in Africa, rating favourably against similar international festivals. It showcases southern African talent in all arts disciplines. There is also growing interest and participation from artists in other African countries and the rest of the world.

The Klein Karoo Nasionale Kunstefees is a vibrant festival for the performing arts, presented mainly, but not exclusively, in Afrikaans. It is held annually in Oudtshoorn in the first quarter of the year. Disciplines include drama, cabaret and contemporary and classical music.

The Arts Alive International Festival, held in Johannesburg, is an annual festival of music, dance, theatre and performance-poetry.

Heritage-reclamation festivals are also emerging at local level in communities destroyed by apartheid, such as Vrededorp (Fietas) in Johannesburg.

The Mangaung Cultural Festival (Macufe) is gaining status as one of the biggest cultural tourism events in southern Africa.

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.



The Department of Arts and Culture hosted the prestigious United Nations Educational, Scientific and Cultural Organisation's Memory of the World (MoW) meeting in Pretoria from 11 to 15 June 2007.

The MoW Programme assists in looking after and publicising historic documentary heritage throughout the world. The programme's international register lists documentary heritage that is correctly preserved by different heritage institutions in the world.

Two South African collections had already been registered in this programme:

- the Bleek Collection of rare material relating to the history of the Khoisan people
- the VOC collection of early Dutch material, which is a joint registration with the Netherlands, Indonesia and other countries.

After the meeting, two other South African collections were added to the MoW Register:

- the Rivonia Trial Collection, which is preserved by the National Archives
- the Liberation Struggle Living Archive, which is preserved by Doxa Productions in Cape Town.

Other festivals that attract visitors at both national and international level are the Joy of Jazz International Festival; Oppikoppi; 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; and the Windybrow Theatre Festival in Johannesburg.

The Department of Arts and Culture and the NAC support numerous festivals throughout South Africa, including the Cape Town International Jazz Festival, Port St Johns Festival, Splashy Fen Music Festival in Durban and the National Arts Festival in Grahamstown.

The departments of arts and culture and of environmental affairs and tourism have established a forum of festival directors to maximise tourism opportunities.

Theatre

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

South African theatre is internationally acclaimed as unique and top-class.

Apart from early productions, notably the ground-breaking musical *King Kong* in the 1960s, theatre created in South Africa by South Africans only began to make 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 there that Johannesburg theatregoers 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, Barney Simon and his actors developed in workshop *Cincinatti – 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 to overseas audiences most effectively during the 1980s, specifically through theatre and musical productions.

Music

South African music is characterised by its fusion of diverse musical forms. South Africa has nurtured the development of an array of distinctive styles of music, and it has contributed significantly to music heard on the continent.

These styles range from South African jazz, which describes a range of music from early marabi-inspired sounds in the late 1930s and 1940s by bands like the Merry Blackbirds Orchestra, to current performers such as trumpeter Hugh Masekela, Jonas Gwangwa, Abdullah Ibrahim, Jimmy Dlodlu, Judith Sephuma and others.

Kwaito and hip-hop are very popular. They combine elements of rap, reggae, and other musical styles into a distinctly South African style. Popular kwaito musicians include Arthur Mafokate, Mzekezeke, Bongo Maffin, Zola, Skwatta Kamp, Mandoza and Mdu.

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 music, the department has solid foundations to build on. These include the annual South African Music Week, the in-school education programme run in conjunction with the Department of Education, and the Moshito Music Conference and Exhibition.

Launched in 2004, Moshito is a private-public partnership that produces an annual music industry trade show comprising a conference, an exhibition, the sale of music products and services, and music-business seminars. The Moshito Music Conference and Exhibition is a section 21 company that helps newcomers to the music industry gain an understanding of how it operates.

Midem 2007

The international music market, Midem, which is held annually in France, took place in January 2007. Every year, the global music industry's key players converge at Cannes to conduct deals, network, learn about the sector's future through best practices, and witness first-hand the new talent on tap. Midem also offers high-level conferences, cutting-edge concerts and events, and many business services. South Africa was the first African country to exhibit at Midem. In 2005, the Department of Arts and Culture elevated the profile of the domestic music industry internationally by hosting the first-ever South African Pavilion at Midem, together with the Moshito Conference and Exhibition.

In 2007, it was attended by more than 60 South African delegates.

South African Music Week

The South African Music Week is an annual project that celebrates South African music on radio, television and through live events in the community. The project is considered the largest platform for developing South Africa's live and recording music industry through broadcasting, workshops, awareness and promoting local music products.

During the music week, many broadcasters increase airplay of South African music, providing



The Lion King, the musical, has been seen by more than 52 million people across the globe.

Bringing the show to South Africa had been the dream of composer, singer, Grammy and South Africa Music Award winner, Lebo M, who performed and composed songs in the first production on Broadway in 1997.

A 1 900-seat theatre was specially constructed at Monte Casino, Johannesburg, to accommodate the enormity of the show.

The Lion King opened in June 2007 with an entirely local cast of 53 and a 20-member orchestra backed by a technical crew of 40.

Due to its popularity, the show was extended to February 2008.

artists with a platform to market their products and providing income in the form of royalties to copyright owners.

The 2006 South African Music Week was characterised by a number of workshops, which were held in Polokwane, Cape Town, Durban, Nelspruit and Bloemfontein. South African Music Week 2006 was staged during Heritage Month, as part of the 2006 Heritage Month theme *Celebrating our Music, our Heritage*.

Blank-tape levy

The Music Industry Task Team has recommended the implementation of a blank-tape levy to curb piracy.

Through this system, a levy is charged on blank recording carriers, and in some cases also on recording equipment. The principles on which these levies have been established and the levels at which they have been set, have often been ambiguous. In most countries, the legislation on blank levy includes a provision that a proportion of the money collected should be used for collective cultural purposes.

By mid-2007, the Department of Arts and Culture was conducting research and feasibility studies on issues pertaining to a blank-tape levy for the South African music industry.

South African Electronic Music Conference 2006

Electronic music is one of the strategic platforms for the growth of the local music industry. The sector has shown its strength in appealing to the youth market in terms of music sales.

Nonetheless, the sector has, to a certain extent, received less attention from the mainstream developmental agenda. In the past years, development of the sector was left to the mercy of



Some of the winners of the 2006 Naledi Theatre Awards, held in February 2007, included:

Best Performance by a Newcomer/Breakthrough (Female) – Nqobile Sipamla: *The Suitcase*

Best Performance by a Newcomer/Breakthrough (Male) – Tshediso Lawrence Mofali

Best Community Theatre Award – *Echoes*
Reflections Theatre Festival – Community Theatre – *When the Bell Rings*

Best Comedy Performance (Play, Musical or Revue) – Sylvaine Strike (female winner): *Coupe*

Best Comedy Performance (Play, Musical or Revue) – Gerard Bester (male winner): *Coupe*

Best Musical Director/Score/Arrangement – Taliep Petersen: *Ghoema*

Best Performance in a Musical (Female) – Angela Killian: *My Fair Lady*

Best Performance in a Musical (Male) – Lindani Nkosi: *Ain't Misbehavin'*

Best Performance by an Actress in a Lead Role (Play) – Kate Normington: *Bombshells*

Best Performance by an Actor in a Lead Role (Play) – Siyabonga Twala: *The Suitcase*

Best Director of a Play or Musical – James Ngcobo: *The Suitcase*.

aspiring individual disc jockeys (DJs) and producers.

However, in 2006, the Department of Arts and Culture, for the first time, entered into a partnership with DJs Unite. DJs Unite is a body formed by individual DJs and music-industry practitioners to assist aspiring practitioners through skills development.

The partnership significantly strengthened the South African Electronic Music Conference by increasing the scale at which the project was pitched, allowing many aspiring music producers to be accommodated. The conference was held in April 2006 in Newtown, Johannesburg.

The department's support for the industry stems from the belief that nurturing and protecting local artistic talent should be done in partnership with institutional development.

The Association of Independent Recording Companies of South Africa is one of the institutions that was developed through the department's leadership, with the idea that, together with other stakeholders, it will drive the efforts to break the existing monopoly and ensure increased market shares for local companies.

South African Music Awards (Samas)

The 13th annual Sama ceremony took place in April 2007. Categories and winners included:

- Best Female Artist: Simphiwe Dana – *The One Love Movement on Bantu Biko Street*
- Best Male Artist: Vusi Mahlasela – *Naledi Ya Tsela*
- Best Duo/Group: Mafikizolo – *Six Mabone*
- Best Newcomer: Siphokazi – *Ubuntu Bam*
- Album of the Year: Simphiwe Dana – *The One Love Movement on Bantu Biko Street*
- Song of the Year: DJ Sbu – *Remember when it Rained.*

Indigenous music

The department funds the annual National Traditional Dance and Music Festival, called Zindala Zombili, under the auspices of the African Cultural Heritage Trust. This platform showcases and promotes the rich and diverse indigenous traditional dance and music of South Africa.

The festival entails 22 regional and eight provincial competitions, culminating in a national festival.

Dance

South African dance is unique in its vitality and energy. More and more South African dance companies, individual dancers and choreographers are being invited to perform at festivals throughout Europe, Australia and the United States of America (USA).

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 Wits Theatre (part of the University of the Witwatersrand) is also a popular dance venue. It is home to the annual First National Bank Dance Umbrella.

In 2007, the Dance Umbrella celebrated 19 years of presenting new contemporary choreography and dance in Johannesburg. Featuring choreographers and companies from all over South Africa, this multidisciplinary festival, which presents work ranging from community-based/youth groups, young up-and-coming choreographers and new commissioned work from South African artists to international companies, has been the main



In February 2007, South Africa's Soweto Gospel Choir won a Grammy Award in the category Best Traditional World Music for their album *Blessed*.

The Grammy Awards ceremony took place at the Staples Centre in Los Angeles, United States of America (USA).

Since its formation in 2002, the Soweto Gospel Choir has performed in Australia, New Zealand, the United Kingdom, the USA, Europe and Singapore. The 26-member group mixes earthy rhythms with rich harmonies to express the energy of South Africa.

Accompanied by a four-piece band and percussion section, the choir gives its own unique interpretation to both traditional and contemporary music, performing in six of South Africa's 11 official languages.

“stepping stone” for many South African choreographers who now work internationally. These include people such as Vincent Mantsoe, Robyn Orlin, Boyzie Cekwana and Gregory Maqoma.

The Cape Town City Ballet, started in 1934 as the University of Cape Town Ballet Company, is the oldest ballet company in the country.

The largest ballet company is the South African Ballet Theatre, situated in Johannesburg.

Visual arts

Art galleries in South Africa’s major cities, such as the Durban Art Gallery in KwaZulu-Natal; the Johannesburg Art Gallery in Gauteng; the South African National Gallery in Cape Town; and the Nelson Mandela Metropolitan Art Museum in Port Elizabeth in the Eastern Cape display collections of indigenous, historical and contemporary works.

Universities also play an important role in acquiring artwork of national interest. These include collections housed in the Gertrude Posel Gallery of the University of the Witwatersrand, the University of South Africa (Unisa) Gallery in Pretoria, the Edoardo Villa Museum and other galleries at the University of Pretoria, and a collection of contemporary Indian art at the University of Durban-Westville. Corporate collections of national interest include those of Standard Bank, Amalgamated Banks of South Africa (Absa) and the MTN cellular phone network.

The Department of Arts and Culture supports a number of projects that promote the visual arts. These range from arts publications and women-empowerment programmes to national and international exhibitions and infrastructure funding.

The Department of Arts and Culture’s art collection has been restored and the works are displayed in the building occupied by the department.

The department funded the Cape Africa initiative that included a conference on contemporary art in Africa and the diaspora and an exhibition. Trans Cape was the first in a series of large-scale arts events organised by the Cape Africa Platform. The exhibition brought some of the most innovative and challenging contemporary African art to Cape Town. Exhibitions were held in over 20 venues and sites.

The department funded the exhibition *In the Name of all Humanity – The African Spiritual Expression of Ernest Mancoba* at the Gold Museum in Cape Town. Apart from the exhibition, an artists’ workshop was held involving South African artists and those from Greenland. A catalogue of the exhibition was published.

The department, the South African Police Service, Sahra and Interpol worked together on an information session on stolen cultural property that was held in September 2006 at the University of Pretoria. A live satellite link with the Federal Bureau of Investigation (FBI) in Washington DC gave session goers an opportunity to interact with officials from the FBI.

A poster designed and printed by the department was launched with the images of six stolen South African art works in protection of South Africa’s heritage.

The very first-ever auction devoted exclusively to South African visual art was held in 2007 at Bonhams, in London, and raised approximately R20 million.

It comprised paintings by Irma Stern, Gerard Sekoto, Alexis Preller and Jacob Hendrik Pierneef, and all were sold well above their reserve prices.

At an earlier auction at Bonhams, paintings by Sekoto fetched a record price – among them were nine watercolours depicting scenes inspired by the Sharpeville Massacre of 1960, a watershed moment in the South African liberation struggle, which is now annually commemorated as Human Rights Day.

The Department of Arts and Culture acquired *Recollections of Sharpeville* and *The Round Up* – another watercolour – by Sekoto on behalf of the nation. They are on permanent loan to the South African National Gallery.

Photography

With its scenic beauty, abundant wildlife, diversity of cultures and rich historical heritage, South Africa is a photographers’ paradise. Many South African photographers have been acclaimed for their work, which features in coffee-table books,



In February 2007, the Department of Arts and Culture held a '60s music awards ceremony.

In an effort to promote the practice of preserving film, video and sound material, the department started a project to honour musicians from different eras. The project began in 2005 and aims to educate all South Africans about the value of archives, and to instil a sense of pride in collective history.

The 2007 ceremony was part of the 50th anniversary of the women’s anti-pass march to the Union Buildings. The department recognised some 50 female musicians of the 1960s for their contribution to the music industry and the development of South Africa. Some of the musicians honoured included Conny Mhlongo, Elizabeth Mdlalose, Emily Zwane, Gladys Setai, Bertha Egnos and Lindi Khumalo.

documentaries, local and overseas exhibitions, magazines and newspapers.

National and international photographic exhibitions and competitions are held in South Africa annually, and various national awards are bestowed on local photographers. South Africa is especially known for its excellent wildlife photography. The Agfa Wildlife and Environment Photographic Awards, presented for the first time in 1981, have become one of Africa's most prestigious wildlife photographic competitions, attracting entries from top wildlife photographers, not only from Africa, but across the world.

Architecture

South Africa has a rich architectural heritage to which all the cultural groups in the country have contributed. Through the centuries, a trend in South Africa's architectural style has developed, which has been referred to as an innovative marrying of traditions.

Today, 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. Schools of architecture exist within various South African universities.



The *Africa Remix* exhibition was held in Johannesburg from June to August 2007.

Featuring 137 artworks and more than 85 artists from 25 countries on the African continent and the diaspora, the Johannesburg Art Gallery came alive with paintings, sculptures, installations, videos, drawings, photography and design, produced by artists over the past 10 years.

Never before in history had an exhibition of such magnitude, focusing exclusively on Africa, been shown to African audiences.

It was first exhibited in 2004 at the *Museum Kunst Palast* in Germany, and was considered to be the largest exhibition of contemporary African art ever seen in Europe. From there it toured to the Hayward Gallery in London, the *Centre Pompidou* in Paris, the Mori Art Museum in Tokyo and the *Moderna Museet* in Stockholm.

Sahra conserves buildings of historical or architectural value. More than 4 000 buildings, sites and other objects (including trees) have been declared national monuments. Heritage South Africa is a non-profit private organisation that conserves South Africa's variety of architectural gems.

Rock art

There are many traces of ancient cultures that existed in the country 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 South Africa, which is also the largest of its type in the world. The mountains, especially the Drakensberg range and those in the Cape, are home to fascinating rock-art panels.

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 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 are 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, was discovered in a living floor some 10 200 years old at the Wonderwerk Cave near Kuruman in the Northern Cape.

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

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

The Department of Arts and Culture supports a number of projects, including a rock heritage project in Clanwilliam in the Western Cape.

Crafts

It is estimated that the crafts industry in South Africa employs over 1,2 million people and generates an income of R3,5 billion a year. The crafts they produce are exported all over the world.

The mandate for activities and programmes undertaken by government in the development of the craft sector, is derived primarily from the *White Paper on Arts, Culture and Heritage* and the Cultural Industries Growth Strategy.

The development of South Africa's crafts industry is an ongoing priority for government, through the Department of Arts and Culture. Numerous stakeholders are involved in various initiatives to develop this sector. The development policy focuses on addressing the co-ordination of the sector; preserving indigenous knowledge systems; acknowledging living treasures; product development and training; skills development; market access; and access to information, raw material and funding.

The National Crafts Development Initiative, spearheaded by the NAC and supported by several national bodies, provides a platform for developing the local market by staging craft fairs at various levels.

As a joint venture with the Department of Trade and Industry, the Department of Arts and Culture is developing a craft marketing strategy to enhance export opportunities to curb the exploitation of crafters.

Examples of successful craft projects include the rural development projects in Limpopo, where the Council for Scientific and Industrial Research (CSIR) linked up with various rural craft projects to develop new products. In Thohoyandou, in Limpopo, the Ifa Textile Project is producing



Lost works by artists living in South Africa's strife-torn townships in the 1970s and 1980s are returning home.

Many of the works, chronicling the turbulence of the final two decades of apartheid and unappreciated in their own country, were bought by diplomats and others visiting South Africa.

They found their way into boardrooms and private collections in the United States of America, the United Kingdom, Australia, Canada and elsewhere.

Ifa Lethu – the Homecoming Foundation – is working to bring the artwork back to South Africa. Headed by Dr Mamphela Ramphele, chair of Circle Capital Ventures and former managing director of the World Bank, Ifa Lethu already has a substantial collection of township art.

This collection is set to grow after the BHP Billiton Development Trust handed over a R1-million contribution to the foundation.

fashionable handbags in traditional Venda designs. Crafters of the Lubombo Spatial Development Initiative in northern KwaZulu-Natal have incorporated minimal interventions in their designs to produce butter dishes, thus creating new marketing opportunities.

The department has craft projects in all nine provinces. The products of these and other projects can be viewed at a number of venues, including two state-assisted outlets at the Bus Factory in Newtown, Johannesburg, and the Boardwalk in Port Elizabeth.

Design

The Department of Arts and Culture has launched a number of initiatives aimed at creating centres of expertise. These have promoted collaborative ventures between the private and public sectors in areas of product design and the use of computer-aided design (CAD) engineering. The initiatives involve:

- A partnership with the South African Fashion Week on developmental initiatives to address the Second Economy.
- Established designers facilitating workshops in an effort to unearth new talent and fuse design with craft.
- The National Product Development Centre at the CSIR, which operates within a national framework, optimising the contributions of service-providers throughout the country in the area of design technology.
- The CAD initiative at the CSIR, which is linked to the technology station at the Free State University of Technology and similar institutions in KwaZulu-Natal and the Eastern Cape.
- The Cape Craft and Design Institute.
- The awarding of design learnerships through Create SA to help emerging designers.
- The annual Design Indaba Conference and Expo held in Cape Town in February. The indaba is regarded as one of the premier design events in the world. The expo is a gallery, a marketplace, a school and a theatre featuring the finest original South African design, covering everything from homeware and jewellery to architecture, fashion, film, multimedia and graphic design. The department, as part of its support for the Design Indaba, enables the participation of people with disabilities.

The Department of Arts and Culture was also involved in:

- establishing design dialogue (discussion forums on design)



Dungamanzi/Stirring Waters, an exhibition of Tsonga and Shangaan artwork produced and collected by the Makhubele family, was displayed at the Johannesburg Art Gallery in May 2007.

This ground-breaking show was the first exhibition to celebrate Tsonga and Shangaan art and included some of South Africa's finest heritage objects.

- designing development fusion workshops to address the Second Economy
- a process to develop a policy for the design sector that includes an audit of the sector needs analysis and database collation
- the third annual Arts and Culture Design Seminar at the Fashion Week
- partnering with the Design Indaba on the developmental aspect of the 10th International Design Indaba conference, to provide opportunities and open up markets for young rural and developing designers
- continued support of the Mzansi Designers Incubator, as a programme to address skills development and job creation for young new designers.

Literature

South Africa has a vibrant and rich oral tradition. This form of expression goes back many centuries and has been passed down from generation to generation as an important way of sharing advice, remembering history, telling stories and reflecting on contemporary society.

Gross turnover in the publishing sector totals about R3 billion a year.

The African Languages Literary Museum at Unisa caters for all indigenous languages. Featured authors include Maja Serudu, EM Ramaila, OK Matsepe and Semakaleng Monyaise. The museum also features books, manuscripts, old typewriters used by certain African writers, antiques and authors' portraits.

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 is committed to preserving and adding to the collection to maintain the largest library of African literature on the continent.

The Department of Arts and Culture supported the 2006 Time of the Writer and Poetry Africa literary festivals. A Johannesburg leg of Poetry Africa was introduced, with a massive turnout of over 800 people.

The department is developing the National Book Policy. The first draft was circulated among over 800 stakeholders before it was submitted to the department in December 2005.

The department also commissioned the Print Industries Cluster Council (PICC) to conduct a national survey on the reading habits of adult South Africans, to inform all activities across the book value chain.

The department commissioned research on the cost of books, outlining the factors contributing to this cost, with recommendations across the value chain.

The department transformed the PICC into a national representative body reflective of the South African society and in line with the principles of Broad-Based Black Economic Empowerment (BBBEE). On 17 June 2007, the Minister of Arts and Culture, Dr Pallo Jordan, launched the South African Book Development Council, which will include all role-players across the book value chain.

The department has launched the Indigenous Literature Publishing Project, aimed at producing a series of publications in different languages by writers from different backgrounds across South Africa.

This is done to stimulate the growth and development of literature in indigenous languages and generate new readerships.



In 2007, Dylan Lewis became the first contemporary South African artist to have a solo exhibition of his work auctioned at Christie's in London, United Kingdom. Before, Christie's had always grouped South African artists together.

Lewis' animal bronzes are sought after worldwide. The exhibition included a life-size black rhino and a cheetah, and all of the 75 artworks were sold.

Film

At the dawn of the 20th century, South Africa was the site of the earliest films ever shot. The Anglo-Boer/South African War of 1899 to 1902 was the first-ever war to be filmed.

The South African film industry, which is based mainly in Cape Town and Johannesburg, generates some R518 million a year. The industry has a strong skills base, boasting more than 1 000 registered producers. Outstanding production and post-production facilities are also in place. The cost of film production in South Africa is 30% to 40% lower than in the USA, and 20% lower than in Australia.

The NFVF was established to develop and promote the film and video industry in South Africa. It provides for and encourages the creation of opportunities for people from disadvantaged communities to participate in the industry. The foundation also promotes local film and video products, supports the development of and access to the industry and addresses historical imbalances in infrastructure skills and resources in the industry.

In 2006, the foundation disbursed grants to the value of R20,5 million for developing and producing feature films, short films, television series, documentaries and animation projects, as well as to support 75 bursary students. The grants also ensured a South African presence at major local and international film markets, festivals and exhibitions. By March 2007, grants awarded amounted to R26 million.

Developing and producing local content in genres with wide appeal is a high priority for the foundation. This will be achieved by:

- establishing the South African Film Portfolio
- supporting script development and producing specific genre films that reflect and develop a South African aesthetic
- supporting development of the local market
- supporting co-production projects.

Research has begun on a national strategy for film education and training, and to develop sector-information systems to measure sector performance and the related economic and job-multiplier effects. The industry received a major boost with the launch of the Film and Television Production Rebate by the Department of Trade and Industry in June 2004.

The rebate complements existing support measures. It provides for the production of both foreign and local large-budget films made in South Africa or under co-production agreements.

For a company to be eligible for the rebate, it must be a South African resident company, or a

non-South African resident company with a South African business registration that operates with a permanent establishment in the country.

A number of large South African media companies have acquired production companies to increase their capabilities in the media and entertainment sector. The increase in the number of television channels available to South African viewers has resulted in an increased demand for local programming, due to local-content quotas. In South Africa, locally produced television productions are extremely popular.

South African broadcasters are exploring opportunities to distribute local productions in the rest of Africa through direct sales and a form of bartering, where content is exchanged for advertising airtime. This is expected to increase the demand for locally produced television content.

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 Sithengi Film and Video Festival and Market in Cape Town; the Durban 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.



The Cape Town Book Fair (CTBF) 2007, held from 16 to 19 June 2007, was a huge cultural event for the general public, with more than 300 activities taking place, including readings, book launches, panel discussions and seminars.

Attendance figures at the CTBF 2007 were close to double those of the inaugural event in 2006. Over 49 000 visitors attended the four-day fair at the Cape Town International Convention Centre (CTICC). This figure didn't include the many thousands of children who also attended the event, which was one of the largest ever to be held at the CTICC. In 2006, 26 000 visitors attended the fair.

Over 260 journalists, including an international contingent, covered the event. More than 200 authors and 354 exhibitors participated in the fair, with representatives from countries such as the United States of America, Ghana, Germany, India, China and France. Directors from the Beijing and Frankfurt book fairs were in attendance, as well as the heads of the British and Caribbean publishers' associations.

Pavilions at the 2007 event included a magical kids zone and a comics section, aimed at comic lovers of all ages. One of the highlights of the 2007 fair was the focus on book collections.

In 2006/07, the Department of Arts and Culture:

- hosted the African Film Summit that brought film representatives together from all over the continent as a contribution to the Nepad Cultural Industries Programme
- participated in key festivals and markets in promoting the South African film industry, with a continued partnership in Sithengi, support for Cannes and other important international festivals and markets
- commenced a study to investigate the feasibility of establishing film schools
- partnered with a film-incubator programme towards film training and skills development
- developed a programme for collaboration with the National Archives regarding the Legal Deposit Act, 1997 (Act 54 of 1997)
- collaborated with the Newtown Film and TV School on the Indigenous Language Screenwriting Project “Script to Screen in your Mother Tongue”
- collaborated with the Department of Communications’ National Electronic Media Institute of South Africa (Nemisa) on the Animation Project to produce new South African animation.

Film and Publication Board (FPB)

The FPB was established by the Film and Publications Act, 1996 (Act 65 of 1996), to:

- regulate the creation, production, possession and distribution of certain publications and certain films by means of classification, the imposition of age restrictions and giving consumer advice
- make punishable the exploitive use of children in pornographic publications, films or on the Internet.

The FPB assists the public to make informed choices about whether a particular film is appropriate by displaying guidelines, which identify classifiable elements such as strong language, violence, sex, nudity, drug abuse, blasphemy and religious prejudice.

The board also alerts the public, through age restrictions and consumer advice, about the frequency and intensity of these classifiable elements in a particular film.

Any person who distributes or exhibits a film or interactive computer games in South Africa must

first register with the board as a distributor or exhibitor of films or interactive games. Any film intended for distribution or exhibition must first be submitted to the board for classification in terms of the Film and Publications Act, 1996. To monitor distributors on-site and to ensure that films are distributed in compliance with the provisions of the Act, the board has appointed compliance monitors. They advise distributors and exhibitors of films and interactive games of the Act’s requirements and ensure that all products display the classification reference number, age restriction, consumer advice and such other conditions as may have been imposed by the board. In 2006/07, the board classified 6 848 films and interactive games, compared with 4 829 in the previous financial year.



In 2007, the Centre for the Book, in collaboration with the Cape Town International Book Fair, compiled a list of 30 great books written by South Africans:

- *A Change of Tongue* – Antjie Krog
- *African Salad* – Tamsen de Beer and Stan Engelbrecht
- *Agaat* – Marlene van Niekerk
- *Coldsleep Lullaby* – Andrew Brown
- *Confessions of a Gambler* – Rayda Jacobs
- *Die Aandag van jou Oë: Gedigte vir die Liefde* – Petra Muller
- *Disgrace* – JM Coetzee
- *Dog Eat Dog* – Niq Mhlongo
- *Green-Eyed Thieves* – Imraan Coovadia
- *I Remember King Kong (The Boxer)* – Denis Hirson
- *Jamela’s Dress* – Nicky Daly
- *Karoo Boy* – Troy Blacklaws
- *Orion* – Deon Meyer
- *People who have Stolen from Me* – David Cohen
- *Portrait with Keys* – Ivan Vladislavic
- *Seasonal Fires* – Ingrid de Kok
- *Shirley, Goodness and Mercy* – Chris van Wyk
- *Skyline* – Patricia Schonstein Pinnock
- *Some Afrikaners Revisited* – David Goldblatt
- *Song Trials* – Mxolisi Nyezwa
- *Spud* – John van de Ruit
- *The Abundant Herd* – Marguerite Poland and Leigh Voight
- *The Children’s Day* – Michiel Heyns
- *The Good Cemetery Guide* – Consuelo Roland
- *The Native Commissioner* – Shaun Johnson
- *The Quiet Violence of Dreams* – K Sello Duiker
- *The Whale Caller* – Zakes Mda
- *Touch my Blood* – Fred Khumalo
- *Welcome to my Hillbrow* – Phaswane Mpe
- *The Zuma Code* – Zapiro.

The Film and Publications Act, 1996 recognises the right of adults to freedom of expression, except with respect to child pornography, and requires the board to intervene where there is a risk of harm to children.

Child pornography is defined as any image, however created, or any description of a person, real or simulated, who is depicted or described as being under the age of 18 years engaged in sexual conduct; participating in or assisting another person to participate in sexual conduct; and showing or describing the body, or parts of the body of such a person in a manner that amounts to sexual exploitation.

The board is running a national anti-child pornography campaign to educate learners of ways to avoid victimisation. The board launched school roadshows in July 2006 and by the end of March 2007, it had reached 50 523 learners.

The board has a toll-free number (0800 148 148) to report child-pornography websites. The board has content analysts who assist to track down child-pornography websites, and to identify online distributors of pornographic movies and publications. By May 2007, the board had referred 30 websites to the police for investigation.

The board has submitted the Film and Publications Bill to Parliament for amendments. The Bill seeks to:

- amend the composition, functions and powers of the board
- provide for appointments and powers of compliance officers
- provide for the composition, functions, powers and management of the classification office
- repeal certain schedules to the Act for more effective “implementation” of child-protection measures.

Ministerial Task Team on Child Pornography

The Ministerial Task Team on Child Pornography was established in December 2006.

The task team has forged strategic partnerships with mobile phone operators and Internet service-providers, the SABC and other government departments. It has assessed the work done by all these institutions to help in the fight against child pornography.

To assist the task, the FPB commissioned the Human Sciences Research Council to conduct research on the extent of child pornography in South Africa and on the capacity to deal with it in the form of laws, policies and institutions.

The results of the research were expected to further inform both the task team’s programme of

action and the agenda for the Conference on Child Pornography planned for late in 2007.

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.

Today, more than 300 of the approximately 1 000 museums in Africa are situated in South Africa. They range from museums of geology, history, the biological sciences and the arts, to mining, agriculture, forestry and many other disciplines.

Most of the country’s national museums are declared cultural institutions (national museums that have framework autonomy and are managed by their own councils), and fall under the overall jurisdiction of the Department of Arts and Culture. They receive an annual subsidy from the department, but are mostly autonomous.

In terms of the Cultural Institutions Act, 1998 (Act 119 of 1998), the declared museum institutions in Gauteng and Cape Town have been grouped together into two organisations known as flagship institutions. While the components of these two museum flagships (the museums from which they have been constituted) continue to operate as semi-independent museums regarding their core functions (collection, preservation, research and education), other functions, particularly administration, financing and human-resource management, have been centralised.

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

- Northern Flagship Institution, Pretoria
- Iziko museums, Cape Town
- Natal Museum, Pietermaritzburg
- National Museum, Bloemfontein
- Die Afrikaanse Taalmuseum, Paarl
- The National English Literary Museum, Grahamstown
- Voortrekker Museum, Pietermaritzburg
- War Museum of the Boer Republics, Bloemfontein
- Robben Island Museum, Cape Town



Ivan Vladislavic’s novel, *Portrait with Keys*, was shortlisted for the prestigious Royal Society of Literature Ondaatje Prize. The R140 000-prize is awarded annually to “a book of the highest literary merit – fiction, non-fiction or poetry, best evoking the spirit of a place”.

- William Humphreys Art Gallery, Kimberley
- Engelenburg House Art Collection, Pretoria
- Nelson Mandela Museum, Mthatha
- Luthuli Museum, KwaDukuza.

The Northern Flagship consists of the National Cultural History Museum (NCHM) and its former satellite museums (Kruger House, Tswaing Meteorite Crater, Willem Prinsloo Agricultural Museum, Pioneer Museum, Sammy Marks Museum and the Coert Steynberg Museum), the Transvaal Museum and the South African National Museum of Military History in Johannesburg.

The Iziko museums of Cape Town, formerly known as the Southern Flagship Institution, consist of 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.

In terms of the Cultural Institutions Act, 1998, the declared museums in other provinces continue to operate as before. These include the National Museum and the War Museum of the Boer Republics, the William Humphreys Art Gallery, the Natal Museum and the Voortrekker Museum, the National English Literacy Museum and the Afrikaanse Taalmuseum.

The Act also provides for the National Museums Division, comprising the CEOs and directors of the flagship museums and other declared museums.

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. The Robben Island Museum has its own council and is a separate declared institution, independent of Iziko.

Apart from the declared museums that fall under the department, there are also a number of other national museums that are administered by central government departments or research councils. Notable examples are the Museum of the Council for Geoscience (Pretoria); the Theiler Veterinary Science Museum at Onderstepoort (Pretoria); the South African Air Force Museum at Air Force Base Swartkop (Pretoria) with its satellites in Cape Town, Port Elizabeth and Durban; the museum of the Department of Correctional Services (Pretoria); and

the Porcinarium (the world's first pig museum) outside Pretoria on the Irene Campus of the Agricultural Research Council.

A number of museums fall directly or indirectly under the provincial government departments responsible for arts and culture. In some provinces, these museums render museum-support services at provincial level, while other provinces, notably Gauteng, KwaZulu-Natal, Western Cape and the Free State, have separate museum-service organisations.

However, many museum and heritage services are also rendered by the declared national museums on a consultancy basis. Many municipalities also manage museums. Other museums fall under universities and university departments, or are owned and managed by private-sector companies, NGOs or individuals.

The largest museums are situated in Johannesburg, Pretoria, Cape Town, Durban, Pietermaritzburg and Bloemfontein. The best-known natural history collections in South Africa are housed in the Iziko museums and the Northern Flagship Institution, as well as in the following:

- Natal Museum, Pietermaritzburg
- National Museum, Bloemfontein
- 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 museums and the Northern Flagship Institution, and in the following:



Between July 2005 and December 2006, Cape Town's film industry attracted 120 investments worth over R52 million, injecting over R2,6 billion into the Western Cape economy.

According to the Cape Film Commission, film activity during 2005/06 included 2 100 photography shooting days and the production of 687 film and television commercials and 30 feature films. These included international movies such as *Blood Diamond* and *Goodbye Bafana*.

By March 2007, there were 150 production companies, 1 650 skilled supply companies and six world-class equipment rental companies operating in the province.

- National Museum, Bloemfontein
- Natal Museum, Pietermaritzburg
- Durban Local History Museum
- Museum Africa, Johannesburg.

Art museums include the:

- South African National Gallery, Cape Town
- Johannesburg Art Gallery
- Pretoria Art Museum
- William Humphreys Art Gallery, Kimberley.

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, as well as 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.

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, supports the presidential imperatives by combining a museum with a cultural-development initiative.

The NCHM (former African Window) 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 culture 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 goldfield was discovered. The entire village has been conserved and restored.

Agriculture in South Africa is depicted mainly at two museums. These are Kleinplasië in Worcester, Western Cape, which showcases the wine culture and the 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 their extensive collection of early farming implements, vehicles of yesteryear and indigenous farm animals.

The Absa Museum and Archives in Johannesburg aims to preserve the banking group's more than 110 years of history. It 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 1970s and 1980s. Exhibitions in the museum feature, among other things, audio-visual footage recorded during the apartheid era.

One of the most common types of museum in South Africa is the "house" museum. Examples include an entire village nucleus in Stellenbosch; an example of the lifestyle of the wealthy wine farmer in Groot Constantia in the Western Cape; the mansion of the millionaire industrialist Sammy Marks, outside Pretoria; the Victorian affluence mirrored in Melrose House, Pretoria; and the Kruger House Museum in Pretoria, the former residence of President Paul Kruger.

Simpler architectural variations have not been neglected, for instance the pioneer-dwelling in Silverton, Pretoria; and the humble farmhouse at Suikerbosrand near Heidelberg in Gauteng. There are several open-air museums that showcase the black cultures of the country, for example Tsongakraal 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.

South Africa has two national military history museums. 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 annual World Library and Information Congress was held in Durban in August 2007.

This was only the second time that this, the main annual gathering of the world's librarians, was held in Africa and the first time it was held in South Africa.

The work of the War-Graves Division of Sahara includes the upkeep of graves of victims of the struggle for South Africa's liberation.

Archives and heraldry

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 functions in terms of the National Archives and Records Service of South Africa Act, 1996 (Act 43 of 1996).

The National Archives in Pretoria includes the National Film, Video and Sound Archives. 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. Provincial archive repositories in Pretoria, Cape Town, Pietermaritzburg, Durban, Ulundi, Mthatha, Port Elizabeth and Bloemfontein house archives dating from before 1910, as well as the relevant provincial archives. Record centres for archives less than 20 years old exist in Pretoria, Bloemfontein and Cape Town.

The retrieval of information from archives is facilitated by the automated archival information system (www.national.archives.gov.za), which includes national registers of manuscripts, photographs and audio-visual material. The National Archives also renders a comprehensive record-management service for current records, aimed at promoting efficient administration.

The National Archives is responsible for collecting non-public records with enduring value of national significance. 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 Project seeks to build the National Archives' capacity to document the spoken word, and to develop a national oral history programme. The automated National Register of Oral Sources is an important element of the project.

The Act also provides government with a measure of control over private collections. Archives are taken to the people through co-ordinated national and provincial archive services.

At the same time, National Archives is responsible for ensuring effective, transparent and accountable management of all public records, as far as possible.

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; and registering names and uniforms (colours) of associations and organisations, such as universities.

Library and Information Services (LIS) sector

South African libraries have developed over a period of more than 150 years. The world's first free public library service was established here by Lord Charles Somerset in 1820, by levying a tax on the sale of wine. When he returned to England, tax reforms by the new governor spelt the end of the free library; but it formed the basis of what is today the National Library of South Africa (NLSA) in Cape Town.

By 1900, subscription libraries were operating in most towns and cities, financed by annual membership fees and, in most cases, grants from local authorities. An investigation in the 1930s by the Carnegie Corporation of New York found that most of these libraries were inadequate and poorly funded. The necessity for government support to ensure free public libraries was recognised.

By the 1950s, all four provinces of the Union of South Africa had ordinances that set out the functions of local and provincial government, and public-library development gathered momentum.

In 1985, librarians commissioned Unisa to investigate the role that libraries could and should play in developing South Africa. The result was that greater emphasis was placed on providing material that would support formal and informal education. Outreach programmes to schools and pre-schools received priority. Many libraries also started presenting literacy classes for adults.

South Africa's growing LIS sector includes a national library, public/community libraries, special libraries, government libraries and higher education (HE) libraries. By mid-2003, South Africa had more than 11 373 libraries, with 77 HE libraries, 9 416 school libraries, 79 government departmental



libraries, one national library with two branches, and 1 800 public libraries provided by provincial and local government (library services and metro libraries). Less than 10% of secondary schools had school libraries.

A library transformation charter was expected to be launched in 2007 to establish a new direction for South Africa's community libraries.

Provincial library services

In 2007, the Department of Arts and Culture allocated an additional R200 million for the upgrading of libraries countrywide.

The nine provincial library authorities provide, in partnership with local governments, extensive public-library services. Public libraries increasingly render community and general information services, and provide study material and facilities for school and tertiary students.

The approximately 1 800 public libraries in the country have to provide services to a total population of about 48,5 million.

Library services at national level

Meta-information

The Subdirectorate: Meta-Information of the Department of Arts and Culture is the national focal point within national government that handles certain policy matters pertaining to LIS at national level. Meta-information means information about information.

The subdirectorate is located within the Chief Directorate: National Archives, Records, Meta-Information, and Heraldic Services of the Department of Arts and Culture, and reports to the National Archivist.

The vision of the subdirectorate is to create and maintain an effective meta-information system that promotes access to information, ensuring that all communities participate in the information society, thereby contributing to the development of the country.

Its mission is to advise the Minister of Arts and Culture on the development, co-ordination and maintenance of the national meta-information policy and infrastructure.

The national meta-information system in South Africa consists of various types of library and other information organisations, and is enabled by a legislative framework. The subdirectorate's remit within this framework pertains specifically to:

- the National Council for Library and Information Services (NCLIS)

- the NLSA
- the South African Library for the Blind (Blindlib)
- the Legal Deposit Committee and those libraries and archives that function as places of legal deposit and/or official publication depositories
- Blind SA (formerly the South African Blind Workers' Organisation) and the Braille Services Trust, as well as the South African National Council for the Blind regarding Braille projects.

National Council for Library and Information Services

The NCLIS was established in terms of the NCLIS Act, 2001 (Act 6 of 2001), (Annexure A). The NCLIS advises the ministers of arts and culture and of education on matters relating to LIS in order to support and stimulate the socio-economic, educational, cultural, recreational, scientific research, technological and information development of all communities in the country. The functions of the council are to develop and co-ordinate LIS in the country.

National Library of South Africa

The NLSA was established on 1 November 1999 through the NLSA Act, 1998 (Act 92 of 1998), with the amalgamation of the State Library in Pretoria and the South African Library in Cape Town.

The functions of the NLSA are to build a complete collection of published documents emanating from or relating to South Africa; to maintain and preserve the collections, and to provide access to them through bibliographic, reference, information and interlibrary-lending services; and to promote information awareness and literacy.

The Centre for the Book in Cape Town, a specialised unit, promotes the culture of reading, writing and publishing in all South Africa's official languages.

In terms of the Legal Deposit Act, 1997 (Act 54 of 1997), the NLSA, as one of five legal deposit libraries, receives two copies of each book, periodical, newspaper, map, manuscript material or other publication that is published in South Africa in any medium, print or electronic, for its campuses in Pretoria and Cape Town.

The Pretoria campus of the new library was expected to be completed in November 2007. The estimated cost is R374 million and the NLSA was expected to move into the building in early 2008.

The NLSA has been tasked with republishing out-of-print African-language publications.

South African Library for the Blind

Blindlib is a statutory organisation located in Grahamstown. Its aim 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 soliciting funds from the private sector and the general public.

Blindlib also produces documents in special media such as Braille and audio 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 need to read.

The vision of Blindlib is based on five broad objectives, namely, to significantly contribute to:

- helping 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 people
- Africa's development by providing advice, expertise and documents in accessible formats for blind persons and the institutions that serve their information needs.

In 2007, R39 million was set aside for the upgrading of public entities and Blindlib.

The Department of Arts and Culture's allocation to Blindlib increased by 45% in 2007/08.

Blind SA

Blind SA is an organisation of the blind, governed by the blind, and is located in Johannesburg. One of its prime objectives is to provide 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 (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 official languages.

Legal Deposit Act, 1997

The purpose of the Legal Deposit Act, 1997 is, among other things, to:

- provide for the preservation of the national documentary heritage through legal deposit of published documents
- ensure the preservation and cataloguing of, and access to, published documents emanating from, or adapted for, South Africa
- provide for access to government information
- provide for a legal deposit committee.

The places of legal deposit are: NLSA, Pretoria Campus; NLSA, Cape Town component; Mangaung Library Services; Msunduzi Municipal Library; Library of Parliament; and the National Film, Video and Sound Archives of South Africa. (See Chapter 7: *Education*.)

Acknowledgements

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