



## Chapter 5

# Arts and Culture

The Department of Arts, Culture, Science and Technology deals with matters pertaining to arts, culture, science and technology, and renders State archive and heraldic services at national level. Since its establishment in 1994, the Department's work has included, among other things, the

- submission of 17 pieces of legislation
- reprioritisation of expenditure
- construction of some 40 community centres
- allocation of R55 891 million to new initiatives in arts and culture
- funding of 21 museums and art galleries
- signing of 28 cultural and arts-related bilateral agreements
- promotion of multilingualism
- development of the National Arts Council (NAC) to a funding level of R25 million
- funding of 261 film projects
- implementation of poverty alleviation programmes, using cultural industries
- developing a national skills plan for the arts and cultural industries
- participating in trade missions in the United States (US), Europe and Africa, promoting cultural industries

- participating in the International Network on Cultural Policy with 45 countries.

## Policy and legislation

The Council of Culture Ministers makes important decisions on policy matters of national impact, and consists of the Minister and Deputy Minister of Arts, Culture, Science and Technology and the Members of Provincial Executive Councils responsible for arts and culture.

## National symbols

### National anthem

The national anthem of South Africa is a combined version of *Nkosi Sikelel' iAfrika* and *The Call of South Africa (Die Stem van Suid-Afrika)* and is played at all State occasions. *The Call of South Africa (Die Stem van Suid-Afrika)* was written by CJ Langenhoven in May 1918. The music was composed by the Reverend ML de Villiers in 1921. *Nkosi Sikelel' iAfrika* was composed in 1897 by Enoch Sontonga, a Methodist mission school teacher.

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 became a popular church hymn that was later

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◀ South Africa has a vibrant music industry. In April 2001, the internationally acclaimed Philip Tabane of the band Dr Malombo received a South African Music Awards Lifetime Achievement Award. The group fuses ancient African rhythms with western instruments.

adopted as an anthem at political meetings. It has been translated into most of the official languages.

### **National flag**

The national flag of the Republic of South Africa was taken into use on 27 April 1994. The design and colours are a synopsis of 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 new Coat of Arms was launched on 27 April 2000.

A central image of the Coat of Arms is the legendary secretarybird with its uplifted wings. Above the bird is the rising sun, a force that gives life while representing the flight of darkness and the triumph of discovery, knowledge, the understanding of things that have been hidden, illuminating also the new life that is coming into being. Below the bird is the protea, an indigenous flower of South Africa which represents beauty, the aesthetic harmony of all the cultures, and South Africa flowering as a nation. The ears of wheat are emblems of the fertility of the land while the tusks of the African elephant, reproduced in pairs to represent men and women, symbolise wisdom, steadfastness and strength. At the centre stands a shield, which signifies the protection of South Africans from one generation to the other. Above it repose a spear

and a knobkierie. Together, this asserts the defence of peace rather than a posture of war. This shield of peace, that also suggests an African drum, conveys the message of a people imbued with love for culture. Its upper part is a shield being imaginatively represented by the protea.

Contained within the shield are some of the earliest representations of humanity in the world. 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 of the Coat of Arms, written in the Khoisan language of the /Xam people, means diverse people unite or people who are different join together.

### **National orders**

In November 2000, the Presidency invited jewellery designers to submit designs for the country's top medals and awards. The national orders which will be redesigned include the Woltemade Award for bravery, the Order of the Southern Cross for exceptional achievement, the Order of the Star of South Africa for contributions to peace and security, the Order for Meritorious Service, and the Order of Good Hope bestowed on visiting dignitaries.

## **Arts and culture organisations**

### **National Heritage Council**

The National Heritage Council Act, 1999 (Act 11 of 1999), established a framework and institution that coordinates the heritage sector, including archives, museums, heritage resources, geographical names and libraries.

In addition to funding projects in these areas, the Council also serves as a policy advisory body to the Minister, a lobby for and raiser of additional funding, a strategy-determining and planning body, and a promoter of international liaison.

### **South African Heritage Resources Agency (SAHRA)**

The National Heritage Resources Act, 1999 (Act 25 of 1999), has established the SAHRA,

## The National Anthem

Nkosi sikelel' iAfrika  
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.



which replaced the National Monuments Council. This body manages the heritage resources of the country in co-operation with similar new agencies in the provinces, by implementing legislation that is in line with international trends in the heritage resources field.

### **The South African Geographical Names Council (SAGNC)**

The SAGNC is an advisory body appointed by the Minister of Arts, Culture, Science and Technology in terms of the South African Geographical Names Council Act, 1998 (Act 118 of 1998). The Council advises the Minister on the transformation and standardisation of official geographical names in South Africa.

The objectives of the SAGNC are to

- facilitate the establishment of provincial geographical names committees
- ensure the standardisation, transformation and implementation of geographical names
- promote the use of standardised South African geographical names at international level
- promote awareness of the economic and social benefits of the standardisation of geographical names.

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 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 of which the spelling or pronunciation is so close to that of an existing name that confusion might result
  - names that are blasphemous, indecent, offensive, vulgar, unaesthetic or embarrassing
  - names that are discriminatory or derog-

atory with regard to race, colour, creed, gender, political affiliation or other social factors

- names that are clumsily compounded
- names consisting of personal names without a generic element
- names that may be regarded as an advertisement for a particular product, service or firm
- names of living persons.

The Council has commenced the review of names that have not previously been submitted for approval. Names that appear to have racist connotations have been referred to relevant authorities and communities for comment and suggested substitutes.

The draft fourth edition of the *Toponymic Guidelines for South Africa*, compiled by the United Nations Group of Experts on Geographical Names, was submitted to the Council in May 2000. These guidelines cover the orthographies of the languages of South Africa and their application to geographical names. The Council has made amendments to the draft, and it has been submitted to the national language bodies that have been established by the PanSouth African Language Board (PANSALB), with the request that the orthographic rules should be brought into line with the most recent standardised orthographies.

As the national body, the SAGNC has been assigned, amongst its duties, the responsibility to facilitate the establishment of Provincial Geographical Names Committees (PGNCs). According to the Act, the Council must set guidelines for the operation of PGNCs and municipalities in their respective areas of jurisdiction.

### **National Arts Council (NAC)**

The main task of the NAC is to advise the Minister on arts policies for the country, in addition to distributing funds to artists and arts organisations and for bursaries.

Before 1994, until the establishment of the NAC, 67,7% of arts financial resources went to the four Performing Arts Councils (PACs) in the four provinces. The first-cut back on the



expenses of these councils resulted in a saving of R10 million, which was then handed over to the NAC for distribution. Today, the PACs receive 32,4%, and the NAC R25 million.

Requests for funding far exceed the available resources. However, of the R75 million received so far, only 15% (or R11,25 million) has been spent on administration, while 85% (or R63,75 million) has been disbursed as grants, over a period of four years.

Since 1997, the NAC has been funding some projects that could be regarded as of a provincial or local nature, and even purely cultural rather than artistic.

Given the limited funds at the NAC's disposal, it has become imperative that the organisation concentrates on projects of national significance. It encourages provincial and local arts and culture councils to provide more funding at that level.

On 17 November 2000, the NAC launched the National Craft Development Initiative as part of its National Development Strategy to redress the plight of rural and urban crafters country-wide. The NAC was appointed as the administrator on behalf of South Africa to implement a R9 million grant that Norway has committed to cultural co-operation between the two countries. Mmino is the name of the Education and Music Education Programme, which provides funding and attempts to establish mutually beneficial relations in the field of music.

## Performing arts councils

It is part of the policy of the Department of Arts, Culture, Science and Technology to ensure that the regional PACs are fully representative of the diversity of South African culture. The four main State-sponsored theatres in South Africa are the Spornet State Theatre in Pretoria, the Artscape in Cape

Town, the Playhouse Company in Durban and the Performing Arts Centre of the Free State.

The State Theatre was temporarily closed in July 2000 for restructuring purposes, and reopened on 1 April 2001. It is now functioning as a playhouse.

In June 2001, the Minister of Arts, Culture, Science and Technology, Dr Ben Ngubane, announced that R10 million previously allocated to the State Theatre in Gauteng was to be made available to the NAC for special arts companies, excluding playhouses and those presently funded by either the Department or the NAC.

The aim of this grant is to encourage excellence across all arts disciplines for the current financial year as well as to stimulate the creation of indigenous works.

## Business Arts South Africa (BASA)

BASA was launched in 1997 as a joint initiative between the Government, through the Department, and the business sector, to assist in securing the future development of the arts industry. BASA's aim is to promote and encourage sustainable partnerships between the business sector and the arts sector to their mutual benefit and to that of the community at large. With funding from the Government, BASA has introduced its matching grant scheme, where additional funds are made available to support sponsorship of arts organisations or events.

This creates an incentive for business to sponsor the arts on the basis of identifying strategic marketing or promotional opportunities through such sponsorship. It also provides the arts sector with an opportunity to approach sponsors on the basis of potential benefits to their business. In addition, BASA is actively seeking to lift the profile of the arts in South Africa and to develop business skills within the arts community.

BASA is a member of the International Network of Business Arts Associations, linking with similar organisations internationally.

The Business Day/BASA Awards take place annually to acknowledge the importance of private sponsorships to the development of the arts.

### Information

In October 2000, former South African President Nelson Mandela was honoured in London as World Leader of the Century by the International Women of the Year Association. The Russian cosmonaut Valentina Tereshkova was honoured as the Woman of the Century.

### Arts and Culture Trust

The Arts and Culture Trust was launched in October 1994 to finance and manage funding for the arts in South Africa. The Trust, with Mr Nelson Mandela as its chief patron, has Nedcor, Sun International, the Ministry of Arts, Culture, Science and Technology and the Dutch Government as its major funders. They each made initial capital contributions of R1 million, entitling them to founding party status. Great emphasis is placed on identifying young talent, training at all levels by providing bursaries for talented artists and performers, and the creation of suitable performance venues.

### Other cultural organisations

There have always been a number of non-governmental organisations (NGOs) and community-based cultural organisations operating in South Africa. The majority of these organisations have never received State support. Since March 1996, however, the emphasis in funding has shifted to assist organisations, communities and projects which were previously not considered for funding.

### Arts and culture initiatives

#### Legacy projects

In the next few years, monuments, museums, plaques, outdoor art, heritage trails and other symbolic representations will create visible reminders of and commemorate the many aspects of South Africa's past.

The Legacy Project was approved by the Cabinet as a mechanism to establish commemorative structures that will be based on a coherent set of principles and criteria. The principles were developed with consideration of the need for redress, consultation with affected parties, environmental sensitivity and the linking of heritage with the Reconstruction and Development Programme (RDP). The Legacy Projects include:

- Women's Monument: A monument to commemorate the contribution of the women of South Africa to the struggle for freedom was unveiled by President Thabo Mbeki on 9 August 2000 at the Union Buildings in Pretoria. The ceremony marked the time 44 years ago when 20 000 women marched to the Union Buildings to protest against the Government's pass laws.
- Anglo-Boer/South African War of 1899–1902: 1999 saw the start of the centenary commemorations of the War which will last until 2002.
- Chief Albert Luthuli Centenary Commemoration Project: The Department is in the process of renovating the home of Chief Albert Luthuli in Stanger, KwaZulu-Natal, in order to pay homage to South Africa's first Nobel Peace Prize winner.
- Battle of Blood River/Ncome Project: Following the unveiling of the Ncome Monument on 16 December 1998, the Ncome Museum was opened on 26 November 1999.
- Samora Machel Project: Since the unveiling of the Samora Machel Monument in Mbuzini, Mpumalanga, on 19 January 1999, the Department has entered into consultation with the local community to develop a community structure, such as a library or community centre.
- Nelson Mandela Museum: The Museum was opened on 11 February 2000. It is being developed as a single component comprising three elements, namely a museum in Umtata, a youth centre at Qunu and a visitors' centre in Mvezo, where the former President was born.

#### Information

The Department of Arts, Culture, Science and Technology has committed itself to the upliftment of people with disabilities within the arts. In 2000, it undertook a Disability Awareness Campaign to celebrate the talents of artists with disabilities as well as to demystify opportunities within the sector. There is a continued impetus within the Department to identify the needs and address them through consultation. A consultative conference was planned for 2001.

The South African Federal Council on Disability has been identified as a strategic partner in the development and promotion of the disability sector.



- Constitution Hill Project: The Old Fort Prison in Hillbrow, Johannesburg, is being developed into a multidimensional and multipurpose precinct that will house the Constitutional Court and accommodate various constitutional commissions.
- Khoi-San Project: Consultation with relevant role-players at national, provincial and local level has been initiated to promote and protect the Khoisan heritage. At a workshop, held in February 2001 in Kimberley, ideas such as the erection of a monument, the founding of a national institute, a museum for Khoisan heritage studies and the establishment of a Khoisan Heritage Route were discussed. The Route will be developed by SAHRA and will incorporate heritage resource centres such as houses of memory and a wide range of national and provincial heritage sites.
- Freedom Park Project: Cabinet approved the development of the Freedom Park at Salvokop in Pretoria in May 2000. The Freedom Park Board of Trustees has been established, with Mr Joe Modise as chairperson. A chief executive officer has been appointed by the Board and Government. The Park will be developed to give expression to the many struggles that have shaped South Africa's history of democratisation.

### **Kopano**

In the latter half of 2000, the Department of Arts, Culture, Science and Technology organised a Forum and a Cultural Awareness Programme between the South African Government and representatives from the South African Development Community countries to promote co-operation between South Africa and the southern African region in the field of arts, culture and heritage.

The Kopano Conference, meaning 'coming together' or 'gathering', took place in July 2000 with the theme *The Role of Arts, Culture and Heritage in the African Renaissance*. Six African countries attended.

## **Arts and culture education and training**

Before 1994, training and education in the fields of arts and culture was the domain of a privileged, small minority with the result that the majority of South Africans remained largely deprived of the opportunity to engage in and develop creative skills.

The new education policy reflects a clear commitment to introduce an effective and transformed education in arts and culture to learners in the formal and non-formal sectors as a fundamental part of lifelong learning. The *White Paper on Arts, Culture and Heritage* commits the Department of Arts, Culture, Science and Technology to play a significant facilitative role for arts and culture education and training. A sub-directorate has been established to manage this process.

The education and training strategy provides and develops access to arts education and training for all South Africans in the formal and non-formal sectors as well as the workplace.

The strategy is to increase community awareness of the developmental, economic and educational value of arts and culture education. An integrated and holistic approach to arts education that strengthens the relationship between the formal and non-formal arts education and training sectors, art practitioners, community arts structures, cultural and heritage institutions, schools, tertiary institutions and the cultural industries is being promoted.

Training is critical for the development of arts and culture, to achieve both the developmental and economic potential of the sector. It needs to absorb the new policy environment set out in the South African Qualification Authority Act, 1995 (Act 58 of 1995), and the Skills Development Bill, which both fall within the ambit of the National Qualifications Framework (NQF). Training also needs to be market-driven and in harmony with the current thinking on human resource development.

The following strategic areas have been prioritised in the 2001/02 Budget:

- networking and communication
- the accreditation of arts and culture education and training on the NQF
- the development and implementation of a Skills Development Strategy for the arts, culture and entertainment sectors
- arts education and training advocacy
- arts education and training research and policy development
- human resource development with specific reference to arts practitioners, arts educators and arts managers.

Strategic objectives include:

- ensuring the continued provision of quality, accredited arts education and training by the non-formal sector and community arts centres
- developing the capacity of people with disabilities to participate more effectively in the arts
- developing a range of sector-specific programmes and curricula in arts, culture, and heritage management accredited on the NQF and a cadre of new cultural management with skills directly relevant to the challenges facing the sector
- bringing together people committed to effective teacher training in the arts and to develop a sectoral plan of action to address challenges, career paths and employment opportunities
- curriculum development and accreditation.

### **Cultural tourism**

A survey in 1997 into cultural tourism activities in three Spatial Development Initiatives (SDIs) yielded a wealth of information. The survey identified areas where government intervention could help cultural workers to benefit from cultural tourism.

The research suggested the Lubombo, Wild Coast and Maputo Corridor SDIs as focus areas.

Cultural festivals, African cuisine projects, cultural villages, heritage routes and storytelling were highlighted as activities which would attract revenue to these areas. Working

closely with resorts, national parks and other tourist destinations and attractions, cultural producers, consumers and cultural tourists can be linked into an economic network.

The Wild Coast Festival, which was held in April 2001 at Port St Johns, was made possible through a donation of R500 000 by the Department of Arts, Culture, Science and Technology. The money allowed a number of crafters and performers to be trained intensively and to use the Festival as a showcase and selling point.

The Deputy Minister of Arts, Culture, Science and Technology, Ms Brigitte Mabandla, announced that the Department would support the Festival and the cultural tourism project in the Wild Coast for the next three financial years. A special allocation for poverty relief will be used to train, capacitate and create sustainable job opportunities for artists and crafters in the Wild Coast.

The Lubombo SDI in northern KwaZulu-Natal is the Department's leading cultural programme in the SDI regions. Apart from the R850 000 the Department had already made available for the development and promotion of cultural tourism in the region, an additional R3 million is earmarked in the 2001/02 financial year to continue and expand the programme. This involves the training of crafters, music groups and cultural dancers. Its aim is to build self-reliance through the production and marketing of saleable crafts.

The 12-month training and mentorship programme for crafters reached its climax in April during the Craft Convention. The Convention will become an annual event, focusing on crafters from the mentorship programme.

### **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 lives of people they were separated from under apartheid. (See Chapter: *Tourism*.)

Various projects around the country offer insight into South Africa's cultural wealth,



ranging from traditional dances and rituals in the rural areas to excursions into the urban and township milieux that give South Africa its defining features. These include *Kaya Lendaba* – The Place of Creative Enlightening Talk – 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; *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 Growth Strategy

The aim of the Cultural Industries Growth Strategy is to enhance the potential of South African cultural industries to contribute to job and wealth creation. The project began with a research and strategy development phase, resulting in detailed analyses of the craft, film and television, music and publishing industries.

The key recommendations were:

- developing education and training opportunities
- increasing local and international demand for cultural products
- encouraging the industries to work together
- generating information
- continuing to raise the profile of the cultural industries in the media and in government departments.

Projects already under way include:

- Craft: At national level, in conjunction with the Department of Trade and Industry, a small exporters council that includes crafts is being established. The Department of Arts, Culture, Science and Technology is researching the feasibility of a glass bead

manufacturing plant. It has also initiated a tender to develop a handbook for crafters. It is working closely with the provinces to develop craft projects.

- Film and television: The film industry has taken the initiative to establish a cluster to collaborate on projects to develop the industry. The Department has approached the industry to form export councils.
- Music: In 1999, the Minister of Arts, Culture, Science and Technology appointed the Music Industry Task Team to investigate problems pertaining to the music industry. The Team started its work in February 2000. The report was released in 2001. The Department has identified key priority areas. They are:
  - developing and/or implementing an effective and enabling legislative framework.
  - education and training in the music industry. The Department is working with the Department of Labour to address this.
  - investigating the livelihood of the music industry.
  - promoting and resourcing the music industry.
  - facilitating the establishment of an export council for the music industry. The project is facilitated by the Music Industry Development Initiative Trust (comprising MIDI, major record companies, independent labels and other stakeholders).
  - liaising with the Department of Home Affairs to establish a new accreditation system to monitor the activities of foreign artists in the country.
  - ensuring that the needs of the arts sector are incorporated in Sector, Education and Training Authority (SETA) structures.
- Publishing: The Print Industries Cluster is continuing its strategic work to develop the sector.
- Urban regeneration: The Department has worked closely with the cities of Johannesburg, Cape Town and Durban on strategies to include culture in urban regeneration. In future, work will be done in targeted areas

around the country towards a strategy for urban renewal through arts and culture.

- SETAs: The Department has been integrally involved in mobilising the arts and culture sector to form SETAs according to the Skills Development Act, 1998 (Act 97 of 1998).

This led to the Department commissioning a sector skills strategy, and arts and culture being located in the Media, Advertising, Publishing, Printing and Packaging SETA.

## Arts festivals

The Standard Bank National Arts Festival, held annually in July in Grahamstown in the Eastern Cape, is the largest and most diverse arts gathering of its kind staged in Africa, rating favourably with similar international festivals. It features southern African talent in all arts disciplines.

There is also growing interest and participation from other African countries and the rest of the world. The year 2001 was the last time that Standard Bank was the main sponsor of the Festival.

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

Arts Alive, Johannesburg's annual international festival of music, dance, theatre and performance poetry, was hosted for the 10th time by the city in September 2001.

Spier Festival Trust appointed a new artistic director in 2000 to realise Spier's goal to become a centre of excellence. Among the plans are:

- enlarging the amphitheatre for the staging of four major productions

- creating rehearsal rooms and workshops at Three Gables
- establishing its own orchestra and chorus
- giving priority to community involvement.

The North Sea Jazz Festival – Cape Town, was held from 31 March to 1 April 2000, the first time a jazz festival on this level (four simultaneous stages) took place in South Africa.

Other festivals that attract tourists at both national and international level are Oppikoppi, Calabash and Aardklop, The One City Festival and Awesome Africa Music Festival in Durban.

## Theatre

The performing arts marketed South Africa most effectively to overseas audiences during the eighties, specifically theatre and musical productions. As a result, South African theatre is internationally acclaimed as unique and of top-class standard.

The well-known Market Theatre in Johannesburg kept South African theatre alive through the apartheid years. The Market Theatre's reputation is based on its local content productions. A new trend is the establishment of smaller theatres to move art from the domain of the privileged only. A growing number of directors are doing original South African works.

It is not easy to separate dance from theatre in South Africa, as the two are very closely linked in indigenous works.

## Music

South African music is characterised by its fusion of diverse musical forms. Local musicians are tapping into the rich musical inheritance of South Africa, whilst also remaining open to the influence of music from other countries. The blend that arises from these diverse cultural influences is becoming evident in all music forms, including the work of local classical composers who have begun to use African musical instruments in a potent fusion of traditions.

Choral music is very important in South Africa. School and adult choirs, many of

### Information

In August 2000, the Japanese Government allocated a grant in aid of 50 million Yen, equivalent to R2 million, for lighting and technical equipment for the Market Theatre. This is the first time that the Japanese Government has allocated this particular type of grant to the Department of Arts, Culture, Science and Technology.



which are supported by corporate business, regularly hold competitions.

Township jazz and blues, especially the kwela music of the forties and fifties, are also being redefined. Techno-raves and house music have found their own variations in local culture. Musicians from all over Africa perform in nightclubs throughout South Africa.

The results of a study by KPMG, released in 2000, show that in the past five years the music industry has grown into a R1-billion industry, the 22nd-largest in the world. The local industry employs more than 20 000 people, and more than one third of the music bought by South Africans is generated in South Africa.

A national conference was held in October 2000 to investigate the collection, preservation and development of indigenous music.

The Department of Arts, Culture, Science and Technology secured funds from the Poverty Alleviation Fund for job creation in the arts and culture. 'Music in public places' is one of the strategies for young artists' development and the promotion of South African music.

The project focuses on live performances and the selling of South African music in public places such as airports and stations. The project is targeting emerging artists who will get the opportunity to perform and to sell their products.

The South African Music Week is held annually and is funded by the Department, the NAC, BASA and other major role-players in the music industry. In 2001, the event was held from August 25 to September 1.

The project is aimed at promoting South African music through the development of young artists, the celebration of established artists, and rejoicing in the country's rich cultural identity.

### Information

Singer Fikile Mvinjelwa, playwright Brett Bailey, visual artist Walter Oltmann and dancer Tracey Human were named winners of the 2001 Standard Bank Young Artist Awards. As part of their prizes, they received financial backing for participating in the main programme of the 2001 National Arts Festival, which was held in Grahamstown from June 28 to July 7.

Activities such as a recording project for young artists, workshops at schools about the music industry and piracy, and information sessions for the industry were held as part of the project.

### Awards

In November 2000, the Kora All Africa Music Awards were held at the Sun City Superbowl in North-West. The event attracted more than 70 top exponents of African music. The Awards were televised to 380 million viewers throughout the world. South African artists won awards in five categories.

Ladysmith Black Mambazo was honoured with a special judges' award for their contribution to African music. The top award, for the best overall African artist, went to 26-year-old Kaysha from the Democratic Republic of Congo. Kaysha has released two albums, with a mix of hip-hop, R&B, zouk, salsa and African rhythms. The award for best artist from the diaspora, African American, went to Sisqo from the US.

The weekend ended with a One Billion Against AIDS concert at the Johannesburg Stadium where the Kora winners and nominees entertained the crowd while spreading the AIDS message.

For the 43rd Annual Grammy Awards, which took place on 21 February 2001 in Los Angeles, US, Miriam Makeba was nominated in the category World Music Album, for her album *Homeland*.

The nomination followed closely upon her being the first Kora Lifetime Achievement Award recipient. Ladysmith Black Mambazo was nominated a sixth time in the category Traditional Folk.

The 2001 Standard Bank South African Music Awards winners were:

- Best female artist: Miriam Makeba for *Homeland*
- Best male artist: Don Laka for *Pyramid*.

### Dance

South African dance is unique in its vitality, energy and integrity. More and more South African dance companies and individual

dancers and choreographers are invited to perform at festivals throughout Europe, Australia and the US.

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

Added to these 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, called The Dance Factory, provides a permanent platform for all kinds of groups.

The Wits Theatre (attached to the University of the Witwatersrand) is also a popular dance venue. It is home to the annual Dance Umbrella, which usually takes place over three weeks from the end of February. It is complemented by workshops and performances by visiting international groups. The festival provides a free platform for the full spectrum of southern African contemporary dance.

Only new and indigenous choreography is accepted and no previous experience is required. The concept has also been launched in Cape Town, Bloemfontein, Durban and Grahamstown.

Started in 1934 as the University of Cape Town Ballet Company, the Cape Town City Ballet is the oldest ballet company in the country. Ninety-nine per cent of the artists employed by the company are local artists.

A significant event on the local dance scene was the introduction of integrated dance. In October 2000, the *Tshwaranano* – In Touch Integrated Dance project workshops took place at the Dance Factory in Newtown. The project was headed by Adam Benjamin, British choreographer and teacher, and aims to train dancers, including the disabled.

The earliest projects in dance with the disabled started in 1996.

## Visual arts

The Department of Arts, Culture, Science and Technology supports a number of projects to

promote the visual arts.

These range from arts publication and women empowerment programmes to national and international exhibitions and infrastructure funding.

The Department considers the visual arts, crafts and design as integral to arts and culture. In its development of the arts, it is particularly interested in the application of interdisciplinary technology to art.

## Photography

Various South African photographers have been acclaimed for their art and documentary work. Many are or were employed by newspapers and magazines. There are a growing number of South African photographers such as Peter Magubane who do documentaries, coffee table books and other information material.

National and international photographic salons are held in South Africa annually, and various national awards are bestowed on outstanding local photographers.

In January 2001, Victor Matom won the African section of the 2001 Mother Jones International Fund for Documentary Photography. He compiled a visual documentary about residents from the Joe Slovo squatter camp near Lenasia, Gauteng.

At the end of March 2001, Karel Prinsloo, photographer of *Sunday Times*, was announced the winner of the 2001 Fuji Film Photo Press Award in the Netherlands.

## Architecture

South Africa has a rich architectural heritage, to which all the cultural groups in the country have contributed. The statutory organisation, SAHRA, conserves buildings of historical or architectural value. To date, more than 4 000 buildings, sites and other objects (including trees) have been declared national monuments.

The Simon van der Stel Foundation is the most important non-profit, private organisation that conserves and restores buildings of historical and architectural importance.



## Rock art

There are many traces of people of ancient cultures who roamed the country in the distant past. The San people left a priceless and unique collection of Stone Age paintings and engravings in South Africa, the largest in the world. The mountains, especially the Drakensberg range and the Cape mountains, are home to fascinating rock art panels.

Rock engravings are scattered throughout the interior on flat rock surfaces and boulders. The art works mainly depict hunter-gatherers and their relationship with the animal world, historical events, and interaction with and observation of newcomers encroaching upon their living space. Indigenous people with spears and Nguni cattle, Khoi-Khoi fat-tailed sheep, European settlers on horseback with rifles, wagons, ships and soldiers in uniform were captured in surprising detail.

On the sandstone canvas are immortalised visions of the artists' spiritual world, using 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 10 200 years old at 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 stone, dating back 3 900 years.

## Craft

Craft is vibrant in South Africa, with the industry employing about one million people. The crafts are exported all over the world.

The development of South Africa's craft industry is an ongoing task for government through the Department of Arts, Culture,

Science and Technology. There are numerous role-players involved in various initiatives to develop the sector.

The work of various bodies and institutions can be categorised in areas such as training, marketing, information provision, supply of raw material, coordination, and funding or financing.

The Department, in partnership with other government departments and role-players, aims to address the coordination of the sector, developing a national strategy for craft financing, marketing and development, and finding a suitable vehicle to develop and grow exports of South African craft products.

The National Craft Development Initiative, spearheaded by the NAC and supported by several national bodies, is one such example, providing a platform for growing the local market by staging craft fairs at various levels.

The biggest intervention from government and other craft development agencies is with regard to training.

It covers areas such as product development, product design and diversification, sustainable use of raw materials, craft techniques and skills, costing and pricing, marketing and selling, running a craft business, and financial management as well as business administration.

The Department has awarded a tender for the development of a craft information handbook. It will cover broad and diverse topics related to craft and craft development.

## Design

The Department of Arts, Culture, Science and Technology has been examining the status of the design industry in South Africa. Subsequent to the Design Summit held in February 2000, the Department 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, the use of computer-aided design, and computer-aided engineering. The initiatives are the following:

- The launch of the National Product

Development Centre at the Council for Scientific and Industrial Research (CSIR). This initiative operates within a national framework, optimising the contributions of service-providers throughout the country in the area of design technologies.

- The successful launch and promotion of the computer-aided design initiative at the CSIR, which is linked to the technology station at Free State Technikon as well as technikon in KwaZulu-Natal and Eastern Cape.
- The National Monument for Women at the Union Buildings in Pretoria.

The 2000 South African Bureau of Standards Design Institute Awards and Prototype Awards were held in October 2000.

South African Design Week was held from 10 to 17 September 2001.

## 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. Creative writing finds expression in most of the languages of South Africa.

At the end of September 2000, the African Languages Literary Museum was opened at Unisa, Pretoria.

All nine indigenous languages are catered for, and authors featured include Prof Maja Serudu, EM Ramaila, OK Matsepe and Semakaleng Monyaise. It also features books, manuscripts, old typewriters used by some African writers, antiques and authors' portraits.

There is an English museum in Grahams-town and an Afrikaans museum in Bloemfontein.

### Information

In January 2001, South African film producer, Anant Singh, was awarded the Crystal Award by the World Economic Forum in Davos, Switzerland. The Award honours personalities who, in addition to having won international recognition through their artistic achievements, have also made an outstanding contribution to cross-cultural understanding.

## Film

According to a report commissioned by the Department of Arts, Culture, Science and Technology, the local film industry generates close to R1,4 billion worth of production annually.

The funding provided by government is R10 million a year, implying a funding ratio of 0,7%. Using this allotment the National Film and Video Foundation (NFVF) has been able to provide for 414 productions in the past three years, satisfying a third of the 1 203 applications received during this time. It is estimated that at least R200 million is required annually to make an international impact.

It was announced in November 2000 that the South African National Lotteries Board would contribute 10% of the amount in its disbursement fund to the arts, including the film industry.

Through established industry players, South Africa offers film facilitation, logistics and administration management services, which ensure the effortless and smooth production of films in South Africa. This is achieved through the world-class facilities and professional film facilitators in this country.

South Africa is at the cutting-edge in terms of imagination, technology and product quality, with a wealth of experienced, talented and skilled people, both at management and operational level. Combined with the advanced technology employed across the industry, this talent provides foreign investors and producers with an excellent support infrastructure.

The NFVF, which was formed with the promulgation of the NFVF Act, 1997 (Act 73 of 1997), is the key institution coordinating and promoting this industry. The Council of the NFVF translated the objectives of the Act into specific strategies that are sensitive to the needs of the industry.

Due to the competitive nature of the industry, most producers make huge capital outlays in order to secure the necessary equipment to remain competitive. Rapidly rising production



costs are a reality in all film-producing nations. Also, the low value of the Rand against other currencies provides export opportunities as it allows producers to work in South Africa.

The industry consolidation is driven by the fact that a number of large South African media companies have acquired production companies to increase their capabilities in the media and entertainment sector. The revenue generated from television production currently constitutes approximately 36% of the total annual film/television revenues.

The increase in the number of channels available to South African viewers has resulted in an increased demand for local programming from the television channels due to the imposed local content quotas. In South Africa, locally produced television productions are extremely popular among viewers.

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

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

A Film Symposium hosted in South Africa jointly by the European Union (EU) and the South African Government was held in November 2000. The participants of the Symposium were Chief Executive Officers (CEOs) of the EU member states' film commissions/foundations, the NFVF, significant players in the South African film and television industry at the level of the CEO, and strategic industry organisations in South Africa such as the Independent Producers' Organisation. The objectives were to

- develop and sustain robust co-productions between the EU member states and the South African film industry
- create varied products for the film and television markets of the territories concerned

- develop a framework that will ensure the strengthening of small and medium-size enterprises in the film sector
- establish a financial framework to finance co-productions between the EU and South Africa.

Sithengi 2001, the sixth presentation of the South African International Film and Television market, was held in November at Artscope in central Cape Town. It was sponsored by the NFVF.

## Film and Publication Board

The Films and Publications Act, 1996 (Act 65 of 1996), propagates freedom of expression and the arts, freedom of religion, the protection of children from potentially harmful and disturbing materials, the protection of dignity, the protection of privacy, and the principles of natural justice. It will invade privacy only where child pornography is concerned.

The Film and Publication Board no longer censors, but classifies movies and imposes age restrictions. There is no pre-classification of magazines, but publishers can voluntarily apply to have their magazines classified to avoid risking an XX classification, which would remove a particular issue of a magazine from circulation after it has appeared.

In terms of the legislation, the Board may ban the distribution of visual material containing

- sexual acts involving persons under the age of 18 years or who appear to be under the age of 18 years
- bestiality
- explicit violent acts that promote violence
- material that promotes religious hatred
- explicit violent acts coupled with sexual conduct.

Although such material, classified as XX, is only banned from distribution, the possession of child pornography is a criminal offence. People found guilty of possessing child pornography could face up to five years in prison for each item found. The Act has been amended to include the regulation and control of child pornography on the Internet and a more precise definition of what constitutes child

pornography. The Act also provides for the regulation of trade in previously banned, sexually explicit materials. Adult shops which do not comply with the requirements of the Act could be closed by the Board for up to a year.

## Museums and monuments

Museums are the windows on 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 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, Culture, Science and Technology. They receive an annual subsidy from the Department, but are otherwise autonomous. According to the Cultural Institutions Act, 1998 (Act 119 of 1998), a new streamlined system was established on 1 April 1999 under which the declared institutions operate. In terms of this Act, the declared museum institutions in Gauteng and Cape Town are grouped together into two new organisations, known as Flagship Institutions. Whilst the components of these two museum flagships (the museums from which they have been constituted) continue to operate as semi-independent museums with regard to their core functions (collecting, preservation, research and education), other functions, particularly administration, financing and human resources management, have been centralised in the flagship head office.

The Northern Flagship consists of the National Cultural History Museum and its former satellite museums, the Transvaal Museum of Natural History and the South African National Museum of Military History.

The latter is based in Johannesburg.

The Southern Flagship (renamed *Iziko* Museums of Cape Town) consists of the South African Museum, 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 Anglo-Boer War Museum (Bloemfontein), the William Humphreys Art Gallery (Kimberley), the Natal Museum and the Voortrekker Museum (Pietermaritzburg), the JLB Smith Institute for Ichthyology (Grahamstown) and the Foundation for Education, Science and Technology in Pretoria, which manages a science and technology museum.

The Act also provides for a National Council of Museums, comprising the flagship museums and the other declared museums. This organisation will function as an umbrella body between the Department and the declared museums, and its main functions will comprise the development of codes of ethics and general museum policies.

Very popular is the Robben Island Museum. It was established as a national monument and museum and has been administered by the Department since January 1997. Guided tours are offered to historical sites on the Island, including the cell in which former President Nelson 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, which are administered by central government departments or by 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 Zwartkop (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, the 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 and 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 (fossils)
- McGregor Museum, Kimberley
- East London Museum (coelacanth)
- JLB Smith Institute, Grahamstown (fish)
- 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, as well as in the following:

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

Among the art museums are the following:

- The South African Gallery
- Johannesburg Art Gallery
- Pretoria Art Museum
- William Humphreys Art Gallery, Kimberley.

The South African Cultural History Museum

in Cape Town houses the oldest cultural history collection in the country – in a magnificent old building to which modern facilities have been added.

The South African Museum showcases the natural history of South Africa, as well as the early human inhabitants of the subcontinent. The huge whale hall houses possibly the most impressive of all its exhibitions. This is also 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 a collection of early human fossils.

The Tswaing Meteorite Crater is situated to the north-west of Pretoria. It is an example of the new way a museum is combined with cultural development in order to support the Presidential Imperatives.

The National Cultural History Museum (former African Window) in Pretoria is a centre for the preservation and communication of the culture and heritage of all South Africans. It explores cultural diversity and commonalities, links the present with the past to offer a better understanding of both, and nurtures the living culture of all South Africans. As a museum of the Northern Flagship Institution, the National Cultural History Museum has access to a collection of about three million objects which are displayed in a variety of permanent and temporary exhibitions. In addition, the Museum works with institutions and community-based organisations to host film festivals, arts and crafts exhibitions, seminars, conferences, festivals and other cultural events.

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.

The other 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. It boasts beautiful examples of houses from the period of the goldrush, as well as an early mining camp and a complete reduction works.

Agriculture in South Africa is depicted mainly at two museums. These are Kleinplasië at 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. The latter houses an extensive collection of early farming implements, as well as early indigenous domesticated animals. Both museums are famous for their *mampoer* and *witblits* – potent liquor, distilled from fruit and grapes.

The Absa Museum and Archives in Johannesburg, which belongs to Amalgamated Banks of South Africa (ABSA), 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.

One of the most common types of museums in South Africa is the house museum. Examples include an entire village nucleus in Stellenbosch; Groot Constantia in the Western Cape, as an example of the lifestyle of the wealthy wine farmer; the mansion of the millionaire industrialist Sammy Marks outside Pretoria; and the Victorian affluence mirrored in Melrose House, Pretoria. 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 which showcase the black cultures of the country, for example the Tsongakraal near Letsitele, Northern Province, the Ndebele Museum at Middelburg, Mpumalanga, the *Bakone Malapa* (Northern Sotho) Museum at Pietersburg, Northern Province, and the South Sotho Museum at 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, Northern Cape and North-West are also worth a visit. The work of the current war-graves division of the SAHRA will include the upkeep of graves of victims of the struggle for the liberalisation of South Africa.

## Archives and heraldry

Archives of governmental bodies are transferred to archives repositories after a period of 20 years, and are accessible to the public and the office of origin. The National Archives functions in terms of the National Archives of South Africa Act, 1996 (Act 43 of 1996).

The archives of central government are preserved in the National Archives Repository in Pretoria, and provincial archives repositories in Pretoria, Cape Town, Pietermaritzburg, Durban, Ulundi, Port Elizabeth and Bloemfontein house the archives dating from before 1910 and the relevant provincial archives. Records centres for archives younger than 20 years exist in centres such as Pretoria, Bloemfontein and Cape Town.

During 2001, the National Archives will manage the acquisition of the archives of the Truth and Reconciliation Commission. The National Oral History programme was launched in 2000, and the National Archives programme developed guidelines for the management of electronic records. It also designed a pilot archives educational project for senior high school students (Edukit).

The retrieval of information in archives is facilitated by the national automated archival information system, which includes national registers of manuscripts, photographs and audiovisual material. The system was web-enabled in 2001 ([www.national.archives.gov.za](http://www.national.archives.gov.za)). The National Archives also renders a comprehensive record management service for cur-



rent records aimed at promoting efficient administration.

An important aspect of the Act is its mandate to the National Archives to collect non-public records with enduring value of national significance. In so doing, the National Archives is obliged to pay special attention to aspects of the nation's experience neglected by archives of the past. A key project in this regard is the Oral History Project which seeks to build National Archives capacity to document the spoken word, and develop a national oral history programme. The automated National Register of Oral Sources is an important element of the project. The Act also provides the Government with a measure of control over private collections. Archives are taken to the people through coordinated national and provincial archive

services. At the same time, the National Archives is responsible for trying to ensure effective, transparent and accountable management of all public records.

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 Bureau of Heraldry, which is a subprogramme of the National Archives, is responsible for the registration of coats of arms, badges and other emblems such as flags, seals, medals and insignia of rank, and offices of order, as well as the registration of names and uniforms (colours) of associations and organisations, such as universities.

## Acknowledgements

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National Cultural History Museum

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