



Photograph: Nadine Hutton/PictureNET Africa

Arts and Culture

The Department of Arts and Culture deals with matters pertaining to arts and culture and renders State archive and heraldic services at national level.

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 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* 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 Department of Arts and Culture will embark on a R180 million skills training programme over the next three years for the creative industries including crafts, film, music and live events.

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 adopted as an anthem at political meetings. It has been translated into most of South Africa's official languages.

National flag

The national flag of the Republic of South Africa was taken into use on Freedom Day, 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 Coat of Arms was launched on Freedom Day, 27 April 2000.

A central image of the Coat of Arms is the famous secretary bird 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, which 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, *!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

The new national orders were unveiled by President Thabo Mbeki on 27 April 2002 at the Freedom Day celebrations in Bloemfontein, Free State. These 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 will be awarded to South African citizens for excellence and exceptional achievement. It reflects the ancient Kingdom of Mapungubwe, which existed in the northern corner of South Africa a millennium ago.

The Order of the Baobab will be awarded to South African citizens for distinguished service well above and beyond the ordinary call of duty. It will be awarded for exceptional contributions towards the struggle for building democracy and human rights, nation-building and community service, and peace and security.

The Baobab tree is known across Africa and its many legends and mysteries represent the spirituality of the South African nation. It is an essential meeting place for communities and, among other things, plays an important role in the health of the people because of its medicinal properties.

The Order of the Companions of OR Tambo will be awarded to Heads of State and other personalities for peace, co-operation and friendship towards South Africa.

OR Tambo was a great humanitarian, a selfless internationalist and a committed African, who, among other things, developed an international movement of solidarity against racism and apartheid throughout the world.

National symbols

South Africa's national symbols are:

- national animal: springbuck
- national bird: blue crane
- national fish: galjoen
- national flower: king protea
- national tree: real yellowwood.

Arts and culture organisations

National Heritage Council

The National Heritage Council Act, 1999 (Act 11 of 1999), established a framework and

National Orders and Symbols



The Order of the companions of OR Tambo



The Order of Mapungubwe



The Order of the Baobab



National bird:
Blue Crane



National animal:
Springbuck



The National fish:
Galjoen



National flower:
King Protea



National tree: Real Yellowwood

First recipients of the new national orders – 10 December 2002

Order of the Baobab

- Bronze
 - Elizabeth Abrahams
 - Thelma Henderson
 - Eva Mokoša
 - Clara Basenjeng Masinga
 - Adelle Seantj (1944 – 1998)
- Silver
 - Hamilton Mvumelwano Dandala
 - Ian Haggie (1917 – 2002)
 - Noria Mabasa
 - Yvonne Muthlen
 - Stuart Saunders
- Gold
 - Arthur Chaskalson
 - Marinus Daling (1948 – 2002)
 - Tamsanqa Kambule
 - Moses Mabhidla (1923 – 1996)
 - Ismail Mahomed (1930 – 2006)
 - Sam Motsuenyane
 - Friedel Sellschop (1930 – 2002)
 - Mark Shope (1918 – 1998)
 - Adelaide Tambo

Order of the Companions of OR Tambo

- Mahatma Gandhi (1869 – 1948)
- Kenneth David Kaunda
- Olof Palme (1927 – 1985)

Order of Mapungubwe

- Bronze
 - Peter Beighton
 - Hamilton Nkasi
- Gold
 - Allan M. Cormack (1924 – 1998)
 - Frederik Willem de Klerk
 - Basil Schonland (1896 – 1972)
- Platinum
 - Nelson Rolihlahla Mandela

institution that co-ordinates 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 SAHRA, 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.

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 that are blasphemous, indecent, offensive, vulgar, unaesthetic or embarrassing
 - names that are discriminatory or derogatory with regard to race, colour, creed, gender, political affiliation or other social factors
 - 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.

Information

The French National Assembly voted unanimously on 21 February 2002 to repatriate the remains of Sarah Bartmann to South Africa.

Born near the Gamtoos River in 1789, Bartmann was taken to London in 1810 by a British ship's doctor who persuaded her that she could make a fortune by displaying her body to curious Europeans.

On arriving in Britain, she was paraded around circuses, museums, bars and universities, where she had to show off her protruding posterior and unusual genitalia.

Bartmann died an impoverished prostitute in Paris in 1816.

Her remains were kept at the Museum of Mankind in Paris.

The remains of Bartmann were returned to South Africa early in May 2002.

In August 2002, Bartmann was enrobed in traditional clothing according to a sacred rite performed by the Khoisan as preparation for her burial, which took place at Hankey in the Eastern Cape on Women's Day.

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.



As the national body, the SAGNC has been assigned, among its duties, 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.

In 2002, the SAGNC approved the names of post offices and other place names, e.g. name changes of towns in the former Northern Province (now Limpopo).

Publications of the Council are available in print and on the website in all 11 languages at http://www.dacst.gov.za/arts_culture/culture/heritage/sagnc/english.htm.

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.

The Department of Arts and Culture has allocated an additional R20 million to the NAC for the 2002 – 2005 financial years.

In order to develop and transform the performing arts, the Department has identified the following projects:

- the Indigenous Song and Dance Troupe, which requires estimated funding of R1 million until 2005. A panel of experts to research and train a cultural performance group will be constituted.
- the Cultural Capital City of South Africa concept, which requires an estimated amount of R1 million. This will primarily promote cultural tourism and develop infrastructure in partnership with local authorities.
- historical black arts institutions will be allocated R4 million based on their business plans. Some of these institutions include Funda Arts (Gauteng), Sibikwa Community Theatre Project (Gauteng), Community Arts Project (Western Cape), Rorke's Drift Centre (KwaZulu-Natal), DAKAWA (Eastern Cape), and The Bat Centre (KwaZulu-Natal).

In addition to these projects, arts companies, including those that were previously attached

to the Performing Arts Companies (PACs), will receive funding for three years to assist them to become sustainable.

The Baxter Theatre, which played a crucial role in the development of theatre, will also be funded by the NAC with a minimum of R500 000 for the next three years to pursue developmental projects.

Performing Arts Companies

PACs, currently established in terms of Section 21 of the Companies Act, 1973 (Act 61 of 1973), assist in creating a sustainable performing arts industry based on access, excellence, diversity and redress. They encourage the development of the full range of performing arts. The institutions include:

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

The key challenge in 2001 was to restructure the PACs to achieve financial sustainability as playhouses and to release funds for South Africa's wide array of arts companies.

In July 2002, the Minister of Arts, Culture, Science and Technology, Dr Ben Ngubane, announced that the R10 million savings from playhouses would be distributed to arts companies in provinces where cuts were effected and would be allocated to new initiatives and projects that would bring about equity and transformation within the performing arts.

This announcement was in line with the recommendations of the *Gobodo Report*, released in October 2001.

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 what was initially called a matching grant scheme, now known as the supporting grant scheme, where additional funds are made available to support the 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 to demonstrate that the arts do have real value for the sponsor and encourage business to retain its involvement.

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

Business Day continues to partner BASA in its annual awards to acknowledge the importance of private sponsorships to the development of the arts.

BASA will be partnering Summit TV in a new series called *Business of the Arts*, which is specifically aimed at business and arts partnerships.

BASA and Proudly South African have agreed to enter into reciprocal membership of each organisation.

Arts and Culture Trust (ACT)

ACT was launched in October 1994 to finance and manage funding for the arts in South Africa. The Trust, with Nelson Mandela as its chief patron, has Nedbank, Sun International, the Ministry of Arts, Culture, Science and Technology, Vodacom and the Dutch Government as its major funders. The Trust also seeks to build a better arts and culture dis-

pensation through proactive initiatives such as:

- forums, conferences and campaigns around strategic issues, such as support for the arts through the National Lottery
- the annual ACT Awards, which recognise the important contributions of role-players such as administrators, journalists and educators
- establishing mutually-beneficial relationships between itself and the arts and culture community as part of its 'Culture-Helping-Culture' campaign.

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 project

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.

The Legacy Project was approved by Cabinet as a mechanism to establish commemorative structures that will be based on a coherent set of principles and criteria. The Legacy Project principles were developed taking into consideration the need for redress, consultation with affected parties, environmental sensitivity and linking heritage with economic development. In essence, the Legacy Project seeks to maintain coherence in aligning the resources and expertise of government to establish a system to acknowledge and honour a largely neglected part of South Africa's inheritance. At the same time, it seeks

to change the nature of commemoration by creating spaces that are people-friendly and accessible. The Legacy Project includes:

- 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 day, 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. The Centenary Commemoration of the Peace Treaty of Vereeniging was held on 1 June 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: The Samora Machel Monument in Mbuluzi, Mpumalanga was unveiled on 19 January 1999.
- 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. Thanks to donations, the scheme has mushroomed into a series of halls, shops and gardens.
- Constitution Hill Project: The Old Fort Prison in Hillbrow, Johannesburg, is being developed into a multidimensional and multi-purpose precinct that will house the Constitutional Court and accommodate various constitutional commissions.
- Khoisan Project: Consultation with relevant role-players at national, provincial and local

level has been initiated to promote and protect the Khoisan heritage. In November 2001, the Minister of Arts, Culture, Science and Technology met with a delegation of the National Khoisan Consultative Conference. A number of issues were discussed, namely:

- the portrayal of Khoisan people in South African museums
- the diorama in the South African Museum
- the economic empowerment of the Khoisan people and the importance of cultural values within South Africa
- 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. 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: Construction of the Freedom Park Project, a memorial to the anti-apartheid struggle to be built on Salvokop in Pretoria, began in 2002 and is scheduled for completion in time for the 10th anniversary of the first democratic election on 27 April 2004. The following physical elements are proposed: a Garden of Remembrance, memorial, museum and a number of commercial facilities. Some R50 million has been allocated to the Freedom Park Project in 2002/03. The Project was launched by President Mbeki on 16 June 2002.

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 Department of Arts and Culture in part-



nership with the Department of Labour and the Media, Advertising, Publishing, Printing, Packaging Sector Education Training Authority, (MAPPPSETA), will embark on a R180-million skills training programme for the creative industries including crafts, film, music and live events over the next three years.

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 to play a significant facilitative role in arts and culture education and training. A subdirectorates 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 aims 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, arts 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 Act, 1998 (Act 97 of 1998), 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.

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 under the NQF and a range 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

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. Based on the success of crafts and cultural projects, the Department will spend R95 million of poverty-alleviation funding towards this end over the next few years.

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 that 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.

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 milieu that give South Africa its defining features. These include Khaya 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; Tlholego 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

Cultural industries have been identified by Cabinet as economic key growth areas. An amount of R20 million has been allocated to cultural industries in 2002/03.

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 under way include:
- Crafts: At national level, in conjunction with the Department of Trade and Industry, a small exporters council that includes crafts is being established. A glass bead factory was expected to be established in 2002. A handbook for crafters was published and widely distributed to crafters nationally.
 - 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 a national co-ordinating body.
 - Music: After an investigation by the Music Industry Task Team, 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. Projects linked to poverty alleviation were launched in the Warwick area near Durban. In future, work will be done in the nine urban regeneration nodes 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. This led to the Department commissioning a sector skills strategy, and arts and culture being located in the MAPPSETA. Skills plans were submitted to the Department of Labour and a creative industries skills development programme was planned for 2002.

Arts festivals

The National Arts Festival, held annually in July in Grahamstown in the Eastern Cape, is one of the largest and most diverse arts gatherings 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 *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.

Mamelang Afrika Arts Alive International Arts Festival, Johannesburg's annual festival of music, dance, theatre and performance poetry, was hosted for the 11th time by the city in September 2002.

Other festivals that attract visitors at both national and international level are Oppikoppi, Calabash, *Aardklop*, The One City Festival and

Awesome Africa Music Festival in Durban and Macufe in Bloemfontein.

The Department of Arts and Culture and the Department of Environmental Affairs and Tourism have jointly established a forum of festival directors to maximise tourism opportunities.

Theatre

The performing arts marketed South Africa most effectively to overseas audiences during the eighties, specifically through 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. 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, while 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 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 report study by KPMG, released in 2001, show that the South African music recording industry experienced strong growth in sales by value between 1995 and 1997. However, by 1998 year-on-year growth in sales by value started to decline, dropping below average consumer price inflation. By 2000, the industry experienced a negative growth rate of 12,4% in sales by value, resulting in total retail value of R1 043,5 million for the year. The loss in value was driven by a 16% reduction in the total number of units sold. This decrease means that South Africa is now ranked as the 25th largest music market in the world, slipping three places from its 1999 ranking.

Despite the overall decline in the South African music recording industry, South African music had increased its market share to 23% of total sales by value during 2000 or 38% of total unit sales. 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.

The Department of Arts and Culture secured funds from the Poverty-alleviation Fund for job creation in the arts and culture industry. 'Music in Public Places' is one of the strategies for young artists' development and the promotion of South African music.

Information

The Royal Swedish Academy of Music announced in March 2002 that Miriam Makeba's work would be honoured with the Polar Music Prize for 2002. She shared the award with Russian composer Sofia Gubaidulina.

The prize – worth about R1,6 million – is awarded to musicians who had given their all to world music.

The prizes were presented to Makeba and Gubaidulina by His Majesty King Carl Gustaf XVI of Sweden on 27 May 2002.

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 get the opportunity to perform and to sell their products.

The Department continues to support projects that are aimed at promoting local music. To this end, the Department staged the South African Music Week from 24 to 31 August 2002, during which the South African music industry celebrated its quality and diversity.

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 United States (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 percent of the artists employed by the company are local artists.

Visual arts

The Department of Arts and Culture supports a number of projects to promote the visual arts.

These range from arts publications 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. There are a growing number of South African photographers such as Peter Magubane who produce documentaries, coffee table books and other material.

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

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.

Heritage SA (until recently 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.

Crafts

The crafts industry employs about one million people. The crafts are exported all over the world.

The development of South Africa's crafts industry is an ongoing priority for government through the Department of Arts and Culture. There are numerous role-players involved in various initiatives to develop this sector.

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

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

The National Crafts 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 crafts business, and financial management as well as business administration.

An example of this is the rural development projects in Limpopo where the Council for

Scientific and Industrial Research (CSIR) linked with various rural craft projects to develop new products. In Thohoyandou, the Ifa textile project is producing fashionable handbags in traditional Venda design while the crafters of the Lubombo SDI in northern KwaZulu-Natal have incorporated minimal design interventions in their designs to produce butter dishes, thus creating new marketing opportunities.

Design

The Department of Arts and Culture has been examining the status of the design industry in South Africa. It 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 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 technikons in KwaZulu-Natal and the Eastern Cape.
- the Women's Monument at the Union Buildings in Pretoria.
- the 5th International Design Indaba which was held in Cape Town in February 2002.

Information

Selected crafters from across South Africa got the opportunity to show-case their goods to thousands of international delegates and the public at the World Summit for Sustainable Development in Johannesburg during August and September 2002. The national Crafts *Imbizo* housed more than 200 projects/exhibitors at a time. Exhibitors changed every 10 days to allow more crafters the opportunity to exhibit. The crafts selected to participate at the *Imbizo* were accredited by Proudly South African, which is not only a country-of-origin label, but also represents a bench-mark in quality, local content, fair labour practice and environmental sustainability. The idea of the *Imbizo* was to showcase South Africa's very finest crafts and to create and broaden market opportunities.

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 the University of South Africa, Pretoria.

All 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 literary museum in Grahamstown and an Afrikaans museum in Bloemfontein.

In March 2002, Nadine Gordimer won the Africa regional competition of the Commonwealth Writer's Prize for Best Book with *The Pickup*. Manu Herbstein won the regional competition of the Commonwealth Writer's Prize for *Ama: A Story of the Atlantic Slave Trade*.

Film

The National Film and Video Foundation (NFVF), which was formed with the promulgation of the NFVF Act, 1997 (Act 73 of 1997), is the key institution co-ordinating 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.

The Department of Arts and Culture has allocated R35 million over the next three years for the establishment of a Film Fund for the NFVF. The Fund is expected to attract international investment.

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

Funding provided by government has grown to R18 million for 2002, thus increasing the budget by 69%. This enabled the NFVF to establish a permanent office, continue to support and host key industry development initiatives and increase grant allocations to film

and television projects by 30%.

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

The establishment of film offices in the provinces is meant to support the above-mentioned services.

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. January 2002 was the best month ever for filming in Cape Town, with the Film Office issuing 600 permits, compared with 300 permits issued in December 2001. Most permits were for photo shoots but a third were for films. Film and photo shoots in the city in January amounted to 950 shooting days. Most of the commercials shot in Cape Town were from France, followed by Germany and Britain, with some from the US, Israel, Turkey, Italy, Belgium and Scandinavia.

As part of its campaign to boost the film industry, the City of Cape Town supported a series of workshops for potential producers and directors.

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 constitutes approximately 36% of the total annual film/television revenue.

The increase in the number of television channels available to South African viewers has resulted in an increased demand for local programming from the television channels due to 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.

Sithengi, the South African International Film and Television market, is one of the marketing and promotion strategic initiatives of the NFVF conducted annually.

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.

Film and Publication Board

The Films and Publications Act, 1996 (Act 65 of 1996), propagates freedom of expression in the arts, freedom of religion, the protection of children from potentially harmful and disturbing material, the protection of dignity, the protection of privacy, and the principles of natural justice. It invades 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 will remove a particular issue of a magazine from circulation after it has appeared.

Publications are also classified when a complaint that a certain publication be classified is lodged with the Board.

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 material. Adult shops that do not comply with the requirements of the Act could be closed by the Board for up to a year.

The Board has classified the following number of films: 1998/99: 1 548 general, 5 742 pornography; 1999/00: 2 395 general, 1 052 pornography; 2000/01: 1 554 general, 392 pornography and 2001/02: 1 796 general, 581 pornography.

The Film and Publication Board is funded by an annual grant of approximately R4 million. A total of 60% of the budget is spent on the remuneration of film examiners.

Information

South Africa's international film and television market, Sithengi, was held in November 2002 at the Artscape Complex in Cape Town.

Sithengi annually attracts over 1 500 delegates from more than 42 countries who gather to network with film producers and distributors.

It features an exhibition, conferences, educational meetings, workshops and pitching forums.

The core programme of Sithengi is the Product Market, which deals in the buying and selling of the completed product. The Pitching Forum aims to bring about the buying and selling of ideas, and film and television programmes yet to be made, which may require development or co-production partners, or a combination of investment and pre-sales.

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 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 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. While 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.

The following museums currently report to the Minister of Arts, Culture, Science and Technology in terms of the Cultural Institutions Act, 1998:

- Northern Flagship Institution, Pretoria
- Iziko Museums, Cape Town
- Natal Museum, Pietermaritzburg
- National Museum, Bloemfontein
- Afrikaanse Taalmuseum, Paarl
- National English Literary Museum, Grahamstown
- Voortrekker Museum, Pietermaritzburg
- War Museum of the Boer Republics, Bloemfontein
- Robben Island Museum, Cape Town
- William Humphreys Art Gallery, Kimberley
- Engelenburg House Art Collection, Pretoria

- Nelson Mandela Museum, Umtata.

The Northern Flagship consists of the National Cultural History Museum (NCHM) and its former satellite museums (Kruger House, Tswaing Crater Museum, Willem Prinsloo Agricultural Museum, Pioneer Museum, Sammy Marks Museum and the Coert Steynberg Museum), the Transvaal Museum of Natural History in Pretoria 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 South African Institute for Aquatic Biodiversity in Grahamstown (formerly the JLB Smith Institute for Ichthyology) 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, declared as South Africa's first World Heritage Site in 1999, 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. The amount of R15 million has been allocated for a new harbour wall on Robben Island.

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, 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)
- South African Institute for Aquatic Biodiversity, 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 National Gallery, Cape Town
- 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 Mr Ples (until recently 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 NCHM (former African Window) in Pretoria is a centre for the preservation and

Information



At the end of November 2001, the Apartheid Museum opened its doors. Close to Gold Reef City, Johannesburg, it boasts an array of multimedia exhibitions tracing the history from 1888, when gold was discovered on the Witwatersrand.



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. For the first time in the history of the NCHM, the staff and the collection of about three million objects are housed in one building. The collection will be displayed in future in temporary and permanent exhibitions. In addition, the Museum works with institutions and community-based organisations to host film festivals, arts and craft 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 gold-field was discovered. The entire village has been conserved and restored. It boasts beautiful examples of houses from the period of the gold rush, as well as an early mining camp and a complete reduction works.

Agriculture in South Africa is depicted mainly at two museums. These are Kleinplasia at Worcester, Western Cape, which show-cases 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 two house museums, an extensive collection of early farming implements, as well as vehicles of yesteryear and indigenous farm animals used in educational programmes. Both museums are famous for their *mampoer* and *witblits* – 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 bank note collection.

One of the most common types of museum

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; the Victorian affluence mirrored in Melrose House, Pretoria; and the Kruger Museum in Pretoria, 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 which showcase the black cultures of the country, for example Tsongakraal near Letsitele, Limpopo; the Ndebele Museum at Middelburg, Mpumalanga; the Bakone Malapa (Northern Sotho) Museum at Polokwane (formerly Pietersburg), Limpopo; 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 war-graves division of the SAHRA includes the upkeep of graves of victims of the struggle for the liberation 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.

The retrieval of information from archives is facilitated by the national automated archival information system (<http://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.

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 to develop a national oral history programme. The auto-

mated 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, 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 sub-programme 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

Department of Arts and Culture
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National Cultural History Museum

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