





chapter 5

Arts and culture

The Department of Arts and Culture deals with matters pertaining to arts and culture, develops the economic potential in cultural industries, alleviates poverty through job creation, takes part in the strategy to brand South Africa as a sought-after tourism destination, 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 those members of provincial executive councils responsible for arts and culture.

Funding

Since the turn of the century, the budget for the Department of Arts and Culture has seen an annual growth rate of 18,3%. Institutions are seen as key partners in unlocking creativity and implementing arts policy.

For the next three-year financial cycle, the Department is dedicating considerable resources to this sector. The allocation for the 2003/04 financial year was R30 million,

the allocation for the 2004/05 financial year is R45 million, and in the 2005/06 financial year, the budget is expected to be R60 million.

The Department is responsible for 27 public entities including museums, art galleries, the National Zoological Gardens, the National Archives and the six playhouses.

The Department's capital-works budget has grown by more than 100%, from R81,5 million in 2002/03 to R168,05 million in 2003/04. Examples of how this money is spent and the investments made in the Department's institutions included R78 million for the Qunu component of the Nelson Mandela Museum; R6,3 million to the Voortrekker Museum; R5,5 million to the Northern Flagship Institution; R3,1 million to the National Museum; and R17 million to the Robben Island Museum, R4,5 million of which was allocated to the long-term project of repairing the breakwater wall on the Island.

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 C.J. Langenhoven in May 1918. The music was composed by the Rev. M.L. de Villiers in 1921. *Nkosi Sikelel' iAfrika* was composed in 1897 by Enoch Sontonga, a Methodist mission school teacher.

◀ *The Sad Farewell* by KwaZulu-Natal artist, S'fiso ka Mkame. The Department of Arts and Culture supports a number of projects to promote the visual arts.

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 brought into use on Freedom Day, 27 April 1994. The design and colours are a synopsis of the principal elements of the country's flag history.

The central design of the flag, beginning at the flag-pole in a 'V' form and flowing into a single horizontal band to the outer edge of the fly, can be interpreted as the convergence of diverse elements within South African society, taking the road ahead in unity. The flag was designed by the State Herald.

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

National coat of arms

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

A central image of the coat of arms is the well-known 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 and understanding of things that have been hidden, and illuminating 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 its 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 next. Above it, repose a spear and a *knobkierie*. Together, they assert 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 a love of 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, *Ike e:/xarra//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 is 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 is awarded to South African citizens for distinguished service of above and beyond the ordinary call of duty. It is awarded for exceptional contribu-

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.



tions towards building democracy and human rights, nation-building and community service, and peace and security.

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

The Order of the Companions of O.R. Tambo is awarded to Heads of State and other personalities for promoting peace, co-operation and friendship towards South Africa.

O.R. Tambo was a great humanitarian, a selfless internationalist and a committed African, who, among others, developed a movement of solidarity against racism and apartheid throughout the world.

In September 2003, the Cabinet approved a set of additional national orders. The new orders will honour individuals who have rendered distinguished service for democracy and human rights (Order of Luthuli); those who have shown outstanding bravery in the face of great danger (Mendi Decoration for Bravery); and for excellence in the fields of arts, culture, literature, music, journalism and/or sport (Order of Ikhamanga).

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 institution that co-ordinate the heritage sector, including archives, museums, heritage resources, geographical names and libraries.

In addition to funding projects in these areas, the Council will serve as a policy advisory body to the Minister, lobby for and raise additional funding, determine strategy and promote international liaison.

The Council was expected to be established during the 2003/04 financial year.

South African Heritage Resources Agency (SAHRA)

The National Heritage Resources Act, 1999 (Act 25 of 1999), established SAHRA, which replaced the National Monuments Council. This body manages the heritage resources of the country in co-operation with similar new provincial agencies, by implementing legislation 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:

National symbols and orders



National bird: blue crane



National fish: galjoen



National animal: springbuck



National tree: real yellowwood



National flower: king protea



The Order of the Baobab



The Order of Mapungubwe



The Order of the
Companions of O.R. Tambo



The Order of Luthuli



The Mendi Decoration for Bravery



The Order of Ikhamanga

- 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 is reviewing 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.

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.

Publications of the Council are available on the departmental website under Heritage Chief Directorate. Applications for approval of a changed or new name can also be processed online by visiting www.dac.gov.za.

National Arts Council (NAC)

The responsibilities of the NAC of South Africa are to develop, promote and support the arts.

Before 2002, the NAC operated mainly as a funding organisation. At the beginning of 2003, a section dealing specifically with policy and

strategy was established. The NAC is now responsible for policy research and advice to the Minister on arts policy matters.

During 2003, government increased its grant to the NAC to enable the organisation to award sustained grants to the Performing Arts Companies (PACs) and institutions. Major companies were awarded grants over a period of three years. This enabled the NAC to make more funds available for regular project funding.

The budget of the NAC has increased to R42 million over the past two years.

Strategic projects and initiatives were also identified. These include projects in crafts, literature, theatre and dance.

In addition, the NAC has formed strategic partnerships with provincial and local authorities involved in arts and culture and organisations such as Create SA, the South African Broadcasting Corporation (SABC), Business Arts South Africa (BASA), the National Film and Video Foundation (NFVF), the Arts and Culture Trust (ACT) and government departments with similar interests and priorities.

In the international sphere, the NAC runs the South African-Norwegian Education and Music Education Programme which is jointly financed by the Norwegian and the South African Governments. There are now possibilities for other international jointly funded projects. Networking also takes place through the International Federation of Arts Councils and Culture Agencies.

The NAC has moved away from being an arts bank to a truly supportive, developmental and policy-making body engaged in arts debates and dialogue. In the coming years, the NAC will strengthen this role while striving at the same time to promote excellence and creativity.

Performing Arts Companies

The 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 PACs include the:

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

The total budget for PACs is approximately R80 million per annum.

The Department has earmarked R14 million to playhouses for capital works in 2003/04.

Business Arts South Africa

BASA was launched in 1997 as a joint initiative between the Government, through the Department of Arts and Culture, and the business sector, to assist in securing the future of the arts industry. BASA's aim is to promote and encourage sustainable partnerships between the business and the arts sectors to their mutual benefit and 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', whereby additional funds are made available to support the sponsorships 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 the real value for the sponsor and to 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 which acknowledge the importance of private sponsorships in the development of the arts.

Arts and Culture Trust

ACT was launched in October 1994 to finance, and manage funding for, the arts in South Africa. The Trust, with former President Nelson Mandela as its chief patron, has Nedbank, Sun International, the Ministry of Arts, Culture, Science and Technology, Vodacom, and the Dutch Government as its major funders. The Trust also seeks to build a better arts and culture dispensation 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 assisting organisations, communities and projects which were previously not considered for funding.



Freedom Day on 27 April 2004 will be a special occasion as it will mark 10 years of democracy in South Africa. In planning for this national celebration, the Department of Arts and Culture has been allocated an amount of R80 million, spread over two financial years.

Arts and culture initiatives

The 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 the 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 heritage. 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 the:

- 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, in 1956, when 20 000 women marched to the Union Buildings to protest against the Government's pass laws.
- Chief Albert Luthuli Legacy Project: The Department is restoring the home of Chief Albert Luthuli in Stanger, KwaZulu-Natal, to pay homage to South Africa's first Nobel Peace Prize winner. The house will become a declared cultural institution.
- 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 Mbuzini, 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. The project was expected to be completed in 2003.
- Khoisan Project: Consultation with relevant role-players at national, provincial and local level has been initiated to promote and protect the Khoisan heritage.
- 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 was allocated to the Freedom Park Project in 2002/03. The Project was launched by President Mbeki on 16 June 2002.

Education and training in arts and culture

Training is critical for the development of arts and culture, to achieve both the developmental and economic potential of the sector. The sector needs to absorb the new policy environment set out in the South African



Qualifications Authority Act, 1995 (Act 58 of 1995), and the Skills Development Act, 1998 (Act 97 of 1998), which fall within the ambit of the National Qualifications Framework (NQF). Training also needs to be market-driven and in line with 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 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.

The Department of Arts and Culture, in partnership with the Department of Labour and the Media, Advertising, Publishing, Printing, Packaging Sector Education Training Authority, (MAPPPSETA), will embark on a R117-million skills-training programme for the creative industries, including crafts, film, music and live events, over the next three years.

Those eligible for the Create SA Project include freelance or self-employed workers in the creative industries, as well as new entrants into the labour market, from school-leavers to the unemployed. By 2005, it is expected that 6 000 people from around the country would have benefited from learnerships and skills programmes as part of Create SA.

The Create SA Project has registered 14 learnerships and 12 skills programmes. Some

of the work-based and work-relevant national qualifications being developed, registered and implemented by Create SA include national certificates in craft production, craft micro-enterprise, film and video production and music technology.

More information is available at www.create-sa.org.za.

The new education policy reflects a clear commitment to introduce 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.

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 1997 survey into cultural-tourism activities in three Spatial Development Initiatives (SDIs) yielded a wealth of information. The survey identified areas in which government intervention could help cultural workers to benefit from such 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 could attract revenue to these areas. Working closely with resorts, national parks and other tourist destinations and attractions, cultural

producers, consumers and tourists can be joined together in 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 people they were separated from under apartheid. (See Chapter 21: *Tourism*.)

Various projects around the country offer insight into South Africa's cultural wealth, ranging from traditional dances and rituals in rural areas, to excursions into the urban and township milieux that give South Africa its defining features. These include Khaya Lendaba near Port Elizabeth; the Basotho Cultural Village situated in the QwaQwa Nature Reserve near Harrismith, Free State; the Makhosini Cultural Village and Tourism Initiative in the Valley of Kings at Umgungundlovu in KwaZulu-Natal; 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 Hazzyview, Mpumalanga.

The Cultural Industries Growth Strategy

For a number of years, the Department of Arts and Culture has been working with partners such as the Department of Trade and Industry to develop and implement the Cultural Industries Growth Strategy. This Strategy has made meaningful contributions to the lives of thousands of people, while contributing to the growth of the tourism and marketing sectors and enriching South Africa's identity at a local and international level.

The Cabinet has identified cultural industries as economic key growth areas. An

amount of R20 million was 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, which resulted 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:** By February 2003, the Department of Arts and Culture had, through the Council of Scientific and Industrial Research's (CSIR) craft-development projects and, as part of a macro poverty-alleviation project initiated by the Department, paid out R1 million each to two projects in some of the poorest parts of the Eastern Cape and Free State. A total of R2 million has been invested in the Sekhukune project in the Northern Cape and over R4,5 million has been endowed as part of the Urban Renewal Neighbourhood Branding Project in Gauteng. In addition, the Department supported a R2,3-million craft and cultural-development project in the St Lucia Wetlands, and funded numerous other craft and culture-development projects with spin-off benefits for the community, such as wealth creation and employment opportunities. The CSIR's craft project in the Eastern Cape created some 275 jobs.

Dynamic strategies are being used, and where jobs are not created directly, training is given in such a way that self-employment opportunities are opened up, swelling the capacity of small,



medium and micro enterprises. By February 2003, the St Lucia project had enabled the training of 692 people.

- Film and television: The film industry has taken the initiative to establish a cluster to collaborate on projects to develop the industry.
- Music: After an investigation by the Music Industry Task Team, the Department 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 of Arts and Culture 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 (MIDI) 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.



As part of the 40th anniversary of the Organisation of African Unity/Africa Day celebrations, the Department of Arts and Culture hosted the Southern African Development Community (SADC) Multidisciplinary Festival in Pretoria from 18 to 25 May 2003.

The Festival focused on skills development that catered for music, dance, theatre, story-telling, a crafts fair and a creative arts and heritage exhibition. Representatives from SADC countries participated in the Festival.

Performances took place at Church Square and the State Theatre, as well as at shopping malls in Mamelodi and Atteridgeville.

- Ensuring that the needs of the arts sector are incorporated in SETA structures.
- Publishing: The Print Industries Cluster is continuing its strategic work to develop the sector.
- Urban renewal: The Department has designed pilot projects in urban renewal areas such as Alexandra, Cape Town, Port Elizabeth, Pretoria and Durban amounting to R10 million. These projects will promote the economic empowerment of South African artists, sculptors, painters and crafters.
- 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 has led to the Department commissioning a sector-skills strategy, and arts and culture being located in the MAPPSETA.

Arts festivals

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

There is also growing interest and participation from artists in other African countries and from the rest of the world.

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

The Arts Alive International Festival, Johannesburg's annual festival of music, dance, theatre and performance-poetry, was hosted by the city for the 12th time in September 2003.

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

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

The Department of Arts and Culture and the NAC support numerous festivals throughout South Africa, including the North Sea Jazz Festival, Port St Johns Festival, Morgan's Bay Festival and the Grahamstown National Arts Festival.

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

Theatre

The performing arts marketed South Africa to overseas audiences most effectively during the 1980s, 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 growing number of directors are doing original South African works. A new trend is the establishment of smaller theatres which is making this artform more accessible to South Africans from all walks of life.

Early in 2003, two South Africans, dance choreographer Robyn Orlin and actor Craig Urbani, were nominated for the highly prestigious Laurence Olivier Awards.

Orlin was nominated in the category Outstanding Achievement in Dance and

Urbani was nominated in the category Best Performance in a Supporting Role in a Musical or Entertainment.

Music

South African music is characterised by its fusion of diverse musical forms.

South Africa has nurtured the development of an array of distinctive styles of music and it has contributed to music heard on the continent throughout the ages.

These styles range from South African jazz, which describes a range of music from early *marabi*-inspired sounds in the late-1930s and 1940s by bands like the Marry Blackbirds Orchestra, to current performers such as trumpeter Hugh Masekela.

Kwaito music is very popular. It combines elements of rap, reggae, hip-hop and other musical styles into a distinctly South African style. Popular *kwaito* musicians include Arthur Mafokate, Bongo Muffin, TKZee, Mandoza and Mdu.

Music is one of the key cultural industries covered by the Cultural Industrial Growth Strategy report and Government has committed itself to harnessing its potential. In addition to its cultural value, music plays an important economic role in the country, generating significant copyright revenue. Music sales in 2000 had a total retail value of just over R1 billion and provided employment for more than 20 000 people. This figure does not include the number of jobs created through live events.

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.

The project focuses on live performances and selling South African music in public places such as airports and stations. The project targets emerging artists, who are given the opportunity to perform and sell their



In March 2003, the celebrated South African novelist Andre P. Brink won the Commonwealth Writers Prize for Africa for the novel, *The Other Side of Silence*. Previous South African winners include Zakes Mda, Sello Duiker, Nadine Gordimer and J.M. Coetzee.



products. The Department has also funded the *South African Music Directory*.

The North Sea Jazz Festival secured South Africa's position on the international jazz circuit when it took place for the first time on African soil in March 2001. The North Sea Jazz Festival – Cape Town has a unique programming formula. With a 50/50 talent split between Africa and the rest of the world, the South African Festival allows for local musicians to take their rightful place alongside international artists.

The ninth South African Music Awards were presented on 5 April 2003 at Sun City in the North West. Mzekezeke won awards for Artist of the Year and Song of the Year. Other winners included:

- Best Selling Release: Revolution
- Best Female Artist: Sibongile Khumalo
- Best Male Artist: Hugh Masekela
- Best Jazz Vocal Album: Linda Kekana
- Best African Pop Album: Mafikizolo.

South African Music Week was introduced to schools across the country for the first time during 2003, as part of government's awareness campaign to promote South Africa's culture and heritage. The Minister of Education, Prof. Kader Asmal, announced at the launch of the 2003 South African Music Week that the Department of Education was considering ways of establishing and funding schools specialising in music and performing arts.

Orchestras

As a means to meet the needs of a rapidly changing funding environment, the Department developed a policy requiring partnerships between local, provincial and national government to support these entities.

In 2002, the first agreement was reached in KwaZulu-Natal, with the orchestra in that province receiving R3 million from the Department of Arts and Culture. In 2003, this partnership was extended to the Western Cape and Gauteng, with agreements to ensure

that a total of R9 million was allocated by the Department. Orchestras will be developing training programmes to ensure greater representation and participation by young black South Africans.

Dance

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

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

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

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

The Wits Theatre (attached to the University of the Witwatersrand) is also a popular dance venue. It is home to the annual First National Bank 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 platform for the full spectrum of southern African contemporary dance.

Only new and indigenous choreography is accepted in the Dance Umbrella 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 dancers employed by the company are local artists.

Visual arts

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

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

The Department 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.

The Department is currently investigating the establishment of an arts bank. This lending library will loan artwork to government departments and the private sector.

Photography

Various South African photographers have been acclaimed for their art and documentary work. A growing number of South African photographers are producing 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 is the most important non-profit private organisation that conserves and restores buildings of historical and architectural importance.

An interdepartmental committee has been established in conjunction with the Department of Housing to investigate the role of arts, culture and heritage in the design and delivery of housing.

Rock art

There are many traces 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 artworks 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 and wagons; ships; and soldiers in uniform were captured in surprising detail.

On the sandstone canvases are immortalised visions of the artists' spiritual world, depicting complex symbols and metaphors to illustrate the supernatural powers and potency they received from nature.

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

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



Early in 2003, filming of Antjie Krog's book *Country of My Skull* started in Cape Town. The film stars Juliette Binoche and Samuel L. Jackson and is directed by John Boorman.

The book, which features Krog's experiences as a journalist reporting on the Truth and Reconciliation Commission, sold more than 14 000 copies in 10 months.

The screenplay was written by the South African-born writer Ann Peacock.



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

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

Crafts

The crafts industry in South Africa employs about one million people. The crafts they produce 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 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 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 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 material, craft techniques and skills, costing and pricing, marketing and selling, how to run a crafts business, and financial management and business administration.

Examples include the rural development projects in Limpopo, where the 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 interventions in their designs to produce butter dishes, thus creating new marketing opportunities.

The Department has 115 craft projects in all nine provinces. The products of these and other projects can be viewed in a number of places, including two State-assisted outlets at the Bus Factory in Newtown, Johannesburg, and the Boardwalk in Port Elizabeth.

Design

After examining the status of the design industry in South Africa, the Department of Arts and Culture launched a number of initiatives aimed at creating centres of expertise. These have promoted collaborative ventures between the private and public sectors, in areas of product design, and the use of computer-aided design engineering. The initiatives involve 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 technology.
- The successful launch and promotion of the computer-aided design initiative at the CSIR, which is linked to the technology station at the Free State University of Technology (Technikon) as well as similar institutions in KwaZulu-Natal and the Eastern Cape.



Early in October 2003, South African novelist J.M. Coetzee won the 2003 Nobel Prize for Literature. Coetzee was born in Cape Town in 1940. His novels, which include *Disgrace*, *Waiting for the Barbarians* and *In the Heart of the Country*, are 'characterised by well-crafted composition, pregnant dialogue and analytical brilliance', the Swedish Academy said in its citation.

- The establishment of the Cape Craft and Design Institute.
- Awarding two learnerships in design with the Create SA Project to help emerging designers.
- The sixth International Design Indaba, held in Cape Town in February 2003.

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.

At the end of September 2000, the African Languages Literary Museum was opened at the University of South Africa (UNISA), Pretoria.

All indigenous languages are catered for, and authors featured include Prof. Maja Serudu, E.M. Ramaila, O.K. Matsepe and Semakaleng Monyaise. The Museum 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.

The Department of Arts and Culture has assisted the Print Industries Cluster Council to establish a writers' network.

Film

During 2002/03, the Cultural Industries Growth Strategy programme evaluated the film and video sector, which is an important job-creator and income generator. A report suggested that the industry generated up to R4 billion in 2001 in Cape Town alone. In partnership with the NFVF, the Department of Arts and Culture is proactively working with provincial governments in further developing their film industries. In addition, the African Film and Broadcast Conference was held at Sithengi, in Cape Town (funded by the Department of Arts

and Culture to the tune of R350 000), in November 2002.

Sithengi is South Africa's annual film and television market with extensive African and international appeal.

The NFVF, which was formed with the promulgation of the NFVF Act, 1997 (Act 73 of 1997), is the key co-ordinator and promoter of this industry.

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

Through established industry players, South Africa offers film facilitation, logistics and administration-management services which ensure the successful 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 film, 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.

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 due to local-content quotas. In South Africa, locally produced television productions are extremely popular with viewers.

South African broadcasters are exploring opportunities to distribute local productions



into the rest of Africa through direct sales and a form of bartering, where content is exchanged for advertising airtime. This is expected to increase the demand for locally produced television content.

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

The Film and Publication Board

The Films and Publications Amendment Act, 1999 (Act 34 of 1999), provides for the regulation of films and publications intended for distribution and/or exhibition in South Africa.

The Act recognises the right of all South Africans to freely choose what they wish to see or read. It encroaches on constitutional rights and freedoms only where there is a risk of harm. The Act provides for an invasion of privacy only where child pornography is concerned. The implementation of the Act has been entrusted to the Film and Publication Board, which consists of members appointed through a process of public nominations, and is broadly representative of the South African population in terms of ethnicity, gender, religion and experience.

The Film and Publication Board no longer censors, but instead classifies movies for age appropriateness. Its main focus is to protect children against harmful and disturbing material, while allowing adults to make

informed decisions about what they want and do not want to see, or allow their children to see or not to see. There is no pre-classification of magazines. Publications are classified only when a valid complaint about a certain publication 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 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 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.

Museums

Museums are the windows to the natural and cultural heritage of a country. South Africa can justifiably be called the museum country of Africa, with the earliest of its museums dating back to the first half of the 19th century. Today, more than 300 of the approximately 1 000 museums in Africa are situated in South Africa. They range from museums of geology, history, the biological sciences and



According to attendance figures issued by CineMARK in July 2003, cinema attendance increased by 3,4% over the 12-month period from July 2002 to June 2003 against the same period in the previous year. The six-month average of January to June 2003, compared with the same period in 2002, indicated a 6,6% overall increase. When comparing the month of June with the same period in the prior year, results show attendances peaking at 2 002 166 in 2003 against the figure of 1 614 444 in June 2002, resulting in a phenomenal 24% increase.

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 under which the declared institutions operate was established on 1 April 1999. 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 resource management, have been centralised.

The following museums currently report to the Minister of Arts and Culture 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 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, and the Foundation for Education, Science and Technology in Pretoria, which manages a science and technology museum. The aforementioned two museums fall under the Department of Science and Technology.

The Act also provides for a National Museums Division, comprising the Flagship museums and other declared museums.

The Robben Island Museum is very popular. It was established as a national monument and museum, and declared as South Africa's first World Heritage Site in 1999.

Guided tours are offered to historical sites on the Island, including the cell in which former President Nelson Mandela was imprisoned. The Robben Island Museum has its own council and is a separate declared institution, independent of Iziko.

The breakwater wall at the Robben Island Museum is to be repaired at a cost of R21 million, while R11 million will be spent on jetties at the West Quay of the Waterfront, and R10 million on the Museum's general maintenance and upgrading.



For the 2003/04 financial year, a total of R13,5 million has been allocated from a project totalling R25 million to establish the Qunu component of the Nelson Mandela Museum and R7,6 million has been allocated for the upgrading of the Bhunga building.

A further R9 million will be spent on installing air-conditioning and additional storage facilities at the Iziko Museums, and R5,5 million for installing air-conditioning in the public gallery at the Natal Museum.

The Tswaing Crater Museum will receive R4 million for development, and R1,6 million will go towards the upgrading of the Kruger House Museum.

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 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
- Museum Africa, 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 (Cape Town) showcases the natural history of South Africa, as well as relics of the early human inhabitants of the subcontinent. The huge Whale Hall houses possibly the most impressive of all its exhibitions. This is 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 known as 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 supports the Presidential Imperatives by combining a museum with a cultural-development initiative.

The NCHM (former African Window) in Pretoria is a centre for the preservation and communication of the culture and heritage of all South Africans. It explores cultural diversity and commonalities, links the present and the past to offer a better understanding of both, and nurtures the living culture of all South Africans. 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.

Another important mining museum is at Pilgrim's Rest, Mpumalanga, where the first economically viable goldfield was discovered. The entire village has been conserved and restored. 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 in Worcester, Western Cape, which showcases the wine culture and the characteristic architecture of the winelands, and the Willem Prinsloo Agricultural Museum between Pretoria and Bronkhorstspruit in Gauteng. The latter houses two 'house' museums, and runs educational programmes based on their extensive collection of early farming implements, vehicles of yesteryear, and indigenous farm animals. 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 banknote collection.

The Apartheid Museum in Johannesburg offers a realistic portrayal of the political situation in the townships of South Africa during the 1970s and 1980s. Exhibitions in the Museum feature, among other things, audio-visual footage recorded during the apartheid era.

One of the most common types of museum in South Africa is the 'house' museum. Examples include an entire village nucleus in Stellenbosch; Groot Constantia in the Western Cape, which is 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 House Museum in Pretoria, former residence of President Paul Kruger. Simpler architectural variations have not been neglected, for instance the pioneer dwelling in Silverton, Pretoria, and the humble farmhouse at Suikerbosrand near Heidelberg in Gauteng. There are several open-air museums 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, 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.

Also on the cards for 2003/04 was a major upgrading of the South African Military History



Museum at a cost of R13 million.

The work of the War-graves division of the SAHRA includes the upkeep of the graves of victims of the struggle for the liberation of South Africa.

Archives and heraldry

Archives of governmental bodies are transferred to archive repositories after a period of 20 years, and are accessible to the public and the office of origin. 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 archives dating from before 1910 as well as the relevant provincial archives. Records centres for archives younger than 20 years exist in Pretoria, Bloemfontein and Cape Town.

The retrieval of information from archives is facilitated by the national automated archival information system (www.national.archives.gov.za), which includes national registers of manuscripts, photographs and audio-visual material. 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 National Archives to collect non-public records with enduring value of national significance. In so doing, 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 the National Archives' capacity to document the spoken word and to develop a national oral history programme. The automated National Register of Oral Sources is an important element of the project. The Act also provides government with a measure of control over

private collections. Archives are taken to the people through co-ordinated national and provincial archive services. At the same time, National Archives is responsible for trying to ensure effective, transparent and accountable management of all public records.

The National Archives in Pretoria include 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 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.

The Timbuktu Manuscripts Project was officially launched by President Mbeki and President Amadou Toumani Toure of Mali as Africa's very first New Partnership for Africa's Development cultural project on Africa Day, 25 May 2003.

The preservation of the Timbuktu Manuscripts is a Presidential Project co-ordinated by The Presidency and the Department of Arts and Culture through the National Archives.

President Mbeki first noted the existence of these manuscripts, which are believed to be more than 800 years old, during a visit to the *Institut Des Hautes et de la Recherche Islamique* (IHERI-AB) as part of his State visit to Mali in 2001.

He subsequently undertook that South Africa would assist with the preservation of the Manuscripts through exchange training and infrastructure-development programmes.

The National Archives of South Africa will lead the programme to build the infrastructure and develop skills in conservation and preservation management for the staff at IHERI-AB. A Trust Fund for the preservation of the Manuscripts was launched on 29 May 2003.

Acknowledgements

Department of Arts and Culture
Department of Home Affairs
Film and Publication Board
National Arts Council
National Cultural History Museum
www.gov.za

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