



## Arts and culture

The Department of Arts and Culture aims to develop and preserve South African culture, to ensure social cohesion and nation-building. It is the custodian of South Africa's diverse cultural, artistic and linguistic heritage.

### Funding

The Department's budget has grown at an annual average rate of 32,5% over the past three years.

Transfers to heritage, arts and culture institutions are projected to make up an average of 82,9% of the budget over the medium term.

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

In 2004/05, about R1,8 million was invested in regional community arts centre projects. The Promotion of Arts and Culture in South Africa Subprogramme funded six theatres, three orchestras and a range of other artistic endeavours in 2003/04.

The sum of R93,2 million was allocated to performing arts institutions. The Promotion of Arts and Culture Subprogramme was allocated R36,2 million, and the National Arts Council of South Africa (NAC) R44,6 million. The Arts and Culture in Society Programme received 19,11% of the Department's budget.



## 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)*. *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 words of the first stanza were originally written in isiXhosa as a hymn. Seven additional stanzas in isiXhosa were later added by the poet Samuel

Mqhayi. It has been translated into most of South Africa's official languages.

### National Flag

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 brings to mind 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

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

The Order of Mapungubwe is awarded to South African citizens for excellence and exceptional achievement.

The Order of the Baobab is awarded to South African citizens for distinguished service in the fields of business and the economy; science, medicine, technological innovation; and community service.

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

The Order of Luthuli is awarded to South Africans who have made a meaningful contribution to the struggle for democracy, human rights, nation-building, justice and peace, and conflict resolution.

The Order of Ikhamanga is awarded to South African citizens who have excelled in the fields of arts, culture, literature, music, journalism and sport.

The Order of the Mendi Decoration for Bravery is awarded to South African citizens who have performed extraordinary acts of bravery.

## National Symbols

South Africa's National Symbols are:

- National Animal: Springbok
- National Bird: Blue Crane
- National Fish: Galjoen
- National Flower: King Protea
- National Tree: Real Yellowwood.

## Arts and culture organisations

### National Heritage Council (NHC)

The NHC, a statutory body that aims to bring equity to heritage promotion and conservation, was launched in February 2004.

The 23-member Council was appointed by the Minister of Arts and Culture in terms of the NHC Act,

# National Symbols and Orders



National Bird: Blue Crane



National Fish: Galjoen



National Animal: Springbok



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 Order of the  
Mendi Decoration  
for Bravery



The Order of Ikhamanga

1999 (Act 25 of 1999). The Council, which receives a government grant for its activities, is responsible for museums, libraries, archives and sites with religious, political, cultural, scientific, archaeological or environmental significance. It is also the custodian of living heritage such as the traditions of song, dance, story-telling and oral history.

The Council provides funding for ongoing operational and project requirements by transfer payments to institutions under its aegis. Further funding may take place through matched subsidy or core funding, and applications for funds are assessed by subcommittees comprising Council members.

The Council also advises on policies for research and the management of collections, curating, exhibits and education.

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

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

The SAHRA has established the National Heritage Resources Fund to provide financial assistance, in the form of a grant or a loan, to an approved body or individual, for any project which contributes to the conservation and protection of South Africa's national heritage resources.

Conservation categories include:

- national heritage sites, registers, areas and objects
- protected areas
- structures over 60 years old
- burial grounds and graves
- fossils (palaeontology) and archaeology
- rock art
- historical shipwrecks.

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

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

The Council has jurisdiction over all names of geographical features and entities falling within the territories over which the South African Government has sovereignty or jurisdiction acquired by treaty.

The following principles are adhered to:

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

The SAGNC has been assigned, among its duties, to facilitate the establishment of Provincial Geographical Names Committees.

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](http://www.dac.gov.za).

### **National Arts Council of South Africa**

The NAC took over the structures and responsibilities of the Foundation of the Creative Arts on 29 October 1997.

The 22-member Council aims, among other things, to:

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

# 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.**



tional liaison between individuals and institutions

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

The NAC supports several genres, such as music and opera, literature, the visual arts, craft, theatre and musical theatre, dance and choreography, and multidisciplinary arts.

It supports and funds a range of individuals and groups.

### **Mmino**

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

Since the inception of the *Mmino* Programme in August 2000, 143 projects have been funded. Funds are allocated twice a year.

*Mmino* aims to support projects with national impact in the areas of music education, documentation, research and exchange, choral music and festivals. The goal of *Mmino* is to strengthen South African musical cultures.

### **Living Treasures**

The Living Treasures Project aims to create a living treasure of artists who are still alive and who have contributed to a democratic South Africa.



On 27 April 2004, South Africa celebrated the First Decade of Freedom.

Government adopted a multisectoral approach to this milestone to ensure that all South Africans and the international community participated in the celebrations.

The celebrations were aimed at uniting the country, marking its achievements as a nation, and consolidating its democracy. The event was celebrated through military salutes; a massive music concert; and a gala dinner, featuring the country's top musicians from all musical genres, sharing the stage with fellow international singers. A special 10-year song, composed by the creative collective, was also performed.

The event was televised on 100 big screens across the country and on national television.

## **Playhouses**

The Department of Arts and Culture distributes an annual grant to the six playhouses in the country, to 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.

In 2003, three of the playhouses were declared cultural institutions in terms of Section 3 of the Cultural Institution Act, 1989 (Act 66 of 1989). The other three are in the process of being declared.

The Playhouses 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).

## **Business Arts South Africa (BASA)**

BASA was launched in 1997 as a joint initiative between the Government, through the Department of Arts and Culture, and the business sector. It promotes and encourages sustainable partnerships between the business and the arts sectors, to their mutual benefit and that of the community at large. With funding from government, BASA has introduced the supporting grant scheme, whereby additional funds are made available to sponsor arts organisations or events.

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.

Working with the Performing Arts Network of South Africa, BASA co-hosted the first arts marketing conference during 2003.

The conference culminated in the launch of the Arts and Culture Marketing Association of South Africa, a national forum for the arts sector focusing on the development of skills, and the identification of key trends locally and abroad.

## Arts and Culture Trust (ACT)

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

- fora, 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 the Trust and the arts and culture community.

## Other cultural organisations

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

## Arts and culture initiatives

### Legacy projects

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

Nine national legacy projects were initiated by government to establish commemorative symbols of South Africa's history and celebrate its heritage.

The legacy projects include 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's house in KwaDukuza, KwaZulu-Natal,** has been restored by the Department of Arts and Culture as a museum with a visitors' interpretative centre. The project also involved the unveiling of Chief Luthuli's sculpture at the KwaDukuza Municipal Grounds. On 21 March 2004, the first of the Annual Chief Albert Luthuli lectures was held at the University of KwaZulu-Natal. A posthumous doctoral degree was conferred on Chief Luthuli. The Luthuli Legacy Project was launched on 21 August 2004 by President Mbeki.
- **Battle of Blood River/Ncome Project:** Following the unveiling of the Ncome Monument and Wall of Remembrance on 16 December 1998, the Ncome Museum was opened on 26 November 1999. The structures honour the role played by the Zulu nation in the Battle.
- **Samora Machel Project:** The Samora Machel Monument in Mbuzini, Mpumalanga, was unveiled on 19 October 1998.
- **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.
- **Constitution Hill Project:** The Old Fort Prison in Hillbrow, Johannesburg, was developed into a multidimensional and multi-purpose precinct that houses the Constitutional Court (CC) and accommodates various constitutional commissions. As part of the 10 Years of Freedom celebrations, the new CC building was officially opened in March 2004. The Constitution Hill project involved the development of the Constitutional Hill precinct to accommodate the CC, the Constitution Museum, the Nelson Mandela Library and a commercial precinct.
- **Khoisan Project:** Consultation with relevant role-players at national, provincial and local level has been initiated to promote and protect the Khoisan heritage. It was decided to develop a heritage trail that will showcase the heritage of the Khoisan people.
- **Freedom Park Project:** Construction of the

Freedom Park Project, a memorial to the anti-Apartheid struggle at Salvokop in Pretoria, began in 2002.

The first phase of the R560-million memorial site was handed over to government in March 2004. This phase, costing R45 million, involved the design and construction of a Garden of Remembrance for the country's departed freedom fighters. President Mbeki joined traditional leaders in consecrating the Garden of Remembrance with the traditional casting away of evil spirits. The second phase is scheduled for completion in March 2006.

Additional legacy projects were expected to be announced in 2004. The Department is working with professionals to develop new national policy and strategic frameworks to ensure that there is adequate capacity to implement legacy projects as quickly as possible.

The Department will co-operate with other implementation agencies, NGOs and CBOs in project roll-out, acting in a management and monitoring role.

## Education and training

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

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

Recognising the challenges facing this sector, the MAPPP-SETA, in partnership with the departments of Arts and Culture and of Labour, initiated the CREATE SA (Creative Education and Training Enterprise South Africa) Strategic Project to develop a comprehensive on-the-job training framework for the creative industries. The Project is funded by the National Skills Fund and the Department of Arts and Culture, and focuses on people who otherwise might not have had access to training opportunities.

Through CREATE SA, learnerships driven by industry demand have been awarded in a wide range of areas, including music, design, crafts, arts management, heritage and the performing arts. Between 2003 and June 2004, about 2 000 learnerships or skills development programmes had been taken up.

It is expected that by 2005, some 6 000 people from around the country would have benefited from learnerships and skills programmes as part of CREATE SA.

The Cultural Development and International Co-operation Programme is responsible for the Investing in Culture Programme. It focuses on the crafts, music, heritage and cultural tourism sectors. Investing in Culture identifies and uses existing skills within communities and among individuals. It is the single most significant intervention the Department is making in the Second Economy.

By mid-2004:

- 12 140 jobs had been created
- 22 258 people had been trained
- 428 420 training days had been counted.

Examples of partnerships created include:

- Women on the Move which supplies an Australian company with woven mats
- the Khumsani San Project which supplies an Italian fashion house with ostrich-shell buttons
- the Khumbulani Project which exports its products to London and other international destinations.

More information is available at [www.createsa.org.za](http://www.createsa.org.za).

## 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 allocate R95 million of poverty-alleviation funding towards this end over the next few years.

## 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 tra-

ditional 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; 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.

## The Cultural Industries Growth Strategy

The Cultural Industries Growth Strategy has made a meaningful contribution to the lives of thousands of people, while contributing to the growth of the tourism and marketing sectors, and promoting South Africa's identity at local and international level.

The Department of Arts and Culture allocated R16,6 million to cultural industries in 2004/05, to support music, crafts, books and publishing, film, design and other sectors.

## International relations

By mid-2004, the Department of Arts and Culture had maintained over 65 international agreements. Each agreement is the outcome of research and lengthy negotiation processes to ensure that the contracts meet the developmental interests of both parties. Strong emphasis is placed on the consolidation of the African agenda and South-South co-operation. These include:

- The Joint Swedish/South African Cultural Fund, in which South Africa will partner with Sweden for a five- to 10-year period. The Fund will total contributions to the value of about R57 million over three years.

- An agreement was signed with the Italian Republic on 13 March 2002 and ratified in January 2004, leveraging a R10-million investment in South African culture.
- Five collaborative projects between the Department of Arts and Culture and the Flemish Government became operational in 2002/03. The projects run for a period of three years each, in the areas of community arts centre capacity-building and policy development, craft, arts education and training, cultural management, and local network cultural policy. The projects total about R25 million in Flemish development aid to South Africa, with the Department contributing in kind to the value of about R3 million.
- A Programme of Co-operation with France was signed in June 2004, including collaboration on the development of a market for South African design, heritage training, rock art, human language technology, music and copyright issues.
- South Africa's membership to the Commonwealth Foundation was expected to be finalised in 2004.
- About 250 artists and performers received support from the Department to participate in festivals internationally or perform at international events and shows. In 2004, about 100 performers travelled throughout the world in partnership with South African Missions abroad, in celebration of 10 Years of Freedom.
- In 2003, South Africa hosted the Southern African Development Community (SADC) Multi-disciplinary Festival and the first colloquium of SADC Ministers of Culture, where the Pretoria Statement on the role of culture in the New Partnership for Africa's Development (NEPAD) was released. A follow-up colloquium was held in Namibia in September 2004.
- Active cultural agreements were signed with the People's Republic of China, Mexico, India, Hungary and others.

## Arts festivals

The range of arts festivals around South Africa offers visitors the opportunity to combine their pur-

suit of culture with sightseeing, wine tasting, beach visits, wildlife viewing, history, palaeoanthropology and relaxing in some of South Africa's most beautiful spots.

The National Arts Festival, held annually in July in Grahamstown, Eastern Cape, is one of the largest and most diverse arts gatherings of its kind staged in Africa, rating favourably 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 in the first quarter of the year. Disciplines include drama, cabaret and contemporary and classical music. The festival celebrated its 10th anniversary in 2004. It was opened in April 2004 by President Mbeki, who, on the occasion, also received the Freedom of Oudtshoorn.

The Arts Alive International Festival, Johannesburg's annual festival of music, dance, theatre and performance-poetry, was hosted by the city for the 13th time in September 2004.

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

The Mangaung Cultural Festival (Macufe) is gaining status as one of the biggest cultural tourism events in southern Africa, attracting 130 000 people in 2003.

*Aardklop*, held annually in Potchefstroom, is inherently Afrikaans, but universal in character. The festival provides a platform for the creativity and talent of local artists.

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

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

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

The performing arts marketed South Africa to overseas audiences most effectively during the 1980s, specifically through theatre and musical productions. South African theatre is internationally acclaimed as unique and top-class.

## Music

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

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

These styles range from South African jazz, which describes a range of music from early *marabi*-inspired sounds in the late-1930s and 1940s by bands like the 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, Mzekezeke, Bongo Maffin, Zola, TKZee, Skwatta Kamp, Mandoza and Mdu.

*The International Federation of Phonographic Industries Report* released in April 2004 reported

that global music sales in 2003 were down 7% from 2002.

According to figures released by the Recording Industry of South Africa, music turnover in the country was R705 million in 2003, virtually unchanged from R704 in 2002. However, there was a marked increase in the value of local music sold – from some R192 million in 2002 to R225 million in 2003 – representing a 17% increase.

Music is one of the key cultural industries identified in the *Cultural Industrial Growth Strategy Report*, and government has committed itself to harnessing its potential. In addition to its cultural value, music plays an important economic role in the country, generating significant copyright revenue.

In music, the Department has solid foundations to build on. These include the annual South African Music Week, the in-school education programme run in conjunction with the Department of Education, and the Music in Public Spaces Initiative.

The Department's three-year plan for music includes establishing a legal aid facility for musicians, setting up a benevolent fund for artists, establishing a music industry export council, and implementing a levy on blank tapes. It also aims to introduce a regulatory framework in 2005 that will standardise contracts and work permits for musicians.

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 held in Cape Town had a unique programming formula. With a 50/50 talent split between Africa and the rest of the world, the South African Festival allowed local musicians to take their rightful place alongside international artists.

### Orchestras

The Department of Arts and Culture allocated R9 million to orchestras in 2004/05. Three orchestras received government assistance in 2003/04. Two new orchestras were envisaged for 2004/05.

### Indigenous music

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

The Festival consists of 22 regional and eight provincial competitions, culminating in a national festival.

During 2003/04, the Minister of Arts and Culture approved funding for research on indigenous music and oral history to be conducted at three historically disadvantaged universities in South Africa, namely the universities of Fort Hare, Zululand and Venda.

This research will focus on all aspects of indigenous music, including performances, musical instruments, and the oral history that accompanies this previously neglected part of South Africa's heritage.

### Dance

South African dance is unique in its vitality and energy. More and more South African dance companies, individual dancers and choreographers are being



The Subdirector: Arts and Social Development in the Department of Arts and Culture is responsible for initiating and managing projects and programmes aimed at social cohesion. Its primary focus is on youth, HIV and AIDS, crime prevention, human rights and disability.

The Arts in Prisons Project focuses on using the arts to modify the behaviour of offenders serving time in prison. In July 2004, the Outstanding Inmate in Arts, and Dramatists Against Crime projects commenced, in co-operation with the Department of Correctional Services.

Its subprogramme, the Promotion of Arts and Culture in South Africa, develops the literary, performing and visual arts by providing financial assistance to performing arts institutions. It is active in 24 community arts centres around the country and funds 10 festivals every year.

In 2003/04, the Department successfully assisted 15 historically disadvantaged community arts centres with their funding applications to the National Lottery Distribution Fund. The R5-million application was approved by the Fund.

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 (FNB) Dance Umbrella.

This annual festival of contemporary choreography and dance offers a free platform for original new work, to promote the development of creative talent on every level.

The FNB Dance Umbrella hosts community and youth groups, young up-and-coming choreographers, and established South African and international dance companies.

The 2004 Dance Umbrella, held in February and March, featured 20 programmes, including new works by 10 commissioned South African choreographers, and shows by five international dance companies.

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

## **Visual arts**

Art galleries in South Africa's major cities, such as the Durban Art Gallery in KwaZulu-Natal; the Johannesburg Art Gallery in Gauteng; and the King George VI Gallery in Port Elizabeth in the Eastern Cape; showcase collections of indigenous, historical and contemporary works.

Universities also play an important role in acquiring works of national interest, with substantial collections housed at the Gertrude Posel Gallery at Wits, and the University of South Africa (UNISA)

gallery in Pretoria. There are also several corporate collections of national interest, including those of Standard and Absa banks, and the MTN cellular phone network.

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

The Department considers the visual arts, crafts and design as integral to arts and culture. It is particularly interested in the application of interdisciplinary technology to develop the arts.

To celebrate 10 Years of Freedom, Iziko: South African National Gallery showcased a comprehensive exhibition featuring works of art made and acquired between 1994 and 2004.

Works of art produced by over 150 South African artists were on view in nine rooms throughout the Gallery. Works by major artists such as Jane Alexander, Willie Bester, Marlene Dumas, Kendell Geers, David Goldblatt, William Kentridge, Moshekwa Langa, Zwelethu Mthethwa, Malcolm Payne, Johannes Phokela, Berni Searle and Tracey Rose were seen alongside the work of emerging artists such as Theminkosi Goniwe, Thando Mama, Colbert Mashile, Robin Rhode, Usha Seejarim, Mgcineni Pro Sobopha and Doreen Southwood.

## **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 SAHRA conserves buildings of historical or architectural value. More than 4 000 buildings, sites and other objects (including trees) have been declared national monuments.

Heritage South Africa a non-profit private organisation that conserves South Africa's rich architecture.

## Rock art

There are many traces of ancient cultures that 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, which is also 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 on flat rock surfaces and boulders throughout the interior. 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, and 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.

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

## Crafts

The crafts industry in South Africa employs about a 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.

Together with the Department of Trade and Industry, the Department of Arts and Culture is developing a craft marketing strategy geared at enhancing export opportunities to curb the exploitation of crafters. The Minister of Arts and Culture will be entering into discussions with crafters to encourage their mutual support and protection.

The Department will also set up a national crafts council to empower crafters with business skills.

The biggest intervention from government and other craft development agencies is with regard to training. This covers areas such as product development, design and diversification; sustainable use of raw material; craft techniques and skills; costing and pricing; marketing and selling; managing a crafts business; financial management and business administration.

Examples of successful craft projects include 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, in Limpopo, the Ifa textile project is producing fashionable handbags in traditional Venda design, while the crafters of the Lubombo Spatial Development Initiative in northern KwaZulu-Natal have incorporated minimal interventions in their designs to produce butter dishes, thus creating new marketing opportunities.

The Department has 115 craft projects in all nine provinces. The products of these and other projects can be viewed at a number of venues, including two

State-assisted outlets at the Bus Factory in Newtown, Johannesburg, and the Boardwalk in Port Elizabeth.

## Design

The Department of Arts and Culture has launched a number of initiatives aimed at creating centres of expertise. These have promoted collaborative ventures between the private and public sectors in areas of product design and the use of computer-aided design 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 launch of the computer-aided design initiative at the CSIR, which is linked to the technology station at the Free State University of Technology as well as similar institutions in KwaZulu-Natal and the Eastern Cape.
- The establishment of the Cape Craft and Design Institute.
- The award of learnerships in design through CREATE SA to help emerging designers.
- The seventh International Design Indaba, held in Cape Town in February 2004.

## 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.

The African Languages Literary Museum at UNISA caters for all indigenous languages. Featured authors include Prof. Maja Serudu, E.M. Ramaila, O.K. Matsepe and Semakaleng Monyaise. The Museum also features books, manuscripts, old typewriters used by certain African writers, antiques, and authors' portraits.

There is an English literary museum in Grahamstown and an Afrikaans museum in Bloemfontein.

The Print Industries Cluster Council established a writer's network in 2000.

The National Language Service of the Department of Arts and Culture is encouraging the emergence of new literary magazines in English, Afrikaans and all the African languages. The Department of Arts and Culture plans on consulting with publishers about the development of a national strategy to promote a reading culture in South Africa.

The Department will also be addressing the challenge of preserving indigenous language writings dating from the mid-19th century. To achieve this, it will embark on initiatives to reproduce these old works in various African languages.

A comprehensive study on the print industry, funded by the Print Industries Cluster Council, established that the industry has an estimated annual turnover of R1,5 billion, pays royalties to some 8 309 authors/other parties, and employs more than 3 000 people.

## Film

The South African film industry is clustered around Cape Town and Johannesburg. There are over 1 000 registered producers in South Africa.

South Africa also boasts outstanding production and post-production facilities, as well as a strong skills base. The cost of film production in South Africa is 30% – 40% cheaper than in the USA, and 20% less than in Australia.

The total value of the South African entertainment industry is estimated at R7,7 billion, comprising film



During the 2004 South African Music Awards held at the end of May 2004, Arno Carstens won the Award for Best Rock Album. Best Male Artist Award went to Zim Ngqawana. He also took home the Award for Best South African Traditional Jazz Album.

Swazi walked away with the prize for Best Female Artist for *My First Love*. The late Brenda Fassie's *Vulindlela* was announced as the winning Song of the Decade by popular vote.

The top award, for Artist of the Year, by popular acclaim, went to Mzekezeke. His song *Akekh'u'Gogo* was named Song of the Year.

and television production, broadcast, cinema and interactive industries. Of this, the local production industry accounts for R1,4 billion.

Given the growth potential of the film industry in the country, the National Film and Video Foundation (NFVF) was established to increase local content quotas for television, which has had a positive impact on the growth of the local film industry.

In 2003, 24 films were produced in South Africa, of which the NFVF invested in 16.

The industry received a big boost with the launch of the Film and Television Production Rebate by the Department of Trade and Industry in June 2004.

The aim of the Rebate is to provide for the production of both foreign and local large-budget films made in South Africa or under co-production agreements.

For a company to be eligible for the Rebate, it must be a South African resident company, or a non-South African resident company with a South African business registration that is operating with a permanent establishment in the country.

The Rebate complements existing support measures.

In May, at Cannes 2004, the NFVF signed an agreement with *Le Centre National de la Cinématographie* (the French equivalent of the NFVF) and had numerous meetings, especially with the Canadian, Italian and German delegations.

By mid-2004, South Africa had co-production treaties with both Canada and Italy, and was expecting to sign the German Treaty in November 2004 at the Sithengi Film and Television Market in Cape Town.

Meetings also took place between the NFVF and representatives from the Venice, Genoa and Toronto film festivals. All three festivals had a special focus on South Africa in 2004, showcasing local films and profiling the local industry as part of the 10 Years of Freedom celebrations.

The biggest film festival on the African continent, *Fespaco*, which takes place on a bi-annual basis in Ouagadougou, Burkina Faso, also hosted a special programme on the South African film industry.

A number of large South African media companies have acquired production companies to

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

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

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

## The Film and Publication Board

The Films and Publications Act, 1996 (Act 65 of 1996), as amended by 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 watch or read. It encroaches on constitutional rights and freedoms only where there is a risk of harm. The Act allows for the 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.

The Film and Publication Board no longer censors, but instead classifies movies for age appropri-



In January 2004, South African-born actress Charlize Theron, now based in the United States of America, won the Golden Globe Award for Best Actress for her performance in *Monster*. Later the same month, she also received the Academy Award for Best Actress, becoming the first South African to clinch the coveted acting Award. She received a total of 16 awards for this performance.

ateness. Its main focus is to protect children from harmful and disturbing material, while allowing adults to make informed decisions about what they want and do not want to watch, or allow their children to watch or not to watch. 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 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.

In February 2004, the Film and Publications Amendment Bill, aimed at tightening child pornography laws and closing loopholes, was presented to Parliament. The Bill's aim is to make provision for the prohibition of child pornography and for more effective investigation and prosecution of child pornography offenders.

The Bill also seeks to:

- amend the definition of child pornography, as the current definition is limited to images and the display of genitals
- bring Internet service-providers (ISPs) within its jurisdiction insofar as child pornography is concerned
- impose an obligation on persons who have material, which is potentially disturbing and harmful to children, to take reasonable steps to prevent access to such material by children
- address the problem of child pornography on the Internet by bringing ISPs within the jurisdiction of the Act
- increase the maximum prison sentence for offences involving child pornography from five to 10 years.

## Museums

Museums are the windows to the natural and cultural heritage of a country. South Africa can justifiably be called the museum country of Africa, with the earliest of its museums dating back to the first half of the 19th century.

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

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

In terms of the Cultural Institutions Act, 1998 (Act 119 of 1998), the declared museum institutions in



The first-ever isiZulu feature film *Yesterday*, produced by Anant Singh, premiered at the 25th Durban International Film Festival in June 2004.

Writer/director Darrell Roodt, and its lead stars Leleti Khumalo, Kenneth Kambule, Camilla Walker and Lihle Mvelase, attended the premiere.

The film was shot on location in the Bergville region in KwaZulu-Natal.

Apart from being the first-ever isiZulu feature film, *Yesterday* is also the first feature film to have the support of the Nelson Mandela Foundation, which will use the film as a resource in its Social Development Programme.

*Yesterday* received the inaugural Human Rights Film Award at the Venice International Festival in September 2004.

Gauteng and Cape Town have been 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 (collection, preservation, research and education), other functions, particularly administration, financing and human resource management, have been centralised.

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

- Northern Flagship Institution, Pretoria
- Iziko Museums, Cape Town
- Natal Museum, Pietermaritzburg
- National Museum, Bloemfontein
- 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 latter 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 Mandela was imprisoned. The Robben Island Museum has its own council and is a separate declared institution, independent of Iziko.

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

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

However, many museum and heritage services are also rendered by the declared national museums on a consultancy basis. Many municipalities also manage museums. Other museums fall under universities and university departments, or are owned and managed by private-sector companies, NGOs 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
- McGregor Museum, Kimberley
- East London Museum
- South African Institute for Aquatic Biodiversity, Grahamstown
- Port Elizabeth Museum
- Durban Museum of Natural History.

The best-known cultural-history collections are housed in the Iziko Museums and the Northern Flagship Institution, 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:

- 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.

The South African Museum (Cape Town) showcases the natural history of South Africa, as well as relics of the early human inhabitants of the subcontinent. The huge Whale Hall houses possibly the most impressive of all its exhibitions. This is the only collection in South Africa with a planetarium attached to it.

The Transvaal Museum in Pretoria houses the skull of Mr Ples (until recently believed to 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.

Mining is best represented by the De Beers Museum at the Big Hole in Kimberley, where visitors can view the biggest hole ever made by man with pick and shovel. It includes an open-air museum, which houses many buildings dating back to the era of the diamond diggings.

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

Agriculture in South Africa is depicted mainly at two museums. These are Kleinplasië in Worcester, Western Cape, which showcases the wine culture and the characteristic architecture of the winelands; and the Willem Prinsloo Agricultural Museum between Pretoria and Bronkhorstspruit in Gauteng. This Museum comprises two 'house' museums, and runs educational programmes based on their extensive collection of early farming implements, vehicles of yesteryear, and indigenous farm animals.



In 2003/04, substantial progress was made with the declared cultural institutions situated in six of the provinces. New councils were established for all 13 bodies, and a transformation budget of R7 million was distributed.

The new councils have to improve access to the museum infrastructure; develop new audiences; develop human resources; implement an affirmative action policy by training, grooming and appointing a new generation of curators and managers from all races; implement community outreach programmes; introduce acquisition policies that accord indigenous artefacts their rightful place; and integrate living heritage in the form of oral tradition, oral history and indigenous knowledge systems into the ambit of South Africa's heritage institutions.

More than R340 million was set aside for these institutions in 2004/05.

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 South Africa during the 1970s and 1980s. Exhibitions in the Museum feature, among other things, audio-visual footage recorded during the Apartheid era.

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

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

## 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 and Records Service of South Africa Act, 1996 (Act 43 of 1996).

The National Archives in Pretoria include the National Film, Video and Sound Archives (NAFVSA). Its primary functions are to obtain and preserve films, videotapes and sound recordings of archival value, and to make these available for research and reference purposes.

The archives of central government are preserved in the National Archives Repository in Pretoria. Provincial archive repositories in Pretoria, Cape Town, Pietermaritzburg, Durban, Ulundi, Umtata, Port Elizabeth and Bloemfontein house archives dating from before 1910, as well as the relevant provincial archives. Record 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](http://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.

During 2004, National Archives collaborated with the South African Bureau of Standards to adopt a national standard for records management.

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 Department of Arts and Culture honoured one of South Africa's most-loved musicians, Miriam Makeba, at a special event on 16 July 2004.

The event formed part of the 10 Years of Freedom celebrations and the 40th anniversary of the National Film, Video and Sound Archives.

This celebration also marked the 41st anniversary of the first time that Makeba gave evidence to the Anti-Apartheid Committee of the United Nations.

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 NAFVSA celebrated its 40th anniversary on 3 April 2004. During the First Decade of Freedom, NAFVSA was granted full membership of institutions such as the Federation of International Film Archives. It participated in training and preservation projects in Africa, such as Tanzania's National Film Heritage Project, and hosted the International Association of Sound and Audio-Visual Archives Conference. The NAFVSA also established the African Branch for the Association of Sound and Audio-Visual Archives.

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 NEPAD 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

BuaNews

Department of Arts and Culture

Department of Home Affairs

Film and Publication Board

National Cultural History Museum

Sunday Times

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