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SECTION II

OVERVIEW OF ANC DAC AND ASSOCIATED
ORGANISATIONSi INITIATIVES FROM 1991 TO 1993
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Since its unbanning in 1991, the
ANC Department of Arts and
Culture formed a Negotiations
Commission constituted of all
commissions in its 14 regions, the
5 DAC Commissions - namely:
Negotiations; Language; Muse-
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Funding; and the State and Cul-
ture Commissions.

The Negotiations Commission
engaged parastatals with arts and
culture departments and state
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opened a new chapter of debate
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The four provincial Performing
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Among apartheid cultural struc-
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1. Performing Arts Council
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A two day Mass Action
programme involving the ANC
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WM nrhe second day of action
bconsist of a music, drama

and visual arts festival at the State Theatre on Strijdom Square in Pretoria, which is regarded as the citadel of apartheid culture in progressive cultural circles.

The attempt by a delegation led by Wally Serote to hand over the memorandum developed into a sit-in when Reinecke refused to receive the memorandum personally. This led to the arrest of about 150 people, 7 of whom are still on trial. Talks were subsequently resumed between the DAC and the TPA and to date there has been a 12 point agreement in principle between the latter two parties accepting the establishment of a Joint Working Committee.

2. Natal Performing Arts Council

By recognising and appreciating the need for all the Performing Arts Councils to be restructured to meet the requirements of all South African population groups, NAPAC has been the least intransigent member of the South African Performing Arts Councils. Nevertheless, by virtue of its membership to SACPAC, it remained bound by the constitution of the latter and therefore part and parcel of the apartheid cultural dispensation within which the Performing Arts Councils retained the power to unilaterally decide how to spend taxpayers' money in the performing arts.

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NAPAC realised this when it found it difficult to pursue a course of action consistent with its convictions, free of the restraints placed upon it by its membership of SACPAC and informed the Minister of National Education, the Administrator of Natal as well as the Chairman of SACPAC that it was terminating its membership.

This led to the dissolution of SACPAC, thus freeing the Performing Arts Councils to negotiate their future severally and independently. As of now, the board of NAPAC includes members of the Natal Cultural Congress (NCC), a federation of progressive arts and cultural formations from the disenfranchised

. various organisations, among region, a major step toward which are: the Federation Of 0 Funding of music democratisation, decentralisation South African Cultural education and training and the redistribution of re- Or anisations(FOSACO), sources through the implementa- offshoot of the ationa Interim 0 Cultural bodies tion 0t outreach Cultural Co-ordinating 3o FOSPKCO an 49ng 68 v programlmes. The DACTS repre- ommittee(NICCC) and the We Lock. gNon - commercial sented ln the structure by us mem- Western ape V u3lclans Interim music. bers who belong to the NCC. Committee(WECMIC),

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exploratory meetmgs Wlth the above organisations to CAPAB quirin g work permits for them and

the DAC bUt continued to under- have been common or similar, ensuring that they adhere to mine the Southern Free State re- the Theatre Action the conditions governing the visit gion of the DACTs attempts to Group (TAG) and WECMIC of foreign artist to South Af- contribute towards its made it clear that they did not rica as laid down by the above democratlratlon. support the C APAB / organisations subject to FOSACO Joint Working Group, the recommendations adopted in

After talks broke down would not recognise any 0 f conjunction with the United because Of the arrogance Of its recommendations for the Nations Centre Against Apart- PACOFs, a programme Of transformation of CAPAB heid.

Mass Action whereby aplay titled and would persue a strategy of eNongqause" W35 S no e e S S ' pressure and Eass action until a 5. Grahamstown Arts Festi -

fully boycotted was launched. democratically constituted JWG val.

More similar action Of a including them and other

larger scale is being planned in progressive organisations like Negotiations with the consultation With other PAWE, the Congress of South organisers of the Grahamstown -rogressive cultural formations. African Writers(COSAW), Arts Festivalinvolving ACAC, SAMA and others were directly COSAW, FAWO, PAWE and

At the last attempt by the represented in the J oint Working SAMA commenced in DAC to engage PACOFs in Group. 1991 with the objective of bring-

negotiations the latter pointed out ing qualitative change to that it was 3lf eady ihVolved in Due to internal problems the Festival. A mission stateme nt,

negotiations for transformation in the democratic cultural subject to ratification by through its participation in the formations in the Cape, no sig- participating organisati ons has

National Arts Policy Plenary nificant progress has been been agreed upon in principle; (NAPP) Of the National made towards the a development programme to Arts Initiative held at the democratisation of CAPAB identify 8 people for training University Of the Witwatersrand except to impress on it in various fields of arts and cul ture

on the 5'6 December 1992- the need for transformation. has also been e s t a b - lished and a subcommittee

Ams 4. The Music Industry investigating the contents

4- The Cape'Ferformjng Arts of the development programme Board(CAPAB) The following areas of ne- has also been set up. gotiation between the South Af- . t '3

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Negotiations pertainin g to
the SANG, NMC and SA &
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Museums, Monuments and Her-
aldry work.

a. Museums

, In 1992 Ma ibuye
approached 6 SA useum with
an idea for a joint eF-a
project/exhibition on the history
of Robben Island, a project 6-9
which was to go hand in hand with
the restructuring of the (?_.9
SA Museum to reflect the true
history and cultural diversityeh
of the people of the country. The
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with the ANC.

b. Monuments

On 7 September
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negotiations with the National
Monuments CouncilH
and agreed in principle to:

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ii. the em-

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iii. t h e

publicising of the stance of the
National M 7

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c. Heraldry - South

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Although theDAC

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Megotiations with SANG,

FOSACO, whose bilateral(-)

Joint Working Group with

CAPAB was rejected by?9

excludedH progressive

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negotiations with SANG. A rep-

resentative of DAC H

who attended a meeting of the

JWG with a view ofH

broadening its representation was

excluded frome--9 the meet-

in g. The DAC subsequently wrote

a letter to erg) SANG on

the 26th August 1992 about this.

M The Director of 6-) fromtheSANG/FOSACO 2 9

SANG responded by asking

SANGB members of the

JW G to convene a meeting of the

to persue the

matter. The SANG staff, whoa

were opposed to the exclusion of

the ANC refused to
 hold the meeting on the grounds
 that they had no
 faith in the decisions that would be
 taken at the meeting
 and that the JWG had to be
 broadened at the meeting to be convened by them.
 After this dispute the
 whole staff of SANG met to pre-
 pare a memorandum to
 the director and the Board on the
 conservation of cultural structures. They also sent a
 letter of apology to the
 DAC representative.
 It is thus obvious
 from the above evolution of events that, in spite of having
 subscribed to the ANC DAC Negotiations Guidelines which were adopted at the National Workshop in April 1992:
 0 FOSACO
 was vigorously opposed to the facilitative role of the
 DAC in the democratically instituted JWG.
 0 The Director of SANG was playing a dubious role of expressing willingness to negotiate with the ANC while also trying to convince her staff that the DAC could not fulfil the facilitation role.
 0 The Director was either misinforming or underinforming her Board about what was happening in the JWG.
 For these reasons the DAC effectively withdrew and handed the matter over to the Museums, Monuments and Heraldry Commission as well as decided to call on its allies, including ACAC, FAWO, COSAW, COSATU and others to demand representation on the democratically constituted JWG.
 7. The Entertainment Industry - Sun International.
 In spite of the Sun International's past record of undermining the international cultural boycott against South Africa and the fact that some Sun International hotels and 69 entertainment centres are situated within bantustans like Bophuthatswana and Ciskei, which have dismal records of repression due to intolerance of free political activity, the DAC recognised the fact that the Sun International group is one of the leading concerns

in the entertainment industry and
initiated negotiations with
it with the objective of persuading
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the development of arts and
culture in an unfolding democratic
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CONCEPT S AN D COMPONENTS. OF CULTURE

Culture may be defined as behaviour that is unique to mankind, including the material objects used as an integral part of this behaviour; aspects of culture include,for example: Language, ideas, beliefs, customs, rituals, ceremonies, institutions, codes, art, tools, techniques QMeMW,WWW etc.

THE CONCEPT OF CULTURE

Edward Burnett Tylor - hPrimitive Cultureh 1871

Culture...is the complex whole which includes knowledge, belief, custom, morals, arts, law and any other capabilities and habits acquired by man as a member of society.

Following an assessment of results attained through DAC initiatives since its establishment in 1983, the DAC has decided to mark the occasion of its 10th Anniversary, by consolidating its gains, which are in fact the headway of the South African cultural revolution as a whole, through a Culture and Development Conference which will serve as a springboard for the implementation of policy proposals which have emerged from its initiatives to democratise South African arts and culture (see objectives under section II).

Because the DAC does not regard itself as the only protagonist and future custodian of a united, non-racist, non-sexist democratic South African culture which reflects the whole diversity of South African culture, it views the Culture and Development Conference as the inauguration of a national campaign to co-ordinate and pool together all the democratic cultural resources of the country for the formulation of a comprehensive policy for the practical implementation of the developmental phase of cultural transformation in South Africa.

The DAC has noted that a multi-lateral approach to this phase through disparate initiatives adds an element of discord to the negotiations and transformation process as exemplified by Sunday Times's cultural scribe Gillian Ansteys's statement in the 31-01-1993 that: "having achieved what is obviously a major victory in the m_y

THE NEED FOR A CONFERENCE TO CONSOLIDATE ALL THE DAC INITIATIVES INTO A UNITED FRONT FOR CARRYING FORWARD THE CULTURAL STRUGGLE FOR RECONSTRUCTION, RECONCILIATION AND DEVELOPMENT IN ALL SPHERES OF SOUTH AFRICAN LIFE campaign to democratise Pact..." through the resignation of Pact's chief executive officer, Dennis Reinecke, t2..Pawel's response, and that of other protesting organisations, seemed merely to offer proof they are experts in demanding but don't know how to deliver?

Furthermore, the DAC is aware that, unless democratic cultural initiatives are unified against apartheid cultural structures at this crucial stage of change, apartheid cultural structures, with their monolithic control of existing arts and cultural facilities as well as continuing subsidisation by the regime's Department of Education and Culture, may seize and guide the transformation initia-

tive for their own ends. According to the DAC, it is not enough to open the existing facilities like museums, art galleries, theatres etc for increased use by the arts and culture communities which have always been marginalised or, increased public attendance. What the marginalised sector of the South African society really needs to participate in is a process

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of decentralisation that will make facilities, resources and skills available to them.

This will entail an intensive cultural development programme, the proposals of which will emerge at the CDC in accordance with its Aims of :

1. Presenting a draft policy for consultation and ratification by the broadest possible spectrum of cultural practitioners, organisations and disciplines.
2. Establishing structures of post conference feedback and implementation of conference resolutions.

3. Raising the issue of the cultural dimension of social development. W 3.1/4: 060

In terms of the last mentioned objective 15 of paramount importance if South Africa wants cultural development to be made an integral part of housing, education, and health development.

DAC.

4. The profile of the DAC had to be revamped in the general public eye in order to re-affirm: 0 the historical as-
sertion of the ANC that South Africa belongs to all who live in it and that the iiThe doors of culture and of learning shall be opened for all... 2
0 the fact that with democracy not yet having been achieved in South Africa, there is a need to strengthen the social and cultural basis for the attainment of de-
mocracy.

0 the fact that the ANC policy document on culture accommodates the whole South African diversity in a relativistic approach.

5. A meeting had to be arranged between FAK and the DAC as soon as possible in the spirit of the DACis declared position of all inclusive nze negotiations. Mcua FAK .
Mao M dud 2.

6. ANC DAC regions had to convene meetings to discuss and debate the DACis position on culture relative to that of the NAI and other initiatives.

7. After the next national coordinatorsi meeting(13 -14 Feb. 1992) prominent DAC officials should embark upon a speaking tour to inform the regions on ___y latest developments in arts and culture and the DACis way forward through the CDC.

8. ' The DAC had to launch a build-up campaign for the CDC with a press and cultural practitionersi briefing on the 17th Feb. 1992.

9. After consultation with NAPP and FOSACO, the DAC had make means to accommodate them on the CDC.

10. The second DAC Newsletter to be released in February 1992, whose main theme will be the CDC should include articles in indigenous languages in accordance with the Language Commissionsi affirmative action in languages. Same newsletter should be distributed at the DIA conference.

11. The DAC had to generate multilingual, multimedia public debate to resolve the issue of the exclusion of political organisations from cultural democratisation initiatives.

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' Comment

Verwoerd refuses to rest in peace

Dr Hendrik Verwoerd is recorded in the annals of South African history as the chief architect of apartheid, a system all sane South Africans would rather forget. Assassinated by Dimitrio Trafendas in parliament in 1966, his "ghost" keeps appearing in controversy now and again. The most recent incidents related to his name are: the removal of his statue from the Hendrik Verwoerd Dam and the move to rename HF Verwoerd Hospital in Pretoria.

While the removal of the statue occurred without any public incidents, the move to rename the hospital has raised the blood pressures of some right wing organisations to the extent that they warned or rather threatened bloodshed if what they regarded as an "onslaught" on Afrikanerdom continued. What is most shocking is that the threat came from a man of the cloth, a certain Reverend Mossie van den Bergh at a press conference convened by the Herstigte Nasionale Party, Oranjerwerkers and the Afrikaner Volkswag, all self appointed custodians of Afrikanerdom.

Jaap Marais, of the Herstigte Nasionale Party expressed outrage at the singling out of Dr Verwoerd as a symbol of racism and oppression when all Nationalist Afrikaners had idolised him while he lived. Professor Boshoff of the Afrikaner Volkswag offered safe storage for all discredited Verwoerdian statues and memorabilia.

Much as the ANC DAC respects the preservation of the cultural heritage of all cultural groups in South Africa and has no reservation about Boshoff's democratic right to start an apartheid symbol junkyard, it finds highly disturbing that there should still be South Africans who cling steadfastly to the symbols of a system that so divided the country and messed up the economy that it will take generations to recover; at a time when the majority of South Africans spend sleepless nights seeking ways and means for human reconciliation and the redressing of apartheid wrongs.

This rightwing reaction to attempts to obliterate apartheid symbols to make way for reconciliation reminds one of the resurgence of Nazism in Germany. If racism is to be totally removed from the face of South Africa, all South Africans who have any respect for democracy should use and overwhelm the rightwing with reason.

THE 10 FIGHTING YEARS OF THE DAC
AN OVERVIEW OF ANC DAC AND ASSOCIATED
ORGANISATIONS' INITIATIVES FROM 1991 TO
1993

The necessity for a conference of CDC stature can be best understood in terms of the context within which cultural developments are taking place alongside political developments in South Africa.

Since its unbanning in 1991, the ANC Department of Arts and Culture formed a Negotiations Commission constituted of all commissions in its 14 regions, the 5 DAC Commissions - namely: Negotiations; Language; Museums, Monuments and Heraldry; Funding; and the State and Culture Commissions.

The Negotiations Commission engaged parastatals with arts and culture departments and state subsidised Performing Arts Councils in negotiations which opened a new chapter of debate and initiatives aimed at formulating and implementing policies for the democratisation of Arts and Culture in South Africa. The four provincial Performing Arts Councils, affiliated-

ed to the South African Performing Arts Council (SACPAC) which, since their establishment 30 years ago, have served and promoted only Eurocentric cultural interests of white South Africans provided the first logical area of engagement by the DAC and its allied democratic cultural formations.

Among apartheid cultural structures and sectors of the entertainment industry which have been involved in negotiations with the DAC to varying degrees of success, are the following:

1. Performing Arts Council of the Transvaal.

A two day Mass Action programme involving the ANC DAC, and various progressive cultural formations - ACAC, DORKAY H O U S E , S A M A , FAWO, COSAW, CAST, SAWCO - was resorted when negotiations for transformation between DAC and PACT broke down because of the intransigence of the latter. The Mass Action would consist of the handing over of a Memorandum to the director of PACT, calling :

0 a democratic, non-racial non-sexist PACT;

0 The resignation of its intransigent director, Reinecke;

Continued on page

4. The Music Industry

The following areas of negotiation areas between the South African Music Association and the Music Industry have been identified:

- 0 Funding of music education and training

- 0 Cultural bodies

- 0 Non - commercial

music.

The South African Music Alliance, the Performing Arts Workersi Equity, the South African Music Union and have so far endorsed a Consultative Committee(CC) charged with the responsibility of acquiring work permits for them and ensuring that they adhere to the conditions governing the visit of foreign artist to South Africa as laid down by the above organisations subject to the recommendations adopted in conjunction with the U n i t e (1 Nations Centre Against Apartheid.

5. Grahamstown Arts Festival.

Negotiations with the organisers of the Grahamstown Arts Festival involving ACAC, COSAW, FAWO, PAWE and SAMA commenced in 1991 with the objective of bringing qualitative change to the Festival. A mission statement, subject to ratification by participating organisations was agreed upon in principle.

6. The South African National Gallery(SANG), National Monuments Council(NMC) and the South African Museum(SAM).

Negotiations pertaining to the SANG, NMC and SAM are fall within the ambit of the Museums, Monuments and Heraldry work.

a. Museums

In 1992 Mayibuye Centre approached the SA Museum with an idea for a joint project exhibition on the history of Robben Island, a project which was to go hand in hand with the restructuring of the SA Museum to reflect the true history and cultural diversity of the people of the country. The idea was enthusiastically embraced by the representatives of the SA Museum who agreed to facilitate contact with the ANC.

b. Monuments

On 7 September 1992 the DAC entered into negotiations with the National Monuments Council and agreed in principle to:

- i. the establishment of a Joint Working Group to

look at the conservation of cultural structures in South Africa.

- ii. the empowerment of the JW G to be able to take initiatives and decisions on pertinent matters.
- iii. the publicising of the stance of the National Monuments Council regarding democratic transformation.

c. Heraldry

Although the DAC has not been directly involved in negotiations with SANG, the Federation Cultural Organisations has initiated negotiations with CAPAB

7. The Entertainment Industry - Sun International.

In spite of the Sun International's past record of undermining the international cultural boycott against South Africa and the fact that some Sun International hotels and entertainment centres are situated within bantustans like Bophuthatswana and Ciskei, which have dismal records of repression due to intolerance of free political activity, the DAC recognised the fact that the Sun International group is one of the leading concerns in the entertainment industry and initiated negotiations with it with the objective of persuading it to play a constructive role in the development of arts and culture in an unfolding democratic SA.

Following a series of meetings between the DAC and Sun International, the Pilane Commission was established to investigate the possibility of establishing a Trust Fund which would receive funds from Sun International and utilise them for the promotion of indigenous arts and culture.

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When NAPAC realised that as long as it remained a SACPAC member it would be difficult to pursue a course of action consistent with its convictions it informed the Ministry of National Education, the Administrator of Natal as well as the Chairman of SACPAC that it was terminating its membership.

This led to the dissolution of SACPAC, thus freeing the Performing Arts Councils to negotiate their future severally and independently. As of now, the board of NAPAC includes

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members of the Natal Cultural Congress (NCC), a federation of progressive arts and cultural formations from the disenfranchised communities in the Natal region, a major step toward democratisation, decentralisation and the redistribution of resources through the implementation of outreach programmes.

3. Performing Arts Council of the Orange Free State.

PACOFs had shown reluctance to enter into negotiations with the DAC until the latter staged mass action against PACT. After the mass action PACOFs agreed to some exploratory meetings with the DAC but continued to undermine the Southern Free State region of the DAC's attempts to contribute towards its democratisation.

At the last attempt by the DAC to engage PACOFs in negotiations the latter pointed out that it was already involved in negotiations for transformation through its participation in the National Arts Policy Plenary (NAPP) of the National Arts Initiative held at the University of the Witwatersrand on the 5-6-December 1992.

4. The Cape Performing Arts Board (CAPAB)

While the ANC DAC has not been engaged in formal negoti-

ations with CAPAB, various
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the Federation Of South African
Cultural Organisations(FOSACO),
the National Interim Cultural Co-
ordinating Committee(NTCCC) and
the Western Cape Musicians
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10 VER VIEW OF ANC DA C AND ASSOCIATED ORGANISATIONS' INITIATI VES
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