NMO|013|0005|32

30.4.93

WORKING GROUP REPORT: PHOTOGRAPHY

1. Background

i. There were approximately 40 participants at the panel discussion; this decreased considerably during the working groups; 25 people attended the first working group and 10 the second.

ii. The organisations represented included: TIC; BFTF; The Photographic Society of South Africa; ACAC; ANC regional representatives; DAC; Market Photoworkshop; and Phototeach. There were also freelance photographers, curators of museums and photographic educators from the Vaal Technikon and Wits University.

iii. Summary of discussion.

The discussion revolved around three issues:

i. The need to from a representative, umbrella organisation
ii. The critical issue of promoting photography at formal and nonformal levels of education and ways of putting this into practice.
iii. Issues relating to funding and finance, particularly as these relate to the promotion of photography in SA.

Many attempts have been made over the years to form an umbrella organisation but the tensions within the photographic community have prevented this happening. Indeed, the process at this conference was indicative of past failures. The 40 participants whittled away to about 10 at the last working group. This drop out began even before the panel discussion was held with three panelists failing to arrive. As one panelist pointed out: "The situation in photography is that of dog eating dog."

Nevertheless discussions were informative and we hope will be fruitful. More detailed commentary can be found in the minutes of the working groups.

2. **Recommendations and resolutions:**

See attached list.

3. **Way forward**

See attached comments.

Adele Gordon
30 April 1993

Resolutions and Recommendations from the Working Group on Photography:

It must be noted that this working group is not representative of South African photographers, and any recommendations made by the group must be read with this in mind, and be considered as guidelines, not a mandated position:

1: Formation of a Photographers' Forum:

That a national, representative, non-sectarian body of photographers should be formed.
That the DAC or Board of Trustees be requested to facilitate this process, in consultation with photographers and photographic organisations.
That, since there are in the region of 10 000 photographers who are not members of any photographic organisation, both individuals and organisations be invited to take part in this process.
That the process be as inclusive as possible.
That the photographers' forum will define its own functions and powers.

2: The economics of photography:
Noting:
That the high cost of photographic equipment and materials is crippling the discipline and making it inaccessible to the majority of people,
and that photography cannot develop in this country until these costs are reduced,
therefore recommends

a) - **that the duties on photographic equipment/material should be reduced**

- **that a percentage of this income should go directly to the promotion and development of photography in the communities;**

- **that there must be accountability for the use of this money.**

b) That the state should fund the arts, through a National Arts Council, consisting of representatives of all art discplines, and including representatives of the photographers' forum. The NAC must fund all art forms, including photography. It is the duty of the state to fund, but not control art. However, it is the duty of the state to ensure that the enequities of apartheid are redressed. The NAC must be accountable.

c) That donations to educational institutions, including community art centres and community colleges be made tax deductible.

d) that if, in a new dispensation, funding of the arts happens at a local level, that photography should be equally funded with other art disciplines at this level.

3: Photographic Education:

Noting: that very few schools offer art as a subject at school;
Resolve that: Access to photographic education should be increased at a formal and non-formal level;
and therefore recommends:

a) That visual literacy should be an integral part of the core curriculum from a primary school level, and be accorded equal importance with literacy and numeracy.

b) That as an ideal, photography should be offered as an option in all schools at secondary level, both as a vocational option and as part of the art course.

c) That career guidance in schools and guidance centres offer information on photography as a career;

d) That community colleges should be established that offer courses in photography, including courses such as curating, taking photographs, technical aspects etc.
That the establishment of photographic courses at such colleges be taken forward in association with ACAC, educationalists, and the photographic forum.
That such community colleges should offer certification for courses. Criteria for such certification to be devised in association with community, technikon/university, and photographer representatives.
That such colleges should act as bridging institutions allowing students to move on from the community college to a technikon or university.
That such colleges should be accessible to the community in terms of location and cost.
That such colleges should be state-funded but run with community representation on decision-making structures.

e) That other innovative forms of education such as mentorships should be investigated.

f) That structures must be set up for the training of photographic educators from the community.
That the initiative for the training of these educators should come from the community.

g) That additional educational facilitities such as community colleges, community art centres, workshops on wheels, distance education (especially through the electronic media), and books appropriate to the South African situation should be created/developed.

h) That central resource units can be developed that could be used by several schools, and/or community arts centres/ community colleges, providing facilities such as darkrooms, and equipment. Such equipment could also be available on hire to community photographers for a low fee.

4: Popularisation of photography:

Noting that: visual literacy (including photography) is not a luxury, but an essential ingredient of modern life, affecting every member of society,
therefore recommends:

a) That photography must be popularised as an art form, and put higher on the arts agenda, eg. through museums, exhibitions, publications, the educational system etc. To this end, money should be allocated by the state for the publication of photographic books, including text books and publications of portfolios.

b) That there should be state funded galleries and museums with an accountable structure, whose purpose would be both educational and serve to develop and stimulate photography in South Africa.

FILM AND BROADCASTING

Introduction:

The following terms were clearly defined as follows:

1. Industry

By industry we mean all participants in the industry including the audiences' that are served thereby. This also refers to National Broadcasters, including M.Net whose position still needs to be further defined concerning, for example, social accountability.

2. Marginalised / disadvantaged Communities

These are communities that are disadvantaged by a system of legislated and institutionalised racism, sexism and class exploitation that has created financial, psychological and physical imbalances in culture and society.

3. Affirmative Action

Affirmative action is the development of specific and clearly defined programmes to redress historical inequities and imbalances within the film and broadcasting disciplines. It must be noted that the responses below also apply to radio.

Response to Question 1

The government does not dictate but should fund art and culture through the establishment of Art Boards. The government must facilatate and nurture art and culture through training programmes in colleges and schools. A South African Film Corporation must channel funding. However, there is a need for the government to play a major role but this must be structured. the industry must regulate itself through an independent controlling body which will control and distribute funds.
Regulation has very definite financial implications; for example a system of levies must be implemented where money will go into an independent fund. There must be a complimentary relationship between industry and government.

Response to Question 2

1. There must be an independent controlling body
2. There must be a ministry of culture which should be in communication with a ministry of trade.
3. Current restructuring of the SABC must cease; restructuring must be clearly defined before the process continues. Censorship must be abolished but regulation should be given to quality through an independent grievance board which would be part of the independent controlling body.
4. Conditions must be created by which international film companies working in South Africa can abide. These conditions are to be administered by the independent controlling board for film and broadcasting.

5. There must be committment to proper funding which must be regulated by the independent controlling body. Sources of funding must be worked out in detail.
6. Training in its widest context must be researched and immediately instituted. Special training programmes to address the needs of the marginalised communities are necessary.

Response to Question 3

The question was not absolutely clear and was interpreted as a funding issue. This funding would be administered by the independent controlling body which will be empowered by the government.
A system of levies should be investigated and implemented with a view to benefitting the entire industry and with specific reference to the disadvantaged communities; levies should be implemented on imported products, cinema tickets, electricity and revenue of TV stations. There should be funding for non-profit and artistic projects. A self-sustaining fund should be established by the government and administered by the independent controlling body. However, there should be a plurality of funding to minimise the influence of any one source of funding.
Film is worthy of support as an art discipline and not as mere entertainment.

Response to Question 4 and 5

Separate structures for Film and Broadcasting should be established for the purposes of funding. The ministry of culture must have a facilitating role.
The criteria along the lines as proposed by the C.I.B were adopted by the group and further criteria will have to be considered as well, for example, Board members must be drawn from practitioners in the industry to ensure informed control provided that their vested interests are placed in blind trusts for the duration of their tenure.

Response to Question 6

The group agreed to this question in principle. Industry and private businesses must play a role in the arts and must continue to support the arts but legislation should define to what extent businesses must be involved and the money they supply must not substitute other sources of funding. Local content quotas must be maintained but must be clearly defined and structured for purposes of social accountability. Local content programmes must enhance the unique character and diversity of Southern African programming. This will be the only way to maintain the economical viability against the flood of satellite transmissions to the sub-continent soon. Legislation should make provision for the encouragement of arts through mechanisms such as tax concessions.

Response to Question 7

Training in its widest context, through the processes of affirmative action, must allow for people to develop in the industry. This training should be provided at formal and non-formal levels. In-formal training must also be considered and developed.

Response to Question 8

Mobile units for film and video must be used to service communities. A library copy of all programming should be donated to the state film and video archives. This should include inter-active video computer educational programming . The training of communities at the grassroots level must be structured so that a link with the mainstream can be assured. There must be funding and distribution for student and community projects. The community should be able to broadcast its own radio and TV programmes. All associations, professional bodies and national broadcasters must have educational outreach programmes. Community development programmes must be supported by all sectors of the government where applicable.

Response to Question 9

1. Film and broadcasting schools need sponsorships in the same manner as this is being administered in other parts of Africa.

2. Film and Broadcasting must be given higher priority by the state. Measures introduced to obtain goals even in this interim stages should be sustainable.

3. Scholarships for studies must be made available and the education for Broadcasting must be funded.

4. The group recommends that the Dept of Arts and Culure of the ANC must request the unblacking of funds from the European Commission for promoting and dissemination of information during the evolution of the new South Africa across the wide spectrum but especially at local community level.

5. Festivals in South Africa with international reciprocity must be funded.

6. Funding should be available to the community for setting up TV mobile units and for film distribution must be available to the community. A distributional infrastructure needs to be established.

7. There must be legislation to ensure against distribution monopolies locally and especially foreign.

Response to Question 10

1. There should be protection of the local industry.

2. Educational and Cultural Programming exchange should be facilitated.

3. Official networking with international treaties should be established.

4. Co-production ventures should be encouraged and be subject to public accountability and scrutiny.

5. Tranfer of skills through courses or training programmes such as the ERASMUS and TEMPUS exchange programmes should be encouraged. Other schemes such as these should also be considered for effective student exchange.

Response to Question 11

The industry can do a lot for tourism through film festivals and by publicising the unique qualities of South Africa.

Response to Question 12

1. Copyright: Copyright is a complex issue and needs to be thoroughly researched. The new government should become a signatory to selected international copyright conventions. In general, the copyright laws appear to be adequate but the enforcement is not.

The group recommends that a standing body should administer and arbitrate the enforcement of copyright in South Africa. Such a body will be affiliated to the independent controlling body.

2. Censorship: While censorship is covered elsewhere it is nevertheless listed here.

3. The broadcasting Act should be re-assessed.

4. legislation is required to ensure that broadcasting frequencies are not monopolised by the National Broadcaster and / or commercial stations but that local community and regional access is guaranteed.

5. A commission should be urgently appointed to investigate the cultural and economical satellite broadcasting to Southern Africa.

RESOLUTION ON BROADCASTING

We, participants of the CDC session on Film and Broadcasting

Note the following:

1. The lack of a transparent, publicly accountable regulatory process in the broadcasting industry.

2. The historical monopolisation of the airwaves and the exclusion of the majority of South Africans from access and control of the airwaves, and programme production.

3. The need to promote and develop South African culture, in all its diversity, on the airwaves.

4. The unilateral restructuring of the SABC.

5. That democratic structures within the broadcasting industry are presently

a) preparing detailed policy guidelines regarding these issues;

b) launching a campaign to achieve the objectives stated below.

We therefore recommend the following:

A) An Independent Broadcasting Authority (IBA) should be established to regulare, administer and govern the broadcasting requirements of the country including:

a) allocating licences and establishing the conditions thereof.

b) regulating local content and independent production on all licensed broadcasters.

B) The IBA should be guided by the following principles:

1) To promote diversity and stimulate competition in the broadcasting industry.

2) To create a broadcasting industry free from censorship, political control and excessive regulation.

3) To actively redress historical imbalances of race, class and gender in relation to ownership, control and access to the broadcastig industry and to the airwaves.

4) The IBA should consult with democratic structures in the broadcasting industry to develop and implement specific guidelines on affirmative action, education and training, local content and independent production.

5) The IBA must be empowered to establish and implement affirmative action guidelines which will allow for the promoting of historically disadvantaged people to middle and top management positions and to ensure that the resources of the broadcasters are used for education and training in addressing historical imbalances.

6) Regarding the SABC:

a) That all unilateral restructuring of the SABC should cease.

b) That the SABC should remain the national public broadcaster and fulfil a mandate to entertain, inform and educate under the guidance of a democratically and independently appointed board.

c) Specific attention should be given to stopping the SABC from competing directly or indirectly with independent producers, from a privileged position in the area of pogramme production and facility rentals. Where justification for internal SABC production exists, these productions should be subjected to the same criteria and norms applied to independent producers.

PROPOSED RESOLUTION ON FILM

NOTING THAT:
1. THE AUDIO-VISUAL MEDIA HAVE BECOME THE MOST INFLUENTIAL MEDIA OF OUR TIME;

2. IN SOUTH AFRICA, WHERE A MINORITY OF THE POPULATION HAVE ACCESS TO TELEVISION, AND LEVELS OF ILLITERACY ARE HIGH, FILM AND VIDEO HAVE AN IMPORTANT ROLE TO PLAY IN INFORMING, EDUCATING AND ENTERTAINING THE MASSES OF SOUTH AFRICAN PEOPLE.

3. THE SEVERE HISTORICAL IMBALANCES, THAT EXIST ON ALL LEVELS OF THE FILM AND VIDEO INDUSTRIES

WE HEREBY RESOLVE:
1. TO WORK TOWARDS THE ESTABLISHMENT OF THE INDEPENDENT, PUBLICLY FUNDED FILM INSTITUTE, THE FUNCTION OF WHICH WILL BE TO:

a) RESTRUCTURE THE FILM AND VIDEO INDUSTRY IN ACCORDANCE WITH THE IDEALS OF DEMOCRATIC, NON-RACIAL, NON-SEXIST SOUTH AFRICA.

b) STIMULATE GROWTH AND DEVELOPMENT OF A VIBRANT SOUTH AFRICAN FILM AND VIDEO CULTURE.

c) SUPPORT AND REGULATION, THE PRODUCTION, DISTRIBUTION AND EXHIBITION OF FILMS AND VIDEOS, FOR THE BENEFIT OF THE MAJORITY OF THE SOUTH AFRICAN POPULATION.

d) SUPPORT EDUCATION AND TRAINING INITIATIVES AIMED AT REDRESSING THE HISTORICAL IMBALANCE CREATED BY APARTHEID IN THE FILM AND VIDEO INDUSTRIES.

2. IN THE PERIOD BEFORE THE FORMATION OF THE IGNUR, SUPPORT THE EFFORTS OF ORGANISATIONS IN THE FILM AND VIDEO INDUSTRY TO ESTABLISH AN INTERIM FILM BOARD TO INITIATE RESEARCH INTO WAYS OF RESTRUCTURING THE INDUSTRY AND TO MAKE FUNDS AVAILABLE FOR THE PURPOSE OF AFFIRMATIVE ACTION, EDUCATION AND TRAINING PROGRAMMES.

ENCOURAGE AND STIMULATE SOUTH AFRICAN FILMMAKERS IN ACCESSING TRAINING, BURSARIES, FACILITIES & IN PROVIDING EXPOSURE.

COMMUNITY ARTS COMMISSION REPORT

BACKGROUND:

Approximately 22 comrades attended the Community Arts Commission. A summary of the following organisations attended: ACAC; Community Unit; Natal Theatre; Dorkay House; Leeds Metropolitan University; SASCO; DAC: PAWE; Creative Arts Project; Temoso Drama Club; BoitumelongTheatre Project; Kora; Community Development and Skills Academy; Pesdo; Dakawa Arts and Craft Project; Fuba Academy; Mannenberg People's Centre; Transvaal Indian Congress; Hindu Youth Organisation; Seraph Entertainment Group.

QUESTION 1. Role of future government in art and culture:
i) Recognise art as part of the mainstream education
ii) Make funds available for the subsidisation of arts and culture
iii) Adopt a proactive stance in the development of culture and thereby playing a supportive role.

QUESTION 2. Five most urgent issues:
i) Redress imbalances of the past by:
* making funds available for the teaching of the arts, training of tutors, administration, etc
ii) Promote the enhancement of culture by incorporating it in the school curriculum
iii) Using art and culture as a unifying tool of the South African community.

QUESTION 3: Incentives:
i) Tax Breaks for companies and individuals who fund art and culture, ie., there should be a rebate system
ii) Community contributions should be matched by an equal amount from the government
iii) Art and cultural organisations whose aims and objectives run counter to the unifying and developmental spirit should not be funded.

QUESTION 4: It is necessary to establish a structure through which the government could channel funds. The commission believes that the proposed Board of Trustees be that structure.

5. Taken of in 4 above

6. Since it will not be possible for the government to adequately take care of the development of art and culture, business will be called upon to play its part. It is the contention of this working group that to encourage business to play an active role in the funding of the arts;
tax incentives need to be instituted. However levies should be imposed on returns from international artists performing in the country. These monies should be used for the benefit of all disciplines

7. Moving from the premise that art and culture form part of the core curriculum in education, the following will need urgent attention:

* training of art educators and trainers
* management training for cultural workers
* artists with experience but lack the required entrance certificate to higher learning should be assisted.

8. STRENGTHENING OF COMMUNITY-BASED ART ORGANISATIONS

i) Give financial support
ii) Training of administrators and tutors
iii) Instil the practice of accountability and encourage independence -- financial and intellectual
iv) Give exposure through print and electronic media, etc
v) Organise exchange programmes

9. ASSISTANCE FROM INTERNATIONAL BODIES:

It is the contention of the commission that international bodies assist through invitation by local bodies. Their focus should be on financial assistance and human resources development at all levels of cultural activity. They should also share their experiences from their involvement in other countries.

10. TREATIES/EXCHANGE PROGRAMMES:

i) Agreements should ensure the enhancement of the position of the disadvantaged
ii) Ensure that the development of the South African culture is paramount
iii) The exchange programmes should benefit the attainment of peace and unity
iv) Agreements should guard against exploitation of South African nationals.

11. BENEFIT FROM TOURISM:

i) Tourism could boost the sale of art and craft works
ii) South African works could get exposure from tourism
iii) Tourism could inspire creativity of the S. African people
iv) It could create as a by-product job opportunities.

12. EXISTING LAWS:

*Art practitioners' tax classification acts as a disincentive to artists. This should be reviwed.
* Protection against exploitation of artists needs to be investigated.
* Existing copyright laws need to be investigated and revised.

NEGOTIATIONS COMMISSION - REPORT

BACKGROUND

This commission was attended by 25 participants. Organisations which were represented were as follows:

DAC	22
FOSACO	1
SANCO	1
COSAW	1
ACAC	2
CAJ	1

SUMMARY OF DISCUSSION

Our discussions were characterised by progressive and positive inputs but could not escape the route of CA disruptive elements. This also led to Omar Badsha being requested by the meeting to leave because he could not adhere to meeting procedures, the meeting however allowed him after he refused to do so for the sake of progress. Our discussion was based on the following points:

- Inclusiveness of the negotiations process
- What is it that we want to change through negotiations?
- Subjective weaknesses in the negotiations:

1) The legitimacy and the ANC's involvement in negotiations

2) Co - option
- How do we link cultural liberation with national liberation?
- Negotiations in the bantustans
- The future of our negotiations in the event of a government of national unity
- How do we link cultural negotiations with political negotiations

RECOMMENDATIONS AND RESOLUTIONS

We noted that:
- Cultural negotiations must be opened to all cultural stakeholders
- negotiations need to be as inclusive as possible and recommend that:

1) All cultural formations must be involved in negotiations

2) The process needs to be transparent

3) The negotiations must be aimed at redressing apartheid imbalances

4) The proccess must be opened since culture is not an asset for any one political party.

5) The DAC's regional negotiations convenors immediately set up negotiations forums as soon as CDC ends.

6) The DAC continues to play the facilitating role in negotiations.

PRIORITIES / AIMS

The commission noted that we need to know what it is that we want to change in the structures we are negotiating with. We recommend the following:

1) The structures must be made accessible to all people.

2) The boards - these structures must be restructured.

3) Certain rules and regulations governing these boards must be changed completely.

4) The distribution of facilities to regions must be equal to avoid re-occurrence of the present state of affairs where everything is based in Jhb..

5) At a political level, there should be a single ministry of art and culture.

6) The implementation structures must be made to implement what has been agreed upon.

7) Appointments of people to boards - this must be people who:

a) Will account to organisations

b) Have a sound cultural standing within the country / community.

We further agreed that:

1) In the light of the announcement that some R45 billion rands are to be used to develop Jhb to be the 2004 Olympics City, that a moratorium be declared on:
a) Unilateral restructuring of apartheid institutions

b) Funding of all apartheid institutions

c) That the CDC media officer issues a press statement to that effect.

d) That the DAC works out campaigns which will be aimed at putting pressure on the state to stop unilateral restructuring and enter into genuine negotiations.

e) That those structures and institutions which accept the principle of transformation and have formed joint working groups be exempted from these campaigns which will include mass action.

ON THE MANDATE OF THE ANC

We resolved that:

a) The ANC's DAC involvement in negotiations is re-affirmed and supported,

b) This mandate emanates from the 1955 Congress of the People in Kliptown as put in the Freedom Charter.

c) The ANC must initiate so as other organisations can follow suit.

d) Negotiations must take place at three levels viz: Local, regional and national

5) Differences must be outlined amongst the negotiating team before entering any meeting with the enemy.

ON CO-OPTION

We noted that:
1) Our activists are being co-opted by the state

2) This co-option takes place in the form of the state giving them some money and resources

we then resolved that:

a) The ANC must start to address the issue of funds and resources for our people:
(See way forward)

b) Negotiations forums must discuss some of the things which make other comrades easily co-opted.

THE WAY FORWARD

We have noted that it will be of vital importance for us to develop ways and means through which the resolutions / recommendations can be implemented. We then resolved that:

1) The CDC must come out with the following structures:

a) CDP - Culture and Development projects

b) CRU - Cultural Research Unit

c) Arts and Culture Foundation

2) The Art Foundation will be accountable to the Board of Trustees which will be introduced.

3) Those structures will carry on the work of cultural development.

4) It will also help fund cultural structures.

5) All resolutions taken at the CDC be presented to the ANC's Negotiations Commissions Sub-Committee.

6) This will help inform the political negotiations of what culture should be treated like and where it fits in.

7) The ANC engages its patriotic front allies in the homelands in bi-laterals so as to employ the assistance of Contralesa in maintaining cultural negotiations in the homelands.

AMANDLA! KENAKO! SEKUNJALO!

NOW IS THE TIME!

Compiled by: James Vusumuzi Nkambule

MUSEUMS, MONUMENTS, ARCHIVES AND HERALDRY COMMISSION REPORT

The working group on MMAH met on the 27th and 28th April 1993 and discussed the following:

1. **Monumentalisation**
2. **Symbols**
3. **Heraldry**
4. **National Cultural Forum**
5. **Freedom of Information**
6. **Department of Culture**
7. **Alternative Historical and Cultural Projects**
8. **Legislative Structure**
9. **Ghandi Commemoration**

Noting that:

i. **Present monumentalisation, symbols, "heraldry" are not broad enough in representation of the people, history and concerns of the majority of the people of South Africa, and;**

ii. **Unilateral state restructuring continues apace even in the face of the moratorium and that the existing museums and other historical and preservation centres ignored the and culture of the majority of South Africa's people and are inaccessible to disadvantaged communities;**

We hereby propose the following resolutions for adoption:

i. **That memorials and monuments must have a meaning to all the people of South Africa and therefore communities must be involved in deciding their character so that they can be appropriate to the time and place, and;**

ii. **That the constituent assembly or Transitional Executive Authority should move urgently to ensure a democratic process for the creation of new symbols;**

iii. **That the word "heraldry" should be replaced by the term "national symbols".**

iv. **That a National Cultural Forum (along the lines of the National Economic forum) should immediately be established to ensure future consensus and to decide on future budgets; to give attention to the issues of science and technology and the cultural environment; and to give urgent attention to training for the empowerment of the disadvantaged sector;**

v. (a) **That a Freedom of Information Act be passed and should also refer to private information;**

V b) That the multi-party talks or TEA should appoint a judicial officer with free rights of access to stop the destruction of state records;

vi. That a department of Culture should be formed and should have as its brief a national culture development plan;

vii. [redacted] have contributed to the struggle for liberation of our country be fully commemorated.

viii. "Alternative" institutions or collections currently denied state support or recognition should be strengthened and be given formal recognition particularly those who have emerged from the struggle against Apartheid.

ix. A national network of local and regional organisations should be set up to promote national co-operation and accessibility to historical and cultural resources;

x. Conference notes the centenary of Ghandi, his contribution to the South African struggle and the forthcoming commemoration of the above;

xi. That the state should immediately suspend the activities of MUSA, which is unrepresentative and must agree on the establishment of an interim structure which can insure representation and a holistic approach to future planning.

xii. That the policy document and the CDC recommendations regarding culture and [redacted]servation should be brought to the attention of State, and the relevant in[redacted]tions and groups.

xiii. That the CDC thanks all those groups who participated and looks forward to continued co-operation with all those in the future.

A. Approximate number of delegates who attended 3 sittings of the working committee: 25 in each session.

B. Apart from those representing the ANC DAC these delegates were participating from the following organisations:

SAHA; FOSACO; Johannesburg Art Gallery; University of the North; Johannesburg Geological Museum (Afrikana) ; UCT; National Monuments Council; Leeds Metropolitan University; Contralesa; PULA (OFS); French Embassy; McGregor Museum.

LANGUAGE

BACKGROUND

1.1 Number of participants : Day 1 - 26
Day 2 - 18

1.2 Organisations : ANC, Aryan Yuvuc Sabha, Research Institute for Educational Planning
Universities : Natal, Pretoria, South Africa, Stellenbosch and Wits.

1.3 BRIEF SUMMARY OF DISCUSSION

The commission started off by discussing the paper delivered by comrade Qedusizi Buthelezi, convener of the Language Commission. It was noted that eleven languages designated as South African were to be protected and developed and that other languages spoken by other South African speech communities, will be recognised and protected. It was felt that the term "recognised" should be clarified.

Further discussion revolved around the functions and nature of the pen language board. Thereafter, discussions were based on guidelines.

2. RECOMMENDATIONS

2.1 A democratic pan language board should be established which will develop and promote languages in consultation with people at grassroots level.
The board should ensure equitable funding on all languages depending on the status, and the level of development of the languages..
The board should not consist of academics only, but include representatives of the community. It should also commission research on development and promotion of languages. There should also be consultation with foreign countries which has adopted multilingual policies, eg India, China. The board should also monitor the government's implementation of constitutional principles and policy statements.

2.2 THE ROLE OF THE GOVERNMENT

The government should establish and fund the pan language board. It should also monitor the implementation functions of the board.
Among the most urgent tasks the government was to perform, the following were identified

2.2.1 Combatting illiteracy

2.2.2 Fostering the understanding of the language of record
2.2.3 Conduct a survey/research on languages preferred for development at local, regional and national levels
2.2.4 Effecting change in the language requirements of civil servants and in education
2.2.5 Provide facilities for translation and interpretation purposes

2.3 INCENTIVES BY GOVERNMENT TOWARDS RESTRUCTURING AND RECONSTRUCTION IN LANGUAGES

2.3.1 Making funds available to communities for purposes of language development
2.3.2 Provide tax incentives for business and individuals
2.3.3 Financial incentives for civil servants and teachers in pursuit of multi-lingual skills

2.4 ROLE OF INDUSTRY AND BUSINESS

The government should provide tax incentives for industry that promote literacy and is approved by the given community

2.5 ESSENTIAL ITEMS ON EDUCATION

2.5.1 Training of teachers (pre-primary) in two or more languages
2.5.2 Changing of the present regulations with regard to language requirements for matriculation and tertiary education
2.5.3 Provision of full-time and in-service training for teachers in pursuit of multi-lingual skills

2.6 THE ROLE OF COMMUNITY BASED ORGANISATIONS

Provision and maintanance of libraries with or without the assistance of the government

2.7 ROLE OF INTERNATIONAL BODIES

Promotion of cross-cultural consultation with other countries, especially multi-lingual countries.

THE WAY FORWARD

It was felt that despite the urgency and necessity of the implementation of some of the recommendations listed herein, this paper may be easily set aside in terms of other equally demanding issues facing the new government.

It must be emphasised that the development of language skills is basic to the development of human potential. This includes personality, educational and economic growth. The last named is extremely relevant to the growth and development of the economy. In this respect the example of Japan, China, Korea, Guinea and India were quoted as countries that opted for mother tongue or multi-lingual education in languages as compound to the

colonial models adopted by many African countries - which have not developed economically.

It is the feeling of the representatives in this working group that the implementation of a policy which will aid the individual to develop his potential in a democratic and voluntary manner will be vital to the growth of the new South Africa.

A REPORT ON A WEEK OF CULTURE

A Composite Report on Recommendations and Resolutions

INTRODUCTION

ON MONDAY 25 April -- a momentous date for Losophone peoples in Africa -- the CDC organised four (4) presentations on Museums, Monuments, Archives and Heraldry; Film and Broadcasting ; Photography and Visual Arts.

On Tuesday 27 April, there was a presentation by the ANC Language Commission. Presented by DrQedusizi Buthelezi, the session which benefited from the participation of the Mozambican Minister of Culture, Snr Mateus Jose Kathupa; Albie Sachs and Andre Strauss, Director of Culture in Namibia. Discussion ranged from the marginalisation of indigenous languages to concrete proposals related to the eradication of this blight.

A special presentation was held on Arts and Culture by the Centre for Education Policy Development. The salient points raised mainly from the floor commented on the heinous predilection of the apartheid educational authorities to marginalise the majority of the population of South Africa. Comments from the floor also reflected the fact that re-education and a re-evaluation of the whole educational system in our country needs to be high on our operational agenda.

On Wednesday 28th, a presentation was made on the future of the Performing Arts Councils (PAC's) by Carol Steinberg. This raised the issue that South Africa has always been a fractured society where culture, artistic endeavour, has always been aimed either at the minority or the elite of cultural consumers.

A televised debate on PAC's was staged for conference with the participation of the four directors of the Performing Arts Councils in a panel that was moderated by Farouk Hussein and which included six panelists invited by the DAC. The overall impression was that the people of South Africa are completely dissatisfied with the high-handed way in which funding, exhibitions and access to the houses of culture have been allocated and dependent on the whims and caprices of the officers in charge. Funding and apartheid mismanagement have always been the warp and woof of the apartheid system.

The same afternoon all working groups convened, that is, with the exception of the Negotiations and the State and Culture Commissions.

Thursday 29th April, Mewa Ramgobin presented for the Negotiations Commission. Working Groups (WG's) convened for the penultimate sessions.

Friday 30th April, saw the convening for Working Group reports, where recommendations were made and resolutions tabled. The Working Groups throughout conference adhered

to 14 points which acted as guidance to facilitate discussion. An adjunct to this was a schema which outlined the background of the WG's; other organisations represented by delegates; a brief summary of discussion; recommendations and/ or resolutions and a proposed way forward.

The main thread running through all discussions emphasised the need for a new dispensation in arts and culture. Ninety per cent of the reports from WG's and Commissions were adopted unanimously and with little, if any, alteration. What is symbolic of the future non-racial, non-sexist and democratic South Africa is that major decisions in WG's and Commissions - and even in plenary - were reached through consensus. The most important decisions reached in MMAH is for a re-definition of all the symbols of apartheid, a re-structuring of the houses of culture and an adherence to the dictates of communities.

Funding and training, which are two sides of the same coin, were areas that were investigated by all Commissions and WG's.

Insofar as Language is concerned, there was general consensus that a democratic pan-language board should be established whose mandate would be obtained from all communities.

Negotiations are an important area of our struggle. Questions raised in the Negotiations Commission reflected the unease which people felt towards the whole concept of negotiations and after lengthy discussions recommendations were made to the effect that the DAC's regional negotiations convenors immediately set up forums for negotiations which must be aimed at redressing apartheid imbalances.

Community Arts forms the core of creative activity in a community. The report from the Commission resolved inter alia the need for the future government to subsidize arts and culture and for cultural activity to be part of the curriculum in schools and all institutions of education.

Regarding Film and Broadcasting, an extremely important area especially in the period leading to elections and in the post-election consolidation of power, it was stressed that affirmative action needs to redress historical inequities and imbalances within the film and broadcasting fields. It was recommended that the government should not dictate but should fund art and culture through the establishment of art boards. Questions on censorship and copyright were raised and it was agreed that the new government should become signatory to international copyright conventions. Censorship which has plagued South Africa throughout time could be resolved within the framework of the legal process.

With regard to photography, it was noted that the Working Group was not representative of SA photographers and any recommendation made by the group should be read with this in mind and be considered as guidelines, not a mandated position. It was

recommended that education within the field should be a priority, that visual literacy should be an integral part of the curriculum from a primary school level and be accorded equal importance with literacy and numeracy. That there should be state funded galleries and museums with an accountable structure.

The Visual Arts Working Group looked at the parlous state of funding and education in this area. The euro-centric and elite-oriented predilections of the state, commerce and industry insofar as visual arts is concerned needed urgent attention especially with regard to developing curricula rooted in the history of the people of South Africa. Recommendations made further call for the establishment of a craft development agency which would ensure that craft workers are not marginalised in commerce and trade insofar as the product of their craft is concerned.

Creative Writing which benefited from inputs by comrades Mkosana, Gordimer, Oliphant and Nkondo, considered a number of options regarding the administrative aspect in the cultural sphere. It was resolved that there should be a parity in the distribution of funds from the government; that literature for and from special interest groups should be encouraged.

Noting that fifteen million people are effectively illiterate it was recommended that an intensive literacy campaign be embarked on as soon as possible and that there should be a directorate or department of literacy in an integrated ministry of education and training.

The Publishing Working Group recognised that publishing plays a critical role in a society's political, social and economic development and could play a role in cultural enrichment and the development of literacy, and education in general. The WG recommended that a fully representative forum be convened comprising publishers, booksellers, literary organisations and interested parties with an aim of establishing a national book development council.

The Dance Working Group maintained that since dancers are movers movement is essential to change. It challenged the future government to recognise the important role of dance with the other performing arts. Arts policy should recognise the value of each dance form on an equal basis. Present funding for the performing arts should be directed to an arts council independent of government. Regional agencies accountable to dance representatives be set up to screen applications. That there should be training of facilitators in dance and that dance practitioners should be protected in terms of pensions, insurance, medical benefits and taxation.

The Music Working Group decided to break up into four sub-groups vis education, union, industry and funding. The group agreed that funding, education and resources, particularly those in the SABC and private sector be accessed to the marginalised communities. Development of skills was a major focus.

(Copyright issues and the protection of individual artists' creative output was a common concern of all the Working Groups and Commissions.)

Since South Africa has a vibrant theatre culture the working group on theatre recommended the creation of a commission for the performing arts which would be comprised of all sectors of the community. That empowerment of theatre could be facilitated by a properly structured government department. A review of the existing houses of culture needs to be undertaken. Affirmative action in funding should be taken insofar as the development of human resources, youth programmes, infrastructure and workers cultural units. A special emphasis needs to be put on the development of theatre education in schools.

The State and Culture Commission derives its mandate from discussions held by the DAC with various other organisations in related fields. A mini conference was held where the participation of regional delegates informed the conference regarding the cultural imperatives in the regions. Rural areas and townships, where the majority of the population is located, should be targeted as arenas which have been historically disadvantaged. Arts and culture should be supported by the state through a government ministry. Education and the arts, should be prioritised insofar as the developmental process of the future is concerned. This can be effected through legislation, where the state redresses the imbalances in culture which are the legacy of the apartheid system. The Commission has looked into all areas of civil society and affirms that the foundation for arts and culture must be under a Board of Trustees which, while it is a civil society structure, should relate to the state on the basis of non-racialism, non-sexism and democratic principles and promote a truly South African national culture.

The paper delivered by the head of the Department of Arts and Culture, Cde Wally Serote will be made available to the heads of delegations and to the invited guests from home and abroad.

The technical team wishes to commend conference for patience insofar as prompt delivery of papers is concerned. This bespeaks a possibility for the new South Africa to be as hassle-free as possible.

STATE AND CULTURE COMMISSION

The issues which are raised here emanate from various discussions held by the Department of Arts and Culture of the ANC with various other organisations. Numerous small groups have had an input including the CDC,s Mini Conference, where DAC Regional Structures sent delegates.

The Commission recommended that funding should not be treated seperately, but be an integral part of the State and Culture Commission. The Commission looked at the present status of Arts and Culture in South Africa and came up with some resolutions for way forward.

SITUATION TODAY

* The rural areas continue to be the most neglected, including the "Homelands".

* The State controls the production of Arts and Culture through legislation (censorship) and funding.

* The funding is designed to support artforms that are largely Eurocentric and/or Afrikaans dominated. Artworks that do not conform to apartheid policies are deliberately cut off from financial resources.

This skewed funding affects the accessibility of arts and culture for the majority of our people.

The State's support for the arts and culture is spread throughout various government structures and ministries. This set-up distorts the actual figures and allows apartheid to patronise its various projects without any scrutiny from the public.

WAY FORWARD

The public financing of arts and culture will be a legitimate responsibility of a future government.

The future government must be aware that it cannot address the question of arts and culture without addressing educational issues. Education is a vehicle for cultural growth.

Although the business community's role in the arts is welcomed and must be encouraged (through tax incentives), the scope and breadth of the imbalances requires consistency, leadership and authority that comes from government.

The future government must seek ways to harmonise the diversities in our culture as well as ensure that a democratic relationship exists between the needs of the artists and government programmes.

Cultural workers must be involved in funding structures set up by the government. There is a palpable fear that the government's involvement in the Arts and Culture will lead to artistic control. This derives from artists' experience with apartheid whereby the state places culture at its service, rather than itself at the service of culture. The future government should enshrine the principle of artistic freedom.

There is a need for research, a body centre whose role would be to conduct comprehensive research on how culture is fumded in South Africa.

Concentration of resources should be from the grassroots upwards, to the national level. Future government should look at ways and means of making artistic and cultural organisations develop towards a level of financial self reliance. The future government must legislate for "local content" in broadcasting. The Commission recommends the formation of a Foundation for Arts and Culture, to which stakeholders in culture will contribute. In its funding policy the government should draw from the Bill of Rights for some guidelines.

The Foundation for Arts and Culture must be under a Board of Trustees which, while it is a civil society structure, it must relate to the state on the basis of non-racialism, non-sexism and democratic principles, as also, both must defend and protect each other's autonomy and independence.

Cultural and artistic organisations need personnel with management skills. Future government should address the problem.

The state must legislate for redressing imbalances in culture created by the apartheid system.

Through this legislation it must facilitate the stimulation of a national consciousness for non-racial, non-sexist and democratic culture to emerge as it also facilitates for the promotiom of the diversity of culture which will express a South African National Culture.

At agreed upon intervals, the state must, on the basis of democratic principles, set up commissions with agreed upon terms of reference and time-frames which assess the progress made, and recommend further methods and programmes of action for redressing apartheid imbalances.

Agreed upon local, regional and national powers must be coordinated for the development and flourishing of democratic culture. The state must seek democratic principles of harnessing the four (4) sectors which contribute to the funding af arts and culture namely :

(i) State

(ii) Big Business
(iii) Civil Society
(iv) International Component

The international policy of cultural interaction and exchange with South Africa must be geared towards development of South African culture.

CULTURE AND DEVELOPMENT CONFERENCE - THEATRE WORKING GROUP REPORT

1. Participants: 60 to 80

2. Organisations: PAWE, ACAC, SAWCU, UPTET, ANC DAC, PAC.

3. Summary of Discussion

Theatre practice and management in South Africa should invite the participation of the majority so as to maximise the creative potential of all our people. Theatre should have a community focus and existing structures must be democratised. Facillities and resources need to be redistributed.

4. Resolutions

We resolve that:

i. A Commission for the Performing Arts be created comprising of representatives of both community and professional structures.

ii. A Ministry of Arts and Culture be be instituted with resposibility for amongst other things facillitating the development and sustenance of the performing arts.

iii. While supporting the aims and objectives of PAWE in principle, that PAWE should link with other organisations in all regions to create a truly national and representative national union.

iv. Legislation should be promulgated to ensure that no theatres paid for or subsidised by tax payers money should be privatised.

v. Legislation is drafted ensuring that only a specified percentage of funds allocated to performing arts structures can be spent for administration purposes so as to ensure that the majority of the funds is spent on creative production.

vi. Legislation be drafted giving statuatory protection to for theatre workers in compliance with universally accepted labour law and practices.

5. Recommendations

i. That the state be given a responsibilty for the funding and support of the arts as well as the responsibilty to ensure that funds are equitably distributed via national, regional and local funding structures.

ii. That these funds should be distributed in an equitable and non-partisan way.

iii. That funding for the arts be increased and not decreased with increased funding being made available by cutting military expendiature, amongst other things.

iv. That funding be directed to the following priority areas:

a. The development of human resources
b. Development of youth programmes
c. Development of infra-structure
d. Development and support of workers culture

v. That publicly funded cultural bodies be exempt from taxation, including VAT on theatre tickets.

vi. That the private sector be given incentives for the funding of the arts.

vii. That communty art centres be planned and developed, in consultation with local communities. The state should assist with the funding of these centres.

viii. That the allocation of funds be done in a transparent manner.

ix. That the arts should be funded at a local and municipal level as well.

x. That larger established performing arts structures actively encourage and enable broader community access to these resources and that these established structures embark upon programmes to tour productions to the broader community with special emphasis on the rural areas.

xi. That there be strategic planning and co-ordination between different performing arts structures so as to ensure the maximisation of scarce skills and resources and uneccesary duplication and wastage.

xii. That the performing arts programmes be linked and integrated in the formal and informal education system and teacher training initiatives.

xiii. That community based performing arts structures should be strengthened through the development of skills and infrastructure and training in arts management and fundraising.

xiv. That access to existig schools, churhes, etc in the communities be made available for the development of theatre.

xv. That there should be an awareness generated with regard to an over dependence on funding from international donors.

xvi. That international cultural exchange be promoted and encouraged with adequate protection with regard to past exploitative practices and with proper consultation with the relevant equity.

xvii. That South Africa should rejoin international organisations and agencies eg., The International Theatre Institute, UNESCO etc, once the political situation allows.

xviii. That the beneficial impact of tourism on the performing arts and visa versa be recognised and encouraged but that steps are taken to protect against the commercialisation and commodification that can result without proper protection, planning and regulation.

xix. That municipal laws and regulations promote and protect the rights of artists in the informal sector eg, buskers and street perforemers.

xx.. That the Ministry of Culture and the Ministry of Arts review the admission requirements into higher learning institutions so as to ensure access to deprived and marginalised communities. This should also apply to the accreditation and qualification of drama teachers.

xxi. That the implementation of these recommendations and resolutions be implemented by the proposed Commission on the Performing Arts and supported by legislation where necessary.

MUSIC WORKING GROUP REPORT -- 30.4.93

PARTICIPANTS : 80

Organisations represented : 11

In order to facilitate the discussion of the numerous issues brought out by the working group it was unanimously decided that to break up into 4 sub-group namely;

Education

Union

Industry

Funding

The following recommendation are a completion of contributions made by each of these sub-groups

-Music education is a right and not a priviledge;

- Music education be compulsory and introduced at all levels into the mainstream curricula and prison system

-To abolish existing legislation which says, that music musicians are vagrants, vagabonds and persons with no fixed place of abode and replace it with legislation recognising the true professional status of the musician.

-Tertiary institutions should be open to awarding academic accredition

-That a Ministry of Culture be established with unilateral contact between union and Ministry of Education

-That materials presently in custody of the SABC and Private Sector be transferred to a central national archive (e.g. Foundation for Arts and Culture /National P A C)

-Establish of music co-operatives to promote indegenous music culture.

-That present Arts Council Policy be abolished in favour of non-sexist,non- racial, democratic policy policy which truly reflect the cultural diversity of our people.

-That a network system and musicians directory be established to inform musicians to inform on progress made.

- That the recording industry and corporations deriving a direct income from music be levied o a sliding scale to esbablish a development fund for circulation of materials and conscientazation of the SA Music Culture.

-Tax exemption on development funding from abroad for NGO's and PVO's (Private Voluntary Organisations).

-Amending Tax Legislation to encourage corporate investment incorporating sliding scales to ensure equitable distribution of these funds.

-That a fully representive, non-sexist, non-racial, democratically elected union which would comprise of local regional and national representative be established.

-That deregulation of air space be brought about and that a quota of between 51% and 60% local content be broadcast. Producers be educated and ensure that existing material is not destroyed.

-That the Music Working Group supports lobbying groups to deregulate radio stations.

-That a convention of musicians take place soonest and that the national union be launched and that this convention should debate the radification of all these recommendations

-That international soloists be backed and supported by local artists.

-Transferrence of fund raising and fund management skills between existing establishment structures and community must be urgently addressed during and after the transition period.

-To promote music as a national resource

-More comprehensive copyright laws which will also serve the interests of musicians from aral traditions.

-Take initiative towards recognising music therapy as legitimate paramedical discipline.

-Regarding the Anthemn, we understand that this is being discussed by the broader political negotiations and make no recommendation.

-That the reconstructed music education system should take account of the diverse aesthetic backgrounds and training systems of all South African music traditions. It should teach music as culture and promote the understanding and learning of different musics within their cultural, social and historical contexts.

-That the proposed national union of musicians should treat the issue of a benevolent fund for aged and disabled musicians as a matter of urgency.

BOOK PUBLISHING GROUP REPORT

The Publishing Working Group met on 28 April 1993 and, recognising that publishing (which is the act of making images, ideas and information public) plays a critical role in a society's political, social and economic development, discussed the contribution of books as the cheapest resource for education and training as well as cultural enrichment, literacy development, national unity and sustenance and development of a historic tradition.

Noting that at present in South Africa's publishing industry:

1) educational publishing comprises 75% of all publishing output;

2) publishing monopolies control 80% of educational market;

3) independent publishers producing for the general, academic and "oppositional" markets lead a precarious existence;

4) only a small minority of the public buy books;

5) there are gross disparities in the provision of textbooks for black and white students;

6) education departments' textbook screening and distribution systems are inefficient and corrupt;

7) few domestic writers are published and often only if their titles can be picked up by the prescription market or have a multi-market potential;

8) children's books, and books in general, are expensive;

9) publishing in African languages comprises only 20% of titles published;

10) the publishing workforce, particularly management, is dominated by white males;

11) distribution monopolies favour the stocking of conservative and bestselling titles that represent only a limited range of interests and concerns;

12) insufficient material is produced for literacy programmes;

13) libraries cater inadequately for new readers, school library books are outdated and librarians inexperienced;

14) a duopoly in the paper industry, protected by tax on imported paper, charges

exorbitant paper prices;

the Publishing Group felt that in order to facilitate the conditions in which a thriving, diverse, private and competitive indigenous publishing sector can be built, with enhanced quality and quantity of book production and consumption, and a new vision and positive attitude to book-mindedness to address the disabilities of apartheid underdevelopment, the following proposals could, amongst others be considered:

1) that the State subsidise the publishing of more accessible and affordable books, through using money generated by the VAT placed on books;

2) that training be given with a view to making the publishing workforce more representative of the composition of the whole society;

3) that a sustained mass literacy campaign be developed;

4) that a sustained campaign be launched to encourage book-mindedness;

5) that library purchasing power and outreach be improved to facilitate the mass availability of books;

The commission felt that a fully representative forum should be convened comprising publishers, booksellers, literacy organisations, educators, librarians, distributors, writers, printers, paper manufacturers and other interested parties. The initial meeting of such a forum could be facilitated by the Conference Trustees in consultation with the above-mentioned sectors, with a view to discussing the possible structure and establishment of a National Book Development Council to address the problems in the book industry both in the present and the future. Such a meeting should take into cognizance other initiatives such as the Sached/NECC Conference on educational publishing.

REPORT ON LITERACY
BACKGROUND

ANC-DAC
Approximately there were 30 participants and the following organisations were represented in this Commission.

ANC-DAC , READUCATE TRUST, ACAC, UBAMBISWANO CULTURAL GROUP, AKANANI RURAL DEVELOPMENT , RURAL DEVELOPMENT COLLECTIVE; AMANKWENKWE; TYPLY; NUM; S.R.A; SANCO; KAC; DAKAWA PROJECT; SAWCU; CAWSA; UMTAPO COMMUNICTY DEVELOPMENT; SIYATHUTHUKA; COSAWU; UNITAPO CENTRE; EMINENT PERSONS.

INTRODUCTION

The Commission on Literacy was not clear of the objectives to be achieved, no document was forwarded to the Commission as guideline, but managed to grapple through until the saviour came to our assistance. Thus in this regard the format in terms of reporting back that moulded into us coming into resolutions which are proper and correct and should not be rigid. We invite everyone to constructively or critically analyse and amend.

The Apartheid System has gave birth to illeteracy and is continuing to do so. People have been and are still deprived . These resolutions and recommendations are the feeling of the Commission.

The Commission on literacy met on April 27 1993 and performed a short play entitled "I TOLD MYSELF I AM GOING TO LEARN" potraying the message that you 've never too old to learn and that literacy is a right not a privilege. The discussion covered the findings of the NEPI research (December 1992) and NEPI's proposed four (4) Options

Noting that ;

1. The UN objectives were stated as being very relevant to South Africa in this period of transition;

2. Culture is always address to a literate audience ;

3. Literacy Programme through which cognitive skills and critical thinking could be advanced were lacking ;

4. Illiteracy also affected voters' education;

5. Literacy as product of social reforms, rather than as a process link to social reforms ;

It is hereby proposed that the following be resolved

1. That many people be included in social life and formations so as to, inter alia eradicate political illetaracy etc.

2. That central responsibility for Adult Basic Education be given to the State;

3. That money be provide for literacy and Primary Schools to prevent further illetaracy;

4. That Voter Education be prioritised;

5. That Trade Unions facilitate Literacy in the working place;

6. That Language Rights be seen as part of Human Rights;

7. That A B E Programmes undergo fundamental change and constant evaluation;

8. That hither to marginalised languages be given equal prominance for their development;

which will subsequently and power the speakers;

9. That African Women be encourage to be involve in A B E Programme;

10. That since illeteracy and unemployment are related the future Government should become t the major contributor in alleviating the problem of illetaracy;

11. That well defined A B E Policy be drafted ;

12. That Training Courses for Trainers and Literacy teachers be explored , including utilising models from abroad;

13. That the problem of Language in A B E Programmes be seriously considered.

WAY FORWARD

Community involvement in developing and recognizing the present structures,
Media participation, radio-slots to reach people through Perfomance Art,
Utilising available resources e.g police stations, schools, churches to intensify the Literacy through Affirmative Action. .

29-04-93

CREATIVE WRITING

BACKGROUND

Approximately 35 comrades attended the Literature Working Group. The following organisations were represented : ACAC, COSAW, Cultural Forum, DAC, Detroit Anti-Apartheid Activists, Kagiso Art Centre, N.Y.P.P., SANCO, SASWA, SAWCU and Vakalisa.

SUMMARY

Comrade Mkosana opened the Creative Writing Forum with an outline of a plan of work for writers and cultural activists in this period of transition towards a new South African society -- a plan whose main emphasis is the full development of and involvement of grassroot communities in the shaping of cultural policy and the creation of necessary institutions, literacy campaigns, media reforms, publications and government programs.

The following recommendations summarize the comments made by Comrades Mkosana, Gordimer, Oliphant and Nkondo during the opening session, as well as the contributions of the participants in the Literature (Creative Writing) Working Group sessions:

1. To consider the following options concerning the nature of relations between cultural organizations and the government:

   Option A

   The ministry of culture should be created and take charge of the entire policy formulation, its implementation and control in the sphere of culture.

   Option B

   An autonomous national arts body established by statute would work with the ministry of culture. Such a body would be staffed by outstanding citizens of South Africa democratically selected. This body would receive funds from the ministry and distribute them to the cultural organisations which need assistance. Here control of funds is in the hands of the National Arts Body but organisations are free to embark on programmes of their own choice.

Option C

The ministry of culture would work with the National Arts Body charged with the responsibility of evaluating projects and recommending funding for projects as presented by individuals or cultural organisations. Here the ministry directly distributes and controls funds. The National Arts Body is the link between cultural organisations and the ministry.

2. To ensure that literacy is made a priority, given the 63% illiteracy rate of our population.

3. To press for reform of education structures in order to produce a literate population.

4. To press the government to take full responsibility for funding cultural development activities.

5. To continue to develop independent cultural structures, so as not to rely totally on politicians or any government agency.

6. The establishment of art centres publishing centres and media outlets to foster creative writing, and encouragement of young writers to become members of local writing groups and organizations. In these groups, they will find further tutoring and protection of their creative works.

7. Encourage creative writing through new teaching methods which allow for full student participation and expression. For example, Comrade Nkondo asserted that we must "teach children **how** to think, not **what** to think."

8. Expose our people to African literature and African writers; and ensure the preservation of indigenous languages and literatures. In addition, we must promote the translation of world literature into South African languages and South African works into foreign languages.

9. Teacher training colleges, technikons and universities should offer special courses on creative writing so that teachers will be prepared to cultivate the creative writing abilities of their students.

10. Writers' organizations should work with educational institutions to promote\ a "culture of reading."

11. A tax should be levied on all television productions in order to funds scriptwriting projects.

12. There should be a national fund to support specific writers' projects, literary journals and scholarships for writers to study at home and abroad.

13. Censorship laws should not be carried over to the future South Africa.

14. There is need to protect young writers' work from exploitation by publishers and other commercial enterprizes.

RESOLUTIONS AND WAY FORWARD

In light of the above recommendations, and after considerable discussion, the Literature (Creative Writing) Working Group adopted the following resolutions:

Whereas we propose a government policy to provide necessary resources and ensure freedom of expression and protection of writers' creativity, we demand that creative production be respected as work by the government, and therefore worthy of appropriate compensation. These government provisions would allow writers to develop on a par with world's standards of excellence, as well as protect their work against exploitation, imposition and infringements of any kind, and thereby contribute to thriving culture in the future South Africa.
Further we strongly recommend that existing writers' organisations in our country should seriously consider and work towards uniting into one national body. This body would express solidarity with writers of the international community who face repression because of their work.

Therefore be it resolved that :

1. cultural development must be allocated funds and resources on a par with all other government departments or ministries ; and that there be representation from each art discipline among those who administer the cultural agencies of the government.

2. we promote the development of literature from and for special interest groups such as children, youth, women and the disabled

3. copyright laws of the new government should protect artistic productions

4. the government promote an appreciation of the African literary traditions as well as cultures of the international world

5. oral artforms such as poetry, ballads and story-telling be accorded the same validity as other artforms; and further, that the diverse histories and traditions of South Africa be accorded full status and become proper fields of study within the education structures.

VISUAL ARTS WORKING GROUP

PREAMBLE:

We propose that the plastic and visual arts be broadly defined so as to erase the distinction between 'fine art' and 'crafts' - whether obviously functional or non-functional - and that they are simply defined as art.

That this definition, being inclusive extend to the arts of layout, design, illustration, cartooning and all other means used to enhance the pages of the print media, and that advertising be included alongside these forms.

WE RESOLVE

1) That all measures possible be taken to diffuse art as widely as possible through all levels of society and through all the regions of the country.

2) That the state foster art and enrich our built environment by incorporating components of aesthetic beauty in all state building projects and that this be budgeted for by a legislative prescription that a certain percentage of the entire projects' budget be allocated to these aesthetic elements. Artists would thus work together with architects and town planners.

ON NATIONAL ARTS COUNCIL:

There should be a body such as the National Arts Council to provide grants, subsidies and studio space to individual artists or groups of artists.

This body should be autonomous of the state, and its governing council, and all regional and local structures, should be chosen democratically.

Mechanisms of accountability and transparency should be instituted throughout such a structure.

ON FURTHER RESEARCH AND DEVELOPMENT

We believe that the links between state structures, projects and the visual arts need further investigation and discussion, and that reports and recommendations from this conference be taken as a starting point for wider exploration of these issues.

1. **Developing a new curricula for art education:** The current examinable art curricula is Euro-centric and elite-oriented. Urgent attention must be given to developing curricula which:

* is rooted in and reflects the many strands of South African culture, and teaches appreciation of these different strands;

* uses available and accessible materials and techniques; and

* incorporates training in functional and non-functional art techniques, including what is today called crafts, "high art" skills such as painting and sculpture, production skills such as layout and design, and architecture and town planning.

* The history of art curriculum be completely revised, giving due recognition to South African culture.

2. **Developing urgent teach training programmes**, to equip teachers to present this new art curricula effectively.

3. **Expanding and developing skilled and professional tertiary courses**, with a strong commitment to training members of communities previously denied access to professional art courses. (Specifically, this requires an urgent review of entrance standards: the matric art requirement bars all individuals who had no art in secondary school - which includes the vast majority of black students.)

4. **Developing national exhibitions and competitions run through the schools for school children.**

5. **Developing resource materials for schools**, including: library materials, slides and video material, art-making equipment.

6. **Ensuring that all art education is provided free,** including the provision of materials for that education, up to and including tertiary level.

WE STRONGLY RECOMMEND tht any curriculum development process look to the initiatives of the community-based arts organisations for models of appropriate curricula for a democratic South Africa, and build upon initial work already begun in this area.

CRAFTS

RECOGNISING that craft workers, especially in rural areas and amongst women, are highly exploited at present; both through lack of recognition of the value of their work, and through lack of organised marketing for their products;

WE RECOMMEND
that a transformative democratic state establish a **CRAFT DEVELOPMENT AGENCY.**
This agency will:

* ensure that craft workers can sell their products at a reasonable price;
* ensure that craft enterprises pay living wages to their workers;
* develop markets for such crafts, both inside South Africa and internationally;
* set standards and levels of quality for craft work;
* develop training programmes, both to improve the quality of craft work; and to train craft producers in basic business and management skills.

DANCE WORKING GROUP REPORT: 28.4.93

The Dance Forum and working group of the CDC present these points as possible policy guidelines, but would like to emphasize that the discussion remain open, so that other views and opinions may still be taken into consideration.

As dancers we are movers, movement is our business, movement is essential in change. We believe that in dance we are in the forefront of changing perceptions, accepting people for what they are, We challenge the future government to recognize the important role of dance with the other performing arts in the transition period of a post-apartheid society and also in the future South Africa.

We ask that a future government recognize the improved quality of life that the arts bring., and positively engage in addressing the needs of arts practitioners, in our case, dancers.

Any arts policy should recognize that South Africa is multi-cultural. Dance reflects this diversity. It is vital that there should be a recognition of the value of each dance form on an equal basis and that the imbalances of the past be redressed.

There should be greater accountability on behalf of the government for their arts policies and expenditure. The state should promote the dance, not prescribe cultural expression.

Funding

Present funding for the performing arts should be directed to an arts council/body independent of government, and that how the dance funding is allocated and the criteria for distribution should be the business of dance people, i.e., a total restructuring not transformation, of how funds are presently allocated.

Regional agencies accountable to dance representatives be set up to screen applications, to make information available on what funds are accessible, supply help in compiling motivation for funding, possibly produce a standardized form to help applicants and then to monitor that funding.

Community

That the future government make available venues, facilities and equipment, i.e., community and school halls, theatres, etc., to dance groups and develop community arts centres throughout the country to encourage the practice and development of dance. These are to be done in consultation with local communities, not arbitrarily by the government.

Education and Training

Dance/creative movement should be part of our universal primary education curriculum -- part of an integrated approach where it would be used not only as a form of cultural/artistic expression, but also as a tool in broader education to enrich and help teach other subjects such as maths, English language which are already in the curriculum. The culture of the

students at the school with its dances, traditions and history should be taught at primary school level in consultation with the relevant parent/teacher body.

The area of training teachers in dance and creative movement is vital to the whole changing process. Specific dance forms such as African dance with its costumes, traditions and long history require teachers steeped in this knowledge if these different dances are to be preserved and valued.

Courses must be developed in colleges and training institutions to equip teachers of dance to contribute to specific cultural programs as well as to general education. Arts education should be part of an integrated education system at primary school level. The training of teachers and their accreditation should come about as a result of consultation and research between educators and regional/local education bodies.

The present high school dance syllabi should be reevaluated.

Performers, also, need re-training as teachers. Training is also necessary for administrators and organisers in the performing arts.

Networks

Funding should be made available to establish networks at regional and local level.
Network offices should be responsible for disseminating information on festivals, visiting artists, exchange of teachers, sharing of resources, etc.

Community arts centres should also feature in the networking to reach as many people as possible especially in the areas where there are no facilities or training.

International exchanges should take place in consultation and negotiation with South African dance practitioners through the dance network organisations.

Protection and Rights of Dance Practitioners

Future legislation must look at the protection of dancers in terms of pensions, insurance, medical benefits and taxation.

Rights of dancers to unionize must be recognized.

Incentives for Business to Support the Arts

It is imperative that we look at tax rebates for donations to the arts to have sources other than the government for funding of the arts, so that the sole responsibility of and monitoring of arts funding is not vested only with the government.

If international bodies wish to make a funding contribution to the development of dance in SA, it would be gladly received, provided that the 'deal' is negotiated with SA dance interests in mind.

Re: bilateral or multilateral exchange programmes, requirements for visitors have been worked out by Dance Alliance, these can be used or are open to review.

The country as a whole will benefit from increased support and dance could be an incentive for visitors. Centres could benefit from performances/shows given for tourists and an annual/biannual dance festival in this country advertised internationally could become a large income generator.

The nature and conditions of these festivals or exchanges should be negotiated in consultation with local and regional dance representatives.

end