

REPORT FROM THE COMMISSION ON NATIONAL SYMBOLS

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19 OCTOBER 1993

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REPORT FROM THE COMMISSION ON NATIONAL SYMBOLS:

19 OCTOBER 1993

1. INTRODUCTORY

1.1 The Commission on National Symbols appointed by the Negotiating Council on 7 September 1993, had to contend from the outset with contradictory factors within its mandate (see Addendum K). Members of the Commission were reminded that they would be addressing "an extremely emotional issue that will have to be dealt with utmost sensitivity" and that proposals for a national flag, a coat of arms, a seal and an anthem for the constitution for the transitional period were to be invited from "all interested persons or parties". Both these matters presuppose careful and time-consuming deliberations and creative processes. Yet the Commission was requested to present its recommendations to the Negotiating Council before the end of October 1993, thus allowing the Commission some six weeks only from its first meeting to achieve these goals, while the artists had barely a month in which to prepare their submissions.

1.2 Despite these daunting circumstances, the Commission is of the opinion that this enterprise yielded valuable insights and significant submissions, on which it could base its recommendations.

2. THE PROCESS

2.1 During the first meeting of the Commission on 15 September 1993, an invitation for submissions to the Commission on National Symbols in the three categories, National Flag, Coat of Arms, National Anthem, was drafted and dispatched to all parties listed in the directories of the Multi-Party Negotiating Process. Moreover, letters were dispatched to universities, technicians and approximately 24 000 schools. The following introductory remarks were added to the invitation, to emphasize the need for maximum participation:

2.2 "The process of eliciting submissions for a national flag, coat of arms and anthem should be inclusive in order to ensure that they are truly representative. All the people of South Africa, groups and individuals, in both urban and rural areas, are invited to participate. Proposals are invited from all interested persons and parties and local leaders should assist in the process. Participants should be drawn from all walks of life including the following kinds of groupings: schools, religious, cultural, civic, local, youth, women, students, stokvels, specialist societies, e.g. musical, heraldic and vexillological." (See Addendum A, and for guidelines in the different categories, Addendum B, C and D).

2.3 At the request of certain members of the Commission the appointment of facilitators was approved in regions where it was feared that the invitation would penetrate with difficulty.

2.4 The closing date for submissions to the Commission was set for 13 October 1993. The Commission categorised themselves into the following Sub-Committees:

2.4.1 National Flag:

- * Prof T Sirayi (Convenor)
- * Ms L Gilfillan
- * Mrs P Maluleka
- * Mr F Brownell
- * Dr C Pama

2.4.2 Coat of Arms:

- * Mr F Brownell (Convenor)
- * Dr C Pama
- * Prof P Kapp

2.4.3 National Anthem:

- * Dr M Xulu (Convenor)
- * Prof F Meer
- * Prof CJ Reinecke

- 2.5 The chairman was an ex officio member of all Sub-Committees. Dr Pama and Mr Brownell were unable to play any meaningful role in the Sub-Committee on the Flag (on account of their involvement in the Sub-Committee on the Coat of Arms).
- 2.6 Professor Sirayi and Ms Gilfillan joined the Sub-Committee on the Coat of Arms at a later stage.
- 2.7 At a meeting on 28 September a Sub-Committee for Publicity, comprising the chairman and convenors of Sub-Committees, was established to ensure that the activities of the Commission be more widely publicized, especially on regional radio services.
- 2.8 On 28 September 1993 it was also decided that representatives from the Foundation for the Creative Arts, Federated Union of Black Artists, Association of Community Art Centres in South Africa, and the National Arts Initiative would be nominated to act as assessors advising the Commission, thereby attempting to deal with the problem of limitations to public participation induced by time constraints.
- 2.9 On 14 October these assessors joined the Commission to scan the exhibits of submissions at the World Trade Centre, and for listening sessions with the Sub-Committee (National Anthem).

2.9.1 Assessors to the Sub-Committee on the Flag

- * Mr P Matlua
- * Mrs B Leburo
- * Mr L Seage
- * Ms M Martin
- * Dr Odendaal
- * Mr T Stylianides
- * Mr B Berry
- * Mr D de Waal

2.9.2 Assessors to the Sub-Committee on the Coat of Arms:

- * Dr F Frescura
- * Mr T Nkotse
- * Prof T Msimang
- * Prof H du Toit

2.9.3 Assessors to the Sub-Committee on the Anthem:

- * Mr P Buthelezi
- * Ms M Coertse
- * Prof J Khumalo
- * Mrs S Mgcina

2.10 The assessors in no way usurped the Commission's responsibility in decision-making, but rather assisted in identifying dominant features and significant trends in the submissions for a national flag and coat of arms, while commenting on matters of suitability and musical qualities for a national anthem.

3. THE NATIONAL FLAG

3.1 In accordance with the recommendations of the Commission to establish Sub-Committees, a Sub-Committee for the national flag was established as follows:

- * Prof T Sirayi (Convenor)
- * Ms L Gilfillan
- * Mrs P Maluleka
- * Mr F Brownell
- * Dr C Pama

3.2 The brief of the Sub-Committee was to co-ordinate the submissions of the national flag and assist the Commission with the evaluation process.

3.3 The Sub-Committee prepared the guidelines which were adopted by the Commission on 28 September 1993 (see Addendum B and C).

3.4 In accordance with the position of the Commission's decision to establish a group of Assessors, the following were invited:

- * Dr F Frescura
- * Mr T Nkotsi
- * Prof T Msimang
- * Prof H du Toit

3.5 Recommendations

The Commission wishes to point out that these submissions are to be regarded as no more than proposals for an interim flag. The submissions are not representative in terms of the racial groupings in South Africa and much greater public involvement is required before a flag is designed for the country. The people should be drawn into the process more extensively. The time frame was extremely short and some entrants were unable to meet the deadline. Final decisions were being made while designs were still coming in.

The process was as follows: a first shortlist of 130 entries was compiled from the 7000 entries; a second shortlist of ten followed and from this the final selection of six designs was made. The designs are listed in order of priority; the first design is regarded as superior to the other five.

3.5.1 Design 1

This is a design, combining ideas from two entries.

The dominant colours of green and gold reflect the overwhelming preference for these colours in the 7000 submissions. They also place the flag in the African context, both with regard to the colours of flags of the continent and the maps of Africa. Gold signifies wealth, resources, and sun; green the environment, the land, vegetation, fertility, growth and youth.

The vertical motif of triangles represents the people and is associated with indigenous decorative forms. It is a stylised version of a recurrent motif of reconciliation in the submissions. The motif signifies interlinked people, unity, harmony and balance. It is simple and anybody will be able to draw it. The colours on the triangles are green, blue (rain, water, sky) and red (courage, progress, vitality, blood); the line separating them is white (peace, hope, reconciliation, understanding).

The irregularities of the white line in between the triangles are to remain; they are crucial to the aesthetics and significance of the design and impart an organic quality to the motif.

The manufacturing of the flag has been discussed and considered and found viable.

3.5.2

Design 2

An indigenous design with sun; the white frame is not part of the flag - the background is blue.

3.5.3

Design 3

The design is acceptable but the horizontals have to be separated by a white line.

3.5.4

Design 4

The triangle from hoist to fly indicates movement culminating in a point in the future; black lines are to be omitted. This design is similar to that of the flag of Guyana.

3.5.5

Design 5

The flag is divided horizontally, the top third being red, the lower two thirds blue. The red and blue are divided by a thin white stripe; three upward pointing green triangles are separated from the blue by a white serrated stripe.

3.5.6

Design 6

Red and black stripes are separated by a yellow serrated stripe in the top third of the flag; the lower two thirds comprise a downward pointing yellow triangle on a blue background.

4. THE NATIONAL COAT OF ARMS

4.1 Brief to the Commission on National Symbols:

Part of the brief to the Commission on National Symbols was that it should put forward suggestions to the Negotiating Council on at least four coats of arms and a seal for South Africa for the transitional period.

4.2 The Nature of a National Coat of Arms

A national coat of arms is the graphic representation of the identity of the state. As such it appears on the Great Seal, coinage, official documentation, other instruments of State. Unlike the national flag, the national coat of arms is not used by the public at large. The present national coat of arms was granted to the Union of South Africa by Royal Warrant in 1910 and retained unchanged when South Africa became a republic in 1961.

4.3 Guidelines to the public

4.3.1 The principal guideline given to the public was that the national coat of arms should be unique and representative of the country and its people.

4.3.2 In the interests of the widest possible public participation certain basic principles relating to the design of both a flag and a coat of arms were drawn up and distributed (see Addendum B).

4.3.3 Despite the widest possible public participation having been invited, only 81 designs for a national coat of arms and seal were received in the allotted time, in contrast to the approximately 7 000 proposals received for a national flag.

4.3.4 The designs submitted for a national coat of arms fell into three broad categories:

4.3.4.1 approximately two thirds are of a traditional heraldic nature. In almost 80% of these, the shield used is of the European type, while an indigenous African-type shield is proposed in slightly more than 20% of the submissions;

4.3.4.2 a quarter of the designs received fell outside the traditional heraldic framework, although some of these were in the nature of a seal; while

4.3.4.3 slightly less than 10% of the submissions are based on the present national coat of arms.

4.3.5 Of the written submissions received on the question of the coat of arms, nearly 80% were either for the retention of the present national coat of arms, at least for the transitional period, or cautioned against over-hasty change. The remainder felt that the national coat of arms should change.

4.4 Guidelines for the evaluation of designs

In the guidelines for the evaluation of the draft designs of the coats of arms, it was agreed by the Commission that internationally accepted heraldic practices will need to guide the Commission on a choice of designs to be submitted to the Negotiating Council (see Addendum C, par 2.4)

4.5 Assessment of designs

4.5.1 Outside assessors, who were appointed to assist the Sub-Committee, evaluated the designs received and submitted individual but divergent reports. It has not been possible to reach consensus on the content of these reports.

4.5.2 There are, in essence, two divergent viewpoints:

4.5.2.1 In the first of these, it is felt;

- * that heraldic principles, which are of European origin, are not entirely relevant in the South African context;
- * there was a feeling among those holding this view, that some other symbol, within another heraldic conception, might be more appropriate for South Africa.

4.5.2.2 The other viewpoint is that in putting forward proposals for a national coat of arms appropriate to South Africa, traditional European heraldic principles should be followed.

4.5.3 Out of the deliberations held between the members of the sub-committee and the assessors who were appointed to advise it, five designs were identified for consideration by the Commission. Three of these designs were of a traditional European heraldic nature, one contained heraldic elements which could be refined, and the fifth could be described as an emblem. A number of countries use a state emblem instead of

a coat of arms.

4.5.4 In respect of these designs, the sub-committee proposed possible amendments for further consideration by the Commission.

4.5.5 The Sub-Committee also extracted from the designs submitted certain ideas which were then incorporated into new composite designs.

4.6 **Draft designs received / prepared by the Commission**

4.6.1 In compliance with the mandate received from the Negotiating Council, the following draft designs are attached hereto for consideration. It is regretted that the time-frame within which the Commission has had to operate, has made it impossible to have final art-work prepared of the alternative or composite designs.

Reflecting the divergent views of members of the commission and its assessors, these submissions are divided into two categories.

4.6.2 **First Category**

4.6.2.1 **Design A**

This is a composite design. Although placed within the traditional heraldic framework of shield helmet, crest, wreath, mantling and supporters, it represents a clear break with the elements contained in the present South African national coat of arms.

The green and gold shield bear only one change, the Protea cynaroides, South Africa's national flower.

The leopard supporter, which were suggested as being Southern African symbols of authority, are not in their national colour but in black and white which links up with a Zulu proverb: "The leopard licks its spots - black and white", which implies equality and non-discrimination.

The bound staves in the crest, symbolic of the binding together of the people and regions of South Africa, the number of which can obviously be adapted, is placed within a protea wreath suggesting a blossoming new South Africa.

The designer of one of the proposals on which this design is based, has recommended the retention of the motto EX UNITATE VIRES as being entirely appropriate for the new South Africa.

4.6.2.2 Design B

This arose from discussions in the sub-committee and, like the first design, is based on proposals submitted by the public.

The oval shield, reminiscent of the shape of many African shields, is supported by two

guineafowl which, with their black and white colouring, are considered to be representative of the country's people. African-type shields have been freely incorporated into South African heraldry, so this concept is nothing new.

The contents of the shield are derived from suggestions received from the public and could obviously be changed if it is felt that something more appropriate is required.

In a coat of arms of this nature a helmet and mantling would be inappropriate but a crest, placed upon a traditional African headring, could be added. A suitable motto would be placed on the riband beneath the shield.

4.6.3 Second Category

4.6.3.1 Design C

This design, which incorporates a European-type shield, the content of which is open to further suggestion but at present incorporates the colours blue, white and green, has draped on either side colours which should link up with those of a new national flag which must be chosen.

Above the shield is placed half a round gold sun surrounded by a black cogwheel.

A suitable motto would appear on the riband beneath the shield.

4.6.3.2

Design D

This design, which has a strong indigenous appearance, also utilises a shield of European shape. The composition of the design within the shield would need to be refined to comply with heraldic requirements. Placed above the shield is half a round gold sun, superimposed on which is half a black cogwheel. Resting on the sun is an indigenous motif. The shield is placed between two maize plants representing the staple food of much of South Africa's population.

4.6.3.3

Design E

This design, which is circular and thus more in the nature of a seal, incorporates elements from a number of designs submitted to the Commission. The green and gold allude to South Africa's natural resources and wealth, while the guineafowl with its black and white colouring is considered to be representative of its people. The gold ring is symbolic of wholeness, unity and continuity. It is geometrically perfect, and is thus one of the concepts of the Deity. It is the shape of the negotiating table and therefore of democracy. The South African indigenous homestead is also circular, and thus the circle becomes symbolic

of the family. It is the place where the Elders/Representatives of the group meet to debate the affairs of the community.

If this emblem were to be used as a seal, it would be necessary to include an appropriate circumscription, as is customary on a seal, on the ring surrounding the central motif.

4.7 Coats of Arms in Second Category

(Submitted by Prof T Sirayi)

4.7.1 Preamble

4.7.1.1 It must be remembered that the existing coats of arms in South Africa and the homelands have their origins in Great Britain and the Netherlands.

Carl Alexander von Volborth states that "in South Africa there is a mixture of Dutch and British Heraldry".

4.7.1.2 The Dutch and British heraldic tradition generally require that a national coat of arms comprise:

- * a shield of European type
- * supporters that are animals
- * a crest
- * a helmet
- * a motto below the shield

4.7.1.3

It has generally been the practice of countries that liberated themselves from Europe or oppressive powers to abandon European heraldry; for example:

- * "American countries liberated themselves from their European domination and developed new forms of heraldry influenced by revolutionary symbols... This is the reason why their coats of arms are oval in shape."
- * "France is another example of a country that abandoned traditional European heraldry."
- * "The Soviet Union also has an altogether different coat of arms from that of Tsarist Russia, the change of the social order being documented not only symbolically but also by inscription."
- * "Not even the arms of Italy comply with heraldic requirements."
- * "The countries of Asia also differ in their arms from the concepts of European heraldry."
- * "In Canada there is a mixture of British, French and Native Canadian heraldry."

4.7.1.4

In short, it has become a modern and accepted trend, as well as recognised international practice, to have a coat of arms which is:

- * without a shield, e.g. France, Italy, Romania, China, Japan, Ethiopia;
- * without supporters as animals e.g. Japan;

- * without a crest e.g. Japan, Israel, Iran, Italy, certain American countries;
- * with oval shaped arms e.g. South American countries, Guinea Bissau, Mozambique;
- * with circular arms e.g. Japan, Mauritius, Madagascar, Taiwan, China, Bangladesh.

At this stage it is important to note C.A. von Volborth's observation: "The shield can take practically any form, depending on period, place, function, situation..."

4.7.2 Motivation

Coats of arms in this category are recommended because:

- 4.7.2.1 They are unique and original;
- 4.7.2.2 They follow international practice regarding liberated countries;
- 4.7.2.3 They graphically document the new social order and encapsulate the historical, social and political condition peculiar to South Africa;
- 4.7.2.4 They signify the abandonment of the old order as reflected in colonial, apartheid and bantustan heraldry.

4.8 **Motto**

Of the 40 mottoes submitted for consideration, members of the Commission recommend the following four in order of priority:

- (a) UBUNTU (Humanism)
- (b) EX UNITATE VIRES (Unity is Strength)
- (c) CONCORDIA RES CRESCENT (Growth Through Agreement)
- (d) CONJUNCTUS VIRIBUS (With United Powers)

4.9 Further refinements of some or more of these designs can be prepared if the Negotiating Council so wishes.

4.10 It is essential that any new national coat of arms which might be chosen should, in addition to being heraldically correct and appropriate, also be aesthetically pleasing.

4.11 Another option which the Negotiating Council may also wish to consider, is to leave the question of a new national coat of arms in abeyance until the Interim Government takes office.

4.12 This would provide the Interim Government with the opportunity to indicate the direction it feels that the design of this important instrument of State should take and the preparation of new designs can, if necessary, be taken from there.

4.13 **Great Seal**

4.13.1 The Great Seal is a country's supreme symbol of authority, being used to seal, and thus certify, important State documents.

4.13.2 The seal is customarily circular, with a circumscription around the rim indicating whose seal it is. If a country has a coat of

arms or other state emblem, this appears in the centre of the seal.

- 4.14 Those countries which do not have a coat of arms or State emblem, would use a depiction of the seal in lieu of another form of heraldic identity.

5. THE NATIONAL ANTHEM

5.1 Background (see Addendum E, F and G)

According to the recommendations made by the Commission on National Symbols about a possible future national anthem for the interim constitutional period, the following guidelines were agreed upon:

- * The anthem should express and promote national unity.
- * The composition should be original and submissions should be accompanied by lyrics in any of the languages of South Africa, by sheet music and/or demonstration tape.
- * It may be submitted in staff notation or tonic solfa.

These guidelines were made known to the South African public when it was invited to participate in the process through press releases, media interviews, advertisements and correspondence.

The Sub-Committee compiled additional guidelines for the evaluation of the submitted anthems:

5.2 Evaluation

5.2.1 The Text or Lyrics

- 5.2.1.1 The text or lyrics must be evaluated separately.
- 5.2.1.2 The test or lyrics must promote national unity.

- 5.2.1.3 The lyrics must be unique and original.
- 5.2.1.4 The lyrics must be in any of the South African languages including the languages of the TBVC States.
- 5.2.1.5 The lyrics must be given a South African context and relate to the fact that South Africa is a country in Africa.
- 5.2.1.6 The lyrics must not be about a particular period in history, nor must they promote a history of any particular section of the South African population.
- 5.2.1.7 The lyrics must promote a common South African nationalism.
- 5.2.1.8 The lyrics must promote the idea of a common South African culture.
- 5.2.1.9 The lyrics must move all South Africans irrespective of race, colour, creed or gender into a new common ground.
- 5.2.1.10 The lyrics must promote patriotism, a South African identity, a South African solidarity, a loyalty to South Africa, God and fellow countrymen.
- 5.2.1.11 The lyrics must promote a sense of pride.

5.2.2 The Music

- 5.2.2.1 The music must be simple.
- 5.2.2.2 The melody must be derived from South African melodies, i.e. indigenous African or syncretic African/Western.
- 5.2.2.3 The music must reflect a musical meeting point between Africa and the West.
- 5.2.2.4 The melody must be singable by all people, without requiring any musical training.
- 5.2.2.5 The melody must be memorable.

5.2.3 The Song

- 5.2.3.1 There must be correlation between the lyrics and the music.
- 5.2.3.2 Speech tones and stress points must relate to time and metre.
- 5.2.3.3 Tempo must preferably not be fast.
- 5.2.3.4 The song must be harmonized in four parts, or orchestrated.
- 5.2.3.5 The song must be singable by choir or an assemble of many people, even thousands together.

- 5.2.3.6 Complicated and minor harmonic progressions must be avoided.
- 5.2.3.7 A voice and piano score may be submitted.
- 5.2.3.8 The song must be uniquely South African and about South Africa, that is, it must not generalise about Africa or the world.
- 5.2.3.9 The song must be derived from South African music, preferably folk music, and must be in line with performance systems presently found in South Africa, e.g. choral.

Further, the Sub-Committee envisaged that the whole process of involving South Africans in the making of the nation's new anthem would take place in the following manner:

5.2.4 The Process

- 5.2.4.1 Composers and members of the public who so desire may:
- * Compose a new anthem;
 - * Write and submit lyrics only;
 - * Collaborate in cross-cultural music;
 - * Make re-arrangements of existing anthems and national songs;
 - * Make other types of submissions and suggestions in writing, to the Commission.

- 5.2.4.2 Composers who have composed new music or have made new arrangements and wish to record with a choir or ensemble will be assisted with arrangements to record.
- 5.2.4.3 Recorded music together with lyrics written on a separate sheet of paper may then be submitted to the Commissioner in the region.
- 5.2.4.4 A TDK cassette can be submitted as demonstration tape.
- 5.2.4.5 A composition may be in tonic solfa or staff notation.
- 5.2.4.6 Submissions may include the name and address of the person/s or organisation if they so wish.
- 5.2.4.7 Anonymous submissions are welcomed.
- 5.2.4.8 The Commission on National Symbols reserves the right to use such elements from the proposals as it deems fit in submissions to the Negotiating Council.

The Sub-Committee set itself the following objectives and deadlines to facilitate the process of evaluation:

- * All submissions would be evaluated;
- * Criteria laid out in the main guidelines above would be used;
- * A group of music specialists would be invited as assessors, to assist the Sub-Committee on 14 October

1993;

- * The assessors would make recommendations to the Sub-Committee who would then make presentations to the full Commission for evaluation on 15 October 1993.

This process took place as originally planned and agreed upon.

5.2.5 Public Participation

Members of the Sub-Committee invited various composers, musicians and lyricists to participate in the making of an anthem for the transitional period.

5.3 Emerging Viewpoints

There are five viewpoints that emerged around the issue of a new anthem for South Africa.

5.3.1 There is a strong lobby that "Die Stem" be maintained as a national anthem for the transitional period in South Africa. Some argue that, with a few adaptations and changes to the text, "Die Stem" could be made acceptable to all South Africans.

5.3.2 There is a strong lobby that "Nkosi Sikelel'i Afrika" should be recognised as a national anthem for the transitional period in South Africa. Some proposed that with a few changes to the text and the removal or re-adaptation of the Sotho part, "Nkosi" can be made acceptable to all South Africans.

5.3.3 There is a strong lobby for both "Die Stem" and "Nkosi" to be officially recognised anthems for the transitional period until

either one of them becomes generally acceptable or both disappear in favour of a new national anthem for a new South Africa.

5.3.4 There is a strong lobby for something totally new, a new national anthem which will be without a history and therefore able to play a unifying role. This school believes that because of their respective histories, which are characterised by confrontation and polarisation, neither "Die Stem" nor "Nkosi" would pass for a broadly accepted national anthem.

5.3.5 Some argue that a new national anthem be composed and regional states who feel they would like to recognise either "Die Stem" or "Nkosi" or even their own new songs as additional regional anthems should do so.

All arguments were well supported.

5.4 Submissions

5.4.1 By 14 October 1993 there were already 119 entries for an anthem for the transitional period, including "Die Stem van Suid-Afrika" and "Nkosi Sikelel'i Afrika". All 119 entries were evaluated by the Sub-Committee and assessors on the same day.

5.4.2 At the end of the listening session there was general agreement among members of the Sub-Committee and assessors that six new entries and both "Die Stem van Suid-Afrika" and "Nkosi Sikelel'i Afrika" could be short-listed for final selection.

5.4.3

The following compositions were shortlisted:

- * Volkslied - by composer Nico H Buitenweg in Afrikaans.
- * God Bless Africa - by composer E Smith in English.
- * Anthem of Life - by composer W Loubser in English.
- * God Bless South Africa - by composer Pal Roebert in English, Afrikaans, Sotho.
- * Vunwe - by composer S J Khosa in Tsonga and English.
- * Die Volkslied - by composer A van Wyk in Afrikaans, Tswana and English.

5.4.4

The four assessors evaluated the shortlisted submissions independently on a form that was provided. They took into consideration the following points:

- * Patriotic potential of the song.
- * Unifying potential of the song.
- * Nation-building potential of the song.
- * South Africanness of the song (in terms of its music).
- * The ability of the song to promote the idea of a common South African culture.
- * The singability (simplicity of the melody) of the song.
- * Musical structure of the song:
 - Form
 - Melody
 - Rhythm
 - Harmony
- * Evaluation of the authenticity of the song.

5.4.5 The assessors were unanimously that although the six songs shortlisted were good, none of them could really pass for an anthem. They had various technical deficiencies, especially in musical structure and form, and some lacked originality and authenticity.

5.4.6 The assessors suggested that since they could not find an acceptable new anthem, "Die Stem van Suid-Afrika" and "Nkosi" be sung as dual anthems during the transitional period. They also suggested that adaptation of the texts should be considered where necessary, and that the texts of both songs should be translated into the various languages of South Africa to allow the songs to be used by as broad a community as possible.

5.6 Recommendations

The Commission recommends:

5.6.1 That the music of "Nkosi Sikelel'i Afrika" and "Die Stem van Suid-Afrika" be considered as dual anthems for the transitional period. The Commission further recommends that the Negotiating Council consider translations, adaptations and standardisation of the lyrics of these songs, where necessary.

5.6.2 That the composition and lyrics for "Vunwe" composed by S.J. Khosa be considered by the Negotiating Council as an alternative (see Addendum H). Various translations suitable to the music should be considered.

5.6.3 That the Negotiating Council be urged to promote a process whereby further submissions for anthems for a new South Africa be elicited. The whole exercise of searching for a new

anthem should be seen as a lengthy process which is in its initial phase, and while the songs to be submitted to the Negotiating Council for consideration would be for the transitional period, composers should generally be encouraged to continue with their work of composing an anthem for a new South Africa. The Commission also recommends that such a process should be sustained by the government of the day or any new government after elections.

5.7 Comments

5.7.1 Some of the submissions, lyrics and music merit recording and popularising and the Negotiating Council should consider ways and means of implementing this.

5.7.2 The Commission further recommends an educational drive aimed at:

5.7.2.1 Encouraging the general acceptance of the anthems by the whole spectrum of the South African public.

5.7.2.2 Popularising the anthems through radio, television and other media, including publishing.

5.7.2.3 A Committee to this end should be appointed by the Negotiating Council to sustain and to monitor the process.

6. Further Recommendations.

- 6.1 The Commission set in motion a process heightening the awareness and strengthening the notion of a collective South African identity. However, it is the Commission's considered opinion that much more time and effort are needed for this awareness to manifest in effective and more permanent national symbols, to make the South African public generally aware that we are moving towards common ground.
- 6.2 The Commission was particularly disturbed by the very poor participation (see Addendum I). Although every effort was made to ensure as wide a public participation as possible within the severe time constraints, the process of informing and consulting the public could not attain the necessary momentum. It is also feared that there will not be sufficient opportunity for the broad population to become familiar with, debate and identify with the Commission's recommendations.
- 6.3 The fact that symbols are seen as "transitional" and therefore temporary has already created some uncertainty among the public, and this hampers the vital and essential process of public identification with the symbols. Furthermore, there are wide-ranging practical implications in the implementation of new symbols (see Addendum J).
- 6.4 The Commission regards it as being of vital importance that the momentum gained in the present quest for national symbols be sustained through the immediate establishment by the Negotiating Council of a similar body or cultural forum to conduct and monitor ongoing processes; to invite broader public debate; to conduct further surveys and research on public reaction to the Commission's recommendations; to initiate campaigns to educate the public about new symbols and to popularise proposed symbols as an integral part of nation building; to stimulate creative participation with special

reference to the national anthem by means of competitions, music and choral festivals; to establish the role of regional symbols in a future dispensation.

6.5 The Commission wishes to express its appreciation to all members of the public who participated in this important initiative.

**MINORITY REPORT ON THE PROPOSED NATIONAL FLAG,
SUBMITTED BY PROF PH KAPP**

I support designs 1, 3, 4 and 5 but not numbers 2 and 6 for the following reasons:

1. Number 2 is unacceptable to me because it represents a rather strange design for a flag and reminds me too much of the Red Cross symbolism.
2. Number 6 is unacceptable to me because it creates the impression of a gift wrap and the symbolism ascribed to the different colours (for example black representing energy and red suffering) is not acceptable. Colours are neutral and any forced effort to give a symbolic meaning to it, is not justified.

MINORITY REPORT ON NATIONAL ANTHEM

(See Addendum L)

We agree that both Nkosi Sikelel'i Afrika and Die Stem be accepted during the Interim Period. However, in view of the fact that the words of Nkosi accord with the guidelines and those of Die Stem infringe on six of these, the words of Nkosi only should be sung, followed by the playing of a stanza of the music of Die Stem. Die Stem:

- * does not promote national unity (5.2.1.1)
- * it reflects on the history of a particular section of the South African population (5.2.1.6)
- * it does not promote a common South African nationalism (5.2.1.7)
- * it does not promote the idea of a common South African culture (5.2.1.8)
- * it does not move South Africans into a new common ground (5.2.1.9)
- * it does not promote a South African identity or a common patriotism (5.2.1.10)

This proposal is made to compromise knowing full well that the majority of the South African population favour Nkosi.

This proposal was accepted on Friday 15 October but in the absence of some members, it was changed on Monday. There are, thus, strong grounds for its reinstatement. We therefore, through this minority report, seek to re-instate this option.

Furthermore, we request the Council to mount an intensive campaign to ensure the fullest participation of the South African people in the process of deciding on a National Anthem.

SUBMISSIONS TO THE COMMISSION ON NATIONAL SYMBOLS

1. Background

During September 1993 the Negotiating Council of the Multi-Party Negotiating Process passed a resolution appointing a Commission on National Symbols.

2. Terms of Reference

The Commission was mandated to:

- * make recommendations on a national flag, a coat of arms, a seal and a national anthem for the constitution for the transition period;
- * invite proposals from all interested persons or parties and to allow at least one month for submissions to be made;
- * take into account the diversity of the South African population but concentrate on the unifying function that national symbols must serve, and
- * in its recommendations submit at least four alternative flags and coats of arms.

3. Time Frames

As the Commission was requested to make recommendations to the Negotiating Council before the end of October 1993, submissions in the three categories mentioned below should be made as soon as possible, but not later than 12h00 on Wednesday 13 October 1993 to the following address:

**THE COMMISSION ON NATIONAL SYMBOLS
PO BOX 307
ISANDO
1600**

TOLL FREE NUMBER: 0800 113977 (OFFICE HOURS)

FAX NUMBER: 011 397 2211

Enquiries: Sylvia Briggs

4. Introductory Remarks

The process of eliciting submissions for a national flag, coat of arms and anthem should be inclusive in order to ensure that they are truly representative. All the people of South Africa, groups and individuals, in both urban and rural areas, are invited to participate. Proposals are invited from all interested persons and parties and local leaders should assist in initiating the process. Participants should be drawn

from all walks of life including the following kinds of groupings: schools, religious, cultural, civic, local, youth, women, students, stokvels, specialist societies e.g. musical, heraldic and vexillological.

4.1 National Flag

- The flag should be of a unique design.
- It should promote national unity.
- It should be so simple that even a child can recognisably draw it.
- Primary colours are preferred.
- Designs should be submitted in full colour, preferably A4 size.
- A brief motivation for the design may also be included.

4.2. Coat of Arms

- The design of the coat of arms should be unique and representative of the country and its people.
- Designs should be submitted in full colour, preferably A4 size.
- A motto should also be suggested.
- A brief motivation for the design may be included.

4.3. National anthem

- The anthem should express and promote national unity.
- The composition should be original and submissions should be accompanied by lyrics in any of the languages of South Africa, by sheet music and a demonstration tape.
- It may be submitted in tonic solfa or staff notation.

5. Submissions may include the name and address of the person or organisation if they so wish.
6. It should be noted that this request for public participation is not a competition. All designs and the proposals for an anthem will however receive careful consideration.
7. The Commission on National Symbols reserves the right to use such elements from the proposals as it deems fit in its submissions to the Negotiating Council.

SOME BASIC PRINCIPLES OF FLAG AND COAT OF ARMS DESIGN

1. INTRODUCTION

- 1.1 The Commission on National Symbols, which has been appointed by the Negotiating Council, has recently called for proposals from the public at large for a new national flag and coat of arms for South Africa for the transitional period.
- 1.2 In the interests of the widest possible public participation, members of the Commission expressed the wish that certain basic principles of flag and coat of arms design should be made available.

2. FLAGS

- 2.1 Although the designing of flags is a specialised discipline, it is hoped that the following basic guidelines will be of value to those persons or bodies wishing to prepare a design for such a flag.
- 2.2 In preparing the design of any new flag, the designer should bear in mind that such a flag should be unique, aesthetically pleasing and practical.
- 2.3 A flag is primarily intended to be flown out of doors from a flagpost some distance above the head of the spectator. In this position a flag is seldom static and the design should be such that it is easy to identify, even when it is not fully spread.
- 2.4 The design of a flag should thus be as simple as possible and unnecessary detail should be avoided. Simplicity also facilitates manufacture.
- 2.5 The Commission on National Symbols has requested that designs should preferably be submitted in A4 size. Since the customary flag proportions used in South Africa are 3 in the length to 2 in the width, a convenient working size would be 18 cm x 12 cm.
- 2.6 Strong primary colours should preferably be used, with the darker colours being separated from one another by means of a light colour, such as white or yellow.
- 2.7 Strong colours should preferably be positioned on the outer edges of a flag to ensure that it stands out against a pale sky or in unfavourable weather conditions.

- 2.8 Words, letters and numerals should be avoided.
- 2.9 When a graphic symbol is depicted, this should contrast clearly with the background on which it is placed. It should furthermore be of a size which is clearly visible. Such symbols should either be centrally positioned or, preferably, moved towards the flagpost since this is the most stable part of a flag.
3. COATS OF ARMS
- 3.1 Even more so than in the case of a flag, designing a coat of arms is a highly specialised discipline which relies on internationally accepted heraldic principles.
- 3.2 A national coat of arms is the graphic embodiment of the identity of the State and should thus be of a fittingly dignified nature. Such a coat of arms is traditionally used on official documentation, national certificates, coinage and on the Great Seal. Unlike the national flag, the national coat of arms is not used by the public at large.
- 3.3 Although a number of countries have State emblems which are not coats of arms, for historical reasons countries in Africa tend to have a full coat of arms. This would consist of a shield, motto, supporters and in many cases a crest which should be, but is not always, supported by a helmet.
- 3.4 A clear illustration of the present South African national coat of arms, which contains in a quartered shield elements representing the four former colonies which were unified in 1910, appears on the old R20 banknotes which are still in circulation. Smaller representations appear on most of our coinage.
- 3.5 The presence of the present national coat of arms on our currency will hopefully give an indication of what the usual elements are.
- 3.6 As with the design of a flag, a coat of arms should also be unique and aesthetically pleasing.
- 3.7 The most important part of a coat of arms is the shield and, as with a flag, there should be clear contrast between the background colours and the elements used.
- 3.8 In heraldry only a limited number of colours are customarily used. These are the two metals: gold (yellow) and silver (white) and the five colours; red, blue, green, purple and black. Orange and brown are also used to a limited extent.

3.9 Animals, birds and plants, particularly when used as supporters and/or a crest are often depicted in their natural colours.

3.10 As with proposals for a new national flag, those for a national coat of arms should also preferably be submitted in A4 size.

4. CONCLUSION

4.1 While it is in no way the intention to inhibit the free expression of those wishing to submit proposals for a new national flag or coat of arms for the transitional period, it is nevertheless hoped that the basic principles set out above will contribute to the standard of designs submitted to the Commission on National Symbols.

Clive Bower

CHAIRPERSON : COMMISSION ON NATIONAL SYMBOLS

(14120917)

COMMISSION ON NATIONAL SYMBOLS

EVALUATION OF DRAFT DESIGNS

1. NATIONAL FLAG

1.1 In the evaluation of draft designs submitted to the Commission, it is essential that the following points be kept in mind:

- a) The flag must be unique;
- b) Flags which are similar to or likely to be confused with any national or regional flags of which we are aware, will therefore have to be discarded, irrespective of their artistic merit;
- c) Since the flag should promote national unity,
 - (i) all designs submitted must be evaluated to determine popular colour trends;
 - (ii) the trend in symbols must be evaluated and recorded;
 - (iii) the position of South Africa in the African context must be borne in mind.

1.2 There is great benefit to be derived from simplicity, both from the point of view of easy identification and cost-effective manufacture.

1.3 The flag should be such that the colours should contrast clearly with one another.

- 1.4 It must be possible to describe the flag in simple ratios to either the length or width.
- 1.5 Even those designs which are inherently unacceptable must nevertheless be evaluated in order to note broad tendencies of colours and symbols.
- 1.6 Those designs which show potential and seem to encapsulate broadly defined tendencies must be moved to a "short list" table.
- 1.7 When there are too many designs on the "short list" table, these designs must then be re-evaluated, retaining those which best reflect the broad wishes, combined with artistic merit.
- 1.8 At the end of the period for submission, i.e. 13 October 1993, we must already try to be down to a competitively small number of the best potential designs. This will facilitate the task of the Commission in deciding on which designs will be submitted to the Negotiating Council.
- 1.9 Certain designs might have to be re-drawn and/or a variety of ideas might have to be consolidated into new designs. The preparation of art-work takes time and cannot be left to the last moment.
- 1.10 Final proposals by the sub-committees will need to be motivated to the full Commission to enable it to complete its report.

2. NATIONAL COAT OF ARMS

2.1 The basic principles set out above for the evaluation of flag designs are equally applicable to designs submitted for a national coat of arms.

2.2 As with the flag, the coat of arms should be unique and representative of the country and its people.

2.3 While the national coat of arms must obviously not be similar to that of any other country, coats of arms already in use in South Africa may well supply a measure of inspiration of which the Commission should take note.

2.4 Internationally accepted heraldic principles will need to guide the Commission on its choice of designs to be submitted to the Negotiating Council.

SYMBOLS/SB/SYMCOFB1

COMMISSION ON NATIONAL SYMBOLS
EVALUATION OF PROSPECTIVE
NATIONAL ANTHEMS

1. In the evaluation of prospective National Anthems submitted to the Commission on National Symbols, it is essential that the following points be kept in mind:-

1.1 THE TEXT OF LYRICS

- 1.1.1 The text or lyrics must be evaluated separately.
- 1.1.2 The text or lyrics must promote National unity.
- 1.1.3 The lyrics must be unique and original.
- 1.1.4 The lyrics must be in any of the South African languages including the languages of the TBVC States.
- 1.1.5 The lyrics must be given a South African context and relate to the fact that South Africa is a country in Africa.
- 1.1.6 The lyrics must not be about a particular period in history, nor must they promote a history of any particular section of the South African population.
- 1.1.7 The lyrics must promote a common South African Nationalism.
- 1.1.8 The lyrics must promote the idea of a common South African culture.
- 1.1.9 The lyrics must move all South Africans, irrespective of race, colour, creed or gender into a new common ground.
- 1.1.10 The lyrics must promote patriotism, a South African identity, a South African solidarity and a loyalty to South Africa, God and fellow country men.
- 1.1.11 The lyrics must promote a sense of pride.

1.2 THE MUSIC

- 1.2.1 The music must be simple.
- 1.2.2 The melody must be derived from South African melodies, i.e indigenous African or syncretic African / Western.
- 1.2.3 The music must reflect a musical meeting point between Africa and the West.
- 1.2.4 The Melody must be singable to all people, without requiring any musical training.
- 1.2.5 The Melody must be memorable.

1.3 THE SONG

- 1.3.1 There must be correlations between the lyrics and the music.
- 1.3.2 Speech tones and stress points must relate to time and metre.
- 1.3.3 Tempo must preferably not be fast.
- 1.3.4 The song must be harmonized in four parts, or orchestrated.
- 1.3.5 The song must be singable by choir or an assemblage of

- many people, even thousands together.
- 1.3.6 Complicated and minor harmonic progressions must be avoided.
- 1.3.7 A voice and piano score may be submitted.
- 1.3.8 The song must be uniquely South African and about South Africa that is, it must not generalise about Africa or the world.
- 1.3.9 The song must be derived from South African music, preferably folk music and must be in line with performance systems presently found in South Africa, e.g choral (as against Nigeria's drums or Ghanaian vocal outfit).

2. THE PROCESS

2.1 Composers and members of the public who so desire may:

- 2.1.1 Compose a new Anthem
- 2.1.2 Write and submit lyrics only
- 2.1.3 Collaborate in cross - cultural music
- 2.1.4 Make re-arrangements of existing Anthems and National songs.
- 2.1.5 Make other types of submissions and suggestions in writing, to the Commission.

2.2 Composers who have composed new music or have made new arrangements and wish to record with a choir or ensemble may contact **SYLVIA BRIGGS - TEL.011-397-1198** for arrangements to record.

2.3 Recorded music together with lyrics written on a separate sheet or paper may then be submitted to the Commission in the region.

2.4 A TDK cassette can be submitted as demonstration tape.

2.5 A composition may be in tonic solfa or staff notation.

2.6 Submissions may include the name and address of the person/s or organisation if they so wish.

2.7 Anonymous submissions are welcomed.

2.8 The Commission on National Symbols reserves the right to use such element from the proposals as it deems fit into submissions to the Negotiating Council.

2.9 The Commission may, if no suitable entries are received, commission a specific composer / composers to write a new suitable Anthem for South Africa.

3. EVALUATION

- 3.1 All submissions will be evaluated.
- 3.2 Criteria laid out in 1,2 and 3 will be used.
- 3.3 A group of six music specialists will be drawn in as Assessors to help the Task Group on the National Anthem, on 14 October 1993 at Kempton Park.
- 3.4 The Assessors will make recommendations to the Convenor of the National Anthem who will then make his presentations to the full Commission for their evaluation on 15 October 1993.
- 3.5 A selected Anthem and / or alternatives will be presented to the Negotiating Council on 21 and 22 October 1993.

CONCLUSION

A selected Anthem will then be recorded in a commercial studio and made available to the public in the form of tapes and records. The Mass Media will also be approached to take responsibility to publicise the new Anthem, which must symbolise the dawn of a New South Africa.

DR M.K. XULU

INTRODUCTION

Current political changes in South Africa have embarked on a new course that is almost certainly unchangeable. At the earliest by the end of April 1994 or at the latest by the end of September of the same year, (that is constitutionally speaking) a new government will have been elected in terms of either an interim constitution or a new permanent constitution. Either way, South Africa will have moved away from the present type of transitional constitution and political public life dominated by the Nationalist Party ideology. Inherent political dangers of an interim constitution instead of a permanent constitution

SOUTH AFRICA: The making of a new National Anthem

BACKGROUND

Dr Musa Xulu
(Member: Commission on National Symbols)

Commission on National Symbols. We may point out, in this regard, that some leading political organisations, notably the IFP (Inkatha Freedom Party) and Azapo (Azanian People's Organisation), are not present in the Multi-Party Negotiating Process, for differing reasons, made common by a mutual lack of faith in the process. This impacts negatively in the composition of most Commissions appointed by the Multi-Party Negotiating Process, including the Commission on National Symbols.

The Commission on National Symbols has been given until October 30 to make its submissions to the Negotiating Council, having only been appointed in terms of a resolution

INTRODUCTION

Current political changes in South Africa have embarked on a new course that is almost certainly unchangeable. At the earliest by the end of April 1994 or at the latest by the end of September of the same year, (that is constitutionally speaking) a new government will have been elected in terms of either an interim constitution or a new permanent constitution. Either way, South Africa will have moved away from the present type of tricameral constitution and political public life dominated by the Nationalist Party ideologues. Inherent political dangers of an interim constitution instead of a permanent constitution notwithstanding, the changes that are about to take place will automatically impact on another aspect of the constitution making process, the national symbols.

BACKGROUND

The Multi-Party Negotiating Process (its Negotiating Council) has appointed a 13-member Commission on National Symbols. We may point out, at this juncture, that some leading political organisations, notably the IFP (Inkatha Freedom Party) and Azapo (Azanian People's Organisation), are not present in the Multi-Party Negotiating Process, for differing reasons, made common by a mutual lack of faith in the process. This impacts negatively in the composition of most Commissions appointed by the Multi-Party Negotiating Process, including the Commission on National Symbols.

The Commission on National Symbols has been given until October 30 to make its submissions to the Negotiating Council, having only been appointed in terms of a resolution

passed on September 7, 1993. The time given is too short, a fact pointed out by most of the Commissioners in the Commission's first meeting on September 15. The symbols involved include: the national flag, the national anthem, the coat of arms and the seal. In this paper we will concentrate on the national anthem.

THE PRESENT SITUATION

Up to now, "Die Stem van Suid Afrika", recognized by the apartheid government in 1957 as the South African national anthem, continues to enjoy that status. However, engulfed in a history of exclusivism and racial oppression, "Die Stem" has always been regarded as the national anthem of the Afrikaners. This is confirmed in its lyrics:

"Vaderland! ons sal die adel van jou naam met ere dra,

Waar ons trou as Afrikaners (underlining mine) - kinders van Suid Afrika"

"Die Stem" has been rejected by the disenfranchised people in South Africa and in recent years even the Nationalist politicians have shown reluctance and lack of enthusiasm for it (HSRC Report on National Symbols, 1993). Seen as a song of hatred and narrow view of South Africa, "Die Stem" gets easily criticized for playing a divisive rather than unifying role (HSRC Report, 1993). It may, therefore, not feature in a new South Africa where national unity will undoubtedly be high on the priority list.

"Die Stem" comes about to be contested by another anthem "Nkosi sikelel'i Afrika". We will return to the discussion of "Nkosi Sikelel'i Afrika" later in this paper as this may need

separate space and time. We need a theoretical basis of anthems in general first.

TOWARDS A THEORETICAL BASIS

National anthems all over the world are regarded as symbols. Shorupski (1976) defines symbols as things that stand for other things. A symbol essentially stands for other ideas, which gain their apparent status through being represented by the symbol. Sperber (1974) defines symbolism as a system of signs.

The symbolic value of an item is determined by underlying knowledge, conscious or subconscious, which the interpreter of the symbol may have about it. Thus symbols sometimes receive differing interpretations because in their very nature they are inherently vague and ambiguous (Rabinow, 1975). According to Sperber (1974) symbolic knowledge is potentially infinite and has underlying tacit knowledge.

This has implications for the anthem and the majority of the black South African population for example, who have thus far been marginalized. Without previous access to a national anthem, most of these people may not know how to associate themselves with it, except may be through political propaganda. Dangers arise when a large section of the population, even through lack of education is unable to associate with a symbol as central as a national anthem.

The power of symbols lies in their ability to tap unconscious memories (Hammond-Tooke

1989, Sperber 1974). A national anthem should essentially be able to move the memories of people, without necessarily dwelling on historical redundancy. It should tap their memories and move them into remembering their triangular relationship with God, their country and fellow men.

The national anthem is always presented in music form and is performed as a musical item. Music, in its very nature is a symbolic fact and has symbolic associations (Nattiez, 1977). As such, an anthem as a musical item automatically exists in the symbolic world, even without the symbolism afforded it by its socio-political status. This means that an anthem is always subject to varying interpretations.

Political elites the world over are famed for limiting the scope of possible interpretations that can be given to a song once it is given the status of a national anthem (HSRC Report, 1993). This kind of political despotism has its own kind of expediency on which we may not dwell in this paper.

One way of streamlining symbolic interpretation without political or any type of despotism is to strike a balance between musical structure and the intended message or meaning. Nattiez (1977) refers to this phenomenon as musicological reconstruction. Specific types of musical patterns within given cultures tend to be interpreted only in one way as they bear specific symbolic meanings and signification. To make an example; in Zulu culture - amahubo songs which are the oldest and the most religious of all songs belonging to the clan, the region and nation respectively, are loaded with symbolic meaning and interpretation. Amahubo are musical items which stand for other ideas of unity, loyalty, patriotism, power

and solidarity, which are basic ideals for any anthem. They qualify to be called anthems when sung at national level, in the presence of the King (Rycroft 1980). However, it is the musical ordering of sound patterns and performance which symbolically make the attainment of unity, loyalty, patriotism, power and solidarity a seemingly practical reality to the performers. The relationship between sound and ideals sought out is the musicological reconstruction.

In the composition of a new anthem it is not enough to say an anthem should promote national unity, or should be a song of patriotism or should be the voice of the people, and so on (as appears in the HSRC Report, 1993). We need to go further and determine what it is within the anthem which will promote these ideals. In fact, an anthem should be able to promote these ideals even without political propaganda brainwashing the masses. It would seem, to me, like musicological reconstruction which is the relationship between the music, the message and the intentions of the nation, who are the owners of the anthems, should take its course.

Anthems should ideally not be easily changed. This factor favours the issue of being cautious about the choice of music. According to Erlmann (1992) symbolic interpretation flowing from musical sounds becomes the most stable and the most resistant to change. A careful selection of the music would, therefore, limit the scope of political propaganda and political manipulation of the anthem by the country's political elite. The making of the new anthem is going to be a challenging exercise which will stretch the skills of the country's composers to the limit.

THE HSRC REPORT, 1993

The Human Sciences Research Council has produced a first report on national symbols in 1993. The new report is seemingly linked to another of the HSRC Investigation into Intergroup Relations which was completed in 1985. However, the present one seems also to flow from the current political initiatives especially in the past two to three years. In the introduction the report says:

"In view of the drafting of a new constitution for South Africa in the near future, the urgent need for research on national symbols has become obvious. Such research is imperative for informed political decisions" p2

The work of the Commission is, therefore, partly preceded by this HSRC report.

The present writer has no desire to reproduce the HSRC report here or to rehearse its contents. Basically the Report is a good scholarly work and were it not for the diversity of South Africa's population, it would pass for a great scholarly work. However, its main flaw flows from its unrepresentative nature as it excludes the worldview of those whose symbolic world and symbolic manifestation has always been excluded from the mainstream of institutionalized South Africa. By concentrating on the making of apartheid and colonial symbols, and even by discussing the prospects of new and old symbols from a Western viewpoint only, the report chooses a narrow course.

To make an example it is well and good to say:

"Anthems should consist of melodies and harmonies with a logical structure, an original creativity within the framework of strict metre and measure, clear regular phrases well-designed tonality, definite form and triadic intervals. The melody should be simple and distinctive, yet be expressive and stirring" p.99

The problem with this is its western bias. For unless you define "logical structure"... "strict metre and measure"... "tonality" and a simple melody, within the South African context of cultural diversities you are bound to take a narrow course. To take this point further, the song items that would pass for anthems in most indigenous African culture, example amahubo among Zulus and Swazis, would hardly have strict metre and measure or even use triadic intervals. By setting this ideal, the writers of the report mean that an anthem should ideally flow from Western musical thinking, a contradiction with their idea expressed elsewhere that a new anthem should flow from the Western/African musical meeting point (pp 37 - 42). The latter would be a musical compromise situation.

The contents of the Report should be viewed objectively against the background of South Africa's cultural diversity. A situation should be avoided where cultural domination (a colonial fact) may be enshrined in new national symbols as experience shows that the colonial art forms become rejected by people upon their attainment of liberation even without the political initiative.⁸

NKOSI SIKELEL'I AFRIKA

Much has been written about "Nkosi Sikel'i Afrika" (see HSRC Report 1993 pp 115 - 121). The present writer has no intention to dwell on the debates surrounding "Nkosi Sikelel'i Afrika". However, flowing from the HSRC report (1993) it is apparent that initiatives geared towards installing "Nkosi" as an alternative anthem in the past few years have been inspired by opposition to "Die Stem" than by the consideration of "Nkosi" without any comparison.

From the musical point of view "Nkosi" does not escape the narrowness of many other colonial missionary-inspired anthems of most of sub-Saharan Africa. It consists of a hymnal melody, and presents itself as an all-embracing prayer, on behalf of the Africans in Africa. One may say it prays for all people in Africa, but talk of "holy spirit" presents it as a Christian religious prayer, and therefore exclusive of other religions. The musical structure is the least African; as said, being hymnal, four-part harmony, hymnal call-and-response, no overlapping of parts and generally belonging to the mission-school type of musical mentality. It betrays the modern African composer who would rather derive musical resource material from indigenous music and combine it with Western musical art forms which he knows and thus produce a new type of choral music composition rooted in Africa but clearly recognising the role of the white man in shaping the new African culture. 'Nkosi' belongs to the old category of mission station choral compositions which are no longer being performed because of their mission-station naivety. It is a song of major musical compromise, but compromise should have limitations, and these limitations seem to have crossed in this case.

'Nkosi' is, therefore, not being sustained by its simplicity or musical genius⁹ embedded in it, or even by musicological reconstruction. 'Nkosi' is being sustained by political rhetoric, which when it is gone, will leave 'Nkosi' to die a natural death of all its genres. We cannot overlook the fact that 'Nkosi' does have some amount of symbolic status among those who sing it, but that flows from comparison with its counterpart and with the system which they think they use 'Nkosi' to destroy. But once that system is gone, 'Nkosi' may be left on its own and its music will face the big test of having to strike the balance between itself and what it will claim to stand for. The result will most probably be that most people who presently sing it will no longer find value in it.¹⁰ A detailed analysis of the music of "Nkosi", objective in its nature and futuristic in outlook, that is, looking beyond the present political climate may need to be made, in a separate but related paper to illustrate these points.

CONCLUSION

The making of South Africa's new anthem is going to be an issue charged with emotion and most probably political posturing. Solutions will have to be made and probably most of what presently exists will not pass on for an anthem for a new South Africa. A compromise may have to be reached, in which a new anthem is composed for singing upon the coming of the new era. But the new anthem must not necessarily be a temporary one pending the decision of some Constitutional Assembly. If a new anthem is composed it must be a musically thought out masterpiece, simple in its nature but embracing all the diversities presently found in the country. All the ideals sought in the national anthem must be enshrined in its music so that it is not only sustained by political rhetoric and political hegemony.

There will be people arguing for the maintenance of "Die Stem" and "Nkosi" as dual anthems or even for a complete replacement of "Die Stem" by "Nkosi." If that be the will of the people, from the political viewpoint so be it. But it would be a sad day if anthems in the New South Africa can only be maintained through political propaganda, control and hegemony.

If South Africa becomes a Federal Republic, as it may, it would be wiser to look at the possibility of maintaining national symbols and regional symbols in each of the nine or so new regional states. In this way, a regional state may recognise the new anthem and "Nkosi" or "Die Stem" or even another new anthem as its dual anthems. Alternatively a regional state can use its own anthem for all its state functions.

The process of making a new anthem has its own challenges and efforts should be made to make it as inclusive as possible. The making of the new anthem must flow from the definition of the new South African nation, the broadening of new horizons and the drawing in and consolidation of resources from South Africa's diverse cultures.

NOTES

1. It is worth noting that although they are relatively young compared to the PAC and ANC, both Azapo and The IFP were all along inside the country, which may partly explain their scepticism towards entering into deals with the Nationalists.
2. In going around holding meetings as part of the Commission's work, the present writer experienced that people especially Africans tend to be suspicious about the negotiations that are presently taking place at Kempton Park.
3. The English translation offered in the HSRC report does not explicitly translate the last two lines (where we live as Afrikaners the children of South Africa). These lines and probably the whole philosophical basis of "Die Stem" underlines its concern with the narrow Afrikaner Nationalism as against a broad South African nationalism.
4. Signs may be musical signs, sound patterns as against what they stand for.
5. A national anthem should flow from a clearly defined South African nationalism. This is why the process of making a new anthem should essentially be accompanied by an educational endeavour, aimed at primarily those previously marginalised, but also at the whole South African population as a way of finding common cultural ground. A broad South African culture is yet to be established and popularized. Both education, as part of the process and the formation of a broad South African culture to enhance the process of making a new anthem are recommendations in the HSRC Report on National Symbols, 1993.

6. South Africa's case is, however, also complicated by its cultural composition. Whereas in a Zulu state for example, a composer would easily model the new anthem on amahubo song patterns, in a nation of cultural diversities, cultural equality is a sought out ideal. Nevertheless the question of musicological reconstruction as discussed in Nattiez (1977) cannot be overlooked in the crafting of a new anthem.
7. Reader is referred to the HSRC Report on National Symbols, 1993.
8. Refer to J.F. Kaemmer's (1989) discussion of Shona music before the intensification of the liberation struggle, during and after the attainment of Zimbabwe's independence.
9. A great song can still be simple and move people. Such qualities should be borne within the musical qualities of the song. Note that some of W.A. Mozart's compositions are derived from Austrian folk melodies which are simple. This can be said of most the Christian hymns and some of the European national anthems. Note also Blacking's study of Venda initiation music (1971)
10. Most African political organizations notably the ANC, IFP, PAC and Azapo have accepted "Nkosi Sikelel'i Afrika" as a National Anthem. The present writer is not aware of any intense discussion about the future of the song. Probably political expediency than anything else has qualified "Nkosi" for this status. It is also being well-accepted in most of Sub-Saharan Africa as such but this does not preclude an ethnomusicologically inspired objection to the song as a choice for South Africa's

future anthem. Part of it is already anthem in Lesotho and without this Sotho part

"Nkosi" sounds incomplete (interview Patrick Buthelezi, Sipho Nzimande, Bheki

Mthabela, Durban, 24.09.93)

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Each of the answers is to go through to form an and make recommendations which will be submitted to the purveyor of the national anthem by the end of the day on 14.10.93. The recommendations of the answers will be synthesized and consolidated by the convener who will then make a presentation to the full Commission on Friday 15.10.93.

The following guidelines can be used as they are broad and general, but also specific to the country's needs.

1. UNITY

The anthem must promote national unity bearing in mind and probably at the same time demonstrating that South Africa's unity is unity in diversity. The text and the music not offend or ridicule any one.

2. SOUTH AFRICANNESS

The song must be South African, in music and text and promote the idea of the relationship between South Africa and the singer. All the better if it can be a song derived from South African music and relating specifically about South Africa, its peoples, its mountains, its rivers, its flora and fauna etc. The idea is that the new anthem must facilitate the formation of a South African identity and South African nationhood.

3. The song especially its lyrics must encourage loyalty and patriotism to the country

4. Singability and simplicity without mediocrity should characterize the song.

5. The song may not be about only one event or issue, e.g. peace (although we need peace, but let the anthem be based mostly on issues as 2 and 3 above).

COMMISSION ON NATIONAL SYMBOLS

SOME GUIDELINES FOR THE ASSESSORS OF THE NATIONAL ANTHEM

Each of the assessors is to get a specific number of songs to listen to and make recommendations which will be submitted to the convenor of the national anthem by the end of the day on 14.10.93. The recommendations of the assessors will be synthesized and consolidated by the convenor who will then make a presentation to the full Commission on Friday 15.10.93.

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4. Singability and simplicity without mediocrity should characterise the song.

5. The song may not be about only one event or issue, e.g peace (although we need peace, but let the anthem be based mostly on issues at 2 and 3 above.

THE PROCESS

1. After listening to each song, the assessor will write brief notes in which he/she gives a basic analysis, along the basic criteria above. If recommended, the assessor will give reasons.
2. The assessors remarks will be typed and synthesized by the convenor and sub-committee on the anthem later in the day.
3. The assessors will not choose the new anthem.
4. All recommended songs will be looked at by the Commission on Friday 15.10.93.
5. No finality will be reached in early stages and room will be left for late entries, after agreement has been reached by the Commission on the issue of late entries.

SOUTH AFRICA : THE MAKING OF A NEW NATIONAL ANTHEM II

By : Dr Musa Xulu - Member of Commission on National Symbols

INTRODUCTION

In the first paper on the making of the new national anthem for a New South Africa we laid the background to the appointment of the Commission, and possible problems of legitimacy of the Commission; we also looked at the general theoretical basis for anthems and what they should achieve and we went through the HSRC report on National Symbols. We then had a brief look at "Die Stem" and " Nkosi Sikelel'i Africa", the two earliest candidates for the national anthem for a New South Africa. In our conclusions we conceded that the making of a new national anthem is, most probably, going to be an emotional issue, a lengthy task and a practice which must be supported by other ideals, like the shaping of the South African nationhood, which nationhood must be all embracing and mostly free from party-politics of the day.

Four crucial issues have become apparent to the present writer, as a member of the Commission on National Symbols. Firstly, a national context (the idea of a S A National identity) has not been provided for the actualization of the new national anthem and other symbols. There is to date, little or no public talk about a broad South African nationhood, a national culture and national identity. Secondly, very little educational support programmes and publicity about the appointment and work of the Commission on National Symbols has been offered. Thirdly, there was an almost pathetically short time-frame given to the South African public to respond to any call by the Commission on National Symbols. Fourthly even before being debated in public by South Africa's people, the issue of national symbols has taken a party-political line; ie by emphasising on the "transitional period". It is a known fact that this idea of "transitional period" gets interpreted in many ways by many political actors in South Africa. Some, notably the IFP and those presently forming the FREEDOM ALLIANCE seem to reject the idea of "transition" altogether, and favour elections for a new

government under a new constitution to totally replace the existing Nationalist Government.

Let us deal with each of these issues at some length here and now, offering possible suggestions and a way forward.

TOWARDS A NEW SOUTH AFRICAN NATIONHOOD (National Culture and National Identity)

Up until now being South African has been a generally vague and at times controversial identity. Just who is a South African was never broadly clarified. Some thought of whites only as South Africans and other people as being only Zulu, Xhosa, Venda etc. Others took it literally to being born in South Africa. From experience, however, we would say whites tended to think of themselves more easily as South Africans than did Africans and others. This was also provided for by the apartheid statutes, which made a South African event in the international eyes, to be basically, a white event (think of national teams before boycott and sanctions came into effect).

With the pressures applied by the international community and the disenfranchised African people of South Africa on the apartheid government, there had to be changes. Unlike in the earlier times, South Africa's re-acceptance to the international community in the 1990's has been dependent upon white South Africa's willingness to accept multi-culturalism and non-racialism as the ultimate objectives and basic guiding principles for South Africa's public life. A lot could be rehearsed about this and other related issues.

What is important though is that from the cultural and nationalist point of view nothing, or very little, has been done to consolidate the South African public. To be South African is still being perceived differently by the different peoples of South Africa. We accept that there are cultural diversities in the country. But, what is being done to show the diversities that they are part of the whole, not just different pieces, each unrelated to the other? What is being done to expand the idea of unity in diversity? What is being done to make people

realise that they are South Africans first, then they are members of their own ethnic or cultural groups, region and village instead of the reverse order, which mostly exists right now? What is being done to give cultural advantages to those who are culturally deprived by apartheid and, therefore, may not participate meaningfully in some of the current cultural issues and debates, out of which will flow the ideas of national symbols? We can continue to ask many more questions for which we do not seem to have ready answers. But unless some of these questions get addressed sooner than later, if not now, the discrepancies leading to us asking them are going to impact negatively on the work of the Commission on National Symbols.

A nationhood (or national identity) cannot be an elitist and exclusivist thing. If we follow the line of elitism and exclusivity we are likely to be faced with resistance from people on the ground, and quite differently from some beliefs, we may soon suffer the problems of lack of legitimacy and representativeness. The doors of culture seem not to be opening for most South Africans, especially black South Africans inside their own country. This is indeed a sad chapter for some of these people who have waited for so long for these doors to open up, only to find that they open only for a select few.

Our experiences on the field over the past three weeks were that:

- (a) Africans are generally ignorant and reluctant about national symbols and what they mean in general, due to a lack of proper education and orientation;
- (b) There was reluctance to participate in the actual drawing of flags and composition of anthems, probably flowing out of the general suspicion about the whole present Kempton Park WTC affair. We mean, although some negotiators are presently trying to tell the South African public that they have made a lot of progress, the reality is that the South African public, especially Africans, does not know exactly what is taking place at Kempton Park. The whole process remains partisan, and suspect and "unless your party is there you really have nothing to do with it" (as one student told us at the University of Durban-Westville).

(c) Africans generally do not feel that they are South Africans, and are part of the South African nation, which not only multi-cultural but also multi-ethnic and multi-racial. Lack of clarity on these issues confuses a more crucial issue : the practical aspects of non-racialism and a non-racial society. These issues have not been simplified, although politicians use them in their daily jargon.

A broad South African nationhood can be formed in our view as part of promoting the new National Symbols. This would of course make a farce out of the whole idea of "transition" and "interim" as there can be no interim or transitional nationhood. We mean, there can be nobody who can say 'I am a patriot, an interim South African', or 'I am a transitional South African, and I have a transitional identity'. But this is more a matter for politicians to sort out.

A South African nationalism or nationhood can only be projected as a permanent identity, projecting far into the future, and bringing about a state of balance between yesterday, today and tomorrow. If it does not, it will fail, and if it fails, it will be generally difficult to introduce new national symbols not maintained by gunpowder and a permanent state of emergency. This would then bring about all sorts of extremities. In short, a South African nationhood must be an agreed about nationhood, not a deal between two or three role players. All the people must be activated in a positive manner, towards participating in the formation of a broad South Africanism.

Rallies (multi-party, political and apolitical) multi-cultural festivals, contests, seminars, workshops and a general national debate (geographically speaking) are some of the issues and practical endeavours that those spearheading the way towards a new South Africa can engage in. Broad educational programmes generally aiming at rallying the South Africans around the statement of a common South African identity are long overdue now.

The new anthem and symbols can then be publicised and popularised as part of the formation of the broad South African nationhood. Otherwise, in a highly divided and polarised society such as we have at the moment, it is going to be very difficult for the new symbols to play

a unifying role. In fact, the way we see it, they are likely to polarise society even further.

People must be made to generally accept each other across the political, social, ethnic and even racial lines. If one or two political groupings, ethnic groupings etc, are generally perceived to be playing the role of superior big brothers, then a lot of what we seek to achieve is not going to be achievable. A broad nationhood will have to be supported by the principles of freedom and equality.

THE COMMISSION ON NATIONAL SYMBOLS

Publicity about the nature and expectations of this commission has been generally pathetic and minimal. Most national newspapers only carried adverts two weeks after the Commission's first meeting without even a single story to give the adverts contexts. Almost all the adverts the present writer saw were in English, a language foreign to the majority of the population. The SABC radio and television was generally reluctant to offer interviews (Radio Zulu invited the present writer for an interview only on the 7th October 1993 where listeners were told that the closing date was only six days away). Other news and advert slots sounded very vague and foreign, especially those on radio and television. Only one live interview (of Prof Elize Botha) featured in a few-second news item on CCV. A public debate on TV1 on Sunday 10 October was pathetically unbalanced as the majority of the participants were white and Afrikaans.

In short, it would seem to the present writer, all efforts were made to make public participation in general, and Black participation specifically, to be as minimal as could be possible. This has impacted negatively on the work of the Commission as people ask 'what is the rush all about?' and we ask, can national symbols really be so "interim" as to deserve all this rush. How about the vast majority of African composers, artists, musicians etc who have all the will and talent, but could not find the time to digest the whole issue of national symbols? What kind of justice has been done to them? If there is an intention for everybody to participate, can we not consider extending the time, for another few weeks to allow the

debate on national symbols to sink in the minds of South Africans and let them produce what they can? Can the SABC and the print and electronic media in general not take more interest on the whole issue of National Symbols, for the sake of the nation? Is it not possible for the Commission and its terms of reference to be made more a public issue, instead of the present state in which people are generally made to feel like a group of elite from Kempton Park is now deciding to change their flag, their anthem etc? Can there not be more drive towards educating the public and taking them along (to the New South Africa)?

TIME FRAME

Much has been said about the time frame. All over where we have gone, people say 'but we are not being given enough time', (especially to try to compose a new anthem, and even to workshop on flags and coats of arms). The product of the Commission may eventually, therefore, not be a South African product, but may be a product favouring the aspirations of the privileged few whites, and a section of the black political elite. The alternative is to extend the time-frame to allow composers to finish and their choirs to record and to allow the public to try on flags and coats of arms.

TRANSITIONAL/INTERIM VIEW

Depending on one's political views and allegiance, it is sometimes difficult to even consider that national symbols, which become naturally linked to the nation and the pride, the solidarity, the loyalty, the unity, the patriotism, and so on, that goes with it can actually be said to be "transitional", which effectively means temporary. One is of the idea that around national symbols should be built the whole idea of permanency, which corresponds with the overall idea of the formation of nations. We mean, one does not say 'I am forming this nation for the time being, but I will disband it in the future, and re-form it in the way I will feel proper at that time'. In effect what the nation may hear is 'you are being disbanded!' Confusion is abundant.

School pupils, students and communities especially those not aligned to either the ANC or the Nationalist Party basically do not find it easy to understand anything "transitional" and in the field we found that people generally associate "transitional" with the ANC and NP. Often, it was not easy to explain "transitional" without being seen to be pursuing the political objectives of the ANC/SACP and Nationalist Party only. This naturally minimised participation among those who felt they would like to have nothing to do with the ANC/SACP and NP.

In our view, based on observations on the ground, the words interim and transitional should not have been featured upon the appointment of the Commission on National Symbols. Terminology as neutral as possible should have been used.

WHAT IS THE ALTERNATIVE :

- (a) The Commission on National Symbols should have been formed much earlier than 7 September 1993.
- (b) The debate on National Symbols should have been taken to the South African public much earlier than the beginning of October 1993.
- (c) The Commission should have been given an educational role to play as one of the terms of reference.
- (d) Participation by all should have been sought through debates, workshops, seminars, SABC TV AGENDA and NEWSLINE, the press, radio phone-in programmes, etc.
- (e) The Commission would then be allowed to take its cue from the public.
- (f) Possible long-drawn controversy which may emerge after the commission has made public its recommendations would have been avoided.

CONCLUSION

The work of the Commission on National Symbols is a sensitive one. With a sound educational support programme plus a consideration for the extension of time for submissions by members of the public, the opening up of public debate on the symbols and depoliticisation of the terms of reference, there can be hope that the sensitivity surrounding the issue can be neutralised. This cannot be achieved by a lack of transparency presently characterising the process. In our view, there is nothing to be hidden and the public deserves more time and educational empowerment to allow them to participate in the proceedings of the Commission, in order to solidify the work of the Commission.

SOUTH AFRICA : THE MAKING OF A NEW ANTHEM III

By : Dr Musa Xulu - Member Commission on National Symbols

EMERGING DEBATES

There are five types of debates that are emerging around the issue of a new anthem for South Africa.

1. There is a strong lobby, especially from right wing orientated people that "Die Stem" may be maintained as a national anthem even for a new South Africa. Some within this group and probably towards Nationalist ideology argue that with a few adaptations and changes in the text, "Die Stem" can be made acceptable to all South Africans.
2. There is a strong lobby especially among African political groupings and some leftist politicians that, "Nkosi Sikelel'i Africa" can be maintained or recognised as a new National Anthem for South Africa. Some people within this kind of thinking even propose that with a few changes in the words and the removal or re-adaptation of the Sotho part, "Nkosi" can be made acceptable to all South Africans.
3. There is a strong lobby for both "Die Stem" and "Nkosi" to be maintained as dual anthems for the "transitional" period until either one of them becomes acceptable or both disappear in favour of a new national anthem.
4. There is a strong lobby for something totally new, a new national anthem which will be without a history and be able to play a role of unifier. This school believes that because of their history which is characterised by confrontation and polarisation, neither "Die Stem" nor "Nkosi" would pass for a broadly accepted national anthem.
5. Some federalists argue that a new national anthem may be composed and regional states who feel they would like to maintain either "Die Stem" or "Nkosi" or even

their own new songs as second regional anthem can do so.

All arguments seem to be fair and all those who put them forward are able to debate strongly for their cases. South Africa will, however, need to look for a compromise solution, in which polarisation and confrontation of any kind are eliminated. An acceptable anthem, informed by a clearly defined South African nationhood, and a clearly defined and inclusive South African nation, and national identity will be the solution.

SOME INTERNAL PRECEDING TRENDS IN SPORTS

Preceding trends in sports where unity has mostly been achieved have been to lobby for and to create new symbols. Although met with resistance from some quarters in the general public, the new symbols have been easily accepted, with the passage of time. The Commission on National Symbols may learn something from the sportsmen. Conflict and polarisation always occurs when people only want that which is theirs to gain acceptance, while denigrating that of others. A compromise is usually found in the neutral ground. Just what is the neutral ground is a question which the Commission may as well be asking itself, now.

UNITY

SHALATI JOSEPH KHOSA

1. In our land, South Africa,
Land of beauty, land of sunshine,
We shall live and stay in unity,
Unity, which is our strength.

REFRAIN

In one accord we shall sew the seed.
The good seed of unity;
In harmony we shall support one another
In the best interest of our country.

(REFRAIN)

2. In thought, word and deed,
And as a unit, children of South Africa,
We shall live and stay in Unity,
Unity, which is our strength.

(REFRAIN)

3. We shall respect the humanness of all-
Man, woman and child,
And thus live and stay in unity,
Unity, which is our strength.

1. 'Tikwen' ra hina, tikwen' ra South Africa,
'Tikwen' ro xonga, tikwen' ra masana,
Hi ta hanya, hi ta tshama hi vun'we,
Byona vun'we, wona matimba ya hina.

REFRAIN:

Hi ntwanano hi ta byala yona mbewu,
Yona mbewu leyinene, ya vun'we;
Hi ntwanano, swa rixaka le-ra hina,
Hi masiku hi ta khomisana.

2. Hi m'ehleketo, marito ni swiendlo,
Hi ri nyandzha, vana va South Africa,
Hi ta hanya, hi ta tshama hi vun'we,
Byona vun'we, wona matimba ya hina.

(REFRAIN)

3. Hi ta xixima vumunhu bya hinkwavo-
Wanuna, wansati na xo xihlangi;
Hi ta hanya, hi ta tshama hi vun'we,
Byona vun'we, wona matimba ya hina.

(REFRAIN)

A musicological Analysis of S.J. Khosa's 'Vunwe'

Summary of the lyrics

The text is about unity. It describes South Africa as "our land", the land of all. South Africa is painted as a land of beauty and sunshine, where all its people will live in unity. Unity is described as the land's strength.

This projected unity will lead people to sew the seeds together, to live in harmony, to help each other, and to put the country first.

All the people found in the land are described as the children of South Africa. Unity, as the land's strength is repeated.

The text promises that 'ubuntu', the humanness of all the citizens shall be respected. It promises equality.

The text is a pledge between man and the land and steers clear of any religious symbolism. This is good because South Africa is a country of religious diversities. The text appears in three verses, each with a refrain, which makes it rather long. However, depending on occasion, verses one and three can always be sung. Performers can choose any verse if they so wish.

There is little doubting that Shalati Joseph Khosa is a man of vision, looking and expressing the kind of wishes so many seem to have about the future of the country. A text like this can play a leading role in rallying diverse people around one statement of unity, respect for each other, and towards a realisation that South Africa is for all. In this text, the future is the focal point, the past does not feature.

The Music

Melody

The melody is simple and singable. In places intervals are long, but Khosa is following the speech tones of his native Tsonga. It is easy to memorize the melody. The melody comes from the body of modern African melodies, marking the meeting point between African and Western music, and themselves representing the modern trends in South African creativity. There is no doubting that Khosa's melody is original and African.

Harmony

The song is in 4-part harmony. It is suitable for singing by choir, although it can also be orchestrated. Call-and-response, characteristically African, in terms of entry points, is found in the refrain. Major triads and major chord progression, making harmonizing easy even without looking at the score, prevail.

Rhythm

A simple rhythmic pattern throughout gives the song an easy flow.

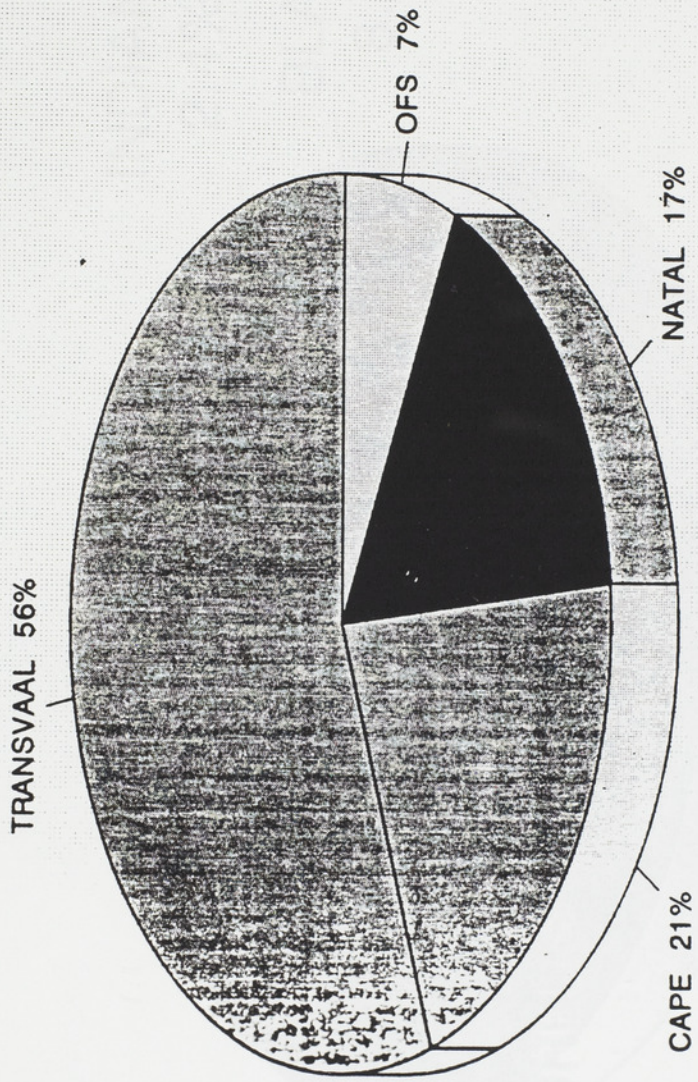
Texture

The choral qualities makes it a South African product, rich and dignified. It can be slowed down or given an up tempo. Between M80-100 seems ideal.

Recommendations

The song is suitable to become one of the state songs, a song for unity especially during the transitional period. In it, the idea of unity, peace and reconciliation should be symbolised. It can be performed where neither "Die Stem" nor "Nkosi" would be suitable. The song should soon be recorded by a good choir in a commercial studio and its lyrics and music be publicised.

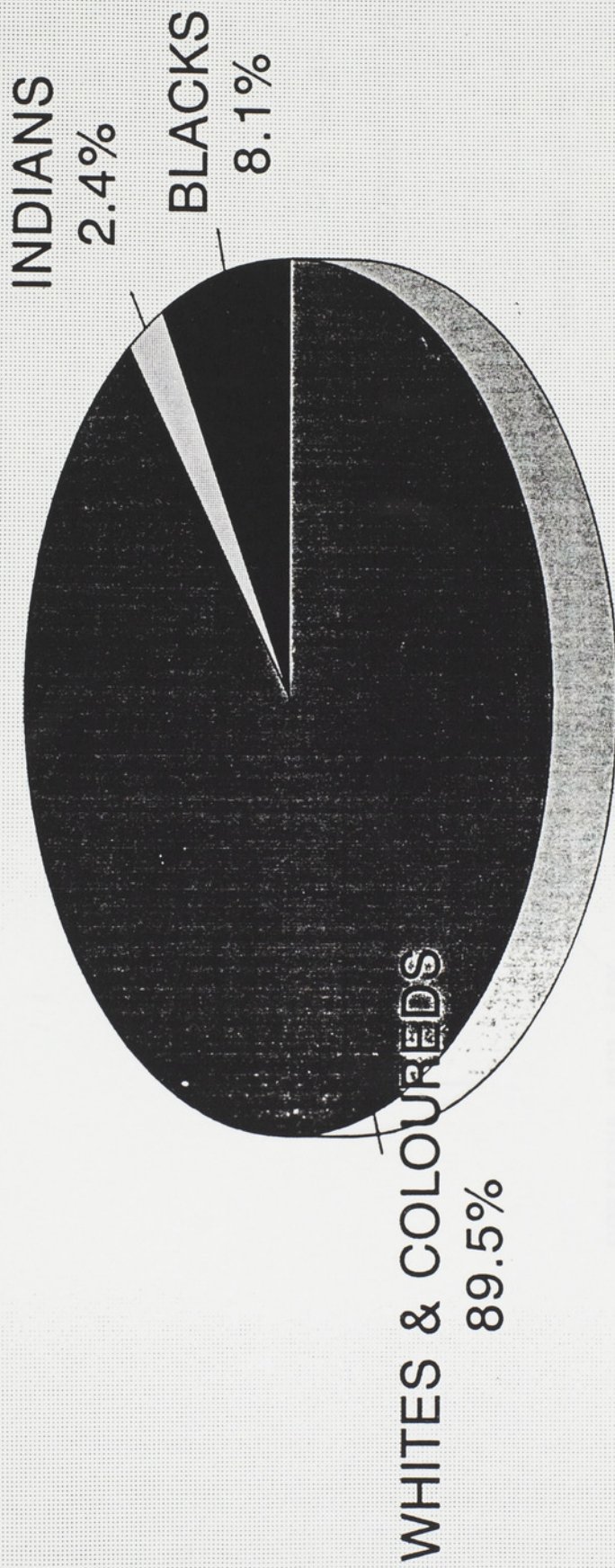
Dr Musa Xulu



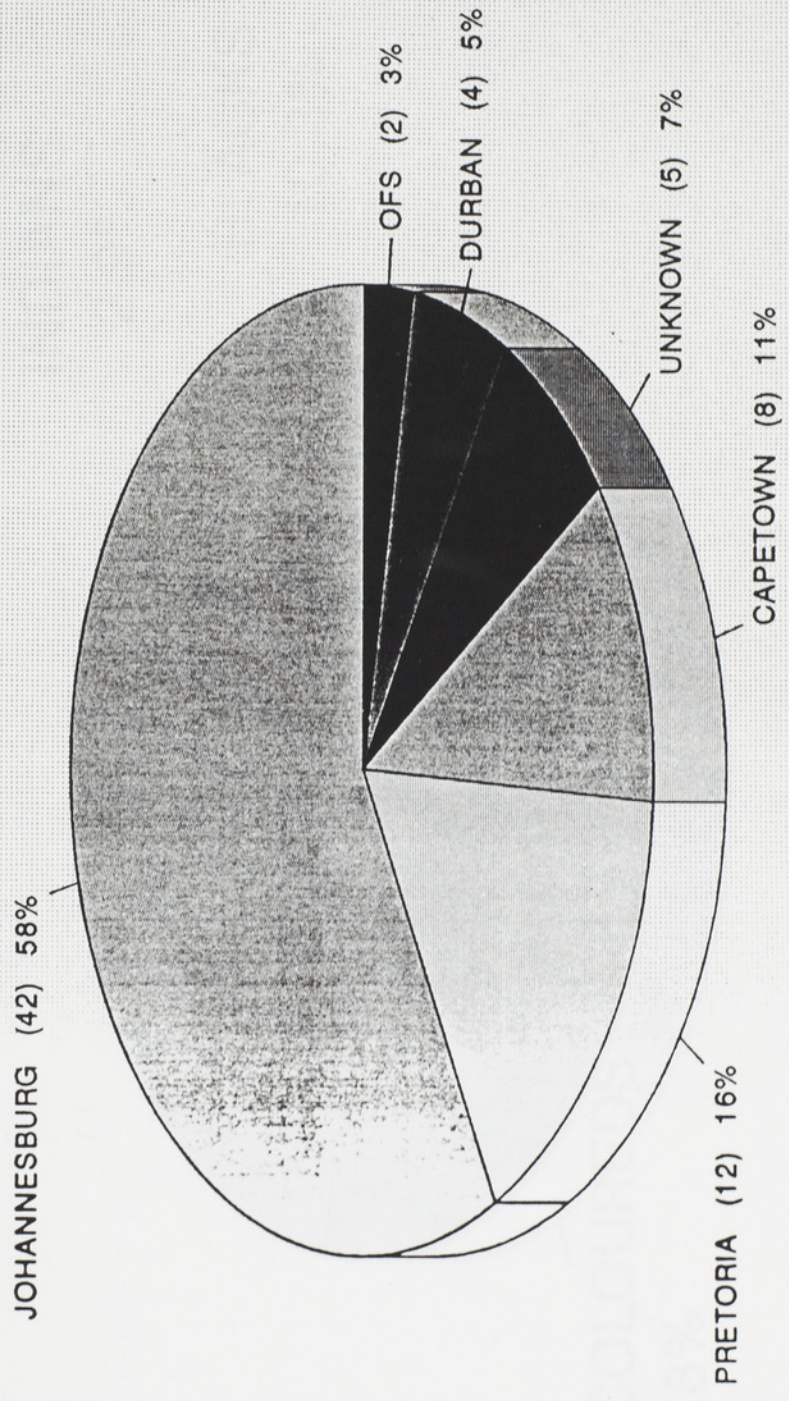
PROVINCIAL DISTRIBUTION

SUBMISSIONS: NATIONAL FLAG

RACE

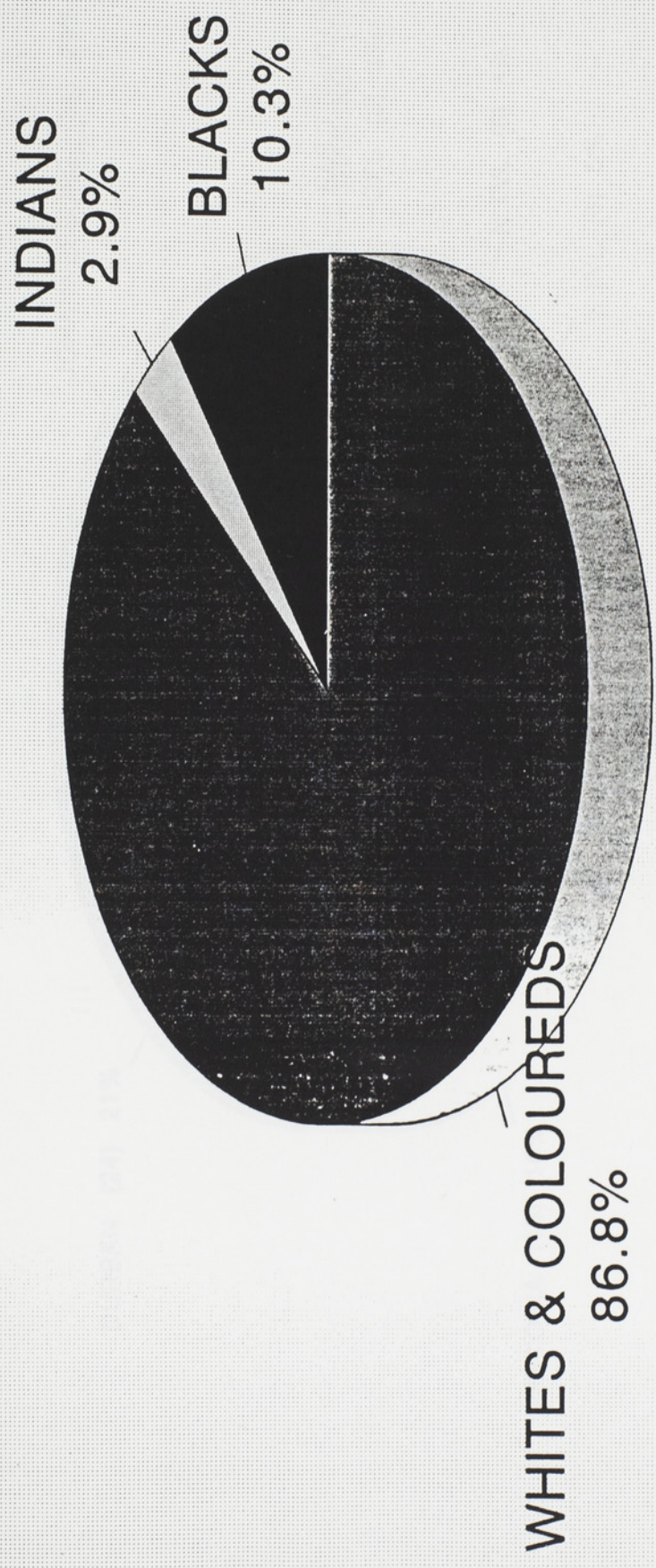


SUBMISSIONS: COAT OF ARMS

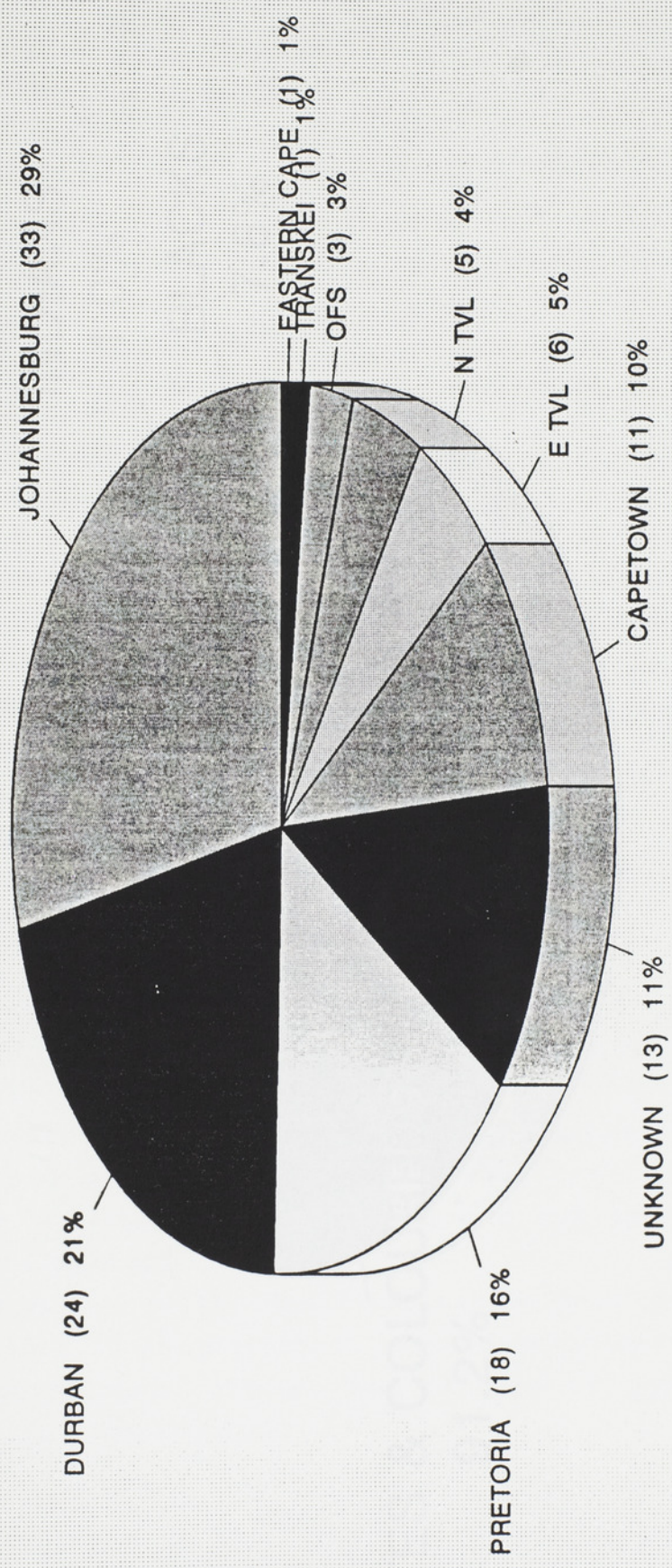


SUBMISSIONS: COAT OF ARMS

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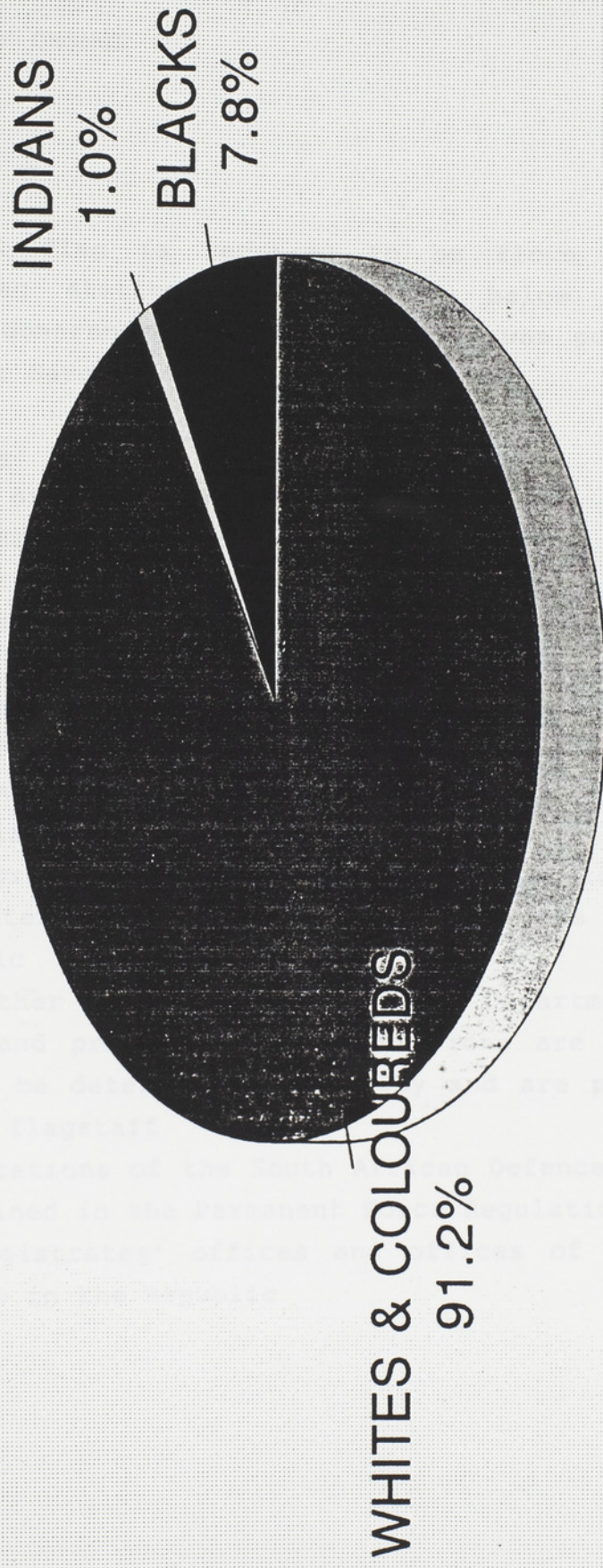


SUBMISSIONS: NATIONAL ANTHEM



SUBMISSIONS: NATIONAL ANTHEM

RACE



MEMO TO THE COMMISSION ON NATIONAL SYMBOLS

SOME IMPLICATIONS OF CHANGE

NATIONAL FLAG

1. The national flag is required to be flown at all official flag stations, as set out below in the schedule to Government Notice 1774 which was published in Government Gazette 9885 of 9 August 1985:

Flag stations

- (a) Houses of Parliament, Cape Town
- (b) Union Buildings, Pretoria
- (c) Hendrik Verwoerd Building, Parliament Street, Cape Town
- (d) Office of the Administrator:
Bloemfontein
Cape Town
Pietermaritzburg
Pretoria
- (e) All Supreme Court buildings in the Republic
- (f) All international and national airports in the Republic
- (g) Such other main buildings wherein Departments of State and provincial administrations are housed, as may be determined officially and are provided with a flagstaff
- (h) Flag stations of the South African Defence Force, as defined in the Permanent Force Regulations
- (i) All magistrates' offices and offices of commissioners in the Republic

- (j) The main customs buildings in and on the borders of the Republic of South Africa
- (k) Ships of South African nationality, in accordance with the provisions of section 65 of the Merchant Shipping Act, 1951 (Act 57 of 1961)
- (l) All Police stations in the Republic
- (m) All overseas offices of the Republic

2. In the event of the introduction of a new national flag, adequate stocks of the flag in ceremonial, normal and storm size will have to be manufactured to fulfil these requirements, before the flag is formally taken into use.

3. In addition to the compulsory flying of the national flag at flag stations, it is also widely flown elsewhere by commercial undertakings, schools, etc. Thousands of flags are thus involved, especially if one considers that at least three flags are usually ordered per flagpost.

4. The introduction of a new national flag will also have other implications:

A. The following flags, of which the national flag is an integral part will all have to change:

- (i) SA Defence Force
- (ii) SA Police
- (iii) Department of Correctional Services
- (iv) SA Army
- (v) SA Air Force
- (vi) SA Navy
- (vii) SA Medical Services

New designs will have to be prepared and approved, and adequate stocks of these flags will also have to be manufactured in time.

B. National Colours presented to units of the Services listed above will have to be laid up and presumably replaced by a National Colour of the new national flag.

C. Name plates of members of the Permanent Force, SA Police and Correctional Services will have to change.

5. There will thus be considerable logistic and financial implications.

NATIONAL COAT OF ARMS

6. The implications of a change in the national coat of arms are more far-reaching than those for the flag.

7. The national coat of arms is the graphic identity of the State, and as such is not part of the "public domain". Unlike the national flag, it has not been politicised.

8. It appears, inter alia on the following:

A. The Great Seal, which is the supreme symbol of authority of the State

B. The Government Gazette and official stationery

C. Official and national certificates

D. Passports and other travel documents

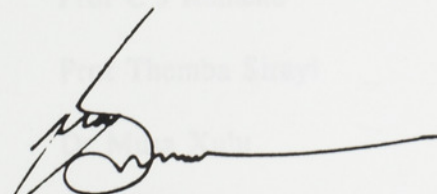
E. Identity documents

F. Currency

G. Rank badges of the Services (Warrant Officers, Metal, embroidered and nutria, with a multipli-

- cation factor depending on the type of uniform worn)
- H. Orders, decorations and medals
 - I. Badge of the SA Police
 - J. Flag of the State President
 - K. As bronze castings in Courts of Law
9. The crest of the national arms alone (i.e. the lion holding four bound staves), is used inter alia on:
- A. The emblem of the South African Navy
 - B. All cap badges of the SA Navy
 - C. Rank badges of all Officers and Chief Petty Officers of the SA Navy
 - D. Cap badges of all General Officers in the SA Defence Force
 - E. Cap badges of Brigadiers and Colonels in the SA Army and Medical Services
 - F. All buttons of the South African Navy below the rank of admiral (in 5 sizes)
 - G. Trade mustering badges in the SA Navy, of which there are about 600 variations
 - H. All ships' badges of the SA Navy
 - I. Wings worn by pilots, navigators, and commando pilots in the SA Air Force and Air Observation pilots in the SA Army
10. The shield of the national arms alone, is an integral part of both the castle and star worn by officers and (staff-)sergeants in the Services.
11. The logistic and financial implications of change are thus enormous. New designs will have to be prepared for each item, and in the case of metal badges, new dies will have to be cut at a considerable cost.

12. In view of the manner in which it has been politicised, it appears that the national flag has little chance of survival in a new dispensation.
13. The national coat of arms, on the other hand, has always been on a plane removed from the political sphere. By retaining it unchanged in 1961, the founders of the Republic established themselves as the legal and historic heirs to the previous Union governments, successors who laid full claim to the legitimacy of their predecessors.
14. There have been numerous instances in the former British and French Colonial empires where the national coat of arms from the colonial period has continued unchanged, despite the adoption of a new national flag.
15. The results of research conducted so far do not indicate any broadly-based strong feeling against the national coat of arms and the question must, therefore, be asked whether a change is indeed necessary - bearing in mind the practical, financial and logistic implications.



F.G. BROWNELL

DATE : 1993-10-06

(10411006)

**RESOLUTION ON THE COMMISSION ON NATIONAL SYMBOLS
ADOPTED BY THE NEGOTIATING COUNCIL ON
7 SEPTEMBER 1993**

1. **Whereas** in the deliberations concerning a constitution for the transitional period, the question of national symbols will have to be addressed;
2. **And** whereas this is an extremely emotional issue that will have to be dealt with with the utmost sensitivity;
3. **But** whereas cultural, artistic and technical aspects are also to be taken into account;
4. **We**, the Negotiating Council, hereby appoint :

Prof Elize Botha as Chairperson

Mrs P G P Maluleka as Vice Chairperson, and

Mr F G Brownell

Prof Lynda Gilfillan

Mr Bill Jardine

Prof P H M Kapp

Ms Barbara Masekela

Dr C Pama

Prof C J Reineke

Prof Themba Sirayi

Dr Musa Xulu

Prof Fatima Meer

Ms Rosette Nothemba Mlonzi

as members of a Commission on National Symbols to make recommendations before the end of October 1993 to us, the Negotiating Council, or to any body that might at that time have replaced the Negotiating Council, on a national flag, a coat of arms, a seal and an anthem for the Constitution for the transitional period.

5. The Commission is requested to -

- 5.1 invite proposals from all interested persons or parties and to allow at least one month for submissions to be made;
- 5.2 take into account the diversity of the South African population but concentrate on the unifying function that national symbols must serve;
- 5.3 and in its recommendations submit at least four alternative flags and coats of arms.

According to the recommendations made by the Commission on National Symbols about a possible future national anthem for the interim constitutional period, the following were guidelines agreed upon:

- * The anthem should express and promote national unity.
- * The composition should be original and submissions should be accompanied by lyrics in any of the languages of South Africa, by short music and of demonstration tape.
- * It may be submitted in staff notation or score with.

These guidelines were made known to the South African public when it was invited to participate in the process through press releases, media interviews, advertisements and correspondence.

The sub-committee further gave itself the following guidelines for the evaluation of the submitted anthems:

EVALUATION

1.1 THE EVALUATION CRITERIA

- 1.1.1 The two anthems shall be evaluated separately.
- 1.1.2 The use of lyrics must promote National unity.
- 1.1.3 The lyrics must be unique and original.
- 1.1.4 The lyrics must be in any of the South African languages including the languages of the TBVC States.
- 1.1.5 The lyrics must be given a South African context and relate to the fact that South Africa is a country in Africa.
- 1.1.6 The lyrics must not be about a particular period in history, nor must they promote a history of any particular section of the South African population.
- 1.1.7 The lyrics must promote a common South African Nationhood.
- 1.1.8 The lyrics must promote the idea of a cohesive South African culture.
- 1.1.9 The lyrics must evoke all South Africans irrespective of race, colour, creed or gender into a new world of peace.
- 1.1.10 The lyrics must promote patriotism, a South African identity, a South African solidarity, a loyalty to South Africa. One and indivisible country.

COMMISSION ON NATIONAL SYMBOLS REPORT BY THE SUB-COMMITTEE ON THE NATIONAL ANTHEM.

CONVENOR: Dr Musa Xulu

15 October 1993

BACKGROUND

According to the recommendations made by the Commission on National Symbols about a possible future national anthem for the interim constitutional period, the following were guidelines agreed upon:

- * The anthem should express and promote national unity.
- * The composition should be original and submissions should be accompanied by lyrics in any of the languages of South Africa, by sheet music and or demonstration tape.
- * It may be submitted in staff notation or tonic solfa.

These guidelines were made known to the South African public when it was invited to participate in the process through press releases, media interviews, advertisements and correspondence.

The sub-committee further gave itself the following guidelines for the evaluation of the submitted anthems:

EVALUATION

1.1 THE TEXT OR LYRICS

- 1.1.1 The text or lyrics must be evaluated separately.
- 1.1.2 The text or lyrics must promote National unity.
- 1.1.3 The lyrics must be unique and original.
- 1.1.4 The lyrics must be in any of the South African languages including the languages of the TBVC States.
- 1.1.5 The lyrics must be given a South African context and relate to the fact that South Africa is a country in Africa.
- 1.1.6 The lyrics must not be about a particular period in history, nor must they promote a history of any particular section of the South African population.
- 1.1.7 The lyrics must promote a common South African Nationalism.
- 1.1.8 The lyrics must promote the idea of a common South African culture.
- 1.1.9 The lyrics must move all South Africans irrespective of race, colour, creed or gender into a new common ground.
- 1.1.10 The lyrics must promote patriotism, a South African identity, a South African solidarity, a loyalty to South Africa, God and fellow country men.

1.1.11 The lyrics must promote a sense of pride.

1.2 THE MUSIC

1.2.1 The music must be simple.

1.2.2 The melody must be derived from South African melodies, i.e. indigenous African or syncretic African/Western.

1.2.3 The music must reflect a musical meeting point between Africa and the West.

1.2.4 The melody must be singable to all people, without requiring any musical training.

1.2.5 The melody must be memorable.

1.3 THE SONG

1.3.1 There must be correlations between the lyrics and the music.

1.3.2 Speech tones and stress points must relate to time and metre.

1.3.3 Tempo must preferably not be fast.

1.3.4 The song must be harmonized in four parts, or orchestrated.

1.3.5 The song must be singable by choir or an assemblage of many people, even thousands together.

1.3.6 Complicated and minor harmonic progressions must be avoided.

1.3.7 A voice and piano score may be submitted.

1.3.8 The song must be uniquely South African and about South Africa that is, it must not generalise about Africa or the world.

1.3.9 The song must be derived from South African music, preferably folk music and must be in line with performance systems presently found in South Africa, e.g. choral.

Further, the sub-committee envisaged that the whole process of involving South Africans in the making of the nation's new anthem was going to take place in the following manner:

THE PROCESS

2.1 Composers and members of the public who so desire may:

2.1.1 Compose a new Anthem

2.1.2 Write and submit lyrics only

2.1.3 Collaborate in cross-cultural music

2.1.4 Make re-arrangements of existing Anthems and National songs.

2.1.5 Make other types of submissions and suggestions in writing, to the Commission.

2.2 Composers who have composed new music or have made new arrangements and wish to record with a choir or ensemble may contact **SYLVIA BRIGGS - TEL. 011 397 1198** for arrangements to record.

2.3 Recorded music together with lyrics written on a separate sheet of paper may then be

submitted to the Commission in the region.

- 2.4 A TDK cassette can be submitted as demonstration tape.
- 2.5 A composition may be in tonic solfa or staff notation.
- 2.6 Submissions may include the name and address of the person/s or organisation if they so wish.
- 2.7 Anonymous submissions are welcomed.
- 2.8 The Commission on National Symbols reserves the right to use such elements from the proposals as it deems fit into submissions to the Negotiating Council.

The sub-committee set itself the following objectives and deadlines to facilitate the process of evaluation:

1. All submissions would be evaluated.
2. Criteria laid out in the main guidelines above would be used.
3. A group of music specialists would be invited to come in as Assessors, to help the sub-committee on 14 October 1993 at the World Trade Centre.
4. The Assessors would make recommendations to the sub-committee who would then make presentations to the full Commission for their evaluation on 15 October 1993.

This process did take place as originally planned and agreed upon.

PUBLIC PARTICIPATION

Members of the sub-committee got various composers, musicians and lyricists to participate in the making of an anthem for the transitional period.

EMERGING VIEWPOINTS

There are five types of viewpoints that are emerging around the issue of a new anthem for South Africa.

1. There is a strong lobby, that "Die Stem" may be maintained as a national anthem for the transition in South Africa. Some argued that with a few adaptations and changes in the text, "Die Stem" could be made acceptable to all South Africans.
2. There was a strong lobby that "Nkosi Sikelel'i Afrika" should be recognised as a National Anthem for the transitional period in South Africa. Some people proposed that with a few changes in the words and the removal or re-adaptation of the Sotho part, "Nkosi" can be made acceptable to all South Africans.

3. There is a strong lobby for both "Die Stem" and "Nkosi" to be officially recognised anthems for the transitional period until either one of them becomes generally acceptable or both disappear in favour of a new National Anthem for a new South Africa.
4. There is a strong lobby for something totally new, a new national anthem which will be without a history and be able to play a role of unifier. This school believes that because of their history which is characterised by confrontation and polarisation, neither "Die Stem" nor "Nkosi" would pass for a broadly accepted national anthem.
5. Some argue that a new national anthem may be composed and regional states who feel they would like to recognise either "Die Stem" or "Nkosi" or even their own new songs as second regional anthems can do so.

All arguments were well supported.

SUBMISSIONS

By 14 October 1993, there were already 119 entries for an anthem for the transitional period, including "Die Stem van Suid Afrika" and "Nkosi Sikelel'i Afrika". All the 119 entries were evaluated by the Sub-Committee and Assessors on the same day at the World Trade Centre. Listening facilities were provided.

At the end of the listening session there was general agreement among members of the Sub-Committee and Assessors that six new entries and both "Die Stem van Suid Afrika" and "Nkosi Sikelel'i Afrika", could be short-listed for final selection.

The six new entries were:

1. Volkslied - by composer Nico H Buitenweg in Afrikaans.
2. God Bless Africa - by composer E Smith in English.
3. Anthem of Life - by composer W Loubser in English.
4. God Bless South Africa - by composer Pal Roebert in English, Afrikaans, Sotho.
5. Uvunwe - by composer S J Khosa in Tsonga and English.
6. Die Volkslied - by composer A van Wyk in Afrikaans, Tswana and English.

The four assessors evaluated the shortlisted submissions independently on a form that was provided. They took into consideration the following points:

1. Patriotic potential of the song.
2. Unifying potential of the song.

3. Nation-building potential of the song.
4. South Africanness of the song (in terms of its music).
5. The ability of the song to promote the idea of a common South African culture.
6. The singability (simplicity of the melody) of the song.
7. Musical Structure of the song:
 - 7.1 Form
 - 7.2 Melody
 - 7.3 Rhythm
 - 7.4 Harmony
8. Evaluation of the authenticity of the song.

RECOMMENDATIONS OF THE ASSESSORS

The following recommendations were made.

The Assessors were unanimously of the opinion that although the six songs shortlisted were good, none of them could really pass for an anthem. They had different technical deficiencies, especially in musical structure and form and some lacked originality and authenticity.

The Assessors suggested that since they could not find an acceptable new anthem, they recommended "Die Stem van Suid Afrika" and "Nkosi" as dual anthems during the transitional period. They also recommended that adaptation to the text should be considered where necessary and that the text of both songs should be translated to the various languages in South Africa to allow the songs to be used by as broad a community as possible.

The original and adapted versions of both "Nkosi" and "Die Stem" will also be submitted to the Negotiating Council.

RECOMMENDATIONS OF THE SUB-COMMITTEE

The sub-committee recommends:

1. That the music of "Nkosi" and "Die Stem" be considered as dual anthems for the transitional period.
2. That the music of "Nkosi" and "Die Stem" be considered as dual anthems for the transitional period, with in practice "Nkosi" being sung followed by the music of "Die Stem".

3. That the Negotiation Council considers adaptations to the texts of these songs where necessary, to be used with the music as recommended.
4. That the following compositions and lyrics should be considered by the Negotiating Council as suitable alternatives in the following order of priority:
 - (a) Uvunwe - by S J Khosa
5. That the Negotiating Council be urged to promote a process whereby further submissions for anthems for the New South Africa should already now be stimulated. The whole exercise of searching for a new anthem should be seen as a long-drawn process which has just begun and while the two or three songs to be submitted to the Negotiating Council for consideration would be for the transitional period, composers should generally be encouraged to continue with their work of composing an anthem for new South Africa. The Sub-Committee also recommends that such a process should be sustained by the government of the day or any new government after elections.

COMMENTS BY THE SUB-COMMITTEE

Some of the submissions, lyrics and music merit recording and popularising and the Negotiating Council should consider ways and means of implementing this.

The Sub-Committee further recommends an educational drive aimed at:

- (a) Encouraging the general acceptance of the anthems by the whole spectrum of South African public.
- (b) Popularising the anthems through radio, television and types of media, including publishing them.
- (c) Facilitating the formation and foundation of a new South African nationhood.

A standing Committee to this end should, by suggestion,, be appointed by the negotiating Council, to give inputs and monitor the process.

