

MEMORANDUM ON THE SYMPOSIUM/FESTIVAL OF SOUTH AFRICAN ARTS -  
GABERONE, 5-9 JULY 1982.

THE GENERAL BACKGROUND AND ORGANISATION OF THE SYMPOSIUM

The conference was initiated by a group of South African artists living in Botswana, in conjunction with the National Museum and Art Gallery of Botswana in Gaborone. While not all these people were connected with the African National Congress (A.N.C.), there was clearly a large input from this organisation in the structure and organisation of the conference, at least as far as the exiles were concerned. The organisation of internal South African participants to the conference was carried out by South African cultural groups such as Ravan Press, Federation of Black Artists (FUBA), and Open School.

The symposium was funded by "seven international donor and volunteer agencies". Among these only the Canadian organisation C.U.S.O. was named. Many of the internationally-known artists in exile, such as Doller Brand (Abdulla Ibrahim) and Hugh Masakela paid their own way.

Exile participants came from a variety of different countries such as the United States, Sweden, Switzerland, England, and Kenya. The non-exile South African participants came from all the major population centres, even from as far away as South West Africa/Namibia. Coloured, Indian, White, and Black South Africans were fairly well represented and there were as many White participants as the rest put together. It is estimated that about 500 people participated in all. It needs to be noted that some of the participants restricted their participation to performing their art. Most notable among these were Doller Brand and Hugh Masakela. For further information on the background of the conference see Appendix 1.

THE OBJECTIVES OF THE SYMPOSIUM ORGANISERS

The objectives as stated by the organisers were as follows:

1. To expose South African cultural workers to a wide range of national cultural work, thus giving them an opportunity to develop a national perspective on culture in South Africa.
2. To expose South African cultural developments to the people of Southern Africa and eventually to give the work done by South African cultural workers international exposure.
3. To finally produce a book on South African culture as a product of the event. A film of the event will also be produced. (c.f. Appendix 1).

These objectives clearly state the intentions of the exile group to try to bring the artists, gathered together, into the 'party line' as represented by the banned A.N.C. The latter two objectives indicate their intention to use the film and book for this perspective.

It was their failure to attain the first of these objectives which is, perhaps, the most significant outcome of the symposium. The objective of the symposium, from the viewpoint of the non-exile South Africans was best stated by Gavin Jantjes, a Coloured who ironically lives in London. He said:

"... have we discussed with each other or those who are genuinely trying to understand our culture, the issues important for us as artists? The answer must be yes. We have lots to say and we are here to do just that. To discuss with each other and anyone who wants to listen and learn."

It was clear from the views expressed by the non-exile South African participants, that they saw the symposium as a chance to discuss their mutual concerns and interests, their works, and their society, free from the traps of ideologies and -isms.

#### THE MAJOR ISSUES RAISED IN PAPERS AND DISCUSSION

##### a) Art vs Ideology:

A number of speakers from the platform called for the arts and artists to commit themselves to the liberation struggle in South Africa.

Keorapetse Kgositile (active in the A.N.C. and S.A.C.P. until he went into exile in 1962, lectures in the Literature Department at the University of Nairobi, Kenya), stated this in the following terms:

" Literature is a site of struggle; it must serve the interests of the people in their fight against a culture which insists that they should be robbed."

Barry Gilder, a White South African exiled in London, put it thus:

" ... revolutionary music is made by those people who participate in the struggles of the people, not as musicians, but as revolutionaries who make music....(or) musicians participate in the revolution as musicians - to place their music at the service of the people and the struggles they are waging."

While the participants generally rejected out of hand the notion of 'art for art's sake', they also rejected the idea that their works should submit to the demands of any particular ideology or -ism. This led to a retreat on the part of the A.N.C.-oriented exiles who modified their call. Towards the end of the conference Kgositile put the consensus as follows: "If the artist is concerned with the struggles of his people, then these concerns will be reflected in his works".

In this regard a number of participants raised concern as to the quality of the poetry being published in magazines like 'Staffrider'. Even the new editor of 'Staffrider' shared this concern and said that he was attempting to put this right. The concern was that political ideology was playing a greater role in what was published than matters of quality. Nonetheless there was a general understanding as to why this situation had come about. James Mathews, who calls himself a 'gutter poet', and his poems 'expressions of feeling', summed up this general feeling when he said:

" The adherents to the aesthetics of poetry pour scorn on the works of most of the militant protest poets, stating that these poets should stick to writing political pamphlets and that their writing consists

of political cliches, labelling them as 'gutter poets'.

The protest poet, intentionally or unintentionally, has stripped himself of the trappings of the poet; the stylistics of poetry is not in evidence. Content is what counts.

Most of what is written now will only remain as a historical curiosity; a form of communication brought about by racist oppressive laws directed against a Black majority."

b) Class Struggle vs Racial Conflict:

While the participants were in clear agreement as to their opposition to the present system within South Africa, debate raged around the question of whether the situation was characterized by the dimensions of race or class. Black consciousness proponents like the poet James Mathews, the photographer Paul Alberts, and theatre producer Benjy Francis kept inserting the racial dimension. In general the participants rejected the simply racial characterization and tended to describe the situation as a class situation tinged with racial overtones.

It was interesting that the class analysis enabled Black and White to work together and it was, perhaps, for this reason that the majority went along with the class analysis; I say this because of the large amount of expressed opposition to a socialist or communist goal. There was significant opposition to ideology of any sort. One Black speaker went so far as to say that he didn't know of the people having chosen socialism; if they did he would go along, but in the meantime he wasn't committing himself to "any ideology or -ism".

c) South Africa as a Society in Process:

Speakers constantly referred to South Africa as a society in process. Nadine Gordimer said that 'we have now arrived at a revolutionary stage in our history.' Richard Reve referred somewhat cynically to the 'new dispensation' of the Whites and their



"effort to create a new order in South African politics." It was clear that the participants generally believed that South Africa was on the verge of changing, but the question as to how that change would come about, and what would replace the present system, was not clear. There was general adherence to the view as expressed by Richard Reve as follows:

"Any true South African strives towards the creation and realisation of a non-racial democracy where discrimination on grounds of colour, religion, sex, ethnicity will be outlawed. We might still be some distance from realising this."

He went further than anyone else in trying to understand what this meant when he said:

"We must constantly evaluate and analyse our own position since no situation remains static. As much as our responses differ, so also will those of the ruling elite."

d) Black Consciousness:

There was a general rejection of Black Consciousness as anything other than a strategic weapon. Even the most vitriolic of the pro-Black speakers, James Matthews, talked of its historically specific role, as quoted in (a) above. This is not to underestimate the importance of Black Consciousness. As one speaker put it:

"Black Consciousness helped me to recognise that I am not an aberration of a white man."

And as Richard Reve would have pointed out, the word 'black' has different connotations in different parts of South Africa. He put it thus:

"In Soweto the word black is used with a feeling of identity and a sense of pride. In the Western Cape it is regarded as reactionary and contrary to the tenets of non-racialism."

The symposium, while recognising the former sense of the word 'black' as having its place, opted for the Western Cape view in their desire for a non-racial democratic South Africa.

e) Towards a South African Culture:

Nadine Gordimer among others called for the creation of a truly South African culture, common to all the inhabitants of South Africa. She said:

"We have had an imported culture from Europe while the indigenous culture -- praise songs, oral tradition, dancing -- was discounted. It is time to think of a post-apartheid culture, a common culture."

It was clear from the talks and discussion that the vast majority of the participants were in favour of a culture that would integrate all aspects of South African life, from indigenous tribal culture to the high culture of the western world. Many felt that the indigenous cultures of Africa had to free themselves from the denigration of their culture by the white imperialist cultures that have been dominant. Gavin Jantjes stated this succinctly when he said:

"The early European evaluation of our (African) stylistic innovations has been so interiorised that it remains for many African artists the subject of their creative endeavour..... There is an attitude of mind being laid bare here. An attitude which says 'blackman know your place. Your cultural place below that of the dominant culture.'"

While there is clear rejection of the "Bantu Homelands", which one speaker referred to as "centres of poverty", this did not lead to a rejection of tribal tradition and vernacular. The ANC-oriented exiles tended to argue for English as the language of the arts. They also recognised the need for artistic expression to use the vernacular so as to reach those people who did not speak English. Many speakers referred to the need for the recording of the oral tradition before it disappeared. One speaker called for the establishment of a centre to collect and store tribal culture. While there was a general consensus that there should be a move to an overall South African culture, the feeling about the tribal cultures and the vernaculars was confused by the general opposition to the Bantustan policies of the South African government and its emphasis on tribal traditions and vernacular.

This debate must be seen in the light of the fact that the ANC publications arm in London, Zed Press, has recently published two books which for the first time refer to the idea that the Afrikaner nationalism was the first nationalism in South Africa and that what is required is the development of a South African nationalism. (The books referred to are by B. Hirson and Nzo).

Gordimer, in her speech, made the following statement as to what she believed this entailed for White South Africans:

"But this is going to require more effort from White writers and artists than from Blacks. Whites have to learn to re-think our lives and attitudes. We have to re-think what culture is."

Gavin Jantjes spoke to the general consensus when he said:

"We must become articulate about our art and through our art initiate a permanent dialogue between ourselves, and also with those outside our culture who wish to understand us."

f) Cultural Boycott of South Africa:

It was from the exile group that there were calls for the cultural boycott of South Africa and their view was ably stated by the White South African exile Barry Gilder when he said:

"Progressive people and organisations throughout the world are calling for the total isolation of South African regime, politically, economically, militarily, and culturally. We do not want the oppressing minority in our country to forget for a moment that they are pariahs in this world. And they know it. That is why they see any breach of the boycott as a victory. We must show them and our friends throughout the world that we will not allow the regime these victories. Musicians, in fact all cultural workers, can play an important part in this campaign not only by participating in mobilising the people in support of such boycotts, but by themselves refusing to co-operate with those international artists who come to South Africa and their promoters; and also by providing exciting alternatives to the concerts of these boycott-breakers."

I was informed that the band Juluka had not been invited to attend the symposium because they had collaborated with some overseas artist. One musician on hearing this was outraged and said they (ANC) could 'go to hell'. He said he had a wife and five kids and that if the promoter offered him work he was going to take it. I believe this reflected the dominant attitude of the participants to the boycott. The issue never really got a hearing and the participants seemed to just let the whole issue drop. It was only raised by exiles, and gained very little overt support from the other participants.

#### EMERGENT ISSUES FROM THE PROCESS OF THE SYMPOSIUM.

While one must keep in mind the fact that the participants were artists and musicians, and not, therefore, representative of the general population, the symposium did give some indication of the views of these opinion leaders. We also need to keep in mind the fact that most of the participants were returning to South Africa after the symposium and that fear of prosecution might have had a moderating effect on their public expression.

A clear conflict of strategic opinion emerged between the ANC-oriented exiles and the non-exile South African participants. The latter rejected the call to support the cultural boycott, the call for armed struggle, and the call that they should allow political ideology to dominate and direct the content of their art. However, this conflict never reached any form of crisis as everyone concerned tried to avoid such an open rift in the proceedings, and the exiles, while they continued to push their view, also retreated to a certain extent.

It seemed from the proceedings that one could discern two ANCs. The one symbolic, and the other actual. While participants generally held the symbolic ANC in high esteem, the actual ANC in exile was deemed too ideological.



## Postscript (2016)

### Peter Emanuel Franks

In 1987 a second conference of South African Cultural workers, **Culture for Another South Africa (Casa) conference**, was held in Amsterdam, from the 14<sup>th</sup> to the 19<sup>th</sup> of December. This time there was a more carefully selected participation, facilitated by the emerging cultural commissars supported by major South African artists and writers on their way to fame, fortune and even a Nobel prize. Distance and cost was by itself a selector.

The CASA conference achieved the coordination of 'culture as a weapon of struggle' the ANC had failed to effect with the broad participation of artists at the previous conference in Gaborone, Botswana, in July 1982. (See Appendix 2 )

By 1990 Albie Sachs raised this issue in his paper, 'Preparing Ourselves for Freedom', where he argued against ANC cadres defining culture as a 'weapon of the struggle' even going so far as to say, "repeated incantations of the phrase results in an impoverishment of our art" (p. 187). He argued that the revolutionary duty of the artist is to "write better poems and make better films and compose better music, and let us get the voluntary adherence of the people to our banner". Sachs reiterated, in essence, the feelings of the participants at the 1982 Conference in Botswana, which were ultimately overridden..

Albie Sachs (1988), *Preparing Ourselves for Freedom: Culture and the ANC Constitutional Guidelines TDR* - Vol. 35, No. 1 (Spring, 1991), pp. 187-193 <http://www.jstor.org/stable/1146119>

See also:

Jane Duncan (2014) Artistic 'Freedom' in the 80s and Now, *The Con Magazine*: in Books, Music, Opinion, Race, Real Politik, Spitting Image, Stage(d), Theatre, September 23. <http://www.theconmag.co.za/2014/09/23/artistic-freedom-in-the-80s-and-now/>

Pieter Boersma, Amsterdam

The Culture in Another South Africa (CASA) conference of December 1987 brought together in Amsterdam South African artists and cultural workers from exile and from within the country, and anti-apartheid activists from various countries.

<http://www.aluka.org/stable/10.5555/al.sff.document.pb0758104a>

Appendix 1.

BACKGROUND INFORMATION TO THE EXHIBITION, SYMPOSIUM, AND FESTIVAL OF SOUTH AFRICAN ARTS - GABERONE, 5-9 JULY, 1982.

The idea of staging an Exhibition of South African Art in Gaborone was conceived initially two years ago among a number of South African artists living in Botswana. The idea developed within the context of a number of individual exhibitions that were held by South African artists at the National Museum and Art Gallery in Gaborone. It was felt among the cultural workers here in Gaborone that it would be of great value to stage a wider exhibition of South African art so as to give many more cultural workers in South Africa a chance of exhibiting here in Botswana. From this initial idea others followed, and in time the idea of bringing cultural workers together with their work, enabling them to exchange ideas emerged. So today, two years later, we have come to the point of a major Exhibition, Symposium and Festival.

The organisation of these events has been based upon voluntary, collective work among cultural workers both in Botswana and South Africa. In South Africa a number of cultural groups and organisations, including Ravan Press, FUBA, CAP and Open School co-operated to set up steering committees to collect together cultural workers and to enable them to contribute their work: paintings, graphics, sculptures, photos, films, plays, poems, and music to these events. In Botswana a Work Committee was established which, in conjunction with the National Museum and Art Gallery, which is host to the exhibition, worked to raise funds and organise the whole event locally. Throughout the organisation of this project, the cultural workers involved have worked on the basis of collective decision making and the final selection of works for the Exhibition was made by a collective of cultural workers who represented the many others who had contributed.

The funding for this project has been an ongoing project in itself and finally we have reached a situation in which seven international donor and volunteer agencies have contributed towards the costs.

The idea of holding a symposium and arts festival developed as a result of the need felt among cultural workers to meet and share ideas. It was realised that the Exhibition, around which many cultural workers would gather, could form the perfect focal point around which cultural workers could share experiences and ideas, and it was from this starting point that the theme of the Exhibition and Symposium were developed. The theme of the Exhibition is "Art towards Social Development", and reflects the constant battle among cultural workers to find a place for themselves in society which is not merely that of light entertainers but one of making an important contribution to the development of society. The theme of the symposium developed as a direct result of the needs of cultural workers in South Africa and the position they find themselves faced with, where all around them the society is in conflict. The theme --"Culture and Resistance" -- thus incorporates the need of cultural workers to discuss this position that they find themselves in within society.

The organisers of the Exhibition, Symposium and Festival clarified at an early stage of the organisation of these events what their objectives were and what they hope to achieve by their labours. The objectives are:

1. To expose South African cultural workers to a wide range of National cultural work, thus giving an opportunity to them to develop a national perspective on culture in South Africa.
2. To expose South African cultural developments to the people of Southern Africa and eventually to give the work done by South African cultural workers international exposure.
3. To finally produce a book on South African culture as a product of the event. A film of the event will also be produced.
4. Finally it is hoped that this exposure, experience and effort will lead to greater co-operation and collective work among cultural workers in South Africa in the years ahead, with the aim of heightening the level of culture in South Africa and to encourage cultural workers to be part and parcel of the communities from which they come.

Appendix 2 follows on the next page.



## PREAMBLE

During the week of December 14th to 19th 1987, a conference of South African cultural workers sponsored by the CASA Foundation met in the anti-apartheid city of Amsterdam.

The CASA Arts Festival and Conference involved the participation of Department of Arts and Culture of the ANC, the mass democratic movement in South Africa and the Anti-Apartheid Movement of the Netherlands.

After six days of extensive discussion, including thought provoking papers covering every discipline of the literary, graphic, visual and performing arts, the participants adopt this statement and these recommendations as their collective view of the place and the role of the arts and cultural workers in the struggle for national liberation and democracy in our country.

1.1 That in the course of the struggle of our people against racist domination and exploitation there has developed a vibrant people's culture, rooted in South Africa realities and steeped in democratic values, in opposition to the racist culture associated with the apartheid regime. This democratic culture is characterised by a spirit of internationalism and a humanist perspective that derives from the best of the cultural heritage of the various peoples that make up the South African population.

1.2 That cultural activity and the arts are partisan and cannot be separated from politics. Consequently a great responsibility devolves on artists and cultural workers to consciously align themselves with the forces of democracy and national liberation in the life and death struggle to free our country from racist bondage.

1.3 That in order to play an effective role in the struggle artists and cultural workers must create the appropriate organisational structures at the local, regional, national and international levels to enable themselves to take collective action, consult and coordinate their activities.

1.4 That within the developing democratic people's culture and the organised formations it creates we must address all forms of oppression and exploitation, especially the triple oppression borne by the black women of our country as members of an oppressed gender, oppressed nationalities and exploited class. Democratic culture should strive to be anti-sexist and consciously promote the norms of equality between men and women.

1.5 That the idiom of this democratic culture must strive for authenticity and be accessible to the mass of our people by speaking to them in language and symbols that they understand.

1.6 That to redress the scandalous discrepancies and disparities in skills, training and resources that are the direct consequences of racist policies, the democratic artists and cultural workers must promote a programme of affirmative action,



both now and in the future, to enable black artists to take their rightful place in South African culture.

1.7 That the struggle for the total isolation of the apartheid regime must continue. Among the tactics to be employed during this campaign the academic and cultural boycott are crucial, and must be maintained. However, in view of the growing significance of democratic culture as an alternative to the racist, colonialist culture of apartheid, the conference recommends that South-African artists, individually or collectively, who seek to travel and work abroad should consult beforehand with the mass democratic movement and the national liberation movement.

RESOLUTION ON THE ROLE OF CULTURE AND CULTURAL WORKERS IN THE STRUGGLE FOR A LIBERATED SOUTH AFRICA

RECOGNISING:

that culture is an integral part of the national democratic struggle;

The national democratic movement therefore asserts that the role of cultural workers is inseparable from the overall struggle against apartheid as well as the moulding of the future non-racial, non-sexist, unitary and democratic South Africa.

RESOLUTION ON PEOPLE'S CULTURE

RECOGNISING:

1. that apartheid culture is a tool of oppression intended to maintain the status quo and undermine the national democratic struggle; and

2. the emergence of a people's culture which expresses the social and political aspirations encompassing the artistic, intellectual and material aspects of culture in South African society

WE HEREBY PLEDGE to assert a humanist, internationalist but distinctly South African character of people's culture which draws upon the cultural heritage of all the people of the country.

RESOLUTION ON STRUCTURES

NOTING:

1. the need for and desire of cultural workers to be organised into a national democratic organisation to represent the interests of all cultural workers
2. that the national democratic movement has a role to coordinate the formation and consolidation of cultural workers into local, regional and national structures in conformity with Resolution 1

WE HEREBY RESOLVE:

that a national democratic cultural organisation be formed to cater for the cultural, social, political and economic aspirations of cultural workers in the national democratic movement; and

WE HEREBY RECOMMEND:

1. that this organisation link up and liaise with existing organisations consisting of South African cultural workers in exile which have similar aims and objectives
- 2.1 that cultural workers represented at this conference consolidate and create organisations in their respective disciplines in consultation with the mass democratic movement
- 2.2 that these organisations then meet to create a national organisation of cultural workers.

RESOLUTION ON WOMEN AND CULTURE

CONFIRMING:

That women are integral to and have a vital role to play in our struggle, and

NOTING:

1. that women are sexually and economically exploited
2. that women are the victims of racist oppression and archaic patriarchal traditions and practices
3. that South African women have historically waged a struggle against their triple oppression.

DEMAND:

1. that progressive cultural organisations have a duty to accord equal status to women cultural workers and ensure their training and positioning.
2. that women assert themselves in all areas of cultural activity.

RESOLUTION ON FUNDING

NOTING:

1. that organisations and structures within the national democratic movement require financial assistance in the pursuance of their cultural objectives
2. that imperialist forces are continually attempting to undermine the national liberation struggle; by amongst other things using funding to co-opt cultural workers, organisations and projects

WE HEREBY RESOLVE

That financial assistance for cultural projects be solicited and obtained in consultation with the national democratic movement and that an arts trust fund be formed to facilitate this process.

RESOLUTION ON LANGUAGE

NOTING:

1. that multi-lingualism is a characteristic feature of South African society
2. that English and Afrikaans have taken on a disproportionate role in cultural production and communication because of their status as official languages
3. that cultural workers have a special role to play in the preservation and development of all the languages of our country

WE HEREBY RESOLVE:

1. that all the languages of our country be accorded equal

status.

2. that cultural workers be encouraged to use all the languages of South Africa in their work and that language training facilities be made available to spread the knowledge of South African languages.

#### RESOLUTION ON THE CULTURAL BOYCOTT

##### CONFIRMING:

That apartheid South Africa must be totally isolated

##### AND NOTING:

1. that the objective of the cultural boycott to isolate the regime is inviolate and needs to be pursued with even greater vigour
2. the need to recognise and strengthen the emerging progressive and democratic culture in South Africa
3. that the cultural boycott as a tactic needs to be applied with a degree of flexibility which takes into consideration the developing situation within the country

##### WE THEREFORE RESOLVE:

1. that apartheid South Africa be totally isolated and that cultural workers and academics not be allowed to enter the country, save and except in those instances where such movement, after consultation with the national liberatory movement, is considered to be in furtherance of the national democratic struggle
2. that South African artists, individually or collectively, who seek to travel and work abroad should consult with the mass democratic movement and the national liberation movement

#### RESOLUTION ON LITERATURE

##### CONFIRMING:

1. that writers play a role in shaping the cultural values of people
2. that progressive writers are instrumental in the development of a democratic culture and political consciousness



NOTING:

1. the need to strengthen links between progressive writers within the national democratic movement
2. that the recently constituted Congress of South African Writers (COSAW) is playing a vital role in the furtherance of our cultural struggle
3. that poor educational facilities for the training of writers is a direct consequence of apartheid oppression and exploitation
4. that the means of gathering, documenting and disseminating information and publications is almost exclusively controlled by the ruling class

WE HEREBY RESOLVE:

1. that links between COSAW and the national democratic movement be consolidated
2. that links be forged between the progressive writers and the literacy programmes and that workshops be organised for the enhancement of training in creative writing skills
3. that COSAW, in conjunction with the national democratic movement establish libraries in both the rural and urban areas. The cooperation of publishers should be sought in this process

RESOLUTION ON POETRY

CONFIRMING:

That our people have a proud poetic tradition expressing their cultural values and norms, their history and aspirations.

WE RECOMMEND:

1. the continuing development of poetry as a mobilising force in our people's struggle against apartheid exploitation, oppression and repression;
2. that competitions, workshops and symposia be organised to promote youth and childrens' poetry.
3. that our poets be encouraged to express themselves in their languages.

RESOLUTION ON COPYRIGHT

NOTING:

1. that our cultural workers have been and are economically exploited
2. that our cultural workers have been kept in ignorance of the laws pertaining to copyright
3. that plagiarism of our cultural heritage is increasing
4. that the national democratic movement has a duty to document and preserve our cultural heritage

THEREFORE WE RECOMMEND:

1. that our cultural workers organise themselves and act in concert whenever necessary to safeguard their interests
2. that our cultural workers seek advice before committing themselves to contract
3. that the national democratic movement gives serious consideration to the concept of establishing alternative structures to secure the rights of cultural workers
4. that the national democratic movement in conjunction with cultural workers commence with the documentation and preservation of our cultural heritage.

RESOLUTION ON MEDIA

NOTING:

1. the present assault on the democratic media by the apartheid regime
2. the importance of informational media towards the development of a people's culture as well as the political mobilisation of our people

WE HEREBY RESOLVE:

1. to internationalise the campaign to defend the progressive press in South Africa

2. to build solidarity between South African media workers and those abroad
3. to call upon Government and non-Governmental organisations abroad to devise means to pressure the South African regime such as,
  - a. reviewing the position of South African Press attaches in the light of repression in South Africa.
  - b. curbing the practice of allowing foreign journalists to be used by the regime for its propaganda
4. to call on the international community to insist on its rights to be informed and to evolve methods which ensure there is a constant flow of information into and out of the country
5. that solidarity movements internationally should increase financial assistance to media projects within the national democratic movement
6. that media workers should organise themselves into truly national and democratic structures
7. that appropriate structures be set up in the country that will survive the state onslaught in the long term
8. that media training be seen as a priority in all sectors and that women be incorporated fully into media projects

RESOLUTION ON A COLLECTIVE APPROACH TO CULTURAL WORK

NOTING:

the culture of the oppressors has encouraged a high degree of individualism amongst artists

RECOGNISING:

That culture must be viewed in the context of people's struggle

WE THEREFORE RECOMMEND:

That cultural workers and artists be encouraged to work and develop collectively by sharing ideas, resources and skills with a view to enriching people's culture.

RESOLUTION ON PERFORMING ARTS

(incorporating theatre, music and dance)

CONFIRMING:

that the performing arts have been distorted and inhibited by co-option, censorship and exploitation by the ruling class

NOTING:

1. Historically the performing arts have been divided into two traditions - one representing the interests of the apartheid regime and the ruling class, and the other a true representation of people's culture and struggle

2. that the performing arts have long been exploited by capital

THEREFORE WE RESOLVE:

1. To restore the performing arts to their rightful role of both reflecting and being instruments of resistance to the apartheid regime

2. To organise and unite the performing artists into national democratic structures which will, inter alia,

2.1 protect performing artists against exploitation

2.2 conscientise and mobilise performing artists

2.3 produce progressive journals and literature

2.4 set up a progressive network for cultural products

3. To secure funding towards providing training inside and outside the country, providing alternative venues, festivals and sponsorships

4. To establish and develop archives to record and preserve traditional music, song and dance

5. To secure as much performing space as possible by bringing existing venues into the fold of the progressive cultural organisations

6. That the recommended structures urgently take steps to ensure the provision of adequate academic education for child performers and their protection against all forms of abuse and exploitation



RESOLUTION ON VISUAL ARTS

CONFIRMING:

The importance of the role of visual arts in the democratic struggle

NOTING:

1. that posters and other graphics have made a significant contribution to advance the national democratic struggle
2. that architects and craftspeople are often inadvertently excluded, from such conferences
3. craft is an essential part of our culture and the erosion of our craft traditions by, among other things, exploitation
4. the power of film and television as a popular cultural medium and the need to develop an authentic democratic film culture in South Africa, taking into account the particular difficulties surrounding the financing of production and distribution of film and television
5. visual arts education in the Black Community is seriously undeveloped

WE CALL UPON:

Visual artists to apply their skills and resources to further the national democratic struggle; and

WE RECOMMEND:

1. that graphics directly associated with the democratic struggle, such as posters and other art work, be further developed as our revolutionary art; and that resources be allocated to this end
2. that architects and craftspeople be organised alongside other cultural workers
3. that our cultural workers undertake the documentation and analysis of our visual art in consultation with the mass democratic movement
4. that archives be established and developed to record and preserve our work
5. that cultural workers and the mass democratic movement urgently look into the question of drawing crafts people into the

cultural structures of the mass democratic movement and into production and distribution collectives

6. that cultural workers commit themselves to the sharing of skills and resources in the form of workshops and other progressive educational programmes in the community.

#### RESOLUTION ON RELIGION AND CULTURE

##### NOTING:

The historical role of religion in the oppression of our people and the laudatory efforts of democratic theologians of various religions to play a meaningful role in the national democratic struggle

##### WE RESOLVE:

1. to support the effort of all theologians struggling to find a meaningful way of expressing their faith in our struggle for a non-racial, non-sexist and democratic South Africa

2. call upon all those theologians to identify completely with the national democratic struggle of our people and to regularly consult with the national liberation movement and the mass democratic movement with a view to maintaining and strengthening the links between religion and the national democratic struggle

##### IN CONCLUSION:

This conference re-affirms that it is only through the implementation of the Freedom Charter by the mass democratic movement that we can fully realise a true Culture in Another South Africa.