



The South African
Scriptwriters Association

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28 FEBRUARY 1992

The Chairman
Working Group 1
Codesa
World Trade Centre
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Dear Sir

CHARTER FOR THE ARTS

Your kind attention to the enclosed proposals for a Charter for the Arts will be appreciated.

Yours faithfully

A handwritten signature in black ink that reads 'H. McCaul-Dommisse'. The signature is written in a cursive style and is underlined with a single horizontal line.

**H McCAUL-DOMMISSE
CHAIRMAN**

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A Charter for the Arts

Preamble

It is accepted

- (i) that movement in South Africa is towards consultation and negotiation aimed at achieving consensus in all areas affecting the lives of all the peoples of South Africa.
- (ii) that the accommodation of diverse cultural demands leading to the development of a vibrant, meaningful and nationally representative cultural future must be built on the acceptance of our common humanity and common destiny as people dwelling on this earth.
- (iii) that the eventual fusion of our diverse cultures into an internationally accepted cultural and artistic identity must be based on the acceptance of the recognised and legitimate heritages of our diverse peoples and the right to express itself culturally and artistically in terms of these heritages.
- (iv) that the traditional craftsmanship and ethnic arts of the indigenous people of South Africa must be documented, preserved and supported and must include traditional, music, dance, song and literary forms.
- (v) that the binding force of a common enjoyment of the arts is a prerequisite for the development of a common South African patriotism.
- (vi) that the cultural wealth and the creative strength and power of all our artists is a common possession to be shared by all our people.

AIMS

- (a) to establish frameworks for the funding, training, presentation, development and administration of every aspect on National, Regional and Local levels of South African Art and Culture with due regard to particular circumstances and needs.
- (b) the elimination of divisive trade union establishments and their replacement with consultative bodies.
- (c) to institute bodies or organisations to define, regulate and control employment parameters and conditions for all those employed in all facets of the arts.
- (d) the embodiment of the structures and principles involved in a Charter of the Arts and the legal safeguarding of the principles as expressed in the Charter, within the Constitution.

Aspects to be addressed:

- (i) Creation of a politico-cultural climate within which the creativity of all artists on every level of the arts can be stimulated, supported and developed.
- (ii) Methods to be adopted for the development of a common foundation, representing all the diverse inputs of South Africa's multi-faceted cultures, as a basis on which the nation's cultural life can be built.

- (iii) Methods of funding the administration and control of art and culture in a national representative body with Regional and Local divisions, independent of government control.
- (iv) Recognition of the separate though interlinked functions of financial control and artistic policy definition.
- (v) Provision for the security and well-being of all accredited artists by means of national medical aid and pension schemes.
- (vi) Recognition of the principle of free competition and private initiative.
- (vii) Protection of South African endeavours by means of import control mechanisms.
- (viii) Provision for access to the arts for all citizens from childhood to old age.
- (ix) Defining the application and parameters of the above aspects to each of the following:

theatre; ballet and dance; opera; painting, sculpture and related arts; museums and art galleries; music and orchestras; radio, TV and the electronic media; film; cabaret; circus ...

The implementation of the charter could entail some or all of the following:

setting up and administering national, regional, community and mobile centres where they do not already exist; creating training facilities at each of the above centres for artists,

administrators and technicians; audience development and participation on all levels; art education and/or appreciation at school level.