REVISED WHITE PAPER ON ARTS, CULTURE AND HERITAGE

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FOR DISCUSSION ONLY

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PREAMBLE

South Africa has been at work since 1994 with the pressing tasks of reshaping itself. Two decades later, it continues to faces challenges inherited from the past. Nevertheless, the end of minority rule and the advent of democracy enabled the systematic legal eradication of race-based segregation and discrimination by replacing this with an inclusive, non-racial democratic dispensation based on equality.

This consequently called for the legislative and institutional transformation of the arts, culture and heritage dispensation of the past. The means for achieving this was the 1996 White Paper on Arts, Culture and Heritage. Grounded in the Constitution, it affirmed the right of everyone to enjoy, participate in and have access to artistic, cultural, heritage and linguistic resources, facilities, training programmes and related opportunities.

Significant progress has subsequently been made in building a new and inclusive society to which the arts, culture and heritage have contributed. The task now is to accelerate, expand and deepen the gains made over the last two decades and to address the new challenges thrown up by an ever-changing world and society.

It is for these reasons that a fundamental policy revision of the sector, based on experiences since the advent of majority rule, is now required.

The impact and success of this revised White Paper are therefore to be measured by the extent to which the sector contributes to the effective implementation of institutional governance and management, as well as to the effective delivery of arts, culture and heritage services to all the people of South Africa within a coherent framework of national development.

Because the arts, culture and heritage are fundamental to human society, they possess the creative and innovative means of self-actualisation and social transformation based on the social practices, values, traditions and histories of cultural communities.

Given that every society is a social, political, economic and cultural construct that maintains and renews itself by drawing on its creative and innovative store of cultural and heritage resources, the remaking of South Africa into a just and inclusive society cannot be accomplished without drawing on the creative, cultural and heritage resources of all our people.

This revised White Paper therefore charts the current and emerging challenges facing South African society as it moves forward in its resolution to tackle persistent historical inequalities. Harnessing the arts, culture and heritage for creative expression, education and training, job creation and the eradication of poverty through close cooperation with all the tiers of government and related departments, as well as the international community, is an essential aspect of this transformational process.

Moving into the future, we are resolved to ensure that the arts, culture and heritage contribute to change and the creation of a better life for all.

1. INTRODUCTION

This is a revision of the 1996 White Paper on Arts, Culture and Heritage, its related legislation and national institutions. It is a document of critical introspection of its domain and practices with the view towards assessing the achievements and advances, as well as addressing the shortcomings, omissions and challenges in both policy and practice since the advent of democracy in South Africa in 1994.

The document is informed by diagnostic criticism and creative intervention. This is done based on the understanding that a society is the product of human endeavour, labour and creativity fashioned under specific natural, social and historical conditions.

By building on the White Paper of 1996 which sought to transform the historically exclusive and authoritarian system into an inclusive, democratic participatory dispensation, this revised White Paper:

- Sets out the objectives, process, methodology, vision, mission, principles and values of the revised White Paper;
- Assesses the 1996 White Paper and progress made in integrating the sector into national social, economic and development policies and plans since 1994;
- Outlines policies for the Performing Arts, Visual Arts, Craft and Design, Film and New Media, Heritage, Literature and Books;
- Provides a profile of the cultural and creative industries and their economic capacities;
- Emphasises the social status and economic rights of arts, culture and heritage practitioners;
- Supports human resource development through arts, culture and heritage in communities, education and training as well as research and knowledge production;
- Underscores the importance of intergovernmental, interdepartmental and international cooperation;
- Deals with public and private sector funding and financing of the sector; and
- Addresses matters related to policy implementation, monitoring and evaluation.

The central thrust of the White Paper is to establish an integrated national dispensation of arts, culture and heritage. It therefore underscores the inter-relationship between the primary artistic disciplines and practices of the visual arts, craft and design; the performing arts of theatre, music and dance and creative writing as distinct and related practices of artistry, with multiple properties including their intrinsic, social, educational and economic values and capacities.

The policy stresses their interdependence, mutually supportive relationships and interactive dynamics. This straddles the fundamental right to artistic creativity and access on the one hand, and the economic capacity of arts, culture and heritage on the other. This integrated ensemble approach will assist in multiplying the range and impact of the creative and economic capacities of arts, culture and heritage in their distinct and combined modalities.

1.1   Rationale and Objectives

This section spells out the rationale for the revision of the 1996 White Paper and sets out the objectives flowing therefrom.

Rationale

The rationale of this revised White Paper is to consolidate the democratic dispensation established for the sector in 1996 and to reposition it to effectively accelerate transformation. This is to be achieved by integrating new policies for the sector in the National Development Plan: Vision 2030, the National Strategy of Nation-Building and Social Cohesion as well as African Knowledge Systems to enable the sector to contribute to social and economic development through the elimination of poverty, inequality, unemployment and the building of a cohesive and united society in which the diverse artistic, cultural and heritage traditions of the society may flourish.

Objectives

Flowing from the above, the revised White Paper carries forward the gains of the preceding two decades and addresses the challenges of inequality, poverty, unemployment and persistent division based on race, race, gender and other factors of exclusions. The intention is to effectively contribute to building a cohesive and united society in which everyone has access to arts, culture and heritage, resources, facilities and opportunities framed by the following objectives:

Firstly, to align the revised White Paper on Arts, Culture and Heritage with the core mandate of the Ministry of providing arts, culture and heritage services, facilities, funds and resources; contribute to addressing poverty and job creation; and promote social cohesion and nation-building by providing access, resources and facilities to all who live in South Africa, with special attention paid to injustices and imbalances of the past.

Secondly, to base the revised White Paper on Arts, Culture and Heritage on the fundamental right to culture, artistic creativity, language, and intellectual and artistic freedom as enshrined in the Bill of Rights in the Constitution of the Republic of South Africa (1996); The National Development Plan: Vision for 2030 (2011); the African Charter on Human and Peoples' Rights (1981); the Charter for African Cultural Renaissance (2006); the UNECO Declaration on Cultural Diversity (2001); the Convention for the Safeguarding of Intangible Cultural Heritage (2003); Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005); and the African Union's Agenda 2063 (2014).

Thirdly, to harness art, culture and heritage as creative, innovative, educational social development practices with the economic capacities for transforming South Africa into an inclusive society based on actual equality.

Fourthly, to reconfigure the existing art, culture and heritage sector and the policies underpinning it to eliminate duplication and hasten transformation to enable the accelerated transformation and

optimal performance of the sector in relation to current social, educational and economic policies.

To achieve this, an integrated and coordinated system sensitive to regional and individual cases, based on the following seven pillars is called for:

- Extending arts, culture and heritage infrastructure, facilities and resources beyond the colonial urban centres into peri-urban and rural communities.
- Forming professional, local and regional arts and craft associations and networks with membership benefits and development programmes.
- Providing education, training and skills through formal and informal programmes in traditional and new creative methods and technologies.
- Expanding existing local markets regionally, continentally and globally.
- Developing beneficial public, private and international partnerships.
- Liaising with local, provincial and national authorities for the advancement of the sector.
- Initiating and participating in activities relating to and beneficial to the art, culture and heritage practice.

In pursuing the above objectives by means of the strategies suggested, policies must make allowances to include innovative and non-conforming projects.

1.2 Process and Methodology

On 4 November 2015, the Honourable Minister of Arts and Culture, Nathi Mthethwa, appointed an eight-person Reference Panel to revise the 1996 White Paper on Arts, Culture and Heritage. The team was subsequently expanded to include a ninth member representing the county's youth.

This was followed by the National Policy Consultative Indaba held on 26 and 27 November 2015 at the Cedar Woods Conference Centre in Woodmead, Johannesburg, where the appointment of the Reference Panel was formerly announced by the Minister

The terms of reference centred on the systematic assessment and review of the 1996 White Paper and the policies, institutions and programmes established since then. This included conducting nationwide, sector-specific public consultations with stakeholders, practitioners, national institutions and organisations to solicit oral and written submissions and recommendations for the review process.

The policy development process was based on the participatory method, which involved public consultations and the formal solicitation of written submissions from stakeholders, public institutions and organisations in the sector.

During May and June 2016, sector-based public consultations were conducted in urban and rural areas in all nine provinces. An important aspect of the policy review process centred on the role of participants and involved public interactions with key participants and representative stakeholders, as well as any interested members of the public, on policy matters related to the needs, resources, facilities, access and opportunities specific to arts, culture and heritage.

By adhering to the participatory and consultative principles on which South Africa's democracy and public policy development practices are founded, a representative cross-section of practitioners in all the arts, culture and heritage disciplines contributed directly to the policy review process. Written submissions were also made by the Department of Arts and Culture (DAC) arts, culture and heritage entities, institutions and funding agencies as well as by civil society organisations. The inputs informed the policy review process.

1.3 Vision, Mission and Principles

The vision and mission of this White Paper affirm the vision and mission of the DAC and introduces a set of principles. It builds on the changes and gains of the democratic arts, culture and heritage dispensation established in 1996 and responds fully to the objectives of this revised White Paper towards the new challenges faced by the sector.

Vision
A dynamic, vibrant and transformed arts, culture and heritage sector, leading to nation-building, social cohesion and socioeconomic inclusion.

Mission
To create an enabling environment in which the arts, culture and heritage can flourish and play a significant role in nation-building and socioeconomic development by:

- Preserving, protecting and promoting the artistic, cultural, heritage and linguistic diversity and legacy of South Africa;
- Leading nation-building and societal transformation through social cohesion;
- Enhancing records management structures and systems, and promoting access to information; and
- Providing leadership to the arts, culture and heritage sector to accelerate its transformation.

Principles

This White Paper supports the principles of openness, participation, accountability, effectiveness and coherence as core components of art, culture and heritage governance for all public and civil society institutions, programmes, initiatives and recipients of public funds.

These policies and measures aimed at the promotion of a vibrant arts, culture and heritage environment are to be based on the principles of freedom of expression, equality, openness, balance and sustainability, detailed below:

Sovereignty: In accordance with the Charter of the United Nations and the principles of international law, all states have the sovereign right to adopt measures and policies to protect and promote the diversity of arts, culture and expressions within their territory, and to facilitate the global flow of their own and other expressions.

Right to art, culture and heritage: The right to language and art, culture and heritage is enshrined in the Constitution of the Republic of South Africa, and the White Paper upholds this and seeks to promote and develop the diverse cultures of the people of the country.

Freedom of expression and access to information: The right of everyone to freedom of expression and access to information.

Transformation: To reconfigure the personnel, programmes and collections, exhibits, performances and events in arts, culture and heritage to reflect the demographics of an African society with diverse cultures.

Decolonisation: Placing African knowledge, epistemology, art, culture and heritage at the centre of policies, practices, institutions and programmes.

Diversity: The protection and promotion of the diversity of cultural expressions. This presupposes the recognition of equal dignity of and respect for all cultures, including the cultures of persons belonging to minorities and of indigenous peoples.

Openness: All cultures in every country in the world, balanced by national and local needs and priorities, are in principle open to and act upon each other.

Sustainable economic development: Art, culture and heritage are critical mainsprings of innovation and social and economic development based on modes that conserve, renew and expand resources for present and future generations.

International solidarity and cooperation: International cooperation and solidarity should be aimed at enabling countries to create and strengthen their means of cultural expression, including their cultural industries, whether nascent or established, at the local, national and international levels.

Inclusion and equitable access to diverse cultural expressions: Equitable access to a rich and diversified range of cultural expressions from all cultures and to the means of expressions and dissemination constitute important elements for enhancing cultural diversity and encouraging mutual understanding.

Empowerment: Of all cultural practitioners, the youth and women artists, in particular, are faced with barriers to access markets, funding and institutions.

Peer reviewing: Peer evaluation for funding and resource allocation.

Multilingualism: Practice multilingualism in all spheres of arts, culture and heritage in accordance with the language provisions of the Constitution.

Nation-building: Foster a sense of pride and knowledge in all aspects of South African arts, culture and heritage to encourage mutual respect, tolerance and intercultural exchange between the various cultures and forms of art to facilitate a shared cultural identity constituted by diversity.

Ubuntu: African humanist worldview based on the inherent, reciprocal and mutual value and respect of all persons as irreducibly equal.

Social justice: Address the injustices of the past and correct present imbalances in the provision of resources, facilities and opportunities in art, culture and heritage.

Good governance: Adhere to sound, transparent and accountable governance and management principles and procedures.

1.4 Core Values

This policy is based on the precept that humans are holistic beings with material, psychological, emotional, cultural, spiritual and intellectual needs. It accordingly recognises the inherent as well as the social and economic values of the arts, culture and heritage. Its core values thus include:

Inherent Value: Intrinsic value in their own right in the context of aesthetic needs of society and individuals.

Creative Value: Innovation and problem-solving capacities.

Social Value: Bringing about societal transformation and in being instrumental in socially good ends.

Economic Value: By generating wealth, contributing to direct and indirect economic growth and creating sustainable employment.

Educational Value: Cognitive, conceptual, spatial, design and cooperation skills development.

Recreational Value: Entertainment and relaxation function.

Therapeutic Value: Mental and physical therapeutic applications.

Environmental Value: In the application of natural and of recycled materials.

By recognising and supporting these multiple, mutual and interdepended values, this policy is informed by the understanding that their combination enhances the range, reach and impact of art, culture and heritage.

2. ASSESSING PROGRESS SINCE 1994

In assessing developments in the sector since 1994, the focus in this section is on the impact and limitations of the 1996 White Paper. In addition, it emphasises the strategic importance of the sector to contribute to inclusive social and economic development by integrating it into post-

1996 policy plans and strategies, namely, the National Development Plan, the National Strategy on Social Cohesion and Nation-Building as well as African Knowledge Systems.

2.1 The Impact and Limitations of the 1996 White Paper

The 1996 White Paper on Arts, Culture and Heritage is founded on a South Africa-devised participatory model that affirmed the roles of the state, civil society, arts, culture and heritage practitioners, the private sector and international agencies as critical partners for laying the foundation that would enable the development of a democratic and inclusive arts, culture and heritage dispensation in South Africa. This was to be achieved by:

- Establishing democratic mechanisms for transforming the public arts, culture and heritage institutions and structures for inclusion, transparency and accountability; and
- Redistributing resources and opportunities for historical redress and inclusive access and through promoting human resource development, education and training for practitioners, administrators, technicians and educators.

These objectives were to be pursued by the Ministry of Arts, Culture, Science and Technology to establish a democratic and participatory dispensation for the sector in a policy framework that provided for clearly delineated, publicly transparent and accountable roles for the state, the private sector, art practitioners, civil society and the international community. Consequently, the following institutional framework was enacted:

- A National Arts Council of South Africa
- A National Film and Video Foundation
- A National Heritage Council with Museums, Monuments, Heraldry, Place Names and Archives divisions
- A National Libraries and Information Council
- Ditsong Museums of South Africa
- Iziko Museums of South Africa

Given the limited resources available for the sector in 1996, and the imperative to transform a sector that catered for a very small and exclusive section of the South African population, policy was adopted as follows:

- The four Performing Arts Councils in the former Transvaal, Cape, Free State and Natal provinces were restructured to open them to performing arts and independent companies, and to reduce their dependency on national funding by recommending a funding model based on national, provincial and local government grants.
- Public-private sector partnerships were proposed, which resulted in the establishment of Business and Arts South Africa, and the Arts & Culture Trust.
- The transformation of the National Heritage Resources Agency, and the reconstitution of the Heraldry and Place Names Commissions, National Archive and Libraries, as well as the restructuring of the theatres of the former erstwhile Performing Arts Councils into open, public-funded theatres, led to the immediate objectives of transformation being carried out with mixed results.

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Against the historical background of apartheid education, which was designed to deprive children of basic, secondary and tertiary education, including art, culture and heritage education:

- The introduction of arts education at all levels of education was adopted as policy.
- The establishment of arts, culture and heritage administration, management and policy programmes at tertiary institutions was endorsed.
- The provision of basic infrastructure and resources in historically underdeveloped rural and urban communities commenced.

In addition to the above, the following policy proposals were also inscribed in the White Paper:

- The development of the Cultural Industries Strategy was recommended and later integrated into the Mzansi Golden Economy programme.
- The promotion of the status and protection of the rights of art, culture and heritage practitioners.
- The establishment of a national research and monitoring institution was recommended and established recently with the launch of the Cultural Observatory.

Given the wide-ranging proposals for policy changes carried out in the context of the historical transition, it was to be expected that the initial democratic culture and policy interventions would not, somehow, magically resolve the legacies of the past. Two decades of implementation experience laid bare the limitations of the founding policies. These include:
- A lack of coherence in the design of the overall system resulting in overlaps between different agencies and institutions;
- Slow transformations in the sector;
- Inefficient and cumbersome administrative procedures;
- A lack of coordination between national, provincial and local arts, culture and heritage policies and the need for greater interdepartmental cooperation;
- Inadequate formal education and training opportunities for art, culture and heritage;
- The uneven distribution of infrastructure, facilities, material and resource outside the main metropolitan areas;
- The persistence of the perception of arts, culture and heritage as marginal luxuries;
- Insufficient attention to the role of the private sector in funding and developing the sector; and
- Inadequate monitoring and evaluation of institutions, programmes and events.

An assessment of the impact, gains and limitations of the 1996 White Paper on Arts, Culture and Heritage must take into account the challenges of meeting the needs of diverse policy beneficiaries in the context of ongoing changes over the past two decades. The accumulated knowledge and experiences of policy-makers, implementers and arts, culture and heritage practitioners informs all the revisions contained in this draft White Paper.

Since the scope of the 1996 White Paper covered all the arts and the diverse cultures and heritage, its current name as the Department of Arts and Culture, which excludes heritage that is

integral to its composition and mandate, the adoption of an inclusive name that reflects all its domains is thus endorsed.

The review process is therefore comprehensive and covers all the sub-domains that make up the sector, and deals with the impact thereupon by political, social and economic factors. This is aimed at the accelerated transformation and restructuring of the sector to remove the obstacles to effective policy implementation.

2.2 The Strategic Importance of the Sector

For society, understood by this policy as a cultural formation, to maintain itself and to develop hinges upon two basic facts. One, human society is the product of human creativity, invention and work. Two, the maintenance and development of society in changing local and global conditions requires the invention and applications of ever more developed tools, instruments and skills if it is to meet the needs of its citizens.

By drawing on the creative, innovative and inventive skills, cultural traditions and accumulated knowledge and practices of its members, the obvious strategic importance of the sector for social, economic and cultural development is underscored by this policy.

As South Africa enters the third and potentially decisive decade of the transition from apartheid to democracy, the historical reliance on an extractive mining and resource-based economy will have to be rapidly reconfigured to participate in the new knowledge and cultural economies of the third industrial revolution. It is now globally understood that innovation, creativity and problem-solving are the key strategic capacities for social and economic development. For this reason, the integration of the sector into national social and economic policies is imperative.

2.3 Integration of the Sector into the National Development Plan, Nation-Building and Social Cohesion Strategy and African Knowledge Systems

To enhance the effectiveness of the sector, the integration of arts, culture and heritage policies into macro national, provincial, local and regional economic and social development plans and strategies is imperative. In this regard, the National Development Plan (NDP), the Nation-Building and Social Cohesion Strategy, and African Knowledge Systems are of importance.

The National Development Plan

The *National Development Plan: Vision 2030* (2011) is the overarching socio-economic framework for development devised to unite South Africans of all races to eliminate poverty and reduce inequality by 2030. It commits to implementing and achieving a minimum standard of living to be realised through a diverse and all-inclusive strategy.

The objective of the NDP is to eliminate poverty and reduce inequality by 2030. It draws on the progress South Africa has made since 1994, and focuses on the complexity of national development through a long-term perspective. It defines a desired destination and identifies the role different sectors of society need to play in reaching that goal. As a long-term strategic plan, it serves four broad objectives:

The NDP recognises the importance of social cohesion as an integral method of building the notion of common understanding and eliminating equality. It looks to expand on this through the importance of arts and culture and the impact cultural industries have on social cohesion and, more importantly, the development of the economy through job creation. It states that "if arts and culture is promoted effectively, the creative and cultural industries can contribute substantially to small business development, job creation, and urban development and renewal". [1]

To justify this, it refers to various performing sectors within cultural industries. For instance, the South African music industry was worth approximately R2.2 billion in sales in 2011; the craft sector contributed R3.3 billion to GDP in 2010 and employed more than 273 000 people; and the visual arts sector had turnover of nearly R2 billion. The country's rich cultural legacy means that South Africa offers unique capabilities and opportunities within the various cultural industries. In addition, artistic expression and cultural tolerance have the capacity to foster values, facilitate healing and restore national pride.

The NDP commits to facilitate the following effective measures to promote the sector by:

- Providing financial and Information and Communication Technology support to artists to enable the creation of works expressing national creativity, while opening space for vibrant debate;
- Strengthening the Independent Communications Authority of South Africa's mandate for nation-building and value inculcation;
- Incentivising commercial distribution networks to distribute and/or host art;
- Developing and implementing plans for a more effective arts and culture curriculum in schools with appropriate educator support;
- Supporting income-smoothing for artists in a special unemployment insurance scheme and evaluating funding models for such initiatives; and
- Developing sectoral determination legislation frameworks to protect arts-sector employees.

This policy positions the sector to creatively respond to globalisation, environmental challenges, job creation and sustainable employment, arts, culture and heritage infrastructure development and improvements in education and training to strengthen the links between social, cultural and economic strategies for the realisation of the NDP vision, objectives and targets.

Social Cohesion and Nation-Building

Social Cohesion and Nation-Building is a response to the ongoing and unfinished national project which began with the transformation of South Africa into a constitutional democracy in 1994. The DAC is the custodian of this national outcome.

The concept of Ubuntu is central to the Social Cohesion and Nation-Building project in South Africa. This is an African idea of human equality and care based on the notion that beings and their value are reciprocal and shared by all.

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[1] Our Future: Make It Work. Executive Summary of the National Development Plan Vision 2030. (2011) p.26.

Driven by the DAC, Social Cohesion and Nation-Building is a national intergovernmental project aimed at overcoming the divisions and exclusions of the past and the present. It is thus an intergovernmental and cross-sector strategy infused in the policies and work of all departments and programmes.

The arts, cultural and heritage dimension of social cohesion and nation-building is integral to the DAC's mandate to develop South African culture to reduce inequalities, exclusions and disparities based on ethnicity, gender, class, nationality, age, disability or any other distinctions which engender divisions, distrust and conflict. This is to be achieved by eradicating the divisions and injustices of the past and to foster unity and a sense of being proudly South African.

African Knowledge Systems (AKS)

This revised White Paper seeks to integrate African Knowledge Systems into arts, culture and heritage policy. This is done to enhance the ability of communities to develop and manage human, intellectual and material resources of African culture and heritage, and to decolonise public policy.

This paper provides three unique policy possibilities. Firstly, the increased participation in South Africa's cultural development. Secondly, a new orientation for transformation. Thirdly, establishing a more inclusive approach to the provision of services. This will be advanced by:

- Integrating African culture and systems into the department's programmes;
- Investing in African agency;
- Increasing Pan-African partnerships and diversifying cultural systems, with African knowledge systems as an integral part of the new policy; and
- Reducing Western hegemony by reversing the marginalisation of African art, culture and heritage.

The origins of AKS can be traced back to the development of a new concept in organisational theory and social developments in the United States of America in the 1980s. This concept was employed to manage diversity in multicultural societies and workplaces for integration and the competitive advantage of drawing on ethnic, cultural and gender diversity based on equal opportunities for all citizens in a liberal market economy.

The limits of mainstreaming in a neoliberal institutional environment call for the possibilities of 'integration' as an alternative and more viable paradigm. AKS mainstreaming is a problematic means to achieve the goal of the equality of knowledge holders for a number of reasons:

- AKS mainstreaming is too vague a concept to be utilised effectively for the equality of knowledge holders.
- Different understanding of the usage and meaning of AKS mainstreaming.
- The employment of AKS mainstreaming as an efficiency vehicle without attention to its redistributive effect.

- The attempt to conceptually integrate the equality of knowledge holders from the beginning within existing knowledge institutions and programmes has been counter-productive.

The integration of African knowledge holders in mainstream public institutions is an ethical project. All concerned, African knowledge holders, dominant knowledge holders, teachers, researchers, public officials and recipients of public resources must challenge dominant postulates and discard the habits of passive assimilation.

Inclusion is premised on the principle that an individual has a right to belong to society and its institutions and necessitates the removal of barriers that may prevent the individual from belonging. These barriers may deny individual African knowledge holders access to material or research resources. The removal of barriers requires structural and attitudinal changes and a fundamental shift away from acceptance.

To advance this, the integration of African arts, culture and heritage in basic education and the establishment, in partnership with the Departments of Education and Science and Technology, of a multidisciplinary National Institute of African Knowledge Systems with an arts, culture and heritage component based at South African tertiary educational institutions are supported.

3. NEW POLICIES FOR ARTS, CULTURE AND HERITAGE

This chapter provides broad policy outlines for all the arts and heritage disciplines. The arts include: the Performing Arts, consisting of Theatre, Dance and Music; Visual Arts, Craft and Design; Audio-Visual Media as well as Language, Literature and Publishing. It as also deals with Heritage which includes: Museums; Heritage Resources, Sites and Monuments; Geographical Place Names; Heraldry and Symbols; Archives; and Libraries and Information Services.

The purpose here is not to provide detailed discipline-based strategic directions. Further work in consultation with discipline-based organisations and representatives will be required to develop strategic directions and policy plans for each sub-sector and discipline flowing from this revised White Paper.

3.1 Performing Arts: Theatre, Dance and Music

The performing arts consists of theatre, musical theatre, music and dance, each of which is made up of several sub-disciplines and genres from a range of different cultural traditions. In South Africa, these traditions, broadly speaking, consist of African, European, Asian and Jewish strands, each of which, in turn, is comprised of diverse modes and tributaries.

As with all the arts, culture and heritage, public-funded institutions privileged the European traditions during the long colonial and apartheid epochs imposed on the country and its peoples. This cultural bias was particularly acute in the performing arts, as manifested in the four provincial Performing Arts councils located in the segregated white urban areas of the previous Transvaal, Orange Free State, Cape and Natal Provinces which had the lion's share of the public funds allocated to the arts.

The concentration of resources on a narrowly conceived tradition produced two exclusionary consequences: it excluded African, Asian and Jewish traditions, and it privileged the performing arts at the expense of creative writing, visual art, crafts, film and design. Accordingly, the 1996 White Paper on Arts, Culture and Heritage changed this.

Now, 20 years hence, it is time to revisit and assess the impact of that policy decision with the view to amend and change it to enhance the performing arts. In doing so, it should be kept in mind that while the former provincial theatres, not stripped of their guise as 'performing arts councils', remain important national arts assets fully deserving of support, the entire performing arts dispensation, formal and informal, is the jurisdiction of this policy.

To do justice to the respective genres, each are treated in relation to the specific nature, needs and disciplinary interfaces in relation to the objectives of this policy, which seek to optimise cooperation.

Proposed policy recommendations for the Theatre and Dance sub-sectors are:

Theatre

- Establish a national circuit of theatres to be subsidised by the DAC, at least one per province. No new theatres are to be built in this regard; instead, existing theatre infrastructure will be identified and refurbished and upgraded to include: two to three theatres seating 120 to 350 guests, and equipped for professional theatre, music and dance performances, as well as film screenings; rehearsal venues/studios to accommodate two to three productions at a time; and office space for staff and resident companies, as well as for hire/rent by outside parties such as publicity companies.
- Redefine the notion of subsidised playhouses as 'receiving houses' available for rent from outside parties, since that generally benefits those with resources. Introduce a formula of 50% in-house productions and 50% external independent productions.
- Make production budgets of R2 million – R5 million available to each theatre on the national theatre circuit (at least one per province) in three-year cycles to commission, purchase and co-produce work, and to be able to plan ahead adequately;
- Make funding available for theatres that are not part of the national theatre circuit – on a sliding scale according to agreed criteria – e.g. track record in producing South African work, touring nationally and internationally, and providing opportunities for new theatre makers, in two- to three-year cycles.
- Establish at least one theatre company and at least one contemporary dance company per province – as independent companies, but to be housed at a provincial theatre; each with at least 8 to 12 employees, and an average subsidy of R2 million each (18 companies times R2 million for an initial budget of R36 million). The briefs of these companies would be to create, present and tour theatre and dance productions in the province, and to teach theatre and dance to children, youth and adults, with the company having such skills – or access to the skills – to offer these.
- Funding is to be made available for 25 to 50 companies – distributed in proportion to the provincial population – to produce theatre for local communities, and which deals with local community issues.

- Invite tertiary institutions to apply for support to provide training in addition to their current training programmes, and then work with at least one tertiary institution in the north and one in the south of the country to offer the following training, aimed particularly at those who may not have the academic qualifications to enter university:
    - Diploma in directing;
    - Diploma in technical aspects: lighting, stage management and sound;
    - Diploma in theatre design: costumes, props and set design.
- All theatre training institutions are to include a professional practice course covering cultural policy and entrepreneurship, including marketing, raising capital, financial management, budgeting and the option to set up companies to prepare graduates to operate within the sector.
- Provide seed funding for an annual festival, rotating from province to province each year, that features the best 15 to 25 theatre productions produced at all festivals and theatres during the preceding year.
- Provide funding for the best theatre works selected by an independent panel (the panel to be renewed every three years) for international touring to selected festivals and theatres.
- Identify and offer mentorships/training to 15 managers per year to work with leading theatre administrators/managers/artistic directors.
- Provide funding for mentorships for designers, directors, technicians etc. to work with experienced mentors.
- The artistic directors and chief executive officers of the nationally subsidised theatres, festivals and companies are to meet at least twice per year to plan, coordinate and monitor co-productions and tours, with these being planned two to three years in advance.
- Each subsidised theatre is to have a resident or associate playwright for a period not exceeding two years.
- Provide one-year start-up capital for two or three new companies each year comprising graduates from theatre schools.

The long history of the exclusive public funding for and the educational institutionalisation of Western art traditions served to denigrate, marginalise and neglect African and Asian traditions and forms of art in South Africa. Indigenous forms survived in the past by creating informal semi-community spaces and alternative platforms. The movement of African and Asian arts forms, from the periphery to the centre, alongside Western artistic traditions and practices, began in 1994 and was supported by the 1996 White Paper. This revised White Paper seeks to accelerate and deepen this transformative shift.

Dance

South African dance consists of African, European and Asian traditions. While each of these have distinctive styles, the three traditions consist of a variety of historical and contemporary forms which were hindered in the past by segregation from interacting with each other. Since 1994, interactions, collaborations and exchange between the traditions intensified under the democratic arts, culture and heritage dispensation established in 1996.

The historical exclusive focus of public-funded institutions of Western dance forms based in the former Performing Arts Councils made way for an inclusive approach. This enabled independent community-based dance companies, reliant on foreign funding in the past, to access public funding. It served to stabilise and secure their organisations and programmes, leading to the enhancement of their repertoires and their reputations nationally and internationally. The challenge now is to expand and accelerate this.

In light of the above, this White Paper recommends a dance policy based on the following:

- Recognition of the diverse dance traditions of South Africa while stimulating and developing African forms;
- Promotion of excellence in dance through the provision of quality formal and informal education and training for dance, including choreographers, costume and set designers;
- Provision of infrastructure, equipment and resources for all dance forms;
- Equitable funding of the diverse traditions within a framework focused on developing African dance;
- Provision of incentives for collaborations between African, Asian and Western dance forms;
- Closing the gap between urban and rural dance organisations and projects;
- Supporting interdisciplinary collaborations;
- Funding touring dance performances;
- Marketing and promoting South African dance nationally and internationally;
- Developing management and technical skills for dance;
- Employing a core group of dancers and dance specialists on a permanent basis in public theatres in a system based on 50/50 in-house productions and outside productions;
- Harnessing dance for job creation;
- Supporting the marketing and promotion of dance; and
- Monitoring and evaluating dance institutions, companies and programmes.

Music

South Africa has a diverse music heritage and a vibrant contemporary industry made up of African, European, Asian, Caribbean and American forms and traditions. It includes diverse popular contemporary, coral, orchestral, operatic, ceremonial and liturgical forms of expressions.

However, Western forms of music have historically been considered superior and dominant compared to local African music in all forms. To address this, public policies must focus on developing, supporting and promoting South African music.

The music ecosystem contains both live and recorded music with many stakeholders at different points of the respective value chains in an interconnected sector. Live music is the highest earning activity and contributes significantly to job creation and the GDP. The live sharing and consumption of music in multiple spaces fosters the social, cultural and economic well-being and social cohesion of South African society.

The South African music industry is thriving and it is prestigious and lucrative to work within the industry's ranks. Music consumers are passionate but discerning, and it is people's tastes that push trends. The nation is proud of its musicians. A national music policy must be based on the following:

- A balanced regulated environment of appropriate laws, regulations and licensing for alcohol consumption, zoning of activities, parking, posters, noise levels, access to facilities and health and safety.
- Increased numbers of venues geographically distributed to redress historically segregated spatial exclusion to present quality music in secure environments.
- Investment, grants and subsidies need to be made available to the live music sector with supportive and complementary tourism policies and transport support to venues.
- Policies for youth and education are key to ensuring a throughput of talent and skills from the basic schooling levels to tertiary and other forms of adult-based education and training.
- Supportive broadcasting and local content policies as multiplier effect for the growth of the live music and recorded music sectors.
- Skills development and professionalisation.
- Incentives and obligations to funding to attend to inequality and social fragmentations.
- Industry research and information to address deficient, distorting market perceptions and policy decisions.
- Supply-side interventions to improve distribution and promotion for greater competitiveness.
- Transformative interventions to support the establishment of an inclusive music economy.
- Addressing the existing digital divide where the market in South Africa is still using many traditional platforms, with local business not yet ready for international digital innovations.
- The key roles of the Department of Trade and Industry (DTI) as well as the Department of Small Business Development in providing incentive schemes for industrial growth and development not currently available to music.
- Existing schemes that can be accessed by the music and cultural and creative industries (CCIs) include the sector-specific assistance scheme (SSAS) aimed at non-profit organisation support (for music industry exportation of services and products); the Export Marketing and Investment Assistance (EMIA) (for access to trade fairs); the Seda Technology Programme (STP) aimed at SMMES, which would be useful for general business support; the Isivande Women's Fund, which could be used to empower women entrepreneurs in the music industry; and the Critical Infrastructure Programme (CIP), which could be used to establish music infrastructure. The as yet unpublished IDC music industry study (2013) highlights possible DTI incentive schemes for the music industry such as:

Recording artist development incentive: Support programme for sound recording copyright owners. This is a cost sharing incentive that provides funds to record and promote a new record. Funding can be directed at 'A&R" development for single recordings or higher budgets for full albums.

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Foreign producer production incentive scheme: Local record companies can hire an internationally recognised producer to record in South Africa and guide local post-production (mixing and mastering) to develop export-ready recordings.

Music venue incentive scheme: A fund for music venue owners to establish a world class music venue – small, medium and large depending on the state of the applicants' business and length of time operating.

Local content substitution aid: Open to radio stations who believe their bottom line will be affected by playing local music. This fund is based upon the percentage of South African music that will be adding to their playlist and diminishes over a period of one year.

Recording studio development incentive scheme: Recording studios can apply for funding depending on length of time they have been operating. This fund should seek to build a better quality of recording.

Musical instrument brand development: Fund to set up music instrument and equipment brands and infrastructure.

Orchestral score incentive: Fund to write and record a score for a film.

Live music video incentive: Fund to record a full length live music video.

Touring incentive: Cost sharing fund for touring locally and abroad.

3.2   Visual Arts, Craft and Design

This is a varied field of modes and practices encompassing the following three main interrelated and non-hierarchical fields:

Visual arts includes drawings, paintings, sculptures, ceramics, prints and graphic art, photography, murals, paperwork, performance arts, installations, conceptual art, tapestry, fibre art, computer graphics and digital art.

Craft includes the production of traditional and contemporary decorative and utilitarian objects and carvings, as well as weaved basketry produced on a small scale through hand processes from natural and synthetic materials.

Design refers to the conceptual visualising process of applied art, craft, architecture, spatial design and planning, engineering, textiles, jewellery, clothing, furniture, typography, books, posters, packaging and a host of other household, consumer and utilitarian goods.

As with all the arts, open access to education, training, materials and working and exhibition spaces were denied to the majority of South Africans before 1994. Although the right to artistic expression in enshrined in the Constitution, South African society is still characterised by stark imbalances in opportunities and facilities to exercise this right, hence the ongoing drive towards the decolonisation of the arts in South Africa since 1994. Despite barriers, a significant number

of South African artists, crafters and designers from diverse backgrounds have established national and international profiles.

Recent surveys cited in the *Research Report: An Assessment of the Visual Arts in South Africa* (2010) indicated that the practising artists in the sector are relatively well-educated, with 72% of artists and 48% of employees in the sector having tertiary qualifications. In addition, the visual sector which was dominated by whites is now evenly represented by black, white and women practitioners. The sector as a whole is economically well developed and provides significant levels of employment. While the visual art and design sectors are concentrated in urban areas, craft is predominantly practiced in rural parts of the country.

Challenges

Surveys and public hearings have identified several challenges in the sector:
- Lack of working spaces and access to funding coupled to the high cost of materials.
- Small domestic markets and difficulties in accessing international markets.
- Inadequate promotion of the sector by government and compounded by insufficient exhibition, display and marketing opportunities.
- Few opportunities for training and skills development.
- Low presence in the print, digital and broadcasting media.
- The high commissions and fees taken by galleries and craft markets.
- The precarious status and rights of arts, crafters and designers.

Policy Initiatives

The following recommendations are made for the visual arts, craft and design sectors:
- The expansion of quality formal education and training at all levels.
- Development of local, regional and international markets.
- Higher levels of commission for public art.
- Integration into the cultural and creative economies.
- Enhanced acquisition budgets for public galleries and museums.
- Support participation and representations of South African art and design in regional, continental and international events.
- Enhance the right and status of visual artists, crafters and designers.
- Stipulate that a percentage of the construction cost of new public buildings be earmarked for the acquisition of visual art, craft and locally designed furnishings.
- Invest in group touring exhibitions.
- Provide working and exhibition spaces in centres for art in communities.
- Expand the artist-in-schools programme.
- Promote transformation and equity in the sector.

3.3   Audio-Visual Media

It is also recommended that this sector which is referred as "Film and Video" in the 1996 White Paper be changed to "Audio Visual Media" to:

- Develop and promote all aspects of the South African Audio industry;
- Develop and support pre-production, production, post-production and marketing of South African films;
- Support education and training for talent and skills in the various areas of the film industry;
- Promote diversity and uphold freedom of expression;
- Promote awareness of and appreciation for South African films;
- Secure continuous resources, facilities and funding for the South African film industry;
- Enhance access to South African cinema;
- Enhance the branding of South African films;
- Conduct and commission research on South African films;
- Allocate funding to emerging and established practitioners and projects in the South African film industry;
- Promote participation and cooperation in the South African film industry;
- Support co-productions between South African film producers and producers from other countries;
- Conduct and publish research;
- Formulate policies and procedures of the film council;
- Liaise with national, provincial and local public departments and agencies in the promotion of South African films; and
- Advise on national policies and projects for the development of films in South Africa.

The governance body for the National Arts and Audio Visual Council of South Africa will be made up of non-governmental and civil society practitioners, administrators and legal experts in the arts and audio visual sectors. It will advise the Minister on policies for the Arts and audio Visual Media; devise and implement development and funding policies for the sectors; evaluate proposals, projects and initiatives and disburse funds as well as monitor, evaluate funded projects and report on organisations, projects and initiatives.

3.4 Heritage

The national heritage system in South Africa consists of Museums; Monuments, Heritage Sites and Resources; Geographical Place Names; Heraldry and National Symbols; Archives and Public Records; and Libraries and Information Services. It is made up of tangible and intangible heritage resources as well as Living Culture in the form of cultural traditions, customs, oral history, performance, ritual, popular memory, social mores and knowledge of nature and diverse natural resources.

While there are discrete areas of disciplinary focus and specialised functions in heritage, like the creative arts for example, they constitute a set of interrelated practices which together make up the heritage system of the country. This interrelationship, it follows, calls for an integrated and coordinated national heritage system.

For the purpose of this revised White Paper, Heritage, as defined by the International Museums Council, is "the sum total of wildlife and scenic parks, sites of scientific or historic importance,

national monuments, historic buildings, works of art, literature and music, oral traditions and museum collections together with their documentation".

This definition emphasises the relationship between creativity and heritage conservation. In terms of this, heritage provides the accumulated resources, knowledge, techniques and distinctive traditions of a society and serves as a source of inspiration and a frame of reference for contemporary creativity and innovation. Over time, contemporary creativity eventually becomes heritage. This underscores the living and dynamic nature of heritage and its relevance to contemporary society.

Placed in historical perspective, heritage policies, institutions and programmes of the colonial and apartheid past were based on Western epistemologies, prejudices and practices which valorised and projected Western and colonial culture as markers of human civilisation and progress worthy of collection, conservation and preservation for future generations. Indigenous heritage, on the other hand, was dismissed and stigmatised as 'primitive' curiosities of 'underdeveloped peoples' with very little, if any cultural significance.

National Heritage Council of South Africa

The 1996 White Paper set out to dismantle the colonial and apartheid heritage dispensation and replace it with a reconstructed and decolonised inclusive system based on the narrative of all the people and cultures of the society. In addition, the colonial and apartheid heritage systems, which developed in a piece-meal fashion, focused on Anglo-Afrikaner traditions and constituted an incoherent and fragmented patch-work of institutions, collections and policies.

An alternative heritage dispensation was conceptualised and proposed to correct and reconstruct the heritage dispensation in accordance with the provisions of the Constitution and the process of a united non-racial society in the making. The new policy, however, was not implemented as set out in the 1996 White Paper.

In practice, the patchwork of institutions were retained and in some instances renamed, while new structures were also added. This resulted in the retention of the outdated, fragmented and uncoordinated system with all its gaps, overlaps and duplications, particularly between the Heritage Resources Agency, Museums and the work of the new National Heritage Council.

The Draft National Heritage Bill of 1997 sought to "introduce an integrated and interactive system for the management of the national heritage, in harmony with the traditions of African humanism, holism". It was devised to "co-ordinate the expression of the heritage of all who belong to South Africa" and to "nurture and conserve it so that it may be bequeathed to future generations".

It further specified the "general principles governing heritage management throughout the Republic" and to "provide for the establishment of a National Heritage Council to co-ordinate and promote heritage management throughout the Republic". It was to consist of the following commissions:

- A South African Geographical Place Names Commission for the standardisation, consideration and formalisation of place name changes;
- A National Heritage Resources Commission to promote heritage resources including monuments, memorials, heritage sites and archaeological and paleontological sites.

The Draft Heritage Act was later changed to become The National Heritage Resources Act which replaced the old National Monuments Act. Archives are dealt with in the National Archives Act of 1996. To date, no legislation has been devised and tabled for National Museums apart from the Declared Cultural Institutions Act (1997).

The 1996 policy decision to establish an integrated national heritage policy framework was therefore not enacted. The subsequent establishment of the National Heritage Council in 1999 resulted in the establishment of a separate institution parallel to the institutions for Monuments, Heraldry, Geographical Place Names and Archives.

The central thrust of the policy recommendations for heritage is aimed at addressing the fragmentation and duplications in the current overlapping heritage architecture. This calls for the repositioning of the National Heritage Council to function as the coordinating umbrella body for National Museums; Monuments, Heritage Sites and Resources; Geographical Place Names, Heraldry and National Symbols; Archives and Public Records, Libraries and Information Services as distinct but interrelated heritage sectors.

In consolidating the heritage sector for greater integration and coordination, the specialised functions, infrastructure, management and personal will be retained. The objective of this policy proposal is not rationalisation but the elimination of duplication and overlaps for greater integration, consolidation, coherence, optimal functioning and effective delivery by the

Core functions

It is stipulated that the existing National Heritage Council will be redesigned to serve as the coordinating national body for heritage with the following objectives and functions of:

- Advising the Minister on national policies for heritage including museums, monuments, archives, geographical place names, heraldry, national symbols and libraries;
- Setting standards and norms for national heritage institutions and programmes;
- Coordinating and harmonising the functions various heritage commissions;
- Promoting management, education, training, skills and development for the heritage sector;
- Coordinating the digitisation and the introduction of new technologies in the heritage sector
- Liaising and cooperating with provincial and local heritage councils and programmes;
- Promoting heritage tourism;
- Integrating heritage into national economic policies and programmes;
- Harnessing heritage for job creation;
- Applying heritage to social cohesion and nation-building;

- Facilitating and advising on international heritage cooperation and exchange;
- Eliminating duplication and overlaps in the national heritage systems;
- Advising on legislation and initiatives on the repatriation and restitution of heritage resources;
- Establishing a national heritage database on programmes, institutions, organisations and persons;
- Coordinating the functions of the heritage commissions; and
- Carrying out such duties as may be assigned to it by the Minister.

Museums, Heritage Sites and Resources Commission

Museums refer to and include public cultural, natural, technological, scientific and military collections housed, displayed and interpreted in buildings and sites open to the public. They consist of both tangible and intangible heritage objects, material, documents recordings and resources.

While the 1996 White Paper stressed the need for and proposed the constructions of an integrated national policy on museums to address the incoherent and fragmented dispensation of the past policy, a policy framework to address this has not been adopted to effect this.

Core functions

The core functions of the National Museums Council include:

- Advising the Minister through the Nation Heritage Council on national museum policies;
- Developing an integrated system of national museums for South Africa;
- Accelerating the transformation of South African museums and heritage sites into a set of diverse and inclusive heritage institutions;
- Coordinating the implementation of national museum policies;
- Developing criteria and methods for classifying public museums as national, provincial, metropolitan and local institutions;
- Promoting museum education, training and skills development;
- Planning, coordinating and promoting technological innovation in museums;
- Cooperating with and supporting the development of provincial and local museums;
- Conducting research on all aspects of national museums;
- Funding and resourcing national museums;
- Developing and maintaining a repository of information on South African museums;
- Monitoring and evaluating the programmes and performance of national museums; and
- Carrying out such duties as may be assigned to it by the Minister.

National Monuments, Heritage Sites and Resources Council

Monuments and heritage resources refer to and include commemorative memorials, statues, and natural, land-based and marine archaeological, paleontological and other heritage sites.

It is proposed that the name of the National Heritage Resources Agency be changed to the National Monuments, Heritage Sites and Resources Commission, with the following core functions as listed below.

Core functions

The main functions of the National Monuments, Heritage Sites and Resources Commission will include:

- Advising the Minister through the National Heritage Council on policies for national monuments, memorials, statues, heritage sites and resources;
- Directing the drive for the transformation of national monuments, heritage sites and resources;
- Protecting national monuments, memorials, statues, heritage sites and resources;
- Liaising with provincial and local monument, heritage sites and resources agencies, councils, commissions and bodies;
- Establishing and publishing criteria for the approval of new national monuments, memorials, statues and heritage sites and resources;
- Devising criteria for the classification and grading of monuments, memorials, statues and heritage sites and resources;
- Identifying monuments, memorials and statues which should form part of the national estate;
- Devising and publishing procedures for the application and installation and removal of national monuments, memorials and statues, heritage sites and resources;
- Devising and publishing procedures for the application and registration of new heritage sites and resources;
- Supporting the conservation and restorations of national monuments, memorials, statues, heritage sites and resources;
- Making provision for the identification, assessment and protection of heritage resources during spatial planning and development;
- Integrating monuments, memorials, statues, heritage sites and resources into policies and strategies for economic development and employment;
- Communicating decisions and information on monuments, memorials, statues, heritage sites and resources effectively in print and electronic media;
- Funding the development of new monuments, memorials, statues, heritage sites and resources; and
- Carrying out such duties as may be assigned to it by the Minister.

National Geographical Place Names Commission

Since 1994, South Africa has embarked on national, provincial and local geographical place name changes aimed at redressing the colonial and apartheid legacies and restoring the indigenous history and names of places, as well as for honouring persons who have contributed to the development, liberation and transformation of South Africa in all spheres of life.

Core functions

The powers and functions of the National Geographical Place Names Commission include:

- Advising the Minister on national policies pertaining to geographical place names;
- Standardising geographical place names of national territory over which the government has sovereignty and jurisdiction;
- Liaising with provincial and local geographical place names institutions;
- Communicating decisions and information on place names effectively by means of print and electronic media after approval by the Minister;
- Respecting, promoting and protecting the linguistic diversity and orthography of South Africa;
- Liaising with national and international organisations and bodies concerned with geographical place names; and
- Carrying out such duties as may be assigned to it by the Minister.

Heraldry and National Symbols Commission Council

The Heraldry Commission grants, registers and protects national, provincial and local coats of arms, badges, emblems, names and uniforms. It is headed by a State Herald and advised by a commission appointed by the Minister.

Core functions

- Advising the Minister on heraldic and related matters;
- Assisting with the designing of coats of arms, the national flag, badges and national, provincial and local emblems and other public insignia;
- Receiving and examining application for the registration of coats of arms, flags, badges, emblems and other public insignia;
- Keeping a register and documents lodged in terms of the National Heraldry Act;
- Issuing certificates of registration of coats of arms, badges, emblems and other public insignia; and
- Carrying out such duties as may be assigned to it by the Minister.

Archives and Public Records

The National Archives manages the records of governmental bodies and preserves the archival record as a national heritage.

Core functions

- Preserving public and non-public records with enduring value;
- Providing public access to such records;
- Managing and maintaining a national automated information retrieval system;
- Maintaining a register of public and non-public records;
- Setting standards for and providing guidelines to provincial archives; and
- Promoting awareness and use of the national archival heritage.

Libraries and Information Services (LIS)

The Bill of Rights guarantees the right of "Access to Information" and stipulates that national legislation must be enacted to give effect to this. It is also included in the article on Freedom of Expression that guarantees the "freedom to receive and impart information". This right is a prerequisite for empowering citizens and communities to participate in public matters and decisions affecting them. In South Africa, the public library and information services, which are crucial for this, consist of:

- The National Library of South Africa in Pretoria and Cape Town
- The South African Library for the Blind
- The Library of Parliament
- Five Legal Deposits Libraries
- 9 Research Council Libraries
- 26 Higher Education Libraries
- 1 612 Provincial Libraries
- 381 Metropolitan Libraries
- Approximately 2 000 School Libraries

In addition, there are also significant numbers of correctional services, corporate, law, government and embassy libraries and information centres.

The South African Libraries and Information Service is governed by a wide range of legislation, the most important of which is The South African Public Library Information Services Bill (2010), The Legal Deposit Act (1997) and the National Council for Libraries and Information Act (1999).

The system is aligned to the national information needs and imperatives of South Africa and is focused on promoting and entrenching a reading culture to contribute to economic and social development. This is done by contributing to the entrenchment of an informed and skilled population.

While South Africa had a relatively sophisticated library and information infrastructure when it became a democracy in 1994, the vast majority of the population were denied access to even the most basic LIS. The disparities, traces of which are still visible today, are based on stark racial and spatial inequalities. The past two decades have however seen significant efforts to correct these imbalances by extending infrastructure and information resources to historically disadvantaged communities, as well as by reinventing library and informative services through the use of new information and communication technologies to address illiteracy and improve the quality of education.

The National Library

The National Library Act No. 2 of 1998 amalgamated the National Library in Cape Town, founded in 1818 and the National Library in Pretoria, established in 1887. Its core functions are:

- Building a complete collection of documents emanating from and related to South Africa;

- Promoting the optimal management of collections of public documents held in South African libraries as a national resource;
- Rendering a national bibliographical service and act as the national ISBN agency;
- Promoting optimal access to published documents nationally and internationally;
- Serving as a national preservation library and service; and
- Promoting awareness, appreciation and access to information and documentary heritage and literacy.

Legal Deposit

The Legal Deposit Act No. 54 of 1997 promulgated in 1998 provides for the deposit of:

- Books, magazines and other information bearing materials and documents, including films, videos, music CDs and DVDs published and produced in South Africa; and
- Official documents published by national, provincial and local government as well as parasitical institutions.

This is to ensure the collection, cataloguing, preservation of and access to the documents and audio-visual materials published in South Africa. With the rapid change in the production of knowledge and information, legal deposit legislation requires constant updating.

The purpose of Legal Deposits is to collect and to make available to present and future users documents that contain the literary, artistic, cultural, intellectual history and heritage of South Africa. It places a legal obligation on publishers and producers of written and recorded publications to deposit a certain number of documents to designated Legal Deposits.

There are five Legal Deposits in South Africa: the National Library (Pretoria and Cape Town), Bloemfontein Public Library, the Bessie Head Library and the National Film and Sound Archives of Parliament.

Public and Community Libraries

Part A of Schedule 5 of the Constitution stipulates that public libraries are a provincial competency. Part B places the responsibility for infrastructure and buildings under local government. At present there are 1 612 public and community libraries under the jurisdiction of the 9 provinces and 381 libraries serviced by the 6 metropolitan councils.

For a population of 51 million, this results in a ratio of 1 library for every 31 600 people. Due to the differences in provincial budgets and the history of exclusion, huge disparities in the provision of facilities and services persist. Current developments in the sector include:

- Standardisation of policies and procedures to enhance access;
- Provision of ICT infrastructure and free internet services;
- Building of new and upgrading exiting libraries;
- Skills development, training and capacity enhancements;
- Provision of mobile and toy libraries;
- Providing small libraries for the visually disabled;
- Installing gaming and automated systems equipment in libraries; and
- Promoting literacy and reading.

Academic Libraries and Information Services

South Africa has 26 higher education libraries based at universities serving approximately 500 000 students spread over 9 provinces. Given the centrality of research, knowledge production, teaching and learning at tertiary level, quality library and information services are vital for this sector with its highly focussed and technologically innovative institutions centred on the integrated management systems designed to meet access demands through wireless technologies, network-based resources and e-learning.

Many academic libraries have responded to the global Open Access Initiatives by signing the Berlin Declaration on Open Access to Knowledge in the Sciences and Humanities. However, given the history of inequality, well-resourced former white urban universities are advantaged over historically black rural-based universities.

Correctional Services Libraries and Information Services

The Correctional Services Act 111 of 1998 affirms the right of access of prisoners to reading material provided if it does not constitute a security risk or is deemed detrimental to prisoner rehabilitation. It allows for materials to be accessed within and outside the institution for the educational, recreational and information needs of prisoners.

Research Libraries

These libraries are related to Academic Libraries. The South African Government Gazette 27123 (896) of 2013 recognises all higher education academic libraries, the libraries of the National Research Foundation, the eight Science Councils, and both national and provincial department research units.

Special Libraries

A large number of libraries are located in government departments, national and provincial legislatures, law societies, the private sector, hospitals, museums and civil society organisations which provide physical and internet access.

School Libraries and Information Service

Before 1994, the racial divisions in South Africa saw to it that white public schools were provided with libraries and teacher librarians. Some black secondary public schools, with libraries, had no library staff. Black primary schools, in some urban areas, had rudimentary classroom collections while most black rural schools had no library facilities and information resources.

Based on the high expectations of ICT, the position of teacher librarians was abolished after 1994, the consequences of which were destructive. Schools, parents and civil society organisation responded by devising means to provide library resources and services to schools.

Presently, between 10% and 15% of school budgets are allocated to library resources. Many challenges, including lack of staffing, inadequate funding and the underrating of the critical role of libraries and information services in educational policies, have negatively affected the levels of the reading skills of learners.

These challenges propelled the need for adequate school libraries into the public discourse. Civil society organisations have intervened by providing containers and other improvised library infrastructure, donations of books and training of staff. This has brought about a new awareness of the importance of school libraries resulting in Basic Education policies making it a priority.

South African Library for the Blind (SALB)

Founded in 1919, the SALB has a long and distinguished history of providing library and information services in a global context where only 5% of what is published in print is also available to the blind and the visually impaired. Hence, as the only library of its kind in South Africa and on the African Continent, providing access to reading materials to this category of citizens is its main challenge.

The mandate of the SALB, as stated in the South African Library for the Blind Act 91 of 1998, is to "provide a national library and information service to serve blind and print-handicapped readers in South Africa" by building balanced and appropriate collections; providing access to documents and information; developing standards and producing documents in special mediums; conducting research; and acquiring, manufacturing and disseminating technologies required to read, replay and reproduce media.

It works closely with its international counterparts and is involved in international initiatives to create greater access to special reading materials. Serving on the Steering Committee of the World Intellectual Property Organisation programme for creating an international catalogue of reading material enables it to download, without cost, material for the blind produced in other countries.

The Marrakech Treaty, signed by 52 other member countries of the World Intellectual Property Organisation to which the South African government is not a signatory, enables the speedy and easy provision of reading materials without discriminating against blind people. It should be ratified by South Africa.

3.5 Language, Literature, Books and Publishing

This section deals with language policy. Literature, books and publishing. It supports multilingualism and the development of the African languages

Language and Multilingualism

South Africa is a multilingual country. This multilingual reality is reflected by the language clause in the Constitution, Section 6, which makes provision for 11 official languages, in

addition to all the other language provisions in the Constitution, namely section 9(3), 29(2), 30, 31(1) 35(3)(k) and 35(4).

South Africa's commendable constitutional language provisions are now embodied in the Use of Official Languages Act No 12 (2012), which "takes precedence over any inconsistence provision of any law on the use of official languages by national government". The Act applies to national departments, national public entities, and national public enterprises. It is therefore applicable to all national institutions of arts, culture and heritage which are required to adopt language policies regarding the use of official languages for public purposes in compliance with section 6(3)(a) of the Constitution.

In addition, the Act requires the identification of at least three languages for government and public use and stipulates how the language will be used for effective communication. It further describes how effective communication will be conducted with "members of the public whose choice of language is 'sign language' or 'not an official language'". It is incumbent on national government and national entities to explain how the public can access the language policy as well as complaint mechanisms and procedures.

The Act further makes provision for the establishment of a National Language Unit in the DAC to advise the Minister on policies and procedures as well as regulate and monitor the use of official languages by national government. The establishment of language units in national public entities is also required. Exemptions may be granted by the Minister on applications by national public entities.

In light of the above, the promotion and preservation of South Africa's linguistic diversity, which includes the official and all other languages recognised by the Constitution, in all spheres of life, is therefore important for linguistic and cultural inclusion and nation-building. This requires that indigenous languages be incorporated in all activities, projects and presentations in the arts, culture and heritage sectors in effective functional and creative modalities.

In this regard, section 6(2) of the language clause in the Constitution enjoins the state to "make practical and positive measures to elevate the status and advance the use" of the indigenous languages. The arts, culture and heritage sectors are therefore strategically well-placed to play a role in the use, development and elevation of the status of all the official languages and other languages. In the arts, culture and heritage sectors the promotion of linguistic diversity must include functional communication, artistic creativity, language heritage and cultural identity and expression.

Literature, Books and Publishing

In the twenty-first century, with technology developing at a furious pace, 'book' is an inadequate word to represent works of the mind and imagination delivered in print form – as well as on screen and through an ever-expanding range of mobile devices. This Policy has considered the re-naming of 'book' as 'content' or information". The Policy chooses, however, to retain the term "book" as it exists worldwide, but also to caution the reader to be conscious that "book" is

used herein both in its traditional sense and as a Literary Work – with far wider implications than the traditional printed and bound object.

The term book describes and includes all the links in the book value chain: that is, the people, organisations and companies and all their separate skills, competencies, labour and activities that start with the creation of the Literary Work and lead to its consumption by the reader. The book value chain includes (but is not limited to): authors, translators, editors, illustrators, designers, typesetters, paper manufacturers and printers, publishers, book distributors and booksellers, libraries and readers.

The South African Copyright Act, No 98 of 1978 as amended, defines Literary Work very broadly and, by including the words "irrespective of literary quality and in whatever mode or form expressed", makes clear that a Literary Work can exist in print and in digital format. Therefore, this Policy's definition of Literary Work is a work that is written, whether manually or mechanically; can be read in any form such as, for example, in handwriting, in printed typeface, in computer characters or in Braille; and can exist on a surface such as a page or a screen.

A national book policy is a strategy for integrating books strategic cultural and economical sector. Unesco also considers that a national book policy is a consensus between the state and the private sector in order *inter alia* to stimulate literary creation; to create a fiscal and financial environment favourable to writers and publishers; and to promote the trade and distribution of books.

A National Book Plan is a strategic plan for developing the Book Sector and is based on the principles, proposals and guidelines of the National Book Policy.

A strong and vibrant reading culture and writing empowers citizens to participate actively and productively in society. Books, whether read in print versions or on digital formats, are a source of information that enables people better to understand the world in which they live. A literate and knowledgeable society gives rise to a skilled workforce with direct benefits to the society as a whole.

The Book Sector is a key driver of the country's artist and cultural heritage. Its significance and its influence therefore extend far beyond the relatively small book industry itself, which employs approximately 21 000 people in full-time employment (including freelance full-time employment). As part of the Cultural and Creative Industries (CCI) the Book Sector contributes meaningfully to the cultural creative economy. It also makes a crucially important contribution to education, from pre-school to postgraduate and in life-long learning and is the means by which South Africa's knowledge production is disseminated to both domestic and international audiences.

The two strands encapsulated in this Book Policy include: One, that the development of reading and writing is fundamental to the growth of culture as well as heritage, knowledge and understanding in a society; Two, that the development of the Book Sector will contribute

towards economic development, job creation, poverty alleviation and nation-building as envisaged in the NDP by improving education, innovation and training.

The former Minister of Arts and Culture appointed a Task Team to research the status of the Book Sector. Its report, presented in February 2013 recommended the establishment of a South African Book Development Council as a statutory body to conceptualise, draft and implement a National Book Development Plan, using the objectives, principles and proposals contained in this policy.

The level of literacy in South Africa, currently at 88% of the adult population, is not sufficiently high for the achievement of the objective of the NDP. The most basic requirement, therefore, of raising the country's GDP is the improvement of the level of literacy. A strong and viable book sector is a key aspect of a literate society and therefore also of economic growth.
The role of the book sector in providing the tools for literacy is thus a key element in achieving economic growth.

Economic growth through improved literacy is also a goal of regional development, and one in which South Africa has the potential to lead its neighbours, although it has not yet fulfilled that potential and is in fact lagging behind many countries in the region. In addition, if South Africa is to play a part in the global knowledge economy at the competitive levels of its BRICS partners, literacy improvement, and the increased skills and competencies to which it leads, is crucial.

The establishment of a statutory body, as in the case of India and Canada, responsible for implementing a National Book Policy, has long been recognised by the sector for:

- *Pursuing* comprehensive, integrated and linguistically and sector inclusive efforts to: build an information-literate citizenry;
- *Streamlining* book development initiatives to ensure inclusive participation among and within all in the value chain;
- *Enhancing* productivity through improvement in knowledge, skills and expertise, and upgrading research and innovation;
- *Intensifying* and coordinating efforts to nurture and inculcate a culture of reading and deliberation through the educational system, civil society organisations and the media;
- *Addressing* environmental issues in an integrated and holistic manner throughout the book chain; and
- *Leveraging* on the information and knowledge accumulated locally to encourage South Africans to make full use of their own resources.

The Board of Governance of the entity will consist of representatives from the public and private sectors as well as members from civil society nominated by their sectors and appointed by the Minister. Unlike the councils on which government has no representation, the work of the South African National Book Development Council will require close cooperation with the Departments of Arts and Culture, Basic and Higher Education, Trade and Industry and Small and Medium Enterprises, along with publishers, printers, paper manufacturers, the book trade, libraries, writers, translators and editors.

The entity's main functions will be to:

- Develop policies, devise strategies, and manage programmes aimed at developing all elements of the Book Sector and its related environment.
- Ensure the optimal cooperation between public, private and civic partners working in the knowledge and creative industries to promote public access to books and related material of the knowledge economy for national development and the benefit of society as a whole.
- Not primarily the disbursement of public funds but the design, implementation and management of national strategies and projects in partnership with its stakeholders and partners.
- To work, not independently but in partnership with public departments at national, provincial and local levels as well as with all the strategic sub-sectors of the book and related knowledge industries.

Pursuing this policy will stimulate the sector's growth and viability as it participates in the creation, production and dissemination of knowledge and information in new formats.

4. THE CULTURAL AND CREATIVE INDUSTRIES

This section provides background information to the CCI and outlines the policy considerations for the domain. It further clarifies the terminology used, provides a profile, history of support and sets out policy approaches for the development of the sector.

4.1 Background

The cultural and creative industries are a core part of the cultural economy ecosystem[3]. While South Africa is endowed with talent in the cultural and creative industries, the level of development of each of the specific industries is uneven. This section focuses on the policies, programmes and strategies needed to promote the development of talent and creativity in all sectors so that the creative industries function in a growing and sustainable manner.

The anticipated results will be a diverse range of cultural and creative products and services, along with an increase in employment, income generation, the number of micro, small and medium enterprises, foreign exchange earnings and turnover in multiple locations from developed urban spaces and township economies to village economies.

The cultural industries refer to the production and dissemination of cultural goods and services that use, embody or convey cultural expressions. Cultural industries offer income generation opportunities for arts, cultural and heritage practitioners and entrepreneurs. These industries were flagged in the White Paper of 1996. To give weight to this policy imperative, a strategy to grow the cultural industries was developed in 1998 called the Cultural Industries Growth Strategy. While CIGS researched four sub-sectors only (film and video, music recording, publishing and craft), the recommendations were to support the growth of all the cultural industries.

This White Paper recognises that the economic value that culture creates and can create will be supported alongside the intrinsic, social, educational and institutional values that have been outlined in other sections of this policy paper. It is also important to recognise that these values do not exist exclusive to one another and that in the process of stimulating the economic value of culture, the intrinsic, aesthetic or social values will also be stimulated and vice versa.

This section, however, focuses on the important role that the cultural and creative industries play in income generation for artists, entrepreneurship and business development for creative practitioners, urban development and liveable spaces, and in providing decent work and growing our economy. The policy direction suggested here is intended to support the transformation of South Africa into an equitable and just society that respects and preserves the rights, including the cultural rights, of all people.

4.2 Policy Considerations

There are a number of considerations that inform this proposed approach.

First, is the relation between cultural development, economic growth and technological development, particularly as regards the application of the latter to the mass media.

Second, the mass media reflects the thinking and values of those who own them. When they serve value systems or ways of life that are foreign to the people of a particular place, they tend, in the end, to wipe out the specific values of those people, becoming instruments of cultural alienation, even if unintentionally.

Third, the vast quantity of messages dished out to receivers by cultural industries daily can be analysed both in terms of their content and their impact on the dialectic of access and participation. Foreign cultural messages, specifically American, in the main, while promoting access by the local population to certain cultural goods and services, tend at the same time to frustrate local aspirations by alienating such people from active participation in the form of programmes or in the creation of cultural content.

Fourth, in order to throw light on some of these challenges and provide the DAC) with detailed documentation to facilitate decision-making, the officials should undertake a series of research-based projects bearing, amongst others, on the collection and analysis of data relating to the form that cultural industries take in our provinces and the strategies to be followed; the impact of these cultural industries on job creation and income generation; the expectations of various vulnerable groups, especially youth and people living with disabilities with regard to cultural industries; and the evaluation of socio-cultural effects of technological innovations on ways of life.

Fifth, it should be part of the DAC's programme to integrate cultural industries in the 'township economy' and examine the place and role of cultural industries in the light of innovation, ownership, cultural identity and cultural diplomacy, and investigate alternatives to the current management and function of cultural industries.

Sixth, an important question to be examined is the place of cultural workers in the economy. Special consideration will be given to: (a) the strains that exist between culture and industry; (b) the protection of cultural workers; and (c) the limitations and opportunities that new technologies place on freedom and creativity. Emphasis will be laid on the need not just from an economic but also from a sociological approach in order to gain a better insight into the reality of the relationship between cultural workers and cultural industries, bearing in mind their respective characteristics.

Seventh, recognising in general that the national legislation concerning the status of cultural workers is lagging behind the general advance in technology, the development of the media of mass communication, the means of mechanical production of cultural work, the education of the public, and the decisive part played by the cultural industries in the national and provincial developmental plans, the department undertakes to take decisive steps to:

- Ensure that cultural workers maintain control of their work against exploitation;
- Establish rights for cultural workers; and in so doing, taking due account of the Bill of Rights and the African Charter on Cultural Rights;
- Ensure that cultural industries provide new employment opportunities; and
- Assist cultural workers to remedy, when and where they exist, the prejudicial effects of new technologies on their employment or work opportunities.

Eighth, the last question considered – and a vital one from the point of view of defining the national strategy – concerns the various possible ways in which a balance can be struck between government and the private sector in cultural industries. What are the options open to government with regard to support for cultural industries? What means of support are available to government? What are the objectives and the limits of its action in cultural industries by comparison with the private sector? Can the department formulate and implement a provincial strategy that would enable cultural industries in the province to play a constructive role in keeping with the aim to develop cultural diplomacy and an integrated regional cultural industrial plan?

Such are the questions that serve as a basis for the department's Plan of Action. It should develop specific and concrete forms of action, and attempt to fit together the main components of an integrated strategy in respect of cultural industries in the context of the 'township and village economy.'

4.3 Terminology

The Cultural Industries Growth Strategy viewed the following as part of the *cultural industries*:

- Music (classical, popular, folklore).
- Visual arts (painting, sculpture, public arts and the decorative arts).
- The publishing sector based on writing and literature (books, magazines, newspapers); the audio-visual and media sector (film, television, photography, video and broadcasting).
- The performing arts (theatre, dance, opera, live music).

- The emerging multi-media sector (combining sound, text and image).
- Crafts (traditional art, designer goods, craft art, functional wares and souvenirs).
- Cultural tourism.
- The cultural heritage sector (museums, heritage sites and cultural events such as festivals and commemorations).

Those sectors where creative input is a secondary but crucial means of enhancing the value of other products whose marketability and effectiveness would otherwise be lessened were also classified under cultural industries. These sectors included design, industrial design and fashion and graphic arts (including advertising).

The term *creative industries* was introduced through further policy work after the development of the CIGS in 1998. In particular, the term was used by the Gauteng Government's Creative Industries Development Framework (CIDF) and the DAC's Creative Mapping Study, in collaboration with the British Council, to broaden the scope of engagement and align discussions with the broader international debates about the creative economy and the core role of creative industries in this regard.

The term *creative economy* was first used in 2001 by the British writer and media manager John Howkins, who applied it to 15 industries extending from the arts to science and technology. This term was later formally adopted by the UK government in 2006 to capture the wider contribution of creative industries to economic and social life.

The *creative economy* is an evolving concept based on creative assets potentially generating economic growth and development:

- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option calling for innovative, multidisciplinary policy responses and inter-ministerial action.

At the heart of the creative economy are the creative industries. UNESCO recently developed the UNESCO Framework for Cultural Statistics (FCS). The FCS is a tool for organising cultural statistics both nationally and internationally. It is based on a conceptual foundation and a common understanding of culture that will enable the measurement of a wide range of cultural expressions irrespective of the particular economic and social mode of its production. The main objective will allow for the production of internationally comparable data through FCS standard definitions. In this White Paper the conceptual framework of the cultural domains, outline in the glossary, is provided by UNESCO.

The concept of the creative economy has emerged as a means of focusing attention on the role of

creativity as a force in contemporary economic life, embodying the proposition that economic and cultural development are not separate or unrelated phenomena, but part of a larger process of sustainable development in which both economic and cultural growth can occur hand in hand (UNESCO Creative economy report, 2013).

4.4 The profile of South Africa's cultural and creative industries

The cultural and creative industries have a distinct producer profile that lends itself to small business support measures and the enhancement of the diversity of its key players. The creative ecology consists of predominantly small and micro enterprises in which freelance and contract work predominates. The industry is young with significant employment and management of women of all races.

The level of business skills, administration and contract and intellectual property knowledge is poor, with a bias towards the supply side of creation and production rather than the demand side of distribution of content and market reach. The majority of employees are black, with a high percentage of black managers but inadequate levels of black ownership.

The recent DAC National Mapping Study (2014) reported that there are approximately 27 685 organisations within the cultural industries sector in South Africa. Organisations are small, with 34.2% of them being comprised of just two to five employees; moreover, 22.1% of organisations in the industry are independent entities. On average, organisations are comprised of six employees. Many organisations are unregistered (22.1%). Among organisations that are registered, the most common registration type is close corporations (32.4%).

The study found that the largest domains within the creative industries are Design & Creative Services (31%), Visual Arts & Crafts (23%) and Performance & Celebration (20%). Nationally, more than half of entity owners are black (52.1%), with black ownership tending to be higher in Limpopo (83.6%) and Mpumalanga (70.9%) compared to other provinces. The Western Cape, Eastern Cape and Gauteng are the only provinces where white ownership is higher than black ownership. Nationally, the majority of entities are male-owned (59.9%). Female ownership is higher in the Eastern Cape and KZN.

In terms of organisational stability, 39.4% of organisations have been operating for eight years or less. On average, organisations have been operating for 13 to 14 years. Organisations in Limpopo, Mpumalanga, and the Northern Cape tend to be younger than those in other provinces, indicating that there has been growth in these provinces over the last three to eight years.

Relative to South African employment, the creative industries contribute 3.6% to employment in the country. The total contribution of entities and organisations within the creative industries sector is between R90 billion and R107 billion in direct output (turnover) per annum. It is estimated that the creative industries contribute 2.9% to GDP. Across domains, income is primarily derived from direct sales/services to buyers based in South Africa.

Principle owners tend to be between the ages of 35–44 years old (31.9%). Most are South African citizens (92.4%). The number of non-South African owners is highest in Limpopo (11%)

and the Western Cape (9.8%). Across registration type and entity size, the main market for organisations in the creative industries in South Africa is principally the general public – households and individuals based in South Africa (66%). Government represents 17.5% of the total market base for the creative industries in South Africa.

4.5   A brief history of support to the Cultural and Creative Industries in SA

Following CIGS, a number of sector-specific and general interventions were adopted to enhance the growth of the cultural and creative industries. These included the Music Industry Task Team; the establishment of the Film and Publishing clusters; the Copyright Review Commission Report; Local Content Strategy; the setting up of a creative industries unit in the DAC; the SA Music Week; the Customised Sector Programme for Film and Craft by the DTI; export promotion of the cultural and creative industries; as well as further research documents on music and film.

Since 1998 the department has broadened the CIGS focus to include strategic partnerships in cross-cutting national policy areas working closely with other government departments in three main transversal areas:

Poverty alleviation: A strategic partnership in the area of poverty alleviation was formed as a cross-cutting national policy area covering craft, music, indigenous art forms and cultural festivals in rural areas, business training, and community-based infrastructure. Government recognised that culture has a critical role to play in sustainable development, whether it be through sustaining built and lived heritage, encouraging contemporary cultural expressions or recognising the impact that culture has in promoting a strong and positive identity and fostering a sense of empowerment. In 2006 this programme ended and was re-established as the Invest in Culture Programme.

Invest in Culture Programme: The Invest in Culture programme (IIC) aimed to provide access to skills and markets as a tool for urban regeneration, rural development and job creation. Broad imperatives of government such as social cohesion, sustainable economic growth and coordinated governance were to be achieved. A component of the IIC was to provide technical support to the projects and develop capacity to be self-reliant.

Sector Skills Development for Arts and Culture as part of the SETA Process, led by the Department of Labour: The CreateSA project in partnership with the MAPPP-SETA covered visual arts, film and electronic media, cultural heritage and publishing, and later on the CATHSSETA included arts, culture and heritage, while the Services Seta included Film.

The first two projects, while large in scope and successful to a degree in that they reached the disadvantaged and empowered rural communities, especially women, the youth and people with disabilities, nevertheless suffered from capacity-related and management challenges, leading to an inability to develop sustainable projects. DAC research suggests that, unfortunately, the projects on the whole created a culture of dependency.

The sector skills development project was important in moving the cultural and creative

industries into a technical vocational training environment. The reconfiguration of the SETA environment has led to fragmentation in the approach of skills development for the cultural sector as each SETA has a different target and different approach. The matter of inadequate skills level for the sector leading to mandatory and discretionary grants for those sectors for small income streams was never resolved, with the result that support for skills development and training in this sector has declined.

From a policy perspective, the previous government-led investigations, strategies and development of the sector included the following initiatives:

- 1978 The amendments to the Copyright Act (1978)
- 1998 Cultural Industries Growth Strategy
- 1998 Film Development Strategy
- 2001 Music Industry Task Team report
- 2003 Local Content Strategy
- 2012 Copyright Review Commission report
- 2011 Mzansi Golden Economy Strategy

Two of these are highlighted here: the Local Content Strategy and the Mzansi Golden Economy Strategy.

Content industries 2003

The strategy for the development of content industries includes film, broadcasting and multi-media in South Africa (the Content Industries Strategy). The strategy was a joint initiative by the DAC, DTI, DOC and SARS as the departments with concurrent competency in the area of film. The strategy committed funding for research and development, content production, marketing and distribution, human capital development and institutional development. It aimed to achieve, *inter alia*, sustainable growth and development, global competitiveness, job creation, economic growth and cultural representatively.
The strategy identified six key areas of focus to drive the industry forward:
- Showing that the industry is a significant contributor to the country's GDP.
- Government contribution and role in the growth and development of the industry.
- Policy regulating the content industry.
- Co-productions.
- Government incentives.
- Institutional capacity.

The three key role players in the development of the content industries are the DAC, DTI and DOC. The Strategy for the Development of Content Industries was developed in 2003 by the departments with concurrent competency in the area of film and television, namely the DAC, DTI, DOC and SARS. It played a crucial role in delineating the roles of the various departments.

Mzansi Golden Economy

Mzanzi's Golden Economy (MGE) Strategy was developed within close relation to the NGP and the IPAP 2, with a more integral focus on the objectives based on repositioning the arts, culture and heritage sector as an economic growth sector, as well as introducing programmes that would facilitate large-scale employment. The aim is to insure that the government can provide the responsibility to transmit and present the South African culture and heritage for social and economic development. The preservation, promotion and natural progression of arts, culture and heritage will no longer be seen merely as showing origins and as a means of expression. Active steps will be taken to explore and identify the economic value and opportunity inherent in the cultural and creative industries.

The MGE strategy recognises that the arts, culture and heritage sector is innovative and creative and that the role of government is to create the enabling environment and support the sector to perform optimally. The strategy that focuses on the cultural and creative industries identifies the level of performance within six sectors of the industry. These six include:

- Cultural and Natural Heritage
- Performance and Celebration
- Visual Arts and Craft
- Press, Books and Information
- Audio-visual and Interactive Media
- Design and Creative Services

The MGE proposes a method of categorising various sectors and sub-sectors within the industry in order for the Stats SA Standardised Classification (SIC) codes to be mapped accordingly. This is proposed to help ensure that all future research commissioned by all departments in all spheres of government utilise this framework to allow national and international comparability, reliable analysis and better decision-making based on trends emerging from ongoing monitoring and evaluation.

South Africa currently does not have reliable time series, qualitative and quantitative or baseline data that clearly depicts the economic contribution of the arts, culture and heritage sector and which can be used for future planning. As stated in the MGE Strategy, the data and information regarding the economic contribution and performance of the cultural and creative industries that do exist are found across three major divisions in the national accounts. However, some data gained from various research reports, conducted by a few organisations and government departments, validates the noteworthy contribution of the cultural and creative industries to the economy and employment figures. Information contained in the MGE Strategy shows the economic and employment contribution of the cultural and creative industries. Much work was done to quantify statistically the contribution of the arts and culture sector, under the leadership of the DAC, to economic development. More work will continue to the mid-term through the development of the arts and culture observatory.

The strategic approach set out by the MGE facilitates a combination of the goals set forward by the NGP and the IPAP 2, with the idea that it recognises that the arts, culture and heritage industry is creative and innovative and provides numerous successful initiatives and possibilities,

which contribute immensely to economic and social development. It is proposed with specific reference to implementation of the NGP that the development of the cultural and creative industries was to focus first on general continuity and introduction of new initiatives, as well as recognising, building on, expanding and scaling-up existing initiatives; second, the identification and development of talent through ensuring appropriate skills development so as to develop excellence in the arts, culture and heritage sector; third, facilitating expansion and growth of existing initiatives in the culture and creative industries to create large-scale and high impact programmes, maximising the growth and employment potential of the sector; fourth, the expansion and co-ordination of supply and demand in the sector; fifth, the enhancement of existing production and creation of new business opportunities to match demand; and sixth, the monitoring and evaluation to guide investment and co-ordination of current and future resources for the sector.

Various proposals are suggested from which these strategic steps can be implemented to reflect a tactical approach to allocating various resources to calculated interventions. Through detailed planning, the provision of these resources can aid to linkages within the sector to facilitate the growth, visibility and demand for related initiatives. The various proposals specified by the MGE are:

- Education and skills development for both basic education and higher education. A national skills academy (NaCISA) was proposed by the MGE to encompass the total spectrum of the needs for this sector and to collaborate with the Departments of Basic Education, Higher Education, Trade and Industry and Labour;
- A sourcing enterprise (virtual and physical) to enhance access to activities, products and services offered by the arts, culture and heritage sector;
- Developing 'more than you can imagine' cultural precincts in all the provinces;
- National and international touring at 6 planned festivals and events expanding to 26 events per annum and securing international platforms for programming of cultural productions and exhibitions;
- Establishing information precincts at cultural precincts, libraries and elsewhere;
- Enhancing heritage sites such as Constitution Hill, Samora Machel Memorial, Freedom Park etc.;
- Establish an Art Bank as a funded commercial venture and to procure art works for all public buildings;
- Public art programme as expanded public works and community works programme to focus on Heritage Legacy projects, storytelling and beautification through art in communities, showcasing of artistic talent and skills development as well as large-scale public art programme in cities; and
- The establishment of a cultural observatory.

4.6 Policy approach to be adopted

The policy approach proposed draws from much of the research on cultural and creative industries conducted in the last 40 years and from the local history of support.

A range of government policy instruments is suitable for creating and sustaining cultural and creative industries – from taxation regimes and market-based instruments to consumption policies and initiatives as well as the need to ensure that the educational system provides adequate training in the development and management of cultural enterprises.

The approach to be adopted must involve both primary and secondary data sources aimed at analysis of the value-chain inherent in the prioritised cultural and creative industries, from production laboratories right up to retail shelves and households. The entire value-chain of the identified cultural and creative industries will include training, operations and markets.

The mobilisation, in a collaborative, systemic and responsive approach, of African Knowledge Systems inherent in the townships and villages signifies a shift from the top-down (central planning) approach employed in most development projects in the past to one that ensures that local economic priorities are defined by the involvement of the communities and, furthermore, that actions are taken with local agents and focused on investing in innovations that unlock the potential of local value chains and local economic sectors.

The approach consists of five key areas: a) a transformation agenda to create links between cultural knowledge and enterprise development; b) sub-sectoral strategies to detail the specificity of each domain; c) digital technologies and how to respond to their impact on the sector; d) the importance of culture and creative industries in urban development; and e) new, innovative funding and financing arrangements.

Transformation Agenda

The township and village economy entails the transformation of cultural knowledge into goods and services. In this respect, creating links between cultural knowledge – which includes science, technology and innovation – and cultural enterprises development is one of the most important challenges facing the township and village economy. Building cultural and creative industries requires development of knowledge assets; pools of capital for investment; local operational, repair and maintenance expertise; and of a regulatory framework that allows small cultural enterprises to flourish and for the expanded markets for cultural goods.

The following transformation agenda should inform the criteria to be adopted in developing projects within cultural and creative industries:

- Critique of the transformation agenda in promoting small, micro and medium businesses across strategic sectors in South Africa, isolating such issues as production/means thereof; access to opportunities/markets; barriers of trade including training; and ownership including fronting;
- Critique of existing funding mechanisms in relation to promoting the growth and success of small and medium enterprises should translate into a proposed funding model that includes a Specialist Industry Fund with social emphasis. Development of markets for uptake of the businesses should be undertaken, within existing or future institutions and structures (outlined in *Funding and Financing*); and
- Development of knowledge-based African systems of innovation to harness township

creativity and indigenous knowledge into cultural goods and commodities.

Sub-sectoral and cross-cutting strategies

Each sub-sector of the cultural and creative industries has its own distinct characteristics, so that while these strategic considerations are generic, it will be important to develop individual sector and sub-sector strategies that capture these specific details and needs of each of the sub-sectors. These sub-sectors should be defined according to the UNESCO Framework for Statistics as outlined in the *Definitions* section.

These strategies will be aligned to this White Paper and will guide the work of each sector and sub-sector. All main sector strategies will include a description of each of their sub-sectors and an explanation of why the sub-sector falls within this sector. The main sector strategy will in effect be a consolidation of all its sub-sector strategies and will thus ideally be developed after the sub-sector strategies. A consolidation of the implementation plans of each sub-sector strategy will in effect serve as the implementation plan of a main sector.

In addition to the transformation agenda outlined above, all sub-sectors require that the DAC:
- Plays a supportive and facilitative role in relation to the cultural and creative industries to maximise the opportunities created by an enabling environment that encourages and supports innovation and creativity;
- Provides the necessary oversight, monitoring and independent evaluations for all programmes, and participates in regular, effective public consultations with relevant stakeholders about new policy directions, new programme interventions and feedback about the monitoring and evaluation of existing interventions;
- Ensures the provision of adequate business and management skills training for all beneficiaries of funding programmes, all recipients of financial incentives, and also government officials to provide oversight, and monitor and evaluate programmes;
- Works collaboratively and in partnership with all cultural and creative industry role-players within the context and definition of developmental government in this White Paper;
- Collaborates with other government departments supporting or providing funding to the cultural and creative industries;
- Works directly with the DTI and relevant stakeholders to ensure that all copyright and IRP are appropriately addressed;
- Develops a comprehensive database of all funding distributed directly (DAC entities) and indirectly (other government departments, tiers of government, government agencies) to the sector;
- Provides incentives for tertiary institutions to conduct consistent, focused and continuous research to guide policy and programme choices as well as resource allocations to enhance the performance of the cultural and creative industries;
- Supports the sectors with appropriate and adequate financial resourcing to the respective DAC entities to design, develop, execute, monitor and evaluate programmes and projects;
- Provides the necessary support (both financial and technical) to ensure that the cultural and creative industries are well represented through member-based organisations;

- Develops and implements sustainable infrastructure plans appropriate to the cultural and creative industries based on needs assessment and well defined project implementation strategies; and
- Engages with and encourages the participation of the private sector which is key in the development of the cultural and creative industries. In addition to developing innovative financial instruments outlined in the *Funding and Financing* section, the involvement of the private sector is needed to ensure greater partnership between the cultural and creative industries and government in areas such as campaigns, fairs, markets, exhibitions, creative spaces and awards and competitions.

Digital technology and its impact on the arts, culture and heritage sector

The digital revolution is fundamentally altering the way in which cultural goods and services are produced, distributed, marketed and accessed. This is an area in which South Africa, and indeed the rest of the world, has seen dramatic changes in the last 20 years. It is therefore not surprisingly an area in which the 1996 White Paper is silent.

The UNESCO 2015 Global Monitoring Report asserts, "Indeed, the accelerated expansion of social networks and user generated content, the explosion of data created by cloud computing and the proliferation of connected multimedia devices – smartphones, tablets, e-readers – in the hands of users have together had a huge impact on the cultural scene, in both the global north and the South".

Digital technology has given rise to new players and new logics that at the same time enable new opportunities and present barriers or obstacles to the creation, production, distribution and consumption of cultural expressions. This has created a state of constant change in which new professions are continually being created: today, alongside traditional occupations such as actors, musicians, graphic designers and printers, we also have multimedia designers, web editors, artistic and creative consultants, and online creators. Some of these occupations imply simply a shift in the mode of production, while others are completely new.

Policy development must acknowledge and embrace the digital era. It is important that all stakeholders understand the policy issues and are consulted in the development of these strategies.

Access to cultural expressions is enhanced by digital technologies in terms of both ease and cost. The range and diversity of content is facilitated by mobile telephones, Internet access and e-books. Obstacles remain in that broadband access is still expensive and not widespread and because of the poor human and technical resources for digitizing analogue materials.

The speed and pace of the evolution of devices and content also means that linguistic diversity suffers, with English having a disproportionate advantage. Questions have been raised by the role of large platforms in aggregating content and the potential impact on the discoverability of new emerging voices.

- The DAC will ensure the digitisation and online availability of local content.

- The DAC will initiate digital literacy plans. This includes the use of new technologies so that schools are able to engage with artists and to learn more about the creative process itself; facilitate the interaction between school children and contemporary professional artists using a mix of video and interactive tools; provide children with the possibility of participating in live workshops on sound, colours, shapes and perspectives; facilitate learning about how to design jewellery, make sculptures, to paint or weave and to make screen or textile prints etc.; and allow for interaction between students and artists so that artists can respond to live questions.
- The DAC will preserve endangered cultural expressions using technological procedures.
- The DAC will pay attention to linguistic diversity on digital media.

The creation of new content is enabled by the ever-decreasing cost of equipment to produce content such as films and music. Young artists are now able to post their original cultural content on the web and distribute it to their friends and fans. In some cases this leads to greater visibility and resulting economic value back to the artist. Digital technologies makes possible innovative remixing, adaptations and cross media narratives affecting most forms of expression such as literature, music, cinema and performing arts. Obstacles in the form of technical and artistic expertise, legal implications of remixing and reuse and the impact of piracy on artists' income remain critical.

- The DAC will work with artists and major internet players to ensure compensation to creators and artists for the use of their work in the digital world and concurrently fight against copyright piracy.
- The DAC will preserve modern-day cultural creations through the establishment of a digital library of local cultural production, including an electronic legal deposit system for blogs, online videos and other multimedia materials not in public archives.
- The DAC will ensure that training, networking and R&D programmes designed for digital artists and entrepreneurs are available.
- The DAC will address digital rights and business models appropriate to digital technologies.
- The DAC will ensure that the sub-sectoral strategies and policies provide for a digital growth strategy with new managing and distribution models.

Digital technologies enable great advantages to the cultural industries such as opening up of new markets, easier and more efficient distribution and direct communication with the consumers of goods and services. The emergence of social networking has given the sector new opportunities to develop networks of volunteers and loyal consumers. This can be an important resource for the sector because volunteers, for instance, can provide the human capital necessary to undertake several artistic projects. Producers in sectors such as music are able to benefit from new ways of monetising their content such as music subscription streaming services. The lack of knowledge for producing high quality digital content is however a key obstacle for young entrepreneurs and artists. Other obstacles include online payment methods, complex digital standards, poor defined digital copyright management systems, space for traditional cultural circuits and digital piracy.

- The DAC will provide grants for digitisation and innovation such as in the book, music, audio-visual and video games sectors.

- The DAC will support institutions experimenting, doing R&D and facilitating networking in the field of digital entrepreneurship in the cultural industries.
- The DAC could support creative entrepreneurs with the implementation of electronic payment methods, the development of emerging digital markets and the simplification of processes related to digital production and distribution.

Government, the private sector and civil society have important and complementary roles to play in strengthening the cultural and creative industries.

- The DAC will create the pre-conditions through developing a favourable environment for developing the cultural and creative industries. These pre-conditions include strategies and policies, awareness raising information services, strategic alliances, an institutional framework, data and statistics to support this work.
- The DAC will establish competitive cultural and creative industries and support the export of the products of these industries. This includes incentivising networks and cluster development, working with the private sector to secure access to finance, facilitation of creative business incubation, and provision of physical infrastructure where necessary.
- The DAC will work with local government and the private sector to guide the spill-over effects of the cultural and creative industries and bridge their products with the rest of society and the economy, particularly those in the area of innovations and productivity, education and lifelong learning, social innovation and well-being, tourism and branding, regional development and environmental sustainability.
- The DAC will work closely with other government departments and all spheres of government to ensure collaboration in the complementary and supportive roles each must play in ensuring the success of the cultural and creative industries.

The participation of the private sector is key in the development of the cultural and creative industries. The opportunities for developing innovative financial instruments is listed below, but private sector involvement is needed to ensure greater partnership between the cultural and creative industries and government in areas such as campaigns, fairs, markets, exhibitions, creative spaces and awards and competitions.

Enhancing the cultural and creative industries in urban development

The White Paper of 1996 was silent on the role of cities in promoting arts, culture and heritage and, as a result, much of the progress in how cities engage with these sectors has been uneven and dependent on respective city officials and local government strategies. However, it is clear that cultural and creative industries have a tendency for spatial concentration and agglomeration, particularly in the larger urban centres and South Africa is no exception. City governments can play a direct role through infrastructure investments such as for film production studios or major civic complexes supporting opportunities for the arts, or indirectly through their support to education and training institutions that focus on art and design or the business functions of the cultural and creative industries, or the provision of advanced business services (banking, consulting, R&D) and senior management functions relevant to media, design and marketing services.

This policy focuses on the design of cities as a key strategic factor determining comparative advantage in the cultural and creative industries. They offer the following:

- They provide significant markets for cultural production, exhibition and performance.
- They are powerful magnets for talent.
- They provide the creative inputs and lifestyle attractions that artists and creatives need in order to thrive.
- They facilitate important links in the value chains and are sites for the management and coordination of functions.
- They are the sites of concentration for Government and corporate investment.

The presence of cultural and creative industries, cultural infrastructure, clusters of creative activities, events, fairs and markets are in turn attractive to inward flows of investment as well as people, the latter ranging from visitors, tourists, business people, skilled migrants to international students.

Local governments can stimulate the vitality of urban spaces by facilitating the provision of spaces for independent cultural businesses, small-scale arts venues, cheap and flexible workspaces, accessible cheap rented accommodation, small cafes and bars for live music. These creative assets often come up against the increasing value of urban real estate markets that results in the exit of artists and cultural businesses from these spaces. The DAC needs to support local governments in mitigating these trends.

The values of the arts, culture and heritage in cities are replicated in smaller urban concentrations of small towns. The DAC public consultation process revealed a deep disconnect and discontent in smaller towns around the country relating not only to economic inclusion and governance, but also to cultural equity in terms of funding and cultural infrastructure provision. Supporting the cultural offerings in these smaller urban agglomerations is important for social inclusion and the diversity of cultural expressions as well as for the intrinsic benefits in improving quality of life.

Communities in and around large urban concentrations are also able to articulate their independent sense of place and internal organisation where unique cultural facilities and creative talent are located. The cost of inner city real estate can give rise to smaller cultural and creative industry agglomerations in suburbs and townships attached to the metros. Local art galleries and museums, community arts and craft centres, adult education and community colleges, amateur theatre and music societies, language classes, bands, church choirs and dance troupes equally require attention from the DAC and the local government authorities to nurture and strengthen these more local cultural expressions.

Innovative funding and financing for the arts, culture and heritage sector

The plan should explore ways in which banks and financial institutions could play key roles in fostering technological innovation and supporting investment in township cultural businesses. So far their record in promoting technological innovation for cultural industries in South Africa has been poor. Capital markets have played a critical role in creating SMMEs in the cultural sector in

some developed countries. Initiatives will be explored on how to bring venture capital to the table; this could also help groom small- and medium-sized start-ups into successful cultural enterprises. At the moment, relatively little venture capital for cultural and creative industries exists in the provinces and needs to be nurtured. The policy proposals are detailed in the *Funding and Financing Arts, Culture and Heritage* section.

5. STATUS AND RIGHTS OF ARTS, CULTURAL AND HERITAGE PRACTIONERS

Artists create and heritage practitioners preserve artistic and cultural diversity. Their work is an essential contribution to the renewal, development and preservation of the heritage of society. This policy, therefore, seeks to enhance the social status and protect the economic rights of practitioners.

5.1 Social Status and Rights

The important roles of art, cultural and heritage practitioners in the social life and development of individuals and society call for the protection of freedom of creation and cultural practices and heritage traditions through appropriate policies and legislation. Conditions enabling full participation of all in the life of communities and society must be established and maintained.

All individuals, irrespective of race, colour, gender, abilities, language, religion, political or other distinctions, national or social origin, economic status or birth, must have the same opportunities to acquire and develop the skills necessary for the maximum development and exercise of their artistic talents, to obtain employment, and to exercise their profession without discrimination.

Appropriate measures, whenever possible, should be taken to institute and provide for the teaching of particular artistic disciplines and related skills. Facilities are to be provided and developed to this end. Opportunities to update knowledge, develop new skills and pursue creativity and cultural and heritage initiatives should be made available on the basis of need and in relation to priorities and available resources.

Particular attention should be given to the participation and development of women, youth and the differently abled in sector programmes. The promotion of the free international movement of practitioners and the freedom to practice in the country of their choice should be protected.

5.2 Economic Status and Rights

The emphasis here is on the improvement of employment and working conditions of art, cultural and heritage practitioners. The dual status of artists, as self-employed and as employees, has proved to be a challenge, not least because of the inability of self-employed artists to access UIF provisions, complex taxation implications and the absence of social security.

The DAC will enter into a series of discussions with the DOL to enable artists to retain their self-employed status for taxation purposes while accessing programmes such as unemployment insurance, occupational health and safety compensation, and other social benefit initiatives.

In line with UNESCO recommendations, among others, this policy supports the drafting and passing of legislation that would:

- Recognise the unique status of artists in law. This could extend to an exemption from paying income tax, and from paying tax on materials and equipment;
- Allow for a formal definition to be applied by all entities supporting the artists. This will ensure that bona fide artists are correctly recognised within any future tax and benefit system, and are able to benefit from any appropriate incentives;
- Provide for a registry of artists. To facilitate the professional development of the sector, and facilitate the administration of any potential social security to artists, it is necessary to create a system that consistently collects information on artists in the country. Currently, a similar system is in operation in Senegal, where artists register with the state and, as such, become 'known' entities. Similar registration systems are run for not-for-profit entities through the Department of Social Development in South Africa. There is also great potential to utilise the platform suggested for the Mzansi Golden Economy of the Sourcing Enterprise;
- Provide a framework for regulation and facilitation of relationships between artists and producers;
- Outline bankruptcy protection, such as classifying artists as preferred or secured creditors in the event of a bankruptcy;
- Provide tax deductions for expenses incurred through artistic work;
- Facilitate the promotion of investment in the arts through charitable donations;
- Create a specialised benefit system for artists in the country; and
- Protect the creative and intellectual property and copyrights of artists, authors and innovators in the cultural and heritage sectors.

These steps are necessary precursors to the establishment of a fully-fledged benevolent fund as outlined by the research commissioned by the DAC several years ago. Such a benevolent fund will offer emergency support and some degree of technical and practical support, depending on partnerships established in the first phase, while a second phase would develop the benevolent fund in full.

The proposed benevolent fund will provide emergency financial aid to artists across the broad spectrum of the arts as follows:

- Death and funeral funds within a limited range in instances where an artist dies and requires burial. It is important to note that this provision is only made for the artist and not family members;
- Crisis funding, for example where floods or fire prevent the artist from earning an income;
- Specialist medical costs, which will cover the provision of equipment such as wheelchairs and the like, which will allow the artist to continue to earn revenue;
- Low-interest, short-term loans up to a specified amount that will allow for the reconstruction of work spaces and the replacement of equipment damaged during disasters, which will allow the artist to continue earning an income; and

- Non-repayable single grants via direct payment into accounts, such as electricity and water payments, rental agreements, doctors or hospital bills, funeral parlours, or directly to the distressed family.

An additional function of the fund will be to provide technical assistance to artists for a limited range of functions depending on its ability to establish partnerships with service providers and experts in the field. This technical assistance could include:

- Access to existing social security support such as welfare grants;
- Information for artists about their rights with regard to social grants, UIF and workmen's compensation;
- Financial planning, particularly to manage their irregular income;
- Setting up of studio space;
- Helping artists assess their own ability to advance their career, earn income and secure their future; and
- Other forms of technical assistance to assist the artist or cultural practitioner to recover from an emergency situation.

6. HUMAN RESOURCE DEVELOPMENT

This section deals with three interrelated matters: the access, development and roles of arts, culture and heritage in communities; education and training; and research and knowledge production for the sector.

6.1 Arts, Culture and Heritage in Communities

Given the long state practice of discriminatory educational, art, culture and heritage policies, access to arts' facilities, resources and education was generally initiated by individuals and non-government organisations with foreign donor and private sector support. Some exceptions include the Jubilee Art Centre, which was initiated by the Johannesburg City Council, and the Katlehong Art Centre, which was initiated by what was then the East Rand Municipality.

These centres performed critical roles in providing access to all forms of the arts in different parts of the country. From their studios, theatres and halls, South Africans, who are today leading practitioners, would otherwise have been unable to pursue the arts. The roles performed by these centres are fully recognised in the ACTAG Report (1995) and the White Paper on Arts, Culture and Heritage (1996). In light of this, the arts, culture and heritage section of DACST secured funding from the Reconstruction and Development Youth Stabilisation Programme and constructed 42 multidisciplinary community arts centres in diverse urban and rural communities in South Africa.

However, as the report, *Towards Optimally Functioning Community Arts Centres in South Africa* (2002) makes clear, the establishment, maintenance and sustainability of this project was mixed and uneven. The lessons accrued from this, as well as the recommendations made by the two reports, should inform and structure the revitalisation and expansion of the project, based on the following imperatives:

- All three tiers of government to cooperate in providing facilities and resources for the development of arts, culture and heritage at community level;
- The location of ownership, management and governance of the centres in communities and these being accountable to local authorities and representatives through formal channels and procedures;
- Accessibility of facilities and resource to all members of the community;
- Activities and programmes in the centres to focus primarily, but not exclusively, on arts, culture and heritage; and
- Capacity building and organisational development to be supported by the twinning of emerging centres with those that are already established.

The diversification of funding in a mix of public, corporate and international funding is recommended. Accountability and reporting will be to communities, local authorities and funders. Projects and programmes to be monitored and evaluated, including the performance assessment of staff, along with timely interventions to prevent the widespread collapses of the last two decades.

6.2 Arts, Culture and Heritage Education and Training

This policy provides for an education system in which culture and creativity are adequately addressed in the form, content and practical resourcing of curricula, delivery methods, learning materials and the human resources that bring these together. Some of the primary points of the policy are as follows:

- In conjunction with the DBE, this policy identifies arts education as a priority area similar to other 'priority' areas in the National Policy Framework for Teacher Education, thus allowing access to bursary programmes such as the Funza Lushaka scheme, and to explore how artists in schools might fulfil teaching assistant and equivalent roles.
- Inter-ministerial agreements between the DBE and the DAC be revisited and reinvigorated.
- It pursues the recommendations of Arterial Network, VANSA and others to ensure that future cultural policy articulates arts education and its role in a more comprehensive, located and nuanced fashion.
- It scrutinises the terminology, language and pedagogies we use and, in doing this, sets an agenda that is located in the region.
- It pays attention to how transversal arrangements with other departments and agencies might ensure mechanisms that deliver and locate arts education within structures of accountability.

It is firmly established in the literature on pedagogy that arts education, in combination with reading, writing, arithmetic and the other core subjects, has a beneficial effect on the cognitive, creative, intrapersonal, interpersonal, communicative, collaborative and problem-solving skills of learners. It is thus an import aspect of learning aimed at the full development of learners.

In a culturally diverse society, exposure to different cultures and heritage traditions fosters knowledge of, sensitivity to and respect for cultural diversity, which enables greater intercultural communication, exchange and cooperation.

Basic education

Before 1994, education in the creative arts, including music, dance, drama and visual art, was not part of the Early Childhood Development, Foundation, Intermediate and Senior Phases of the school curricula of the vast majority of learners. This was in fact a deliberate strategy designed to stunt the development, limit the skills and reduce the life and professional opportunities of South Africans under minority rule.

The 1996 White Paper on Arts, Culture and Heritage, based on the Bill of Rights in the Constitution of the Republic of South Africa, which enshrines the rights to language, art and culture, stipulated that art education be integrated into all levels of basic and tertiary education. This was incorporated in the Outcomes-Based Education as well as in the Revised National Curriculum Statement by the Department of Education in 2002, which incorporates arts and culture as one of the eight core learning areas for Grade R to Grade 9 in schools. The critical outcomes incorporate the development of creative and critical thinking, team, group and community collaboration, as well as effective verbal, visual and symbolic modes of communication for responsible and active citizens.

The Learning Area Statement seeks to encourage students in the areas of visual art, drama, dance, music, craft, design, media, communication, arts technology and heritage, to move from passive knowledge of culture to active participation; to reflect creatively on art, performance and cultural events; identify the connections between art works and culture; understand the geographical, economic, social and gendered contexts from which arts and culture emerge; identify the links between cultural practice, power and cultural dominance; analyse the effects of time on culture and the arts; and understand how the arts express, extend and challenge culture and heritage.

Challenges

The implementation of these universally lauded policies was premised on the planned provision of well-trained educators, the availability of adequate resources, facilities, material and equipment, as well as the time allocations being equal to the other seven learning areas.

In historically disadvantaged schools, there was a lack of trained educators, while inadequate facilities, material and equipment hampered the implementation of the policy. This was compounded by the fact that a mere two periods of 35 minutes each were allocated to the learning area per week.

These factors resulted in a situation in which the policy recognition of the arts was contradicted in practice to such an extent that the policy advances of the past two decades are now at risk.

Proposed policies for basic education

- The policy for the provision of arts, culture and heritage education for learners at basic education level is hereby reaffirmed as the responsibility of the Ministry of Basic Education in partnership with the Ministry of Arts, Culture and Heritage.

- To implement this effectively requires appropriately trained teachers and adequately equipped and fully resourced facilities staffed with qualified educators in all the forms of the creative and performing arts, culture and heritage to be progressively extended to all basic educational institutions, entities and programmes in every community.

- The establishment of a dedicated satellite system of National Art, Culture and Heritage Schools in each of the nine provinces, designed to support provincial development and for the specific needs of the provincial population, while also including national and international exchange and cooperation.

Management and administration education and training

Providing opportunities for cultural practitioners and artists to obtain certificates, diplomas, and degrees from accredited institutions, in their various disciplines and in the cross-cutting fields of arts management, cultural policy, cultural leadership and cultural entrepreneurship is a critical way to both professionalise the sector and ensure scholarship on the sector. In the current context of globalisation and decolonisation, it is vitally important to raise the profile of the Global South in international discourse, whether in the form of academic journals or as policy and practice.

Historically, the arts, culture and heritage policy, management and administration skills were informally passed on from one generation to another in the workplace. This practice lent itself to nepotism and all its related abuses. The White Paper of 1996 sought to professionalise the domain by encouraging and extending support to tertiary institutions to introduce programmes based on international best practice designed for the needs of local sectors. This gave rise to the emergence of policy and management programmes at several tertiary institutions. While this is a significant advance in relation to the informal approaches of the past, the need for the professionalisation of arts, culture and heritage policy, management and administration needs to be expanded to incorporate new technological-based tools to facilitate conservation, curatorial, cataloguing, management and public activities within and across institutions nationally, regionally and internationally.

To this end, the establishment of departments, divisions and entities at tertiary institutions focused on arts, culture and heritage policy, management and administration is recommended and supported. The recognition and fostering of these skills should be nurtured at all levels, formally and informally, across sectors throughout society. While in South Africa there are very few higher education institutions offering programmes in cultural policy and arts management, for instance, this is not the case internationally where research journals and academic programmes have proliferated.

To implement this, a portion of national, provincial and local funding is to be set aside for research and teaching and learning in the fields of management training and internships for arts,

culture and heritage policy, management and administration, the cultural economy and city development, as well as monitoring and evaluation of the arts with due attention paid to diversity and a strategic emphasis on indigenous practices and traditions.

Institutionally, there is poor articulation of courses both across and between universities, and between the universities of technology and the FET system. There is much room here for considering the development of certificates, diplomas and degrees as well as short executive programmes in all these institutions in the fields mentioned above.

Tertiary education

The critical importance of access to arts education at both a formative and more advanced levels is noted in this revised White Paper for Arts, Culture and Heritage in relation to three key policy objectives:

- Growing new audiences and consumers of the arts (relating primarily to the provision of arts education in schools);
- Growing future creative talent (relating primarily to the provision of arts education in high schools, FET colleges and universities); and
- Addressing areas of scarce and critical skills lacking in the industry in, for example, the areas of arts administration, management and entrepreneurship (relating primarily to tertiary education and the provision of work-based training).

While it clear that the core mandate for arts education lies with the National Departments for Basic Education and Higher Education respectively, the DAC has a key role to play in ensuring that the disciplines of the arts and the cross-cutting fields that support the broader sector are accommodated in the education system. The reconfiguration of the Department of Education into two departments in 2009 also involved the Department of Higher Education absorbing functions and responsibilities associated with industry training and the system of Sector Education and Training Authorities under the Skills Development Act from the Ministry of Labour.

Many tertiary institutions (both FET and HET) offer qualifications in arts disciplines. However research in the visual arts sector showed that only 14% of surveyed artists had undergone training through an FET college versus 37% who had gone through a postgraduate degree. There is a need to review the position of discipline-specific training within the FET college system.

It has been noted that the demographics of enrolments and throughput in tertiary programmes remains out of step with the general demographics of the country, although this is somewhat improved in the FET level compared to the HET level. In addition, the prospects for employment and earnings remain poor. The DAC's Visual Arts strategy argued, not unlike the #FeesmustFall movement, that the costs of tertiary education militates against enrolment in programmes that do not seem to offer well-mapped pathways into the world of work.

This includes knowledge of the legal and financial dimensions of working as a practicing artist, or how to promote this practice effectively in a complex and fluid environment. As the research emphasised, "consideration needs to be given to ways in which particularly black students from

low-income backgrounds" can be encouraged to enter into the tertiary level discipline-specific arts programmes. Suggested ideas include targeted bursary programmes and more effective and nuanced marketing of the diversity of career options associated with the respective disciplines.

There is currently no degree offered for technical skills in the events sector as requested by professional bodies. Developing such a degree will need to be assessed in relation to the impact on skills, labour costs and professionalisation of the sector.

There are also few opportunities for short courses or executive programmes, whether accredited or not, by universities on arts management, cultural policy or cultural economy. Currently, Wits is exploring short courses in arts management at the postgraduate level.

Providing opportunities for cultural practitioners and artists to obtain certificates, diplomas and degrees from accredited institutions, in their fields of discipline (such as fine art, music, dance, drama, digital arts, film and television) and in the cross-cutting fields of arts management, cultural policy, cultural leadership, cultural entrepreneurship or cultural economy programmes is a critical way to both professionalise the sector and ensure scholarship on the sector.

Of major concern is the poor articulation of courses both across universities and between universities, and between the universities of technology and the FET system. There is much room here for considering the development of certificates, diplomas and degrees as well as short executive programmes in all these institutions.

In the cross-cutting fields, only a few universities offer full degrees in arts management, cultural policy or cultural economy programmes: Wits offers at the post graduate level only, Unisa has a certificate level programme, while TUT is exploring an undergraduate degree. Other universities offer arts management or the business of the arts as a course within a broader arts discipline degree.

The SETA Landscape and the National Skills Development Plan for the Arts, Culture and Heritage sector

A critical development since the 1996 White Paper was the establishment of SETAs. At first, training and skills development for the arts, culture and heritage sectors were covered by a joint project between the DAC with substantial additional funding from the National Skills Fund, and the then MAPPP-SETA through the CreateSA project. The CreateSA project in partnership with the Media Advertising Print Packaging and Publishing Sector Education and Training Authority (MAPPP-SETA), the Department of Labour and the DAC developed a vocational education and training framework for the sector for the first time focused on the development of qualifications, learnerships and skills programmes. The key achievement of the CreateSA project was the establishment of a framework through which training, historically provided by NGOs and industry organisations, could be accredited.

The SETA programmes were founded via the Skills Development Act and the Skills Development Levies Act, both promulgated in 1998, two years before the SETAs became active.

When the whole SETA system was initiated in South Africa, the MAPPP-SETA was set up to support and facilitate education and training in the various fields of media, namely:

- Advertising
- Visual arts
- Film and electronic media
- Cultural heritage
- Publishing in general

Subsequently there have been challenges confronting the entire SETA landscape, with a wide-ranging review of the SETA landscape leading to new institutional rearrangements. In the current landscape, arts, culture and heritage is governed by three or more SETAs, namely the CATHSSETA (arts, culture and heritages sectors), the Media Entertainment Information Technologies SETA (MICT-Seta) for film and broadcasting and the Services Seta for advertising and the media sub-sector.

The MAPPP-SETA, for example, was expected to tackle the printing and packaging sectors that have more to do with technology and manufacturing than creativity and production. This led to publishing, printing and packaging being transferred to the Manufacturing SETA in March 2011 and, as a result, the advertising and media sub-sectors have been transferred to a special Services SETA.

This institutional rearrangement which led to a shifting of the responsibility from the Department of Labour to that of the Department of Higher Education has not, however, produced an environment in which training is offered consistently and uniformly in the sector, or which adequately prepares practitioners for working in the sector or in which training providers, specialised in the broad field of arts and culture, are able to be sustainable.

The reconfiguration of the MAPPP-SETA has led to fragmentation in the approach of skills development in the sector as each SETA has a different target and approach. CATHSSETA, the Culture, Art, Tourism, Hospitality and Sport Education and Training Authority, is the SETA established to facilitate the various sectors within the cultural industries, among others. The SETA Grant Regulations (2012) as amended prescribes that 80% of discretionary grants must be allocated to pivotal programmes in order to develop the sector in accordance with the priorities outlined by CATHSSETA, which address the various skills needs identified on CATHSSETA's Scarce and Critical skills list for the following sectors:

- Arts, culture and heritage
- Conservation
- Gaming and lotteries
- Hospitality
- Sports, recreation and fitness
- Tourism and travel services

A core problem facing the cultural industries is their key characteristic, namely that they are small, project-based companies. This is because SETAs are reliant on income from employers as

a percentage of their salary bill. Small cultural businesses such as crafters or creative enterprises such as music or film businesses do not have the same income streams as, say for instance, a company in the publishing sector.

There is currently a proposed new SETA landscape being discussed. While this is being debated, the current landscape will be extended for a two-year period (until 31st March 2018).

Many of the suggestions proposed for the new SETA landscape will be advantageous to the broader arts, culture and heritage sector, specifically the following proposals: that SETAS have more focused mandates in understanding skills needs and supply; the language of 'occupations' becomes accepted terminology for workplaces and learning institutions; the SDL distribution model is revised from a sector-specific model to a centralised cross-sectoral funding model; the continued central involvement of stakeholders and a strong sense of accountability in the funding allocations; that NSF manages cross-sectoral funding needs; that DHET coordinates skill planning processes; the national skills authorities' capacitation, mentoring and evaluation is strengthened, and government departments strengthened to enhance integration of sectoral strategies.

The proposal about the National Skills Fund to manage cross-sectoral funding is, in the context of the characteristics of the arts, culture and heritage sector being of small income streams, a positive for our sector. A portion of the SDL collected (20% proposed) will be allocated to the NSF to focus on the needs of the marginalised and disadvantaged groups to support equity imperatives and will continue to support wider government strategies including those focused on the youth, on small businesses and cooperatives as well as on rural development. The DAC will work with the NSF to ensure the arts, culture and heritage sector benefits from these focus areas. These proposals will require the DAC to ensure that the arts, culture and heritage sector remains a national government priority.

The proposed new SETA landscape is in response to two clusters of issues: a) efficiency and effectiveness of the current system relating to targets, governance challenges, systems and procedures, and capacity; and b) integration of skills development into the post-school education and training system focusing on integration, representation from the key stakeholders, and responsiveness and access/quality of the provision of education and training.

The strategic focus of the Education and Training Landscape Proposal (NSLP) is to: i) ensure better service of national priorities by prioritising skills development of occupations in demand; ii) strike a balance between sectoral priorities and national priorities; iii) strengthen the role of government departments on SETA boards; iv) address efficiency and effectiveness of the SETAS; and, v) support the NDP, New Growth Plan, Industrial Policy Action Plan, Operation Phakisa, etc.

The primary roles (as per White Paper) of SETAs post-2016 will be to determine the skill needs of employers by occupation using the OFO in their sector; report to Occupational Teams under DHET for cross-sectoral consolidation and analysis and generation of national scarce skills list; support the development of institutions to meet these needs (from qualification design to qualification delivery); secure workplace-based learning opportunities for learners; support

institutional and workplace-based learning of the current workforce; and build shared service model and streamline functioning of grant payments.

This provides a further opportunity for the DAC to ensure that the disbursement of funds is in line with the objectives of this White Paper.

It is clear that there is a need for a more comprehensive delivery of meaningful arts, culture and heritage education throughout the system.

As the DAC Visual Arts Strategy paper argues, and which is pertinent to all arts, culture and heritage sectors, there is a need for more systematic and formalised engagement between the Ministry of Arts and Culture and the Ministries of Education to ensure a more integrated and substantially resourced policy-driven programme of engagement both at national and provincial level.

Such an integrated and comprehensive training system is needed to:

- Ensure adequate business and management skills training for beneficiaries of funding programmes and for the officials and agencies administering these funds.
- Ensure product development knowledge for stakeholders involved (government, NGOs and private sector) to ensure quality capital and investments are made into enterprises.
- Ensure adequate capacity and knowledge within implementation agencies so that interventions are implemented sustainably. Adequate training of implementation officials is crucial.
- Provide control measures to prevent abuse of support or oversupply of content developers when programmes from other departments (such as the EPWP) are used to support the creative industries supply-side.
- Attend to the question of representation within the sector and provincially to ensure adequate involvement in education and training opportunities. The MAPPP-SETA, for instance, was not sustained as an indirect result of the disorganised and informal nature of the creative industries.
- Focus on both discipline-specific education and training as well as cross-sectoral training (arts management, project management, cultural policy, cultural planning, cultural economy, monitoring and evaluation) at all levels of the NQF framework, provided by a diverse range of formal and informal organisations and institutions, for maximum reach. Attention will need to be paid to questions of access, costs and expertise in all provinces.

The National Economic Development and Labour Advisory Council (NEDLAC) consultative process will consider the proposed new SETA Landscape and the National Skills Development Plan (NSDP). The DAC is encouraged to ensure that the arts, culture and heritage sectors are represented in these consultations and that the sector participates fully in these consultations.

Establishing a National Events Management and Technical Skills Academy

While the 1996 White Paper called for the incorporation of arts, education and training at all levels of basic and tertiary education, as well as the introduction of arts administration and

management at institutions of higher and further education, no provision was made for education and training in events management and training. This revised White Paper accordingly corrects this omission.

In 2005, the DAC commissioned an events and technical services sector feasibility study. In 2009, a task team conducted consultations in the nine provinces and compiled a report with recommendations in the following key areas:

- Compliance and quality assurance
- Partnerships and sustainability
- Transformation and empowerment
- Skills and human resources development
- Insurance and risk management.

It is noted that the MGE (2012) policy document proposes the establishment of a National Cultural Skills Academy (NaCISA) as a national centre of excellence. It further states: "The initiative has been registered with National Treasury as a PPP Project and it is envisaged that it will be developed in partnership with the Departments of Basic Education and Higher Education, the Department of Trade and Industry and the Department of Labour. It is envisaged that NaCISA will encompass the total spectrum of needs for the sector skills and that it works in collaboration with institutions of higher learning across the country".

It is recommended that the proposed NaCISA be replaced with the National Events and Technical Skills Academy (NETSA) as a focused institution of skills and human resource development for the sector through the following functions:
- To develop and implement a transformation plan and strategy for the sector;
- To provide certified and workplace-based events and technical services for human resource development;
- To promote enterprise development and technological innovation for the sector;
- To assist with the development of policies and strategies for the sector; and
- To position and market the sector for equitable access, sector awareness and optimal impact.

The sector research will be to generate information and new knowledge as well as for the monitoring and evaluation of policies and programmes.

6.3 Research Development and Knowledge Production

The main value of policy-driven research and information is to defend actions in support of the sustainable development of the sector by bringing relevant data and information to the attention of the field. Qualitative data on which policy decisions can be based, and by which policy decisions can be judged is critical for developing a sensitivity and capacity to policy relevant research and information that can be shared with all stakeholders, empowering them to participate fully and to influence policies. This can stimulate public debate on issues of cultural policy and assist in tracking progress and comparing one situation with others local and in international settings.

Through the recently established Cultural Observatory, the aim is to catalyse research in a range of spaces such as national statistics, research institutes, universities, private research firms, cultural industry bodies, and cultural and creative sector associations.

It is imperative for transparency and for the empowerment of local cultural practitioners that we develop a common repository of documentation to ensure transparency, access and to stimulate research, including materials such as:

- *Policy documents*: Strategies, resolutions, development plans, recommendations.
- *Public calls, tenders and other documents that define or direct policy.
- *Legislative frameworks and regulation*: Ratified international conventions, domestic legislation, regulation and all other legally binding instruments.
- *Reports of budgetary users*: Reports on work of cultural institutions, reports of cultural operators on realisation of the project or manifestation that received public funds, etc.
- *Evaluation-like reports*: Which policies, programmes and projects are succeeding, which are failing, and why.
- *Official statistics*: Such as a statistical business register, different statistical surveys, cultural statistics and official/administrative registers.

Information gathering involves both consultation and a rigorous process of detailed research – both quantitative and qualitative. The research and development work and through the Cultural Observatory must recognise a network of users of research:

Public authorities responsible for cultural policy making: Cultural policy information should be strategically considered, since economic potentials of culture known under the label of cultural and creative industries are rapidly growing and significantly contributing to economic and social development on a global scale (cities, regions, nations). The lack of robust evidence in this regard frustrates the possibility of meeting the political aspirations of building up a comprehensive picture of the social, cultural and economic impact of the sector.

Arts and culture administrators: A growing expectation towards better justification of public funds puts ever new tasks before administrations. A better information base could ultimately improve administrative practice.

Cultural organisations: These all have intrinsic information important for policy making. The problem of so-called asymmetric information refers to the situation when cultural producers and enterprises have more knowledge about their operation than the public authority in charge. To raise the credibility of the advocacy of cultural organisations, good information systems are in the interest of cultural organisations as well.

Elected politicians: Demand for reliable cultural policy information is not yet a well-established public tradition in our country. However, the ratification of international conventions and charters (such as the 2005 UNESCO Convention on the Protection and

Promotion of the Diversity of Cultural Expressions and the Charter for African Cultural Renaissance) strengthens the role of cultural policy inquiry.

Grant seekers: Practitioners and artists should become high users of the funding-data supply.

Scholars and researchers: As our tertiary institutions develop cultural policy and cultural administration courses, it will be increasingly important to include scholars and researchers in cultural policy studies and research. The researchers and their involvement in policy formulation and evaluation are handicapped by the limited support they receive for working with cultural data on a regular basis, for developing new primary data, for disseminating their findings, or for mentoring current or potential young scholars in the field.

Journalists: Professional journalists value reliable and accessible data sources. As the gatekeepers for much that the public is interested in, journalists are key to the development and maintenance of a strong information infrastructure. Not far from this is a rationale for the right to have access to all information of public character.

Some of the listed users of cultural policy information are also its *producers*, either as a unit that provides the required data, as researchers through different studies, or as journalists who do evaluation of and commentary on existing data.

The DAC National Mapping Study has compiled a national database of the creative industries, with over 23 000 verified and mapped entries.

The authors of this study recommend that the department continuously update and expand the database by involving various industry bodies in the various domains of the creative industries.

An official online register should be developed and made available on all relevant government websites, to encourage entities and individuals to capture their information – thus growing the national database. A comprehensive, up-to-date database would be a powerful tool for future mapping studies, as well as other research initiatives within the creative industries.

Additionally, it is recommended that national mapping initiatives are carried out on a regular basis so that the contribution of the cultural and creative industries can be tracked. Regular studies will ensure that policies are well informed with continuously updated data.

Future mapping studies should include questions around occupational groupings – as outlined in the labour force survey – as this information is critical to understanding the nature of the workforce within the creative industries, and informing future departmental decisions for the creative industries.

7. COOPERATIVE GOVERNANCE

This section deals with cooperation between national provincial and local governments in the sector and with cooperation between the Department of Arts and Culture and other national departments whose mandates and programmes, directly and indirectly relate to aspects of the sector. Its rationale is to strengthen intergovernmental and interdepartmental cooperation to enhance development.

7.1 Intergovernmental Cooperation

The core challenge is the lack of arts, culture and heritage intergovernmental policy coherence across national, provincial and local sphere of governance. To address this effectively it is necessary to:

- Set up an interdepartmental structure to enhance structured policy enforcement; and
- Design models for coordination between national and international agencies and different spheres of government.

Chapter 3 of the Constitution states: "In the Republic, government is constituted as national, provincial and local spheres which are distinctive, interdependent and interrelated". Principle 1 (h) stipulates "that all spheres of government and all organs of state within each sphere must cooperate with one another in mutual trust and good faith by:
  (i)   fostering friendly relations;
  (ii) assisting and supporting one another;
  (iii) informing one another, and consulting one another, on matters of common interest;
  (iv) coordinating their actions and legislation with one another;
  (v)   adhering to agreed procedures; and
  (vi) avoiding legal procedures against each other."

In addition, Schedule 4A and B and Schedule 5A and B of the Constitution list the functional areas of powers and functions of provincial and local government respectively. Schedule 4A lists the powers and functions of National and Provincial Government which include "Cultural matters" and "Language policy and regulation" as concurrent National and Provincial legislative competencies. Schedule 5A lists archives, public and community libraries, museums, cultural and recreation facilities, other than national, as a provincial competence. Part B lists local amenities, markets, municipal parks and recreation as local competencies.

It is thus clear that all three spheres of government are empowered by the Constitution to cooperate in the provision of national, provincial and local arts, cultural and heritage facilities, programmes and services to society. The challenge is how to plan and effectively implement this in a coordinated manner.

Local government

The core challenge is the need for arts, culture and heritage to be a funded mandate at the local government level. It calls for the clarification of mandates and resources accompanying mandates coupled to second, legislated funding at a local government level. This policy must identify different cultural levers at the local government level, such as:

- The promotion of tangible or intangible heritage;
- The systematic inclusion of culture in the overall development strategies;
- The design of new types of cooperation and teaching to facilitate innovation and job creation;

- The use of digital technologies to enhance, promote and facilitate access to tangible and intangible heritage, products of arts and cultural activities and industry;
- The promotion of arts, culture and heritage events and festivals;
- Strategic engagement of the arts sector in the local economic landscape; and
- A clear policy for commissioning arts organisations to achieve economic outcomes.

All local governments are encouraged, based on this revised White Paper, to develop city and town-level policies on arts, culture and heritage, including the cultural and creative industries, in conjunction with local stakeholders in their sector, to define their desired outcomes and strategic intent at local level.

National and provincial government

The aim is to ensure that national and provincial spheres of government cooperate in the promotion and implementation of this cultural policy, with the objective to:

- Divide expenditures on arts and culture, cultural and creative industries, heritage, and regional and international cooperation between these different spheres of government according to the most effective implementation location; and
- Ensure a quarterly meeting of the intergovernmental coordination committee to plan and review the implementation of this cultural policy.

Interventions:
- Create favourable policy and a legal/institutional/environmental framework for the promotion of cultural and creative industries.
- Allocate adequate resources for the development of the cultural sector in general and the cultural industries in particular.
- Establish standardisation and quality assurance mechanisms.
- Create and preserve the necessary infrastructure for the development of the cultural and creative industries.
- Encourage linkages between the private and public sectors, and between rural and urban areas.
- Ensure the cultural dimension of development is adopted, adhered to and implemented across all relevant government departments.

Policy coordination and cooperation between national and provincial government is facilitated by the National Ministerial and Provincial Members of Executive Committee (MinMEC). When focusing on the implementation of a particular outcome, chaired by the relevant Minister, it functions as an Implementation Forum that develops **Delivery Agreements** which set the agenda, guides, monitors and reviews implementation and submits quarterly progress reports to the relevant Cabinet Committee. This is a coherent and appropriate mechanism supported by the White Paper.

7.2 Interdepartmental Cooperation

For the past 22 years, political executives, public officials and social scientists in South Africa have engaged in an intensive search for an effective integrated intergovernmental service model that would produce excellence in service delivery.

The diversity of contexts in which integrated interdepartmental services and administration are appearing today is affirmed by the breadth of example. In general, they encompass organisational design, human resource development, business process re-engineering and communication and include modes of integrated institutional structures, managerial authority, criteria for evaluating and administrative reform.

In DAC today, as in many other government departments, administration is marked by the blurring of boundaries and frontiers between levels and entities of government. This blurring is linked to new 'public problems' associated with the regulation of increasingly interdependent mandates and the institutions set up to deal with.

There are at least five sets of changes that have occurred in South Africa in the past 22 years that are crucial to understanding this a problem-oriented policy style:

- An in-depth understanding of the unity of knowledge in a social context, particularly in a global knowledge economy;
- A richly nuanced appreciation of institutional linkages within and across government departments, and the emergence of the ecosystems perspectives in public administration;
- An increase in trans-departmental policies and programmes;
- The new leadership and management skills required as a result of the interdepartmental changes; and
- International trends.

It is important to obtain a better grasp of what a government department is; that is, how it has been thought about in recent years. A government department can be characterised as follows:

- A community of officials, as in a corps of officials with a common institutional and professional commitment; a community of persons whose ultimate task is to provide a particular public service.
- An expression of the political imagination involving the creation of administrative forms in a variety of ways.
- A domain in the larger territory known as the public sector, on which the members of the department focus their work.
- A system of fundamental ideas and principles, and organising them into manageable structures.
- A heritage of practices and administrative networks, policies, strategic plans, programmes, rules and regulations.

By using these criteria, it is possible to identify separate and distinct focus areas in government. The delivery of arts, culture and heritage services and programmes cuts across many sectors at all levels of government. It includes education, trade and industry, communication, science and

technology, environmental affairs and tourism, health, correctional services, international relations and cooperation, public works, sport and recreation, labour and human settlements.

Charged with the responsibility to develop arts, culture and heritage in the country, the DAC is mandated to play a lead role advancing the sector in partnership with other departments.To enhance this it is necessary to develop a framework on intergovernmental cooperation for the DAC that will structure its cooperation with other departments. The framework is structured to eliminate weak coordination, arbitrary prioritisation and the vulnerability of programmes to changes in government by:

- Guiding the prioritisation of DAC cooperation activities and selection of joint projects with other departments;
- Leveraging resources of arts, culture and heritage across government and reduce unnecessary duplication;
- Enabling the DAC to work with other government departments in promoting the contribution of arts, culture and heritage in the country; and
- Internally clarifying roles and responsibilities between various programmes in implementing the framework.

By identifying priorities, a three-tiered system should be adopted based on a three-tiered structure with identifies other departments and programmes that are critical, important and relevant to enhance the development of arts, culture and heritage in the country:

Priority One: Departments and programmes critical for the sector.
Priority Two: Departments and programmes important for the sector.
Priority Three: Departments and programmes relevant to the sector.

Following this, the structures of cooperation will assign quarterly bilateral meetings between:

Ministers for Priority One.
Director Generals for Priority Two.
Deputy Director Generals for Priority Three.

The system is to be supported by joint task teams for all three priority levels, the work of which will be regularly monitored and evaluated.

To operationalise, maximise and manage cooperation between these departments and the Department of Arts, Culture and Heritage, it is recommended that cooperation protocols and a joint fora should be established.

7.3 Cultural Diplomacy and International Cooperation

This policy on cultural diplomacy is based on the country's unique approach to global issues founded on *Ubuntu* and respect for all nations, peoples and cultures, since it is in South Africa's national interest to promote and support the development of other peoples and societies. This

underscores the African and internationalist orientation of South Africa's foreign policy, in which art, culture and heritage cooperation and diplomacy is grounded.

This flows from the interdependency between culture, diplomacy and international cooperation derived from an understanding of the impact of the cultural backgrounds of the negotiating parties, their interpersonal and communications styles, and cultural awareness and values that come to bear on the processes of exchanging information experiences and ideas to facilitate intercultural communications and understanding as a precondition for mutual trust and shared benefits by the cooperating and negotiating partners.

The DAC's policy for international arts, culture and heritage cooperation and diplomacy, which is an integral part of the broader national objectives to be pursued by means of international cooperation, includes three complementary modalities: 1) government-to-government; 2) institution(s)-to-institution(s); and 3) individuals and groups of arts, culture and heritage practitioners to each other, as well as various combinations of these and other modes devised for specific cases.

After an extended period of isolation following the United Nations' call for the suspension of all cultural, educational and sporting exchanges in 1968, the unbanning of the national liberation movements and the release of Nelson Mandela and other prisoners in 1990 paved the way for the lifting of sanctions and the reintegration of the country into the global system.

This brought an end to four decades of isolation from the rest of world, and new opportunities for international cooperation and the re-establishment of diplomatic relations with countries on all five continents became available. While the liberation movement in exile had built up and maintained close ties with African, Asian, Caribbean, European and American countries, the apartheid state and its representatives in arts, culture and heritage in South Africa had limited access to the wider world. The advent of democracy and the reintegration of South Africa into an interconnected and interdependent global system required the development of a comprehensive strategy on international cooperation in the arts, culture and heritage sectors at levels never seen before.

The focus of international cooperation and diplomacy in arts, culture and heritage for South Africa is based on a southern African, central African, west African, east African, north African, Asian, Caribbean, Oceanian, European, South American and North American cluster. A key partner is to be identified in each region to facilitate regional liaisons for co-planning.

The functions of the DAC for international cooperation and diplomacy in arts, culture and heritage include the following:
- Develop and promote arts, culture and heritage in South Africa, and integrate strategies for international cooperation and diplomacy;
- Provide creative skills development and economic opportunities for South African arts, culture and heritage practitioners and institutions through international cooperation and diplomacy;
- Enter into mutually beneficial international cooperation agreements and partnerships with other countries;

- Liaise inter-departmentally in the conceptualisation and implementation of international arts, culture and heritage cooperation and implementation;
- Liaise with the various national arts, film, heritage, language, literature and publishing sectors in the conceptualisation and selection of programmes and participants in international arts, culture and heritage events and activities;
- Set priorities and focus areas for international arts, culture and heritage cooperation and exchange in relation to national objectives;
- Design, fund and implement a national strategy for international art, culture and heritage cooperation and diplomacy; and
- Coordinate, monitor and evaluate a national strategy for international arts, culture and heritage cooperation and diplomacy.

It is recommended that a joint strategy be developed between DAC and DIRCO for international cultural cooperation and diplomacy in which the respective role of the two departments are clarified.

8. NEW NATIONAL ARTS, CULTURE AND HERITAGE DISPENSATION FOR SOUTH AFRICA

It is proposed that a three-part national structure, designed to integrate provincial and local participation and reduce duplication, be adopted in line with the objective to align and optimise the functional focus of the national arts, culture and heritage councils in South Africa. The structural design, which abolishes advisory panels and places the responsibility for governance with the public-nominated and ministerial appointed councillors, is sketched out below:

8.1 NEW NAME OF THE DEPARTMENT
It is proposed the name of the department will be changed to the 'Department of Arts, Culture and Heritage'.

8.2 NATIONAL ARTS, FILM AND AUDIO VISUAL COUNCIL

The proposed council consolidates the two existing governance structures into a single council with expertise in the arts, film, video and digital media, with the view to eliminate the proliferation of governance bodies, enhance efficiency and enable coordination and cooperation. The two entities will retain separate premises as well as separate administrative and project personnel. Meetings will rotate between the offices of the two entities.

COMPOSITION AND STRUCTURE
Constituted by 11 to 13 public-nominated and ministerial appointed members subject to Cabinet approval, with one of each based in one of the nine provinces with demonstrable involvement in local art, film, video and digital media projects and institutions.

3 Performing Arts representing Theatre, Dance and Music;
2 Visual Art and Craft; 1Mutli/Interdisciplinary
Film Scripts 3 Production and Technical 2; 1 Multi/Interdisciplinary.

The Chair appointed by the Ministers from the appointees and a Deputy elected by the Council from one of its members: from art should the chair be from Audio Visual Media and from the latter if the chair is from art.

8.3 NATIONAL HERITAGE COUNCIL
COMPOSITION AND STRUCTURE

Constituted by 11 to 13 public-nominated and Ministerial appointed nominees representing the provinces, subject to Cabinet approval. These to comprise as follows:

Museums 3; Monuments, Heritage Resource and Sites 2; Place Names and Heraldry 2; Archives 2; Libraries 2

It is proposed that the Free State, KwaZulu-Natal and Eastern Cape be consolidated and that all national museum councils be abolished, and that national museums be governed instead by the National Heritage Council.

8.4 SOUTH AFRICAN BOOK AND PUBLISHING DEVELOPMENT COUNCIL

Constituted by one representative each from publishing, printing, book trade, authors, editors, translators and Basic Education, Higher Education, Small Business Development

FUNCTIONS AND POWERS OF THE COUNCILS

- The councils will meet quarterly, of which two meetings, one in the first half of the year and another in the second half, will serve to evaluate project proposals and disburse funds. The two other meetings will serve to plan for future objectives and assessment of previously funded projects.
- To adopt internal policies for the two sectors in the Council and advise government on policies related to the sectors.
- The Council will set criteria for funding proposals based on the objectives of the White Paper to promote South African art, culture and heritage in all the disciplines and practices to reflect the full diversity of the people of South Africa, as well as those of new immigrants.
- To foster cooperation, exchange and partnerships between South African arts, culture and heritage institutions, practitioners and communities across Africa, between the BRICS countries and also between other parts of the world.
- To report on the impact of their projects and account for the funding received.
- To adhere to legislation on the financial management of public-funded institutions.
- To enter into international cooperation agreements subject to approval by the Ministry of Arts, Culture and Heritage, and aligned to the objectives of the Ministry of International Cooperation and Development.
- To advise the Minister on Arts, Audio Visual, Heritage, Language, Literature, Books and Publishing policies.

9. FUNDING AND FINANCING ARTS, CULTURE AND HERITAGE

The design of formulas for the allocation of financial and other resources is a core departmental function. The advent of democracy resulted in an exponential increase of demands on national

and provincial governments to meet the art, culture and heritage needs of the vast majority of the population historically denied resources.

One way in which the challenges may be usefully examined is by considering constraints on the new White Paper. Constraints play a central role in implementation science: the problem of how best to allocate scarce resources is commonly represented as one of maximising an objective function subject to resource constraints. This is evident in the exponential growth of public and private sector funding of the sector since 1994. In this time the funds available for arts and culture increased from R250 million to slightly over R4 billion. It is expected that this will increase annually, at the very least, at the rate of inflation. To this must be added the public funds for the sector at provincial and local levels.

According to the *Trialoque CSI Handbook,* the corporate sector spend on the arts, culture and heritage for 2013–2014 was R8.2 billion and for 2014–2015 was approximately R8.1 billion. Arts, culture and heritage received an average of 2% of the total CSI expenditure for this period. In addition to this is the unquantified contribution by international funding agencies and exchange programmes in South Africa.

9.1 Funding and financing modalities

Grant funding: (GF) Is historically the traditional and main form of arts, culture and heritage funding. It **is an important** form of funding appropriate to achieving the objectives of this policy. Government funded bodies such as the NAC and the NFVF as well as the National Lottery are vital components of this policy.

Creative and Cultural Industries Fund: (CCIF) In addition to the above, DAC will establish a Creative and Cultural Industries Fund. The purpose is to raise additional funds for the growth of the cultural and creative industries and disburse the collected funds in an effort to accomplish the vision of this Cultural Policy.

However, the DAC funding policy will consider other forms of funding, either directly or via a separate agency dedicated to developmental support for the cultural and creative industries. The success of the cultural and creative industries is based on a combination of public and private investment at the national, regional and local levels. The financial instruments will include both debt finance and equity finance.

Debt finance
- Interest free loans for creative organisations in the form of start-up loans.
- Loans with fixed interest rates.
- Overdrafts.
- Peer-to-peer lending using online platforms to match lenders with borrowers.

Equity finance
- Equity and debt finance (beyond traditional bank lending) can greatly enhance the potential development and resilience of creative enterprises and organisations. For

instance, early investors (often friends and family) in a new venture receive benefits only from the success of the organisation.

- Equity crowd funding: this involves networks of small investors backing early state creative enterprises via online networks which expect a financial return.
- Private investment and venture capital in the creative industries.

9.2 Other forms of finance:

There are new and emerging forms of funding that are helping to fuel new businesses. These include rewards-based crowd funding in the form of a donation towards the development of a new project, technology or performance. There is no financial return to funders but they are 'rewarded' with taking part in the first run, seeing a first show, receiving a first project or testing a new product. Examples include Kickstarter, Indiegogo and Crowdfunder.

Other mechanisms include traditional legitimate tax relief. Creative industry tax reliefs continue to underpin the expansion of many countries' successful creative industries, such as film and TV, animation, video games and orchestral performances. However, it is important to recognise that these are a necessary but insufficient factor in persuading individuals to give to the arts.

The business benefits of corporate sponsorship include marketing, business development, public relations and corporate social responsibility (CSR).

The DAC will investigate the establishment of financial instruments to support the growth of the cultural and creative industries. These could include:

- **A catalyst fund**: in partnership with the private sector to facilitate investment via public and private loans or seed funding to provide growth capital to small- and mid-sized creative enterprises.

- **A regional fund**: to invest in cultural and creative industries that are or are wanting to trade in the African region. This could take the form of flights and accommodation for attendance at regional expos or trade shows, subsidised marketing material, support for partnerships practitioners and projects from countries in the region.

- **An investment fund**: in partnership with the private sector to enable equity investments in small- and medium-sized creative enterprises across the cultural and creative industries.

- **Accelerators**: these provide expert advice, mentoring, practical and technical support to groups of new ventures over a period of time in return for a small percentage of the equity. It has been found that financial skills and expert professional advice are essential for developing robust finances, philanthropic and private investment, and sustainability.

- **Incubators**: Similar to accelerators, these provide co-working spaces so that cultural and creative entrepreneurs are able to develop their concepts into commercial projects.

9.3 Joint funding

Collaboration with the relevant departments when funding is channelled through other government departments and to ensure the development objectives as set out by the DAC are still met.

New funding and support models with a focus on capital investment. Challenge existing funding models to not give handouts, but rather look at methods to create work for the relevant enterprise.

Comprehensive databases of funding will be developed and distributed both via the DAC entities as well as via other programmes or funding agencies (lottery, province, local government). This will positively influence the accuracy of any follow-up studies, impact assessments and broader evaluations.

9.4 Incentives for Business Support

The 1996 White Paper stressed the importance of public, corporate and civil society participation and partnerships in support of developing the sector. This, then and now, requires designing and promoting diverse sources of funding straddling public, private and international sectors.

However, there is a barrier to greater private sector funding. This is the Ninth Schedule in Section 30 of the Income Tax Act of 1962, which permits tax deductions for corporate funding for public benefit organisations, in social welfare, health care, conservation, environmental and animal care as well as land and housing. However, it excludes arts, culture and heritage.

This is not the case in many other countries. The BASA proposal, on which this section is based, states that in the United States, the United Kingdom, New Zealand, Australia and the European Union, this deduction enabled corporates to improve their profitability by 72%.

In South Africa, on the other hand, the sector remains excluded from this exemption as it is considered a fiscal drainage. The BSA submission refutes this.

CSI funds, channelled by corporates to the sector, would not result in significant fiscal drainage, but would re-direct CIS funding towards the sector, if such funding qualified for tax deduction. This is borne out internationally. If implemented, it will facilitate:

- Enhanced South African corporate philanthropy to contribute to new forms and modes of economic development based on the skills, information and creative industries;
- The attainment of the key objective of an inclusive and cohesive South African society with diverse cultural and creative resources;
- The opening of new opportunities for the corporate sector to partner with the creative, culture and heritage industries for job-creation, marketing, brand development and new revenue streams;
- The expedition and enhancement of the transition of South Africa from a resource-based economy to fully participate in new economies;

- The contribution to the capacity of the society to participate effectively in globalisation; and
- The availing of new resources for an under-funded sector for creating shared values between the state communities and corporations for change.

This requires a strategy of advocating for fiscal reform and marketing led by the DAC and its agencies along with the private sectors already investing in the sector.

One other funding instrument to consider, is to ringfence a percent of BEE spend for the arts in a nation- building fund. The novelty of the model is it taps into old money not spent by companies for BEE. It is sustainable because it is money budgeted by corporates. And unlike section 18a which operates as a tax writeoff, this source of funds can be broadly accessed by arts entities.

10. POLICY IMPLEMENTATION, MONITORING AND EVALUATION

In 1994, with the inauguration of democracy in South Africa, a national Ministry of Arts, Culture, Science and Technology was established. Given the respective focuses and the two jurisdictions, it was decided after the elections of 1999 to establish two separate departments. Accordingly, the Ministry and Department of Art and Culture was formally constituted. Headed by the Minister, as the representative of the elected party, and administered by a director-general appointed by the Minister as the accounting officer of the department, the lines of authority and accountability are clear.

10.1 Policy Implementation

Under the authority of the Minister, the Department of Arts and Culture is assigned to perform the following core functions:

1. Formulate national policy for arts, culture and heritage that is inclusive of the diverse cultures of South Africa;
2. To work in partnership with the provinces and local governments in support of a coordinated and integrated arts, culture and heritage dispensation in South Africa;
3. To formulate and implement national policy for arts, culture and heritage;
4. To establish legislative frameworks for the governance, management and promotion of national arts, culture and heritage institutions, entities and practices;
5. To set norms and standards for national arts, culture and heritage institutions and practices;
6. To monitor and evaluate the implementation of policy and programmes by national institutions and agencies;
7. To establish fiscal frameworks for the financing of arts, culture and heritage institutions and practices;
8. To liaise and partner with provincial and local governments to ensure an equitable, efficient, effective and coherent system for the provision and delivery of arts, culture and heritage services;
9. To fund and resource national arts, culture and heritage institutions and projects;

10. To enter into agreements with provincial and local government for the funding of joint projects across the three tiers of government;
11. To cooperate and liaise with regional and continental governments and agencies from other parts of the world to promote arts, culture and heritage projects and initiatives;
12. To liaise with other national, provincial and local government departments and agencies with mandates that impact on arts, culture and heritage;
13. To protect the arts, culture and heritage property and rights of practitioners, institutions and communities; and
14. To do whatever is deemed justified to maintain an efficient, effective, transparent and accountable national arts, culture and heritage dispensation in the service of everyone who lives in South Africa.

Accordingly, as the national oversight and coordinating arts, culture and heritage authority, the Ministry of Arts and Culture will not, except when necessary and in the case of special Department and Ministerial projects, directly fund and deliver national, provincial and local arts, culture and heritage services, programmes and projects to communities, as this function is delegated to the funding councils overseen by and accountable to the Auditor-General, the Ministry and Parliament.

10.2 Monitoring and Evaluation

Monitoring is a continuous exercise. Internally organised by the public authorities in charge of policy, programme and project management, it serves to generate real-time data and information on the implementation and impact of institutions, programmes and projects.

A policy monitoring system should be organised at central level for institutions and programmes which form part of a strategy with clear objectives and projects at all levels. Monitoring and impact measurement traces and assesses the outcomes of policy/programme/project interventions in regard to overall objectives set and possible unplanned side effects. Implementation monitoring of policies/programmes/projects, on the other hand, covers financial and other inputs used (accounting/input monitoring), activities performed (activity monitoring), outputs achieved (output monitoring), and compares actual achievements with plans.

Evaluation of policies and programmes

Evaluation would include specific reviews of policies/programmes/projects, either as a once-off or sequential exercise, often externally initiated and organised by higher level decision-makers, supervising bodies and financing agencies, to provide evidence on performance (efficiency, relevance, effectiveness, sustainability) as a basis for decisions on extension, expansion, modification and/or replication of interventions. This ensures the independence of the evaluation process.

Evaluation is concerned with values and answers the question: Of what value is the outcome? Ethics and values thus form a major part of evaluation. Three main types of evaluation are recommended:

- *Policy Content*: Evaluating the development of a policy to help understand the context, content and implementation.
- *Policy Implementation*: Evaluation of policy implementation to provide important information about the barriers to and facilitators of implementation and a comparison between different components or intensities of implementation.
- *Policy Impact*: It is important to evaluate whether the policy produced the intended outcomes and impact.

Indicators for monitoring and evaluation

Several kinds of indicators are relevant to monitoring and evaluation. These include:

- Impact indicators: long-term results of work, which are also influenced by external factors beyond agency control (e.g. increase in traditional industries);
- Outcomes indicators: medium-term results of work that contributes to key impact (e.g. increase in cultural vitality);
- Output indicators: products and services resulting from strategic activities (e.g. number of people trained, number of grants disbursed); and
- Process/Activities indicators: actions taken to mobilise inputs (financial, human and material resources used in activities such as mapping, planning and policy creation) to produce specific outputs.

Two types of indicators are recommended, comprising a low-cost set of indicators that are measured on a routine basis, and which sound a warning whenever a serious problem is emerging, and a set of diagnostic indicators which is activated to provide more detailed information about the nature and probable causes of the emerging problem.

- An analytical framework to provide a means of identifying the causes of an emerging problem and to evaluate alternative options for fixing it. Depending on the complexity of the policy system being monitored, the analytical framework could be very simple or highly complex.

- An institutional framework or agreement to a) manage the collection and analysis of monitoring data, b) maintain and operate the analytical framework (or model), and c) provide a forum in which the different stakeholders can meet to resolve any disputes and to agree on the implementation of needed changes. The key stakeholders include national and regional policymakers, users of the policies being monitored and interest groups representing those who are negatively or positively impacted by changes in the condition of monitored policies.

Policy review and associated instruments, structures and timelines for implementation and monitoring of arts, culture and heritage policy

The aim is to ensure a mandatory review of all the elements of arts, culture and heritage policies every five years, including evaluations of the interventions contained herein with the objectives to:

- Establish interministerial and interdepartmental committees to manage the implementation of this cultural policy;
- Review all the elements of the arts, culture and heritage policy every five years;
- Establish mechanisms to ensure that this review is comprehensive;
- Include reviews and evaluation of the relevant aspects of this cultural policy in the annual programme reviews and evaluation;
- Periodically study all aspects of arts and culture programming and changes in economic performance;
- Establish a subcommittee of each of these interministerial and interdepartmental committees to monitor the cultural policy through an annual review of the work of the lead department and its agencies, together with key stakeholders in each of the respective sectors;
- Strengthen the capacity of the relevant Ministry and institutions to conduct research and facilitate effective monitoring and evaluation of the cultural policy programme activities and the management of information systems;
- Establish an annual reporting mechanism based on a five-year review period for sectoral and overall national policy review;
- Develop comprehensive monitoring and evaluation indicators, which will provide the framework for monitoring implementation of the policy at various levels;
- Conduct periodic reviews that take no longer than one year. During the review, the existing cultural policy remains fully in force; and
- Make cultural policy impact assessments an integral part of national economic surveys, local and national assessments and monitoring of all programmes.

Information management system

The aim is to develop a comprehensive information system to support this cultural policy by focusing on artists, the disciplines of the arts, the heritage sector and the cultural and creative industries to:

- Address the need for statistical data by making evidence-based and informed policies, strategies and plans of action through reliable, up-to-date and comprehensive data;
- Expand the work of the Cultural Observatory to include all tertiary institutions, research institutes, research-based companies and individual researchers;
- Promote the acquisition of tertiary-level qualifications for cultural policy researchers, cultural sector researchers and cultural industry researchers;
- Map or develop an inventory of existing cultural activities, structures, resources and important valuable products in our country;
- Identify and strengthen sectoral specificities and strengths to enable the rationalisation of legislation, policies and resources;
- Conduct research on the economic contributions of cultural and creative industries in our economy;
- Conduct an assessment and analysis of the present situation on the basis of data collected to investigate the effect on:

- o Organisations, structures and firms involved in producing and disseminating cultural goods and services, sector by sector (book publishing, audio-visual and recording industries, arts and craft, tourism, etc.).
  - o Intellectuals, artists, creators, craftsmen and other specialists concerned by qualities and quantities of goods produced, commercialised, exported and imported.
- Undertake in-depth studies on existing and potential challenges (economic, political, fiscal, legal, cultural, etc.) in our cultural industries;
- Collect and analyse the existing treaties, agreements and conventions concerning economic and cultural cooperation as well as customs with a view to adapting them to the requirements of the South African and African market, taking into account recommendations, conventions and other international standard-setting instruments adopted in these fields;
- Facilitate research and development at national and regional levels to evaluate the contribution of the cultural industries to sustainable socioeconomic development;
- Foster data collection and create databases, web portals and directories of reference material on culture and cultural industries;
- Analyse policies, legislative measures and other regulations affecting creative works, as well as the production and dissemination, and the exporting and importing of cultural goods, with a view to adapting them to the requirements of the African cultural common market;
- Study and adapt the mechanisms existing in foreign countries in the field of financing and supporting the creative arts, the production and dissemination of cultural goods and services in the African context;
- Enhance research, innovation and design, the utilisation of new forms of expression and of new products of an original character to be commercialised, while ensuring that they are rooted in our cultural creativity;
- Conduct marketing studies at national and international levels;
- Research the profitability of investments made in the various fields of the sector, showing the resources and jobs that can be created through these investments;
- Establish and update data banks on cultural industries in cooperation with relevant regional and Pan-African bodies;
- Complete and maintain a comprehensive inventory of cultural operators and entrepreneurs in the different cultural fields;
- Contribute to the publication of up-to-date documents on the current situation of different cultural industry sectors and have these available to all stakeholders and the public;
- Prepare and disseminate periodic reports assessing the value of the cultural field and its impact on development;
- Develop sector-based composite monitoring indicators to include in the planning stages of all projects and programmes to support this cultural policy;
- Set benchmarks; and
- Establish internal verifiable indicators for assessing the implementation of the cultural policy and programmes at all levels.

Capacity building for monitoring and evaluation

The aim is to ensure that there is capacity within both the government sector and the non-government sector to conduct monitoring and evaluation by focusing on cultural policy, artists, the disciplines of the arts, the heritage sector and the cultural and creative industries to:

- Build capacity and enhance skills development among administrators, managers and entrepreneurs in these sectors to conduct monitoring and evaluation;
- Ensure that the public sector and all national institutions provide transparent institutional mechanisms to facilitate access of the local stakeholders to the officials in the respective Ministries;
- Build institutional capacity and skills development in key Ministries relevant to the development of cultural and creative industries, including the Ministries of Arts and Culture, Tourism, Trade and Industry, Foreign Affairs, Labour and Finance;
- Build institutional capacity and skills development for all stakeholders of this cultural policy to research, monitor, assess, evaluate and conduct reviews;
- Establish departments in charge of the development of cultural and creative industries within government and include clauses favourable to the movement of cultural products, publications of cultural works, and the partial or total removal of taxes on works of culture and payment in national currencies for the trade in cultural goods;
- Establish appropriate divisions in each sub-sector to bring about sustainable development within each sub-sector of the cultural and creative industries, and integrate sectoral programmes under the umbrella of the appropriate Ministries; and
- Set a clear agenda and mission for each of the institutions, agencies or divisions with an impacting link with others in the same Ministry, as well as with those under the other Ministries.

Role of civil society in monitoring and evaluation

Government recognises the multiplicity of voices in civil society and encourages the participation of member-based, sector-based, multi-sectoral-based and cause-related organisations at local, provincial and national level. The aim is to establish partnerships and collaborative programmes, with civil society making up the arts, culture, heritage and creative industry stakeholders to ensure the effective implementation of this cultural policy by:

- Supporting the establishment of representative national arts, culture and heritage associations;
- Identifying civil society stakeholders to develop, participate in and implement the monitoring and evaluation of the cultural policy;
- Providing capacity building for the civil society stakeholders to participate fully in the monitoring and evaluation of this cultural policy;
- Providing assistance and support for civil society stakeholders to be organised along sectoral and cross-sectoral lines representing the various disciplines of the arts and culture sector across the value chain for each;
- Ensuring a well-functioning representative body/bodies in civil society to work within the implementation, monitoring and evaluation systems of these cultural policy interventions;

- Ensuring transparency in all aspects of this cultural policy to the benefit of civil society stakeholders; and
- Providing clear lines of communication between civil society stakeholders and all cultural institutions, cultural agencies and the various tiers of government.

The purpose of monitoring, is must be stressed, is not intended in the first place to be punitive. Its primary purpose is to enhance performance and enable timely support and corrective interventions.

To ensure the integrity of the link between public interests and policy objectives and outcomes, the implementation and impact of policy must be monitored and evaluated. This ensures departments are responsive to public needs and interests on the one hand, and accountable to beneficiaries on the other.

In the implementation of policy, a balance must be struck between expertise and inclusive public participation, because people can hardly be said to govern when policy excludes them from participating in decisions that affect their lives. Hence, this revised White Paper and all its provisions, including its implementation, monitoring and evaluation, are based on government and public participation.

The effectiveness and impact of policy in providing public access to art, culture and heritage services and resources, as well as its contribution to job creation, the reduction of inequality and the promotion of social inclusion and nation-building through arts, culture and heritage programmes, as the core functions of the department, must therefore be regularly and thoroughly monitored and evaluated. In this regard, historically excluded and vulnerable groups must be given priority.

The monitoring of developmental redistributive effects of arts, culture and heritage policy is therefore important. Such monitoring is to be based on the aims and objectives of public policy and the outcomes of all public resourced programmes, projects and initiatives.

As the need for greater efficiency and effectiveness in delivering public services intensifies, a combination of governmental and non-governmental monitoring and evaluation is advisable. Thus, monitoring and evaluation is to be conducted by the following:
- The Department of Arts, Culture and Heritage;
- The Office of the Auditor-General of South Africa;
- The National Art, Film and Heritage Councils of South Africa;
- The public/private funding agencies, including Business and the Arts South Africa, the Arts & Culture Trust and other such bodies that may be established; and
- Independent service providers contracted in specific cases.

For monitoring and evaluation to be effective, the imposition of sanctions and the prescription of remedial action must be mandatory.

10.3 Legislative Revisions

Subject to revisions of this Draft Revised White Paper based on further consultations with the arts, culture and heritage sector, the Department of Arts and Culture, the Parliamentary Portfolio and the Committee for Arts and Culture, existing legislation affected by the new policy proposals will be identified for amendment and revision. Time-frames for this will be developed once the policy is formally adopted.

CONCLUSION

As South Africa moves further into the third decade of democracy, it will be faced with new challenges in an ever-changing world. To meet these challenges, all sectors of society will be called on to contribute to creating a better life for all South Africans. A reconfigured arts, culture and heritage sector will be in a better position to make a significant creative difference.

GLOSSARY

For the purpose of this White Paper, the concepts and terminology listed below are understood to mean the following:

Culture: The dynamic totality of distinctive spiritual, material, intellectual, emotional and aesthetic features that characterise a society or social group, including its arts, but also intangible aspects such as values, worldviews, ideas and beliefs, and the expression of these in individual and social behaviour, relationships, organisational and societal forms, and in economic, political, educational and judicial systems.

Cultural activities, goods and services: This refers to those activities, goods and services, which, at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services for the public.

Cultural content: The material substance and symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

Cultural cycle: This refers to the production of culture as a result of a series of interlinked processes or stages that together form the culture cycle, value chain or supply chain. The culture cycle includes five stages. These are **Creation:** the originating and authoring of ideas and content (e.g. sculptors, writers, design companies) and the making of one-off production (e.g. crafts, fine arts); **Production:** the reproducible cultural forms (e.g. TV programmes), as well as the specialist tools, infrastructure and processes used in their realisation (e.g. the production of musical instruments, the printing of newspapers); **Dissemination:** the bringing of generally mass-produced cultural products to consumers and exhibitors (e.g. the wholesale, retail and rental of recorded music and computer games, film distribution). With digital distribution, some goods and services go directly from the creator to the consumer; **Exhibition/distribution/transmission:** refers to the place of consumption and to the provision of live and/or unmediated cultural experiences to audiences by granting or selling access to consume/participate in time-based cultural activities (e.g. festival organisation and production, opera houses, theatres, museums). Transmission relates to the transfer of knowledge and skills that may not involve any commercial transaction and which often occurs in informal settings. It includes the transmitting of intangible cultural heritage from generation to generation; and, **Consumption/Participation:** the activities of audiences and participants in consuming cultural products and taking part in cultural activities and experiences (e.g. book reading, dancing, participating in carnivals, listening to radio, visiting galleries).

Cultural domain: The definition of a cultural domain includes all related cultural activities, goods and services (see above), whether economic or social. A domain can also include all cultural activity under the appropriate heading, including informal and social activities. It may begin with a number of industries (commonly termed collectively as cultural industries) (see below), since these can be formally defined using existing international classifications which therefore allows for comparisons. The cultural domains used in this White Paper are defined below.

Cultural expressions: Cultural expressions are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content, and are transmitted by words, sound, images and in multiple formats. The diversity of cultural expressions is manifested

through diverse modes of artistic creation, production and distribution, whatever the means and technologies used.

Cultural diversity: The many ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

Cultural diplomacy: This refers to the peaceful and constructive interaction between different cultures, or the exchange of ideas, information, art, lifestyles, value systems, traditions, beliefs and other aspects of cultures with the intention of fostering mutual understanding.

Cultural industries: Those art, culture and heritage industries that combine the creation, production and commercialisation of products that are intangible and cultural in nature, and which are typically protected by copyright and take the form of goods or services.

Creative industries: Those industries that have their origin in individual creativity, skill and talent with a potential for wealth and job creation through the generation and exploitation of intellectual property. Creative industries usually cover a broader scope than traditional artistic domains with the inclusion, for example, of all ICT industries or research and development. The definitions adopted in this White Paper address this issue by allowing the inclusion of some specific creative industries (design and advertising) as a separate domain following the UNESCO Framework for Statistics.

Cultural mediation: The profession of cultural mediation has the objective of facilitating relations between local and foreign citizens, intended to promote reciprocal knowledge and comprehension aimed at favouring a positive relationship between subjects of different cultural backgrounds. The main characterising elements of cultural mediators are communicative competence, empathy, active listening and good knowledge of both the hosting country and country of origin (culture, laws and traditions).

Cultural policies and measures: This refers to those policies and measures related to culture, whether at the local, national, regional or international level, that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services.

Cultural dimension of development: The dialectic relationship between economic, social and human development on the one hand, and culture – including the arts, creative industries and heritage – on the other, and their mutual serving, inhibiting or acting on the other. There are three broad categories of artistic practice that have relevance to the cultural dimension of development:

- The arts practiced for their own sake and as the creative means through which a society or community reflects on itself, and is challenged to move on or is affirmed in where they are;
- The arts harnessed for overt developmental purposes, such as the use of theatre to spread health messages, or the appropriation of photographs or visual art to counter negative images of women; and
- The creative industries, where the primary drivers are the generation of profit and other economic benefits through the arts.

Cultural tourism: Relates to tourism that is concerned with a country or region's culture, specifically the lifestyle of the people in those geographical areas, the history of those peoples, their art, architecture, religion(s) and other elements that helped shape their way of life. Cultural tourism has been defined as "the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs". The WTO (1985) definition of cultural tourism is "all movements of persons … because they satisfy the human need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters". Cultural tourism includes tourism in:

- Urban areas, particularly historic or large cities and their cultural facilities such as museums and theatres; and
- Rural areas, showcasing the traditions of indigenous cultural communities (i.e. festivals and rituals), and their values and lifestyle.

Development: The generation and application of resources to create and sustain the optimal political, social, educational, economic and other conditions for human and societal growth so that inhabitants may enjoy the full gamut of human rights and freedoms.

Intercultural dialogue: Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world views. Among its aims are: to develop a deeper understanding of diverse perspectives and practices; to increase participation and the freedom and ability to make choices; to foster equality; and to enhance creative processes.

Cultural Domains: This policy follows the UNESCO Framework for Cultural Statistics (2009) definitions of domains. These include: Cultural and Natural Heritage; Performance and Celebration; Visual Arts and Crafts; Books and Press; Audio-visual and Interactive Media; Design and Creative Services, and Intangible Cultural Heritage (transversal domain).

UNESCO's Framework
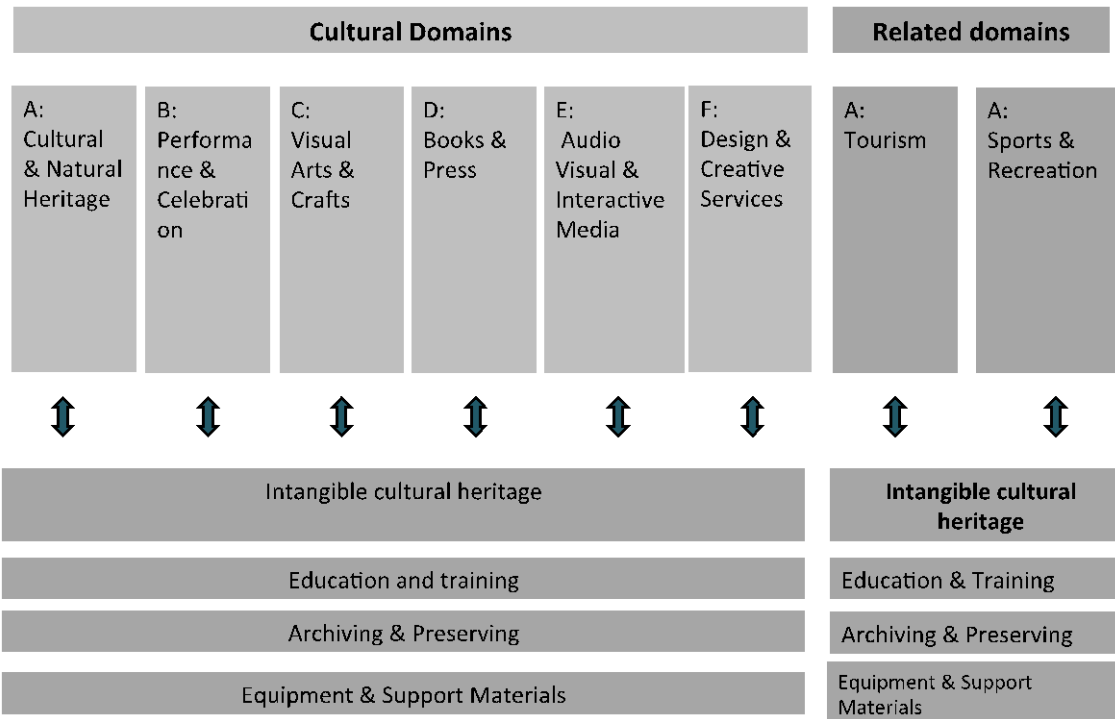
Cultural and Natural heritage: This domain includes the following activities: *Museums*, *Archaeological and Historical Places* (including archaeological sites and buildings) and *Cultural Landscapes*, and *Natural Heritage*.

Cultural Heritage includes artefacts, monuments, and groups of buildings and sites that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance.

Cultural Landscapes represent combined works of nature and by humans, and they express a long and intimate relationship between people and their natural environment (UNESCO, 2007).

Natural Heritage consists of natural features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty. It includes nature parks and reserves, zoos, aquaria and botanical gardens (UNESCO, 1972). Activities related to cultural and natural heritage encompass the management of sites and collections that have historic, aesthetic, scientific, environmental and social significance. Preservation and archiving activities undertaken in museums and libraries are also part of this category.

Museums are defined as "non-profit, permanent institutions in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment" (ICOM, 2007). Other forms of museums included in this domain include living museums, which contain objects that are still used for rituals or sacred ceremonies by the communities, and virtual museums, which are those

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represented in an electronic form such as a CD or on an Internet site.

Performance and celebration: This domain includes all expressions of live cultural events.
Performing Arts includes both professional and amateur activities, such as theatre, dance, opera and puppetry. It also includes the celebration of cultural events – *Festivals, Feasts and Fairs* – that occur locally and can be informal in nature.
Music is defined in this domain in its entirety, regardless of format. As such, it includes live and recorded musical performances, music composition, music recordings, digital music including music downloads and uploads, and musical instruments.

Visual arts and craft:
Visual Arts are art forms that focus on the creation of works that are visual in nature. They are intended to appeal to the visual sense and can take many forms. However, it is acknowledged that some contemporary visual arts may include multidisciplinary art forms such as 'virtual art'; these art forms are included in the *Audio-visual and Interactive Media domain.*
The *Visual Arts and Crafts* domain includes *Fine arts* such as paintings, drawings, sculpture; *Crafts*; and *Photography*. Commercial places where the objects are exhibited, such as commercial art galleries, are also included in this domain.
Crafts or artisanal products refer to "those produced by artisans, either completely by hand or with the help of hand-tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant" (UNESCO and ITC, 1997). These artisanal products include those based on materials such as Baskets/wickers/vegetable fibre-works; Leather; Metal; Pottery; Textiles and Wood as well as those very specific to a given area, or rare, or difficult to work, such as stone, glass, ivory, bone, shell, mother-of-pearl, etc. Other categories refer to decorations, jewellery, musical instruments, toys, and works of art. Contemporary crafts are not in *Visual Arts and Crafts*, but are included in the *Design and Creative Services* domain.

Books and Press: This domain represents publishing in all its various formats: *Books, Newspapers* and *Periodicals*. This category also includes the *electronic* or *virtual* forms of publishing such as online newspapers, e-books and the digital distribution of books and press materials. *Libraries*, both physical and virtual, are included in this domain as are *Book fairs*.
Printing is not normally included in cultural classifications, or in definitions of cultural industries, and is not a cultural activity in its own right. However, according to the production cycle model, printing would be included as part of the production function of the publishing industry. Generally, printing activities related to the publishing industry are included within the *Books and Press* domain as a production function of publishing. The UNESCO framework recommends placing related printing activities such as printing of business supply catalogues, or 'quick' printing, in equipment and supporting materials.

Audio-visual and interactive media: The core elements of this domain are *Radio and Television* broadcasting including Internet live streaming, *Film and Video,* and *Interactive Media.*

Television and radio broadcasting services: Radio is as auditory means of mass communication, while television is the telecommunication medium for transmitting and receiving moving images, usually accompanied by sound. 'Television" may also refer specifically to a television set, television programming or television transmission. Since the 1970s, the availability of video cassettes, laserdiscs, DVDs and Blu-ray discs has resulted in the television set frequently being used for viewing recorded as well as broadcast material. The most common usage of the medium is for broadcast television, which uses high-powered radio-frequency transmitters to broadcast the television signal to individual TV receivers. Until the 2000s, broadcast TV programmes were generally recorded and transmitted as an analogue signal, but in recent years public and commercial broadcasters have been progressively introducing digital television broadcasting technology. Broadcasting is the distribution of an audio and or video signal that transmits programmes to an audience. The audience may be the general public or a relatively large subset of the whole, such as children or young adults.

Interactive Media covers video games and new forms of cultural expressions that mainly occur through the Web or with a computer. It includes online games, web portals, websites for activities, which relates to social networks such as Facebook, and Internet podcasting such as YouTube. However, Internet software and computers are considered to be infrastructure or tools for the production of interactive media content and should be included in the transversal domain *Equipment and Supporting Materials*.

Interactive media and software are important fields of activity. While many interactive media products and services have a cultural end use (computer and video games, interactive web and mobile content), the same cannot be said for the software industry. *Video games and their development (software design)* are also included in this category because they represent an interactive activity.

Design and creative services: This domain covers activities, goods and services resulting from the creative, artistic and aesthetic design of objects, buildings and landscape.

The domain includes *Fashion, Graphic and Interior Design*, *Landscape Design*, *Architectural* and *Advertising Services*.

Architecture and *Advertising* are part of the core cultural domains, but only as services. The primary purpose of architectural and advertising services is to provide a creative service, or an intermediary input, into a final product that is not always cultural.

Design: The design sector includes the purposeful or inventive arrangement of parts or details, decorative or an artistic work, an ornamental pattern, a basic scheme or pattern that affects and controls function or development.

Fashion: It is a general term for the style and custom prevalent at a given time, and in its most common usage refers to clothing style. The term 'fashion' means clothing generally, and the study thereof. Fashion can also be the make or form of anything; the style, shape, appearance, or mode of structure; a pattern or model, as in the fashion of a coat, of a house, of a building. It involves workmanship and execution.

Advertising: Advertising is the activity of attracting public attention to a product or business, as through paid announcements in the print, broadcast, or electronic media, or on transport, infrastructure and billboards. The process of producing advertising requires artistic knowledge and skill in the form of film, music, writing, drawing, graphic design and so on.

Architecture: Architecture is the art and science of designing and erecting buildings. The artistic side is revealed by the form and the meaningful originality that it presents. The architecture is all about the beauty of a city, a town or a whole country.

Transversal Domains: These domains can stand alone as independent domains, but can also be applied across the other domains. For this reason, they are considered transversal.

Intangible cultural heritage (transversal domain): The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage defines Intangible Cultural Heritage as the "practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage" (Art. 2). Intangible Cultural Heritage is traditional and living at the same time. It is "transmitted from generation to generation", and "constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity" (Art. 2). A unique feature of Intangible Cultural Heritage is that it can only be defined as such when a community recognises it as part of its heritage. In other words, there is nothing intrinsic in the expression or practice itself that would allow outsiders (governments, statisticians, researchers) to define it as intangible cultural heritage. The identification as well as definition of intangible cultural heritage therefore rests with the communities, groups, and where appropriate, individuals, that create, maintain and transmit such heritage.
It is transversal as it can be reflected in crafts or performing arts. Several non-exhaustive cultural practices and activities in which intangible cultural heritage can be manifested include: a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; b) performing arts; c) social practices, rituals and festive events; d) knowledge and practices concerning nature and the universe; and e) traditional craftsmanship.

Archiving and Preserving (Transversal domain): Archiving represents the collection and repository of cultural forms (movable objects and intangible) for the purposes of preserving for posterity, exhibition and re-use (e.g. the preservation of historic sites and buildings, sound archives and picture libraries). Preserving relates to the conservation or preservation and management of particular cultural and natural properties.

Archiving and preserving activities can take place in each of the cultural domains (an author's manuscript, the first performance of a work, a concert/exhibition programme). Archival material is also a reference point, which can serve as inspiration for new creation. The archiving and preservation components of fine arts, crafts, design, architecture, publishing and audio-visual industries can serve in turn as creative inspiration for new production. For example, historic houses preserve (and exhibit) architecture; museums and galleries conserve (and exhibit) paintings, sculpture, jewellery and a wide array of other artefacts whose value resides principally in their design attributes (e.g. everything from furniture to cars); while archives preserve original documents such as manuscripts, photographs, books, films and radio recordings.

Education and Training (Transversal domain): The education sector is considered in this sector where it is a means of transmission of cultural values or cultural skills. Learning activities support the development, understanding and reception of culture, including processes of critique (e.g. art and dance schools, literary criticism). Education is the process by which culture is transmitted between generations. It is also the means whereby people learn to appreciate or form value judgements (e.g. a critique) about cultural activities or products. Education is a process of socialisation by which culture is imparted and develops creativity that can challenge existing cultural norms.

Education and Training in culture help an individual to acquire skills to create and make cultural goods. It teaches people to appreciate the outcome of the consumption of cultural goods and services or the social benefit of a participation in a cultural activity. Education serves also for the transmission of intangible culture in a formal or informal system that forms the identity of a community. Education and training thus play an important part in all cultural domains and in all parts of the culture cycle.

Equipment and Supporting Materials (Transversal domain): This domain covers the "tools of cultural products and activities". Cultural products (goods and services) defined in the different domains are those directly associated with cultural content, while equipment and supporting materials are related to the supporting industries, as well as ancillary services (even if only partially cultural in content), that facilitate or enable the creation, production and distribution of cultural products. The Internet is a major tool for the transmission, production and dissemination of cultural goods and services and is therefore included in this domain. Computers and IT equipment are also included because they are the tools by which the Internet is created, disseminated and transmitted and the means through which many interactive media is generated.

The reason for distinguishing this category from the products and activities included in the domains A to F is to be able to identify elements that are not essentially cultural but that can be used for the production or execution of a cultural good or activity and that are necessary for the existence of these cultural products.

Research in the field of culture is allocated in each domain with its respective code.

Restoration: The conservation-restoration of cultural heritage focuses on protection and care of tangible cultural heritage, including artworks, architecture, archaeology and museum collections. Conservation activities include preventive conservation, examination, documentation, research, treatment and education.

Reclamation: The process of claiming something back or of reasserting a right.

Repatriation: To return human remains as well as art, culture and heritage objects to the country of origin.

ACRONYMS
ACH: Arts, Culture and Heritage
ACT: Arts & Culture Trust
ACTAG: The Arts and Culture Task Group
AKS: African Knowledge Systems
BASA: Business and Arts South Africa
CCIFSA: Cultural and Creative Industries Federation of South Africa
CIHS: Cultural Industries Growth Strategy
DAC: Department of Arts and Culture
DBE: Department of Basic Education
DHE: Department of Higher Education
DIRCO: Department of International Relations and Cooperation
DSBD: Department of Small Business Development
DS&T: Department of Science and Technology
DTI: Department of Trade and Industry
LIS: Library and Information Service
LIASA: Library and Information Association of South Africa
MAPPP-SETA: Media Advertising Publishing Printing Packaging-Seta
MIMEC: Ministerial and Members of the Provincial Executive Committees
NAC: National Arts Council
NFVF: National Film and Video Foundation
NHC: National Heritage Council
NPO: Non-Profit Organisation
PAC: Provincial y Councils
PANSA: Performing Arts Network of South Africa
SABC: South Africa Broadcasting Cooperation
SABDC: South African Book Development Council
SAMA: South African Museums Association
SARA: South African Roadies Association
SDL: Sector Development Levy
SETA: Sector Development Agency
VANSA: Visual Arts Network of South Africa